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TV Key To Nationwide 'Gift Of Music' Promo

By IRV LICHTMAN

NEW YORK—Television will be a key component in a public relations drive on behalf of the "Give The Gift Of Music" campaign developed by the National Assn. of Recording Merchandisers.

The trade group is expected to officially announce at its New York regional meeting Wednesday (20) the appointment of the Rowland Co. Inc. to conduct a multifaceted national public relations program. A major p.r. objective is to reach "a mass market that rarely, if ever, buys recordings."

The New York-based p.r. firm, said to be the

nation's fourth largest with a staff of 125, will focus sharply on direct "consumer reach" through "high impact" events designed to gain the music industry "massive news media coverage," according to Herb Rowland, president of the firm. These activities will be coordinated to tie-in at the retail level.

A continuous direct publicity effort in media will provide editorial material to national magazines and newspapers and segments on television and radio talk shows. The trade will be given reports of progress and new

(Continued on page 50)

8-Track Returns Glut Alarms U.S. Industry

By JOHN SIPPEL

LOS ANGELES—Mounting apprehension over spiraling 8-track prerecorded tape returns has all levels of the U.S. industry acclimating to the configuration's decline, a national survey indicates.

The canvass was precipitated by an Aug. 11 letter to accounts from WEA branch managers, cautioning customers to "share our concern for the 8-track return problem. These returns have grown at an alarming rate and have become a major concern to all of us."

Arista Records executives were warned

about the decline of 8-tracks early this year by executive vice president Elliot Goldman, according to Harold Sulman, national director of sales.

"I give all credit to Goldman," he says. "Since then we have taken precautions to stem 8-track returns. We are careful in releasing 8-track simultaneously with the cassette and LP on an unproven act. We release the 8-track in that case only when a substantially positive sales response develops."

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NAB Readies Biggest Radio Confab

NEW ORLEANS—"More" is the key word for the third annual National Assn. of Broadcasters Radio Programming Conference which opens here Sunday (24) at the Hyatt Regency.

There will be more programmers attending—registrations are climbing past the 1,300 mark—there will be more workshops—30 plus three special forums added this year—and there will be more exhibitors—50 in 25,000 square feet of exhibit space.

Probably the most interesting session will take place on the closing day of the four-day gathering: "Radio In The '80s—An Era Of Excellence."

Moderator of this session, Rick Sklar, who is ABC Radio programming vice president, notes, as previously reported in Billboard, "AM radio will be our point of departure."

Says Sklar: "AM represents the area of the

(Continued on page 19)

Vendors Cut Off Korvettes

NEW YORK—Uncertain as to how Korvettes will meet its sizable debt to vendors, all major and independent record suppliers are withholding shipments of goods to the troubled chain. Korvettes is said to owe the music community as much as \$12 million.

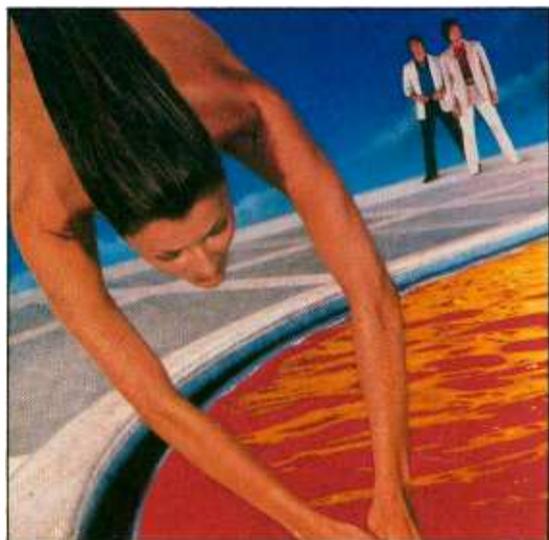
"Things look very, very grim and grey," comments a credit staffer of one major distribution organization.

But one major credit issue was apparently

worked out late last week, as Agache-Willot, the French owner of the beleaguered chain, reached a settlement with three institutional creditors.

This calls for the repayment by Korvettes' parent of \$57.2 million by Jan. 2, 1981, while the lenders—three banks and an insurance company—agree to release funds frozen earlier in the week. The arrangement, however, is still

(Continued on page 8)



DIVE DEEP INTO NIELSEN/PEARSON! It's cool. It's refreshing! It's Reed Nielsen's and Mark Pearson's new album. Together, they pool their abundant musical talents to produce some of the most free-flowing new music to surface this year. **NIELSEN/PEARSON (ST-12101)** contains the single "If You Should Sail" (4910) on Capitol Records & Cassettes. Produced by Richard Landis. (Advertisement)

FBI Nabs 15 In Fla. Bust

By ROMAN KOZAK

NEW YORK—FBI agents operating out of the Jacksonville, Fla., office have arrested 15 persons on charges of racketeering, interstate transport of stolen property, wire fraud and violations of Federal copyright statutes following a 78-count grand jury indictment resulting from the April 1979 "Operation Turntable" crackdown.

The 15 are free on bail. Three others were summoned instead of being indicted.

The accused face up to 20 years jail and a \$25,000 fine for violations of the Racketeer Influenced and Corrupt Organization (RICO) statute: 10 years in

(Continued on page 56)

Talent Forum Programmed

NEW YORK—A reconstructed Talent Forum will explore through general and small sessions the economic and operating changes in the talent industry at Billboard's sixth International Talent Forum at the Sheraton Centre Hotel here Sept. 3-5.

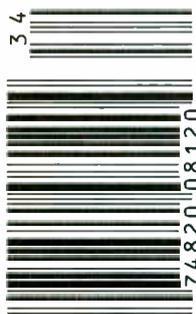
Among those heading the list of participants will be Frank Barsalona, Premier Talent; Bill Graham, Bill Graham Presents; Barry Fey, Feyline Presents; Jim Halsey, the Jim Halsey Co.; Jim Rissmiller, Wolf & Rissmiller; Bob Regehr, Warner Bros. Records; Danny Bramson, Universal Amphitheatre; Jerry

(Continued on page 56)



Neil Larsen and Buzz Feiten know how to attract attention. They just play. With a poise and spontaneity that captures all in their path. Unforced, fresh, and devoted to putting some harmony in your life, it's the Larsen-Feiten Band (BSK 3468). On Warner Bros. records & tapes. Featuring the single, "Who'll Be The Fool Tonight" (WBS 49282). Produced by Tommy LiPuma. (Advertisement)

(Advertisement)



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Bogus LPs a Priority At NARM Oct. Meet

By JOHN SIPPEL

LOS ANGELES—To speed street level involvement, the National Assn. of Recording Merchandisers' anti-counterfeiting task force intends to invite label and jacket fabricator proponents of bogus album detection concepts to its October meeting.

"Unless people on the street know how to detect counterfeit albums through one or two industry-accepted modes, preferably label-based rather than computer-based, we can't effectively combat this cancer," says NARM's executive vice president, Joe Cohen.

"What can we do?" questions NARM task force chairman John Cohen. "We are faced with multiple systems, maybe eight right now, and only the promulgators of the systems are equipped to determine what is legal product. How can we cooperate with the FBI? What do we look for? How can we protect ourselves if we buy product from the legitimate supplier and he ships albums which might contain counterfeits which he has taken in returns?"

"We require standardization so that one or two identification

programs are universally accepted," Joe Cohen continues. "A label-based concept would be most facile. It can be affixed to the label or jacket and should be discernible by anyone and should be duplicatable only by the authorized manufacturer to make it workable.

"A computer-based system provides the merchandiser with no method of participation unless he is provided at all levels with scanners. That seems economically prohibitive. The account wants his own internal ability to check his own stock for illicit product. If the manufacturer doesn't provide the scanners, we are right back where we started.

"I am personally going to check out every claim to eradicate counterfeiting and then we will invite some or all of the labels and fabricators involved to our meeting," Joe Cohen states.

Members of the task force in addition to John Cohen are George Port, Calvin Simpson and Joe Simone, so the meeting could most easily be held in the Midwest.

"The industry could adopt one or three of the systems con-

ceivably and each of those accepted could possibly be used in combination with the concurrent action to utilize bar coding on all packaging," Joe Cohen points out.

That merchandisers are chagrined by being circumvented in all the projected schemes to thwart counterfeiting is no secret. John Cohen collared Stan Gortikov after the RIAA president chided the 1980 NARM convention members alleging that his investigators had found counterfeits in 80% of the more than 400 outlets they canvassed.

Cohen sought specific evidence of such bogus product in his Disc Record store inventories from Gortikov. The RIAA president has not provided Cohen with such data.

Both Stark purchasing vice president Joe Bressi and Lieberman Enterprises president Harold Okinow are querulous of the claimed anti-counterfeiting devices. "Is the plan so easily defeated that they're unable to disclose it publicly for fear of possible duplication by counterfeiters," they ask.

(Continued on page 27)

RCA Forms Autonomous Black Wing

By IRV LICHMAN

NEW YORK—"RCA Records has just formed the other half of its American music division."

This is the assessment of Bob Summer, president of RCA Records and acting vice president of U.S.A. operations in reviewing the creation of an autonomous black music department.

The department, headed by Ray Harris, formerly director of black music marketing and now vice president of black music, will report directly to the vice president of RCA Records-U.S.A. (reports persist that this post, vacated recently by Bob Fead, will go to Jack Craig, currently running RCA's U.K. unit). In addition, Bill Staton, formerly director of national black music promotion, has been named vice president of black music promotion. Other major appointments in this department will include a head of black music a&r.

"As I look at it," explains Summer, "rock is a worldwide monster, but black and country music still maintain a strong American base." That "other half," country music, was made an autonomous division last year.

"The objective of the black artist," Summer continues, "is to reach the widest audience possible, but first his label must be directed properly and fully in this area."

The formation of an autonomous black division can better reach such objectives, Summer maintains, "by its ability to address itself directly to" (Continued on page 27)



PATRIOTIC RECORDING—Jeannie Hodges, left, of Jacksonville, Fla., presents President Jimmy Carter with a copy of the lyrics to her RCA single, "A Letter From Jeannie," during a recent campaign stop in that city. The patriotic message to Carter, penned by Hodges' father, gave the third-grader a chance to meet her political pen pal in person while her recorded recitation begins to appear on playlists across the country. See story on page 36.

Billboard photo by Barbara Sue Hanson

RIAA Fights To Avoid Case Disclosures

By RICHARD M. NUSSER

NEW YORK—Attorneys for the Recording Industry Assn. of America have filed a last ditch appeal to avoid turning over to the Sam Goody Inc. defense lawyers confidential reports linked to allegations

of counterfeiting and piracy gathered by RIAA investigators.

The latest appeal, filed Monday (11), comes after U.S. District Judge Thomas C. Platt ordered the RIAA to comply with the Goody defense's

request for such information (Billboard Aug. 2, 1980).

But, say attorneys Roy R. Kulcsar and Jules Yarnell, releasing the information would jeopardize the ex- (Continued on page 56)

4 L.A. Music Executives Invest In Hawaii's KDEO-AM

By DON WELLER

HONOLULU—Jeff Wald, Jerry Rubinstein, Irv Azoff and Artie Mogull are mainland record industry executives aligning themselves financially with Ron Jacobs, local radio executive in the expansion of KDEO-AM in nearby Waipahu.

If approved by the Federal Communications Commission, the new organization behind rocker KDEO will provide a direct connection to numerous promotional ventures involving the mainland recording industry.

Given FCC approval, the investors, in the name of Archipelago Broadcasting Corp. will then be half owners of KDEO Associates, with the remaining interest in the station being held by Jacobs' own West-

wood Broadcasting Corp.

Archipelago is comprised of Wald, manager and husband of Helen Reddy; Rubinstein, formerly president of ABC Records and past cochairman of United Artists Records; Azoff, personal manager for the Eagles, Boz Scaggs, Steely Dan, Jimmy Buffett, J.D. Souther and Dan Fogelberg, as well as successful motion picture producer; Mogull,

former United Artists cochairman and presently a board member of UA as well as a consultant to EMI; Saul Brandman, clothing manufacturer and importer and owner of the Jag chain of stores; and Lester Warsaw, clothing importer and manufacturer based in Los Angeles.

Rubinstein will serve as president of Archipelago. He will work with Jacobs in determining station pol-

icies and in helping with its promotions.

The association is based upon Jacobs' involvement with radio in California as program director of KHJ-AM in Los Angeles in the late '60s and p.d. for KGB-AM in San Diego in the early 1970s. Along with Tom Rounds, Jacobs also helped establish Watermark and produce "American Top 40."

In 1976, Jacobs returned to his native Hawaii to work for KKUA-AM until March 1979, when he was dismissed and instigated litigation against the station resulting in an out-of-court settlement in his favor.

He then bought KAHU-AM and formed a partnership with David Jo- (Continued on page 15)

AFM Earns Strike Help Of Intl Unions

By PAUL GREIN

LOS ANGELES—The American Federation of Musicians last week secured pledges from several foreign musicians unions that their members would not perform any of the work affected by the AFM's strike against the Assn. of Motion Picture & Television Producers here.

According to Victor Fuentealba, president of the AFM, the promises came from the British and Mexican Musicians Unions and the Switzerland-based International Federation of Musicians, comprised of various affiliate unions from around the world.

"We're pleased with their cooperation," says Fuentealba, "and hope it will shorten the strike."

But as the strike entered its third week Thursday (14) with no resumption of negotiations, a settlement still seemed a long way off.

"We have not had any communication from industry representatives since the talks broke off July 31," Fuentealba states.

The AFM also sought to bolster its position by coordinating the times (Continued on page 8)

CBS-Philly Intl Link On Gospel?

By JEAN WILLIAMS

LOS ANGELES—It appears that CBS may be moving into the gospel field through Philadelphia International Records. CBS is believed to have struggled with the idea of a gospel division for some time. The name now mentioned to be going to Philadelphia International is Edwin Hawkins.

CBS executives are said to have approached James Cleveland about bringing new acts to the company. However, Cleveland has a long-term contract with Savoy Records, plus a James Cleveland Presents series at Savoy where he produces new talent.

Cleveland, it appears, is out. Andrae Crouch has been signed by Warner Bros. Records—so what major contemporary gospel artists are left?

There are of course a few, like the members of the Hawkins Family who are unquestionably in the top five in popularity.

Therefore, it comes as little surprise to some in the gospel field that (Continued on page 10)

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SUITE SURGERY—Members of the Sound Seventy Productions staff suit up at Nashville's Parkview Hospital surgical suite for some sweet operating prior to Van Halen's recent concert. The rock group's contract rider specifies that cases of plain and peanut M&M's must be provided in the band's dressing rooms—but may not contain any brown-colored candies. Pictured from left preparing for the three-hour extracting session are Sound Seventy Productions' staffer Carol Pennington; Wallace Barr, production director; president Robert Stewart; and Hal Griffith, production manager.

CBS ACTION *More Strength & Autonomy Seen In West Coast Roth Appointment*

By PAUL GREIN

LOS ANGELES—The appointment last week of Myron Roth to the newly-created post of vice president and general manager of West Coast operations for CBS is the latest in a series of steps aimed at bolstering the strength and autonomy of its L.A. office.

In the past several years, CBS has transferred a number of executives to the coast, has given staffers here more authority and has added such areas as business affairs and law to its local coverage.

Roth, who joined CBS in 1977 as West Coast vice president of business affairs, suggests that the upshot of his appointment will be that "only final approval will be needed in New York rather than approval at various intermediate levels." Roth is the first CBS Division vice president to work out of L.A. All locally-based executives now report dually to him and to their New York-based department heads. Roth reports to Bruce Lundvall, CBS Records Division president.

The bolstering of the L.A. office is a reflection, Roth notes, of the fact that "at least half" of CBS' acts are now based here. This includes such titans as Barbra Streisand, Neil Diamond, Earth, Wind & Fire, Bob Dylan and the Jacksons.

Roth also notes that even with acts that don't live in L.A., many record here or are represented by locally-based management firms. Epic's Boston, for example, is managed by L.A.'s Paul Ahern.

Roth adds that several CBS custom labels are housed on the coast, including Jet, featuring ELO; ARC/Columbia, featuring Earth, Wind & Fire; Barry White's Unlimited Gold, George Clinton's Uncle Jam and Tabu, which has a top three smash with the S.O.S. Band's "Take Your Time."

Roth now oversees all West Coast activities, including a&r and marketing at Columbia and Epic, Portrait and Associated Labels.

He also supervises all business affairs, creative services, law, finance and administration efforts on the coast, as well as local activities of April Blackwood Music Publishing and Columbia Records Productions.

"You have to be a two-coast com-

pany in today's business," Roth suggests. "The days are gone when a company can have its headquarters on one coast and just minimal presence on the other.

"It's too quick a business; you have to be out there dealing right away. And it's more effective when you're working and dealing in person rather than by phone."

Some might suggest that it's significant that in this time of tightened business conditions, CBS turned to someone with a business affairs background to oversee its coast operations.

Roth takes a different slant: "What I think is significant," he offers, "is that even with business conditions the way they are, CBS decided to strengthen its operation out here. Instead of retrenching, we're getting stronger."

He adds that he hopes to work with coast-based Columbia and Epic marketing and a&r executives. "The idea is to support them, not supplant them," he says. "I want to help them do their jobs, not take their jobs."

CBS West Coast has had autonomy with its signings for the past

several years, Roth notes. He reports that in the past year, Columbia here has signed Billy Burnette, Tommy Tutone and the Romeos; while Epic on the Coast has pacted Betty Wright, Gary Myrick & the Figures and the Surf Punks.

Among the executives CBS has transferred to L.A. in the past several years to strengthen its Coast staff are Frank Rand, Epic vice president of West Coast a&r; Ron Oberman, Columbia vice president of West Coast merchandising; and Larry Stessel, Epic director of West Coast merchandising.

Roth has been in the CBS organization only for three years. From 1973-77 he was RCA's vice president of business affairs; prior to that he was senior counsel for RCA and assistant general attorney for NBC.

RECORD BAR MEET OPENS

HILTON HEAD, S.C.—The 20th annual Record Bar retail chain convention will tour its 100 store managers and 13 district supervisory personnel through open suites of six industry firms and six in-house departments during its confab here Sunday through Wednesday (17-20).

It marks the first time an industry merchandiser has scheduled personnel face-to-face meetings with suppliers and its own departments at a convention. Until several years ago, NARM slated face-to-face meetings between its members and key suppliers at its annual conclaves.

CBS Records, WEA, RCA, Music Minus One, A&M and Gemini Marketing have signified they will have open suites. The Record Bar's sales, advertising, purchasing, accounting, data processing and leasing and construction departments will also host suites.

Executive Turntable

Record Companies

Myron Roth moves into the newly created position of vice president and general manager of West Coast operations at CBS Records, Los Angeles. Roth, who reports to CBS Records Division president Bruce Lundvall, will oversee and supervise all West Coast activities for CBS labels. For the past three years, Roth has held the position of vice president, business affairs for the West



Schnieders

Coast. Also at CBS, L.A., **Mauri Lathower** has joined as vice president of Coast creative operations. Formerly he had been at Casablanca Records as general manager and assistant to president, Neil Bogart and as vice president of international business affairs. . . . **Pat Pipolo** returns to MCA Records in L.A., as vice president of promotion. Prior to rejoining the label he was head of international at UA. At MCA he was vice president of promotion from 1967-1973. . . . **Ray Harris** has been elevated to division vice president, black music, a newly created post at RCA Records in New York. He had been director of black music marketing. At the same time, **Bill Staton** is upped to division vice president, black music promotion, from director of national black music promotion. Harris has been at the company six years and Staton joined two years ago. . . . **Bob Schnieders** has been promoted to West Coast manager of promotion and marketing, Nashville division, at MCA Records. Schnieders, based in L.A., formerly held the post of L.A. branch manager. . . . **Ron Goldstein** named vice president/general manager of Island Records U.S. and Canada operation, with special emphasis on Island's



Dwyer

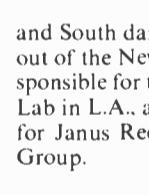
relationship with Warner Bros. and WEA. Goldstein, based in New York, was recently manager of Warner's progressive music division. He started with WB in 1969 as West Coast regional sales manager, then left the company to head Chrysalis Records before returning in 1974. . . . At WEA, **Dave Vinson** has been named r&b field merchandiser for the L.A. market. With WEA since 1977, Vinson started out in the warehouse. . . . **Tony**

Dwyer has been elevated to Midwest regional promotion director for Elektra/Asylum Records based in Chicago. And **Marvin Gleicher** has been named E/A's Chicago promotion rep based at WEA's Chicago branch. Dwyer was Elektra's Atlanta promo rep. . . . In L.A., new appointments in RSO's promotion department include: **Marc Ratner** to associate national promotion director, **Dawn Livingston** to national adult contemporary and jazz director, and **Jon Komyoyan** to director of national secondary promotion. **Ron Lanham** joins the company as promotion rep handling San Diego and L.A. He comes from Elektra/Asylum Records. **Laura Palmer** is aboard as assistant to Bob Ursery, director of black music. Prior to joining RSO, Palmer was assistant editor at

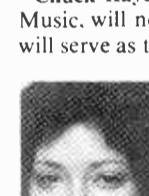
Record World. . . . **Simo Doe** becomes associated director of national publicity and director of special markets publicity at Atlantic Records, New York. Doe, with the label four years, was director of special markets publicity. . . . **Lois Marino** has been named associate director, East Coast press and public information at Epic, Portrait, CBS Associated Labels, New York. . . . **Bob Ghossen** joins RFC Records, New York, as the Northeast and South dance music promotion representative. **Bob Shaw**, who also works out of the New York office handling the Midwest and New York, is now responsible for the Miami market. . . . **Leslie Rosen** joins Mobile Fidelity Sound Lab in L.A., as director of publicity. She formerly headed publicity activities for Janus Records and later served as media director for the GRT record Group.



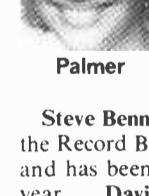
Livingston



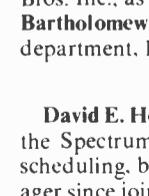
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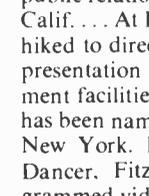
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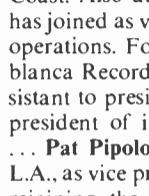
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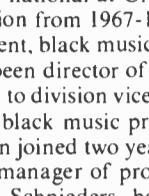
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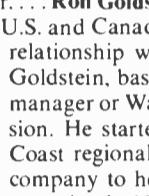
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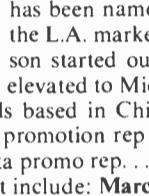
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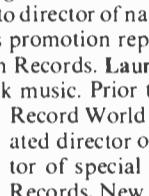
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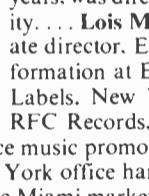
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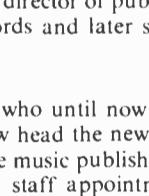
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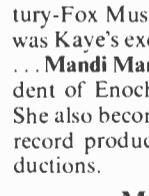
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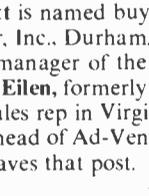
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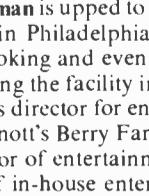
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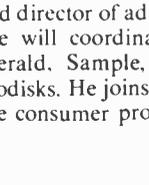
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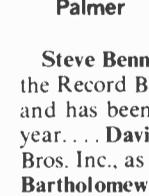
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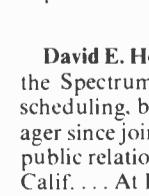
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Publishing

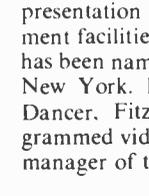
Chuck Kaye, who until now served as president of Almo/Irving/Rondor Music, will now head the newly formed Geffen/Kaye Music in L.A., which will serve as the music publishing arm of David Geffen's new label. The first staff appointments to the firm are **Ronny Vance**, former vice president at 20th Century-Fox Music and **Janice Pober Cox**, who was Kaye's executive assistant for four years. . . . **Mandi Martin** has been named vice president of Enoch Smoky Music, Los Angeles. She also becomes vice president of the firm's record production arm, Enoch Smoky Productions.



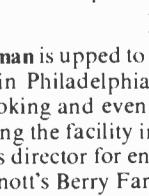
Vance



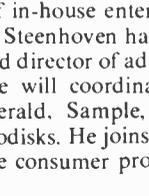
Cox



Martin



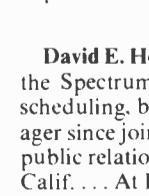
Smoky Music



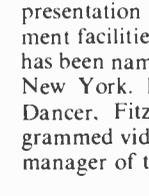
Vance

Marketing

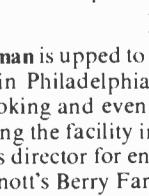
Steve Bennett is named buyer for the specialty and independent labels for the Record Bar, Inc., Durham, N.C. He joined Record Bar as a clerk in 1975 and has been manager of the Northgate Mall store in Durham for the past year. . . . **David Eilen**, formerly with Casablanca Records, has joined Schwartz Bros. Inc., as sales rep in Virginia. He is headquartered in Richmond. . . . **Jill Bartholomew**, head of Ad-Ventures, the Record Bar retail chain's in-house ad department, leaves that post.



Bennett



Eilen



Bartholomew

Related Fields

David E. Homan is upped to the newly created position of events manager at the Spectrum in Philadelphia. He will be responsible for coordinating the scheduling, booking and event liaison. He has been assistant boxoffice manager since joining the facility in 1974. . . . **Marcia Young** assumes the duties of public relations director for entertainment events at the Forum in Inglewood, Calif. . . . At Knott's Berry Farm in Buena Park, Calif., **John L. Steenhoven** is hiked to director of entertainment. He will be involved with production and presentation of in-house entertainment at all of the theme park's entertainment facilities. Steenhoven had been talent manager. . . . **Steven E. Yanovsky** has been named director of advertising for RCA's SelectaVision videodisks in New York. He will coordinate advertising strategies and programs with Dancer, Fitzgerald, Sample, the advertising agency for RCA's preprogrammed videodisks. He joins RCA from 3M where he was communications manager of the consumer products group.



Homan



Young



Steenhoven



Yanovsky

BILLBOARD'S L.A./200 CELEBRATING THE 200th ANNIVERSARY OF LOS ANGELES, THE MUSIC/ENTERTAINMENT CAPITAL OF THE WORLD

A special section two of the October 11, 1980 issue of Billboard will feature in-depth editorial coverage of the history, contribution and impact of Los Angeles on the music/entertainment industry throughout the world.

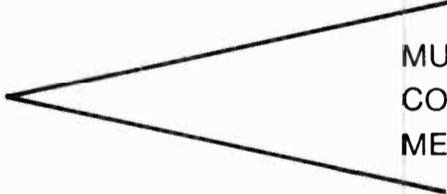
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Spanish Lyrics Key Novel San Marino Firm

U.S. Hits Rewritten For Latin Market

By JOHN SIPPEL

LOS ANGELES—Designed to provide Spanish language recordings by English-speaking acts of their current U.S. hits, San Marino Productions has been formed here by three industry specialists.

The first product involves six Solar Records acts overdubbing Spanish lyrics to their recent hits in a compilation album for the Latin market due in about eight weeks for RCA distribution, according to Bernie Sparago. Sparago is a 23-year industryite, last national accounts executive with Casablanca Records.

Sparago met Bill Marin, then West Coast r&b promotion executive at the Neil Bogart label, where both were employed. Marin is the 2nd partner.

The spark that ignited San Marino was the success of trial balloons sent aloft earlier this year by Casablanca. "Do It One More Time" by the Captain and Tennille and "Yes I'm Ready" by Terri DeSario and KC were overdubbed by the artists for the Spanish-speaking market. PolyGram released the Spanish versions in Mexico, Spain, Colombia,

All For Charity

CHICAGO—The Les Turner ALS Foundation has added picture disks, digital and direct-to-disk recordings and cassette and 8-track tape lots to its annual Mammoth Music Mart sale inventory. Dates of the charity event are Sunday to Friday (24-29).

The sale site is the Old Orchard shopping center in suburban Skokie, Ill. There will be a \$3 admission charge on opening night only.

Argentina, Venezuela, Chile, Uruguay, Puerto Rico and the U.S. "The reaction was most positive," Marin adds.

Marin, a 15-year industry veteran with credits in retailing and later Latin promotion and label representation here, will cooperate with Edmondo Perez, the third principal, who will be directly responsible for working out with a staff of lyricists a satisfactory translation. Then the act must be coached in pronouncing the words and Marin envisions a finished two-hour overdub in a local studio.

Marin and Sparago have huddled with MCA's Bob Siner regarding Bernadette Peters and Rupert Holmes; RSO's Al Coury regarding "Fame" and "Evita," Rod McGrew of Unlimited Gold about Barry White; and others like Paul Anka, Leon Haywood, the Spinners, Chic and Ambrosia.

Perez, who operates Amigo One-stop and a chain of seven individually-named Latin retail outlets locally, has his lyric translators busy on "The Beat Goes On" and "Lady" for the Whispers, "The Second Time Around" and "Take It To The Bank" for Shalimar, "Keep Dancin'" and "Dance With You" for Carrie Lucas, "I Don't Want To Be A Freak" and "I've Begun To Love You" for Dynasty and "All The Way Live" by Lakeside. No selection has been made yet for Midnite Star.

Disco bridged the language gap initially, Marin notes. San Marino hopes eventually to provide Spanish translated words for all types of repertoire from contemporary rock to country and r&b, which Marin and Perez find already overcomes much

of the language barrier with its contagious rhythm.

Releasing a Spanish version on a U.S. hit almost simultaneously not only helps squash individual countries' Spanish cover versions but will keep full lyric writing credits in this country, Marin notes.



Billboard photo by Ben Adams

FOR YOU—Randy Crawford accommodates a fan with her monicker at a party in her honor at the Speakeasy Club in L.A., thrown by Warner Bros. to promote her LP, "Now We May Begin."

Arista Setting Up a New \$5.98 Midrange LP Line

NEW YORK—Arista Records is planning a midrange line of albums with a \$5.98 list price drawn from existing catalog.

Although details on the program won't be announced for several weeks, label executive vice president and general manager Elliot Goldman says the new line won't be aimed at introducing new artists but will be used solely to "stimulate additional sales of product that's already been out" and has proved itself in the marketplace.

Whether the Arista program will

cover inventory already in the distribution pipeline is still to be determined. Will distributors, for instance, have to reorder or will the reduced price be applied retroactively to existing stock?

"That's a good question," says Goldman. "We're working on those details now."

It is too early to speculate on which titles will be offered at the reduced price, says Goldman. However, another Arista source indicates the label won't be "giving away" catalog items that continue to sell in substantial numbers at a \$7.95 list price.

"They're looking at things that need a boost, not at albums that will sell regardless of the list," the source says.

U.K. MERGER OF PYE-PRT, RCA STALLS

LONDON—Uncertainty still surrounds the projected merger of RCA and Pye-PRT here, after six months of on-off negotiations.

An Aug. 1 deadline has come and gone, staff morale is reportedly low, and though both sides remain outwardly confident there is speculation that the deal may not go through, after all.

Neither operation is considered exactly profitable at the moment, and source's indicate that RCA's lengthy examination of the Pye books in particular is unlikely to have fueled enthusiasm for the merger among top management.

A decision has been put back to Sept. 1, and RCA's U.K. managing director Jack Craig is to fly to New York for further talks. Meanwhile, Magnet Records chief Michael Levy waits to see whether his appointment as head of the merged companies will be confirmed, along with the seven figure acquisition of Magnet.

In New York, Bob Summer, president of RCA, views it as "unwise to comment" on the development as negotiations continue to take place.

Lakers, Kings At L.A. Street Fest

LOS ANGELES—Jerry Buss, owner of the Inglewood Forum, will provide members of the L.A. Lakers and Kings as MCs for the third annual Street Scene Festival here, Oct. 11-12.

In addition, says Steve Gold, festival cochairman, "The L.A. Kings will bring a portable ice rink for two days of ice hockey exhibition."

Festival coordinators are balancing their roster of participating artists with both contemporary and acts from the '50s and '60s. They also have begun to lineup jazz performers. The first commitment has come from Willie Bobo.

Flash Cadillac and Peter Noone with Herman's Hermits will join the Osmond Family at the festival. Gold notes that there will be continuous entertainment on 12 stages in the downtown area of the city.

ASCAP is sponsoring a stage to showcase the talents of its singers and composers.

"The Spanish lyrics version will in no way dent the English version anywhere," Marin explains. "It will augment and therefore amplify the total sale. Remember there are 20 million Americans with Spanish surnames, many of whom today would prefer a Spanish language version. In addition, Puerto Rico shows strong sales potential. With a population in excess of 3 million, we can certainly improve on the present 60,000 to 100,000 sales for singles as well as albums."

All three San Marino principals intend to assist in U.S. as well as Spanish-speaking countries with promotion and marketing. Marin points up that stations in Spanish-speaking countries in some cases will play English lyrics, but overall prefer to program the more widely understood Spanish words.

Conversely to amplifying U.S. hit sales in Latin countries, Marin envisions San Marino eventually helping to establish key Spanish-speaking foreign acts in the U.S. with English versions of their alien hits. "We feel, too, that the almost 10% Hispanic surnamed Americans would welcome one of their own among the top selling acts in the U.S. We are working with two girl singers and a jazz act here in that direction," Marin adds.

MCA Distrib Execs Huddle In Arizona

LOS ANGELES—MCA Distributing Corp. holds its semi-annual national meeting Aug. 23-24 at the Carefree Inn in Carefree, Ariz.

Attending will be all regional directors and branch, credit and operation managers, as well as executives from the Los Angeles headquarters.

A half-day distribution meeting is planned for Saturday (23), chaired by Al Bergamo, MCA Distributing president; Sam Passamano Sr., executive vice president, and John Burns, director of sales. That afternoon, details of the recent Artists House distribution agreement will be examined.

A product presentation is slated for Sunday, with label president Bob Siner, Denny Rosencrantz, vice president of a&r, and other label executives discussing upcoming releases. An informal roundtable question and answer will follow.

An afternoon videocassette and disk meeting will be overseen by Neil Hartley, vice president of Distributing; Gene Giaquinto, president of MCA Video Cassette; and Bud O'Shea, vice president of MCA DiscoVision.

Penney Marketing RCA Videodisk Unit

NEW YORK—J.C. Penney is signing up to market RCA format videodisk players, following the lead of Sears, it was announced last week.

But an RCA press conference held here Thursday (14) failed to provide more information on the corporation's plans for its broad videodisk introduction slated for the first quarter of 1981.

Yet RCA had good news for the videocassette industry—increased sales. Previous RCA projections of 550,000 units sold industrywide in 1980 have been revised upward to 800,000, based on sales figures for the first seven months.

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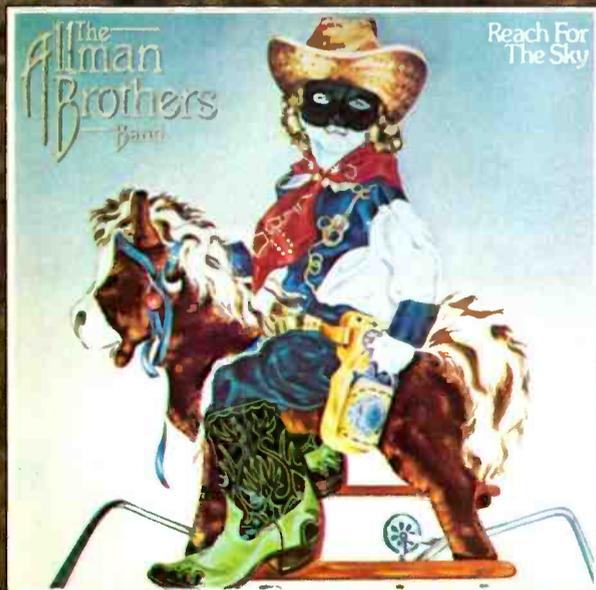
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CB:94•/R&R:21•**

PolyGram Studying the Future

Exec Baenge Sees Direct Marketing On the Upswing

By MIKE HENNESSEY

HAMBURG—At a time when the record industry worldwide is making an agonizing reappraisal of its declining options in a leisure market of ever-accelerating evolution, there is a growing amount of grim speculation about the future of the record shop.

Some particularly pessimistic soothsayers foresee a world, not too far distant, when sights and sounds will be commanded by pushbutton. The ultimate in "armchair shopping" and the end of sound and vision carriers as tangible entities.

But such a prediction does not make George Baenge jump for joy, although as president of PolyGram's direct marketing division, he has a keen sense of the realities of direct marketing and that entitles him to respond to such visions of the future with an appropriately skeptical smile.

"There is and always has been a certain amount of jealous confrontation between what I call 'bazaar shopping' and 'armchair shopping'—and there will undoubtedly come a time, which I shall not live to see, when you won't need physical distribution of products of the sight and sound kind.

"Your music program will come direct from source via satellite to your own receiving unit and to order it for your instant listening pleasure all you have to do is punch a few buttons on your computer terminal and as you are enjoying it your bank account will have been debited.

"But while direct marketing for

the entertainment industry's products is going to become increasingly important in the years ahead, 'bazaar shopping' will never disappear. Psychologically speaking, people will continue to have that irresistible urge to wander through the shopping malls and stores, to window shop, to handle goods, to impulse buy, whatever the shape or size of sound carriers to come. For that reason I don't think that direct marketing will ever account for more than 40% of the total market."

Meanwhile, it is Baenge's responsibility, on behalf of PolyGram, to push direct marketing's share of the sound carrier market nearer to that

(Continued on page 47)

New Geffen-Kaye Music Group Seeks Catalogs & Songwriters

By PAUL GREIN

LOS ANGELES—Geffen/Kaye Music, the publishing arm of David Geffen's new Warner-distributed label, is set to acquire existing catalogs and to sign and develop both new and established writers, once Chuck Kaye wraps his commitments as president of Irving/Almo Sept. 1. Geffen and Kaye are partners in the new firm.

The first staff appointments are

AFM Gets Support

• Continued from page 3

and places of its pickets with the Screen Actors Guild, which also is striking the producers' group.

Ironically, Fuentelba believes the SAG strike and a second strike against the producers by the American Federation of Television & Radio Artists may have hurt the musicians' chances of having their demands met.

"I don't think the producers were bargaining in the same manner they would have if there had not been the other strikes," Fuentelba notes. "They probably felt since they were already closed down with two strikes, why not one more?"

Fuentelba confirms that the talks broke down on the issue of residual payments to musicians for tv film shows that go into repeats on the networks or in syndication. He says the two sides never got beyond that issue to tackle the thorny question of supplemental markets: payment to musicians for their work on new shows created expressly for the burgeoning video market.

"The industry position on reuse was so adamant," says Fuentelba, "that we never even began bargaining over the second issue."

48 More RCA \$5.98s Scheduled

NEW YORK—Bolstered by the sales response to its first 36 "Best Buy" \$5.98s, RCA Records plans to market at least 48 more titles in September.

According to Frank O'Donnell, manager of national field merchandising, 700,000 albums have been sold of the June release.

"Interestingly, we shipped an initial 300,000 and got reorders for 400,000," O'Donnell claims.

He also notes that on initial orders at the lower price compared to many originally marketed at \$7.98 list, a good deal of the titles have sold as much as six times what they had sold in all of 1979 as \$7.98s.

Ronny Vance, former vice president of 20th Century-Fox Music, and Janice Pober Cox, who has served as executive assistant to Chuck Kaye for the past four years.

Kaye was the first employe hired by Herb Alpert and Jerry Moss when they founded Irving/Almo in 1966 as the publishing wing of A&M.

Moss and A&M president Gil Friesen are now reportedly interviewing a potential replacement for Kaye as well as for Evan Medow, Irving/Almo's vice president of business affairs for the past seven years, and Joel Sill, long-time head of Almo Products.

Medow is leaving the firm to go into independent practice. Kaye says Medow will be working with Geffen/Kaye through his own company.

Sill, who has been Irving/Almo's liaison with motion picture and television producers, is leaving to become vice president of music at Paramount Pictures.

This constitutes an exodus of three of the top six executives at Irving/Almo within a matter of weeks of each other.

Top Irving/Almo staffers remaining are Lance Freed, executive vice president; Brenda Andrews, vice president of professional activities; and Bob Grace, managing director of Ronder Music in London. Grace, Kaye suggests, will not only be staying with the company, but will be playing a bigger role.

Some have speculated that in light of A&M's transfer of Irving/Almo's print distribution rights last year to Columbia Pictures Publications, the

(Continued on page 58)

Market Quotations

As of closing, August 14, 1980

1980	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2			Altec Corp.	20	62	15/16	13/16	13/16	-1/16
39	26		ABC	6	584	34	32 1/2	34	+ 1/4
36 1/2	27 1/4		American Can	6	146	32 1/2	32 1/2	31 1/4	- 1/4
28 3/4	14 1/2		Ampex	11	326	24 1/2	24	24 1/2	- 1/2
5	2 1/2		Automatic Radio	-	15	3 1/2	3 1/2	3 1/2	Unch.
55	42 1/2		CBS	8	293	52 1/2	51 1/2	52 1/2	+ 1/4
36 1/2	27		Columbia Pictures	8	44	32 1/2	32 1/2	32 1/2	+ 1/4
8 1/4	4		Craig Corp.	-	3	5 1/2	5 1/2	5 1/2	- 1/4
53 1/2	40 1/2		Disney, Walt	13	365	52 1/2	52	52 1/2	+ 1/4
12	7		Filmways, Inc.	-	335	9 1/2	9 1/2	9 1/2	+ 1/4
18 1/2	11		Gulf + Western	4	4833	18 1/2	18	18 1/2	+ 1/4
12 1/2	7 1/2		Handleman	6	28	12	11 1/2	12	+ 1/4
11 1/2	5 1/2		K-tel	10	26	10 1/2	9 1/2	10 1/2	+ 1/4
33 1/2	33 1/2		Matsushita Electronics	8	25	33 1/2	33 1/2	33 1/2	+ 1/2
57 1/2	44 1/2		MCA	8	260	48 1/2	48 1/2	48 1/2	Unch.
19 1/2	10		Memorex	-	1215	18 1/2	15 1/2	17 1/2	+ 2
60 1/2	46 1/2		3M	10	612	59	57 1/2	58 1/2	+ 1 1/4
63 1/2	41 1/2		Motorola	11	863	59	56 1/2	58 1/2	+ 2 1/2
31 1/2	23 1/2		North American Philips	5	52	31 1/2	31 1/2	31 1/2	+ 1/4
20 1/2	13 1/2		Pioneer Electronics	14	2	20 1/2	20 1/2	20 1/2	+ 1/4
27	25		RCA	7	4717	27	25	27	+ 1 1/2
12 1/2	6		Sony	13	1564	11 1/2	11 1/2	11 1/2	+ 1/4
33 1/2	20 1/2		Storer Broadcasting	9	224	29 1/2	29 1/2	29 1/2	+ 1/4
7	3		Superscope	-	570	7	6 1/2	6 1/2	+ 1/2
35 1/2	25 1/2		Taft Broadcasting	9	45	33	31 1/2	33	+ 1 1/4
19 1/2	14 1/2		Transamerica	5	744	19	18 1/2	19	+ 1/4
39 1/2	29 1/2		20th Century-Fox	6	287	37 1/2	36 1/2	37 1/2	- 1/4
50 1/2	34 1/2		Warner Communications	12	461	50 1/2	49 1/2	50 1/2	+ 1 1/4

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Abkco Data	29	1	1 1/4	2 1/4
Packaging Electrosound Group	4	5	6 1/4	6 1/4
First Artists Prod.	5	38	5 1/2	4 1/2
	9	3	3	3 1/4

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Integrity Ent.	-	72	1 1/2	1 1/2
Koss Corp.	7	12	6 1/2	7 1/2
M. Josephson	8	39	12 1/2	13
Recoton	7	-	1 1/4	1 1/2
Schwartz Bros.	-	5	1 1/2	2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4031 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

LONGEST RUN IN ITS HISTORY

5 Straight Weeks For Stones' 'Rescue' At No. 1

LOS ANGELES—The Rolling Stones' "Emotional Rescue" holds at No. 1 on Billboard's Top LPs & Tapes chart for the fifth straight week, becoming the longest-sustaining top-charted album of the band's long career. The achievement comes 15 years to the week after "Out Of Our Heads" became its first No. 1 LP in the U.S.

Four of the group's prior LPs had four weeks at No. 1: 1971's "Sticky Fingers," 1972's "Exile On Main Street," 1973's "Goat's Head Soup" and 1976's "Black And Blue."

"Out Of Our Heads," which fea-

tured the blistering smash "Satisfaction," had three weeks at No. 1 in 1965. 1978's "Some Girls" had two chart-topping weeks; 1974's "It's Only Rock 'N' Roll" had one.

Jackson Browne's "Hold Out" is the number two album for the third straight week—the highest-charting LP in his eight-year chart history.

The Stones and Browne, incidentally, were Grammy nominees for album of the year in 1978, representing mainstream rock in a competition normally limited to middle-of-the-road pop acts. Their nominated LPs: "Some Girls" and "Running On Empty."

Korvettes Debt: \$12 Mil

• Continued from page 1

subject to approval by the Agache-Willot board and by an agency of the French government.

The credit arrangement led to an immediate return to credit-card sales, stopped by the chain upon seizure of the funds by the banks.

The new credit settlement is viewed as "encouraging" by a major music industry source. But, he says, "they still have to sit down with their vendors and instill a degree of confidence after all that's happened."

The new offer by the parent of Korvettes is the latest in a series of dramatic moves last week with regard to the Korvettes operation:

• The seizure of \$5 million from the Korvettes account by the banks to reduce Korvettes indebtedness to them.

• The reappointment of Joseph Ris as chairman and chief operating officer of Korvettes. He had left the company following Agache-Willot's refusal to go along with a plan whereby the banks would receive 25% of Korvettes profits through 1987 in return for forgiveness of the 55% of the amount owed (Billboard, Aug. 16, 1980).

• Korvettes' decision to sell to the consumer on a cash basis only, thus

stemming the flow of money to the banks as a result of credit card purchases.

• The auctioning of assets Tuesday (12) at the Korvettes outlet in Wayne, N.J.

"If they do file for Chapter XI, at least we'd know where we stand," a recording creditor states. "We'd all be in the same boat and any settlement would have to be approved by all music vendors."

This story prepared by Is Horowitz and Irv Lichtman.

Korvettes' situation is, of course, rife with rumors. One going around last week was that the French Government had expressed concern over the matter, stressing the need for Agache-Willot to find a solution to its financial commitments rather than file for bankruptcy.

The chain, with a high of 50 outlets in the Northeast earlier this year, with expectations that it would trim down to 18 in the New York Metropolitan area, has been regarded as a policy-setting force in the music industry for more than two decades.

Its low-ball pricing approach, trumpeted by extensive print and

(Continued on page 9)

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can't do everything. They can't get your story to all radio and retail outlets in time. They can't possibly reach all buying influences at every location. All too often it's not convenient for the buyer to talk to them when they call.

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Handshake Brass Also Eyes Talent

NEW YORK—As they fan out to cover radio for the label's first single, Handshake executives will also become talent scouts.

Peter Gideon, vice president of promotion; Larry Green, Midwest/Southeast operations director, and Joel Newman, West Coast/Southwest operations director begin their road treks this week on behalf of the Amii Stewart/Johnny Bristol recording of "My Guy, My Gal."

Their responsibilities, however, include an a&r function as well, points out Ron Alexenburg, label president who also plans to take to the road to "reacquaint myself" with radio.

In their respective markets, Green and Newman, as well as Gideon when he travels, are expected to visit talent showcases and report back to Alexenburg on acts they feel have potential.

Alexenburg says he'll view any act in its home environment, hopefully after he has received tapes from his promotion team and/or other sources. He'll then make a final determination as to their possibilities.

Alexenburg was expected to join Gideon Friday (15) in visits to Philadelphia, Baltimore and Washington, along with Stewart and Bristol. He expects to make a trip to the West Coast next week and plans a European jaunt sometime in September.

Korvettes Debt

Continued from page 8
television ad schedules, greatly influenced similar strategies by other retailers.

Korvettes music interests have been managed by Dave Rothfeld, regarded as a forceful exponent of high-powered merchandising techniques. Manufacturers have often turned to Rothfeld for his input as they evaluated new marketing policies.

"Clear it with Dave" is a phrase that many a marketing executive has heard over the years.



Billboard photo by Gerry Wood

Gospel Group: As Don Butler, executive director of the Gospel Music Assn., right, looks on, Bill Moran, director of Billboard's upcoming Gospel Music Conference, explains details of the upcoming meet.

BETTER PRODUCT CREDITED

D.C. Disk/Tape Sales Hot As August Thermometers

By JEAN CALLAHAN

WASHINGTON—Retail sales are climbing here as high as the temperatures this summer. In fact, Record & Tape Ltd., one popular downtown outlet, reports that July was the best sales month (excluding December) that the store has seen since it opened seven years ago. Record & Tape Ltd. manager Martin Bestint attributes the pick-up business "to good product, particularly r&b releases plus soundtrack albums coming back on the boards."

Bestint says his best sellers these days are George Benson, Ashford and Simpson, Teddy Pendergrass, Diana Ross, Jackson Brown and Queen. The biggest pop and rock movers are the "Urban Cowboy" and "Fame" soundtracks.

Record & Tape Ltd. also reports good cutout business and "ever increasing" cassette sales with "very little 8-track business anymore." LPs which list at \$8.98 sell for \$7.69 regularly, with \$5.99 and \$6.99 price tags for sale; \$7.98 list albums sell for \$6.79 and are marked down to \$5.99 on sale.

At Waxie Maxie's 17-store chain, sales are "ahead of this time last year but nothing to write home about."

According to Mark Silverman, selling best are Queen, Gene Chandler.
(Continued on page 58)

DISC-O-MAT ENTERS THE VIDEO MART

By GEORGE KOPP

NEW YORK—Disc-O-Mat, a major discount record chain here with four Manhattan outlets, has entered the prerecorded video market. The chain is selling cassettes in one outlet and will soon expand video to a second store.

Initial suppliers include WCI Home Video, Magnetic Video and titles handled by local rep firm A&H, which includes All-Star Video.

Pricing on the cassettes is now comparable to other New York retailers, but Disc-O-Mat buyer John Dantoni expects that situation to change.

"We'll be able to beat all our competitors on Broadway," he says when the program gets in full swing by the fourth quarter.

Disc-O-Mat's Broadway store is in
(Continued on page 33)

Billboard's Gospel Meet Formulated

NASHVILLE—Billboard's upcoming Gospel Music Conference received a successful local boost Aug. 7 as 30 religious music industry leaders turned out for a meeting to discuss the event.

Bill Moran, director of the Billboard Gospel Music Conference to be held in Los Angeles, Sept. 23-26, explained details of the conclave and the philosophies behind it.

Moran provided a panel-by-panel breakdown of the projected sessions, asking for advice on both panelists and topics. Suggestions came on those subjects and also on keynote speaker candidates.

Some questioned whether talent would be showcased, a topic that yielded diverse opinions on whether such presentations would be helpful. In lieu of live talent, a video presentation, depicting the broad realm of all types of gospel music was suggested.

Held in the main conference room at BMI on Nashville's Music Row, the 90-minute session also sparked encouragement from several key members of the Nashville religious music community.

"There's no confusion about this conference," commented Bob MacKenzie, head of Paragon Associates. "It's purely business—the promotion of product from those of us who create and get it before those who don't know anything about it."

Added Don Butler, executive director of the Gospel Music Assn., "We're in the position of selling gospel music. This is a selling and learning process."

Among those attending the meet were Mike Cowart, Garry Littleton and Eddy Messick of the Benson Co.; Jim Black of SESAC; Jerry Crutchfield, MCA Music; Dan Raines, Lamb & Lion Records; Dave Wortman of On The Air; Don Light of Don Light Talent; Maggie Cavender of the Nashville Songwriters Assn., International; Aaron Brown, Canaanland Music; Hoss Allen, WLAC-AM; and Frances Preston, BMI vice president.

Also attending were: John Sturdivant, ASCAP; Jan Rhees and Linda Rodgers of Jan Rhees Marketing; Mike Blynes, Don Klein and Michael DeMonico of Paragon Associates; Clif Tant, Custom Tape Dupli-

(Continued on page 51)

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CBS & Philly Intl May Tie On Gospel

• Continued from page 3

Philadelphia International is wooing Edwin Hawkins. The label reportedly not only wants Hawkins to become its first gospel artist but also help run the division.

Hawkins says he has had "several" talks with Philadelphia International executives. "Kenny (Gamble, the label's chairman of the board) has been interested in going into gospel music for a few years. Last summer we talked about a gospel division at Philadelphia International," notes Hawkins.

Manilow Starred

LOS ANGELES—Barry Manilow will receive a star in Hollywood's Walk of Fame Friday (22). The star, located in front of the Pantages Theatre, is presented by the Hollywood Chamber of Commerce. Mayor Tom Bradley has also designated Friday as "Barry Manilow Day."

He says that he is seriously considering moving to Philadelphia International. He was formerly on Birthright. But what about the major gospel projects he, along with other family members, including Walter, are involved with in Oakland?

"That's one of the problems and something that we're talking about," says Hawkins. "I just don't know about moving to Philadelphia because of the things we're doing here (in Oakland)."

Hawkins is no stranger to the Philadelphia International executive staff. Jimmy Bishop, a former executive at the label, who now works with Gamble on special projects, gave Hawkins his first big break. It came in 1969 through Hawkins' best selling LP to date, "Oh Happy Days" on Buddah Records.

"Oh Happy Days" was a major breakthrough for black gospel music. It was one of the first gospel records to garner large sales from the secular market.

Live Acts For a New Air Series

By ALAN PENCHANSKY

CHICAGO — The Burkhart-Abrams radio program consulting firm is developing a new exclusive program feature patterned after its "SuperStar" albums format offered several years back. Groups promoted through the series will record before a live audience here.

The new record company-supported series of tapings is being produced in conjunction with WLUP-FM here. There are approximately 100 stations in the firm's skein which will have access to the series.

The programs will air on WLUP in this market under the "Live From The Loop" banner. Virgin Records group the Records was the first act taping for the series, now being recorded at one of the area's newest and most lavishly equipped studios, Evanston, Ill.'s Pierce Arrow Records.

Abrams' earlier "SuperStar" albums included David Bowie, ELP and Joan Armatrading installments. "We had the albums out at one point and this is basically the same thing," Lee Abrams explains.

The programming expert expects the series to concentrate about 80% on acts that are on the way up. However, so-called new wave groups won't come in for a lot of attention, he says.

Abrams has been temporarily based in Chicago serving WLUP as acting program director before the arrival of Max Floyd from KYYS-FM to permanently fill that slot. WLUP is one of the Abrams-consulted stations.

Abrams says reaction to the first "Live From The Loop" broadcast will be monitored before a method of distribution to all stations is determined.

"If it's good I'm sure they'd all want it," the programmer assures. "We're just trying to get this one happening. Then we'll be on the lookout for the best groups we can find."

British Videogramers Conduct 1st Session

By MIKE HENNESSEY

LONDON—After some preliminary skirmishing between its five-man council of founding fathers—all from record companies—and non-affiliated representatives of the video industry at large, the inaugural meeting of the Videogram Assn. held here Wednesday (13) made some real progress along the road to establishing itself as a negotiating body for British video producers.

The group, a spin-off from the British Phonographic Industry, will invite membership from the widest possible range of people involved in the production and distribution of videograms and will have a 12-strong executive council.

More than 80 people attended the inaugural meeting and there was some initial objection to the fact that the BPI had created a five-man nu-

(Continued on page 47)

Lukas Foss Signed

CHICAGO—Conductor Lukas Foss' tenure as Milwaukee Symphony music director will begin under a three-year contract in 1981-82. Foss, music director of the Brooklyn Philharmonic, was appointed to replace Kenneth Schermerhorn.

8 DISTINCT OPERATIONS

\$250 Million Project Conceived At Philly Gospel Group Meet

By MAURIE ORODENKER

PHILADELPHIA — Started 13 years ago to meet annually to exchange ideas and enhance black gospel music, the Gospel Music Workshop of America, Inc. gave the music its biggest boost by endorsing the creation of a \$250 million Gospeland Of America project at its 13th annual convention here Saturday through Friday (9-15) at the Civic Center and Hilton Hotel.

Spread over 350 acres, the project consists of eight distinct operations including (1) themed amusement park to be called Gospeland of America Parks; (2) a 10,000-seat church; (3) a 5,000-seat auditorium with (4) television and recording production facilities; (5) a 500-room hotel and convention center; (6) a gospel-oriented college and (7) a travel planning service for the complex. The eighth operation will be a multi-housing complex taking up 100 acres and called Gospel City.

A model of the ambitious project, which hopes to have at least the first of the Gospel City buildings set up within five years, was put on view (Aug. 10) at the mass consecration and a communion service led by the Rev. Dr. James Cleveland, president and founder of the Workshop, and Ed Smith, executive secretary and business manager for the Workshop.

While no site has been selected as yet, Smith said they will seek out a site in the Southeastern U.S. to put it in the orbit of Disneyworld and the other Southern theme parks.

Recognizing that black gospel music is on the threshold of making a major impact commercially on the music scene, the Workshop convention provided more than 25 different courses embracing record merchandising and distribution, publishing and copyrights, business opportunities in gospel music, as well as traditional courses in choral directing, composition, organ and piano, and electronic instrumental music.

Members came from virtually every state of the union. More than 9,000 persons from out of town registered, with more than 2,000 from the Philadelphia area itself bringing the convention attendance to some 12,000 persons. Among them, 230 choral groups registered to sing. It was a tight 10-minute limit to those selected to sing at the concerts every evening in Civic Center, and from midnight on in the hotel ballroom.

The convention next year will go to Los Angeles, preceded by the national board meeting in March in San Antonio with Atlanta tentatively set for the 1982 convention. With more gospel singers and groups on the move than ever before, plans were also formulated for establishing a business and professional directory.

Functioning as a separate body within the workshop is the Religious Announcers Guild which conducted a number of seminars dealing with performance and microphone techniques.

Organized five years ago as the Gospel Announcers Guild, the new name reflects the expanded membership of almost 200 persons now. In addition to on-the-air radio and tv announcers, the membership has been enlarged to include record companies, concert promoters, managers of gospel singers and news-

paper columnists. Al "the Bishop" Hobbs, manager of WTLC-FM Indianapolis, is president of the group and Bennie J. Matthews, of Detroit, the national coordinator.

At the Guild's annual luncheon Wednesday (13) hosted by Savoy at the Hilton Hotel, the group's awards were presented. Announcer of the year went to Al McCottry of WHKK-FM, Cincinnati; record producer of the year: Milton Biggan of Savoy Records; and the Willie "Deacon" McKinstry memorial award: T.C. Lee of Phoenix. An award of appreciation also went to Bennie Matthews. The luncheon was also marked by the presentation of a gold watch to Cleveland by Fred Mendelsohn, executive producer for Savoy.

Record and music publishing companies made up almost half of the exhibitors displaying and selling their wares. These included Savoy of Elizabeth, N.J.; Cada Records, Minneapolis; TR Records (Thomas Roberts), Baltimore; Birthright and Beegee Records and their LMS music publishing house, Los Angeles; Gospel Gems Records, Philadelphia; Edna Records, Brooklyn; Word Records, Waco; Robert Antrim music publishing, Philadelphia; DeKay's House of Music, San Francisco, and Rolling Records, a gospel record retailer in Rome, Ga.

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8-Track Returns Accelerate, Shock Industry

• Continued from page 1

"Even on catalog albums, we have been discouraging what we consider exaggerated replenishment on the part of our distributors. For example, if we get an order to ship 1,000 8-tracks on a shelf item, we might ship 300, because our national experience proves that is the best course. We have even refused 8-track orders at times," Sulman adds.

The wholesale and retail levels are finding the same 8-track sales drop-off. Ed Berson, purchasing vice president for the Record Bar, has seen a 20% drop in 8-track volume at the more than 100 store chain.

"Presently, I'd say our ratio favors cassette 60% to 40%," he says. "Only the vigorous traffic in 8-tracks in our Southern and Southeastern stores keeps 8-track in the ballgame."

Dwight Montjar of the nearing 100 Camelot/Grapevine stores supports Berson's claim of Southern strength, noting that country and r&b repertoire enjoys a firmer sales support in 8-track. Montjar feels Stark's tape volume is 55% cassette and 45% 8-track, with cassette's lead growing monthly.

Tom Adams buys tapes for both the rackjobbing and one-stop divisions of Schwartz Bros. Distributing and he notes: "We are faced with a dilemma in our racked accounts. Many of them are still oversupplied with 8-track fixtures and make little effort to more properly equate to the growing demand for cassette.

"We are now 50/50. But I expect the gap to widen in favor of cassette. I expect more attention will be given to cassette when the first new enlarged packaging concept is introduced," Adams predicts.

Stan Layton, new Chrysalis sales executive who visited Schwartz recently, informed Adams that the label was studying repackaging of tapes and a more conservative attitude toward 8-track.

Chrysalis president Sal Licata confirms the label is "trying to control the 8-track situation more finely. It's the reorder pattern where you get killed. We tell our accounts to reorder more conservatively. I'd say the cassette/8-track ratio is about 2 1/2 to 3 to 1. A year ago it was cassette by a shade over 8-track."

A spokesman for PolyGram Distribution states that while major acts are still released on 8-track, the tendency is to not offer 8-tracks on new or developing acts. Buster Bassett, album buyer for Bromo Distributing, supplier to the Sound Warehouse chain, says a PolyGram salesperson told him the same thing recently.

Tom Adams' comment about the need for more cassette fixtures for stores is echoed by many contacted. Sound Warehouse, for example, has been building its own custom fixtures and is steadily increasing the cassette display rack percentage.

Gene Goodwin of the Flipside chain, Lubbock, Tex., which finds about a 60/40 ratio favoring cassette, says he has been getting a good conversion unit for his tape fixtures from Friedman Arcraft.

Several sources say a North Carolina fixture maker is offering a conversion unit for 8-track to cassette but could not provide a name for the company. Ampro, Charlotte, N.C., was called but Fred Martiniz was not in and could not be contacted during his vacation.

Another dealer, Angela Singer of Circles/Hollywood, Phoenix, finds her ratio is about 70/30 for cassette. She finds the new Sensomatic cases she introduced recently in some stores as the answer to more store space for cassette.

Jay Lasky of Danjay, supplier to the 90 Budget Tapes & Records stores, says his cassettes go six to one over 8-track. He feels 8-tracks are

going the same road as 4-track. Berson is using the Soma box for his cassettes, so he can fit his merchandise into the 8-track fixtures.

Alan Wolk, United Records & Tapes, Atlanta and Miami rackers, has seen his ratio switch from 50/50 a year ago to 75/25 toward cassette.

He finds his racked accounts going more to open type fixtures to accelerate sales. He has long used a spaghetti box.

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COPRODISA (Ecuador)	KODA FM Radio (USA)	RCA Records (Canada)	WBZ AM Radio (USA)
Country Music Association (USA)	KSHE FM Radio (USA)	RCA Records (USA)	WGPW AM Radio (USA)
Crossover Promotions (USA)	KWEST FM Radio (USA)	RCA SA de CV (Mexico)	WIND AM Radio (USA)
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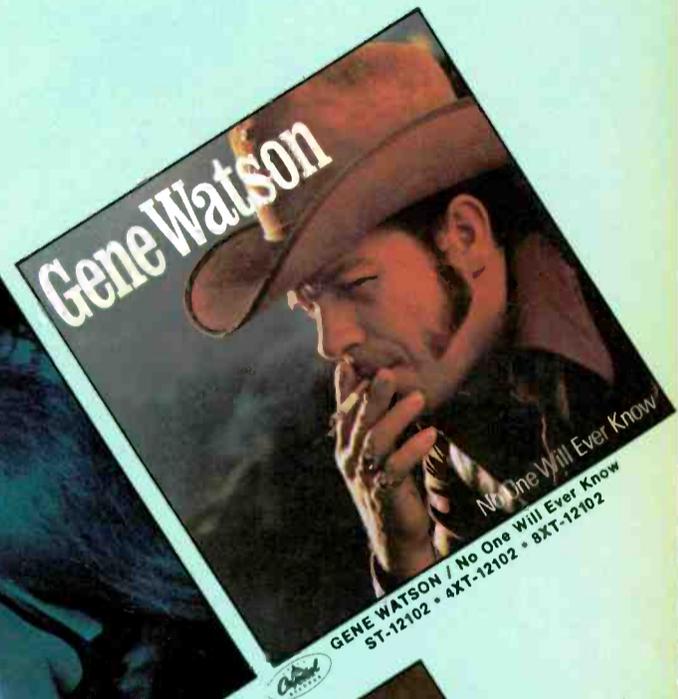
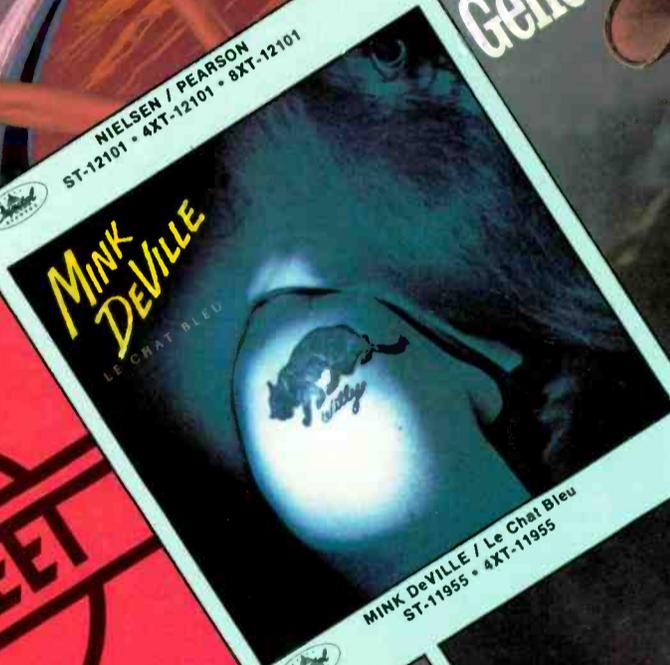
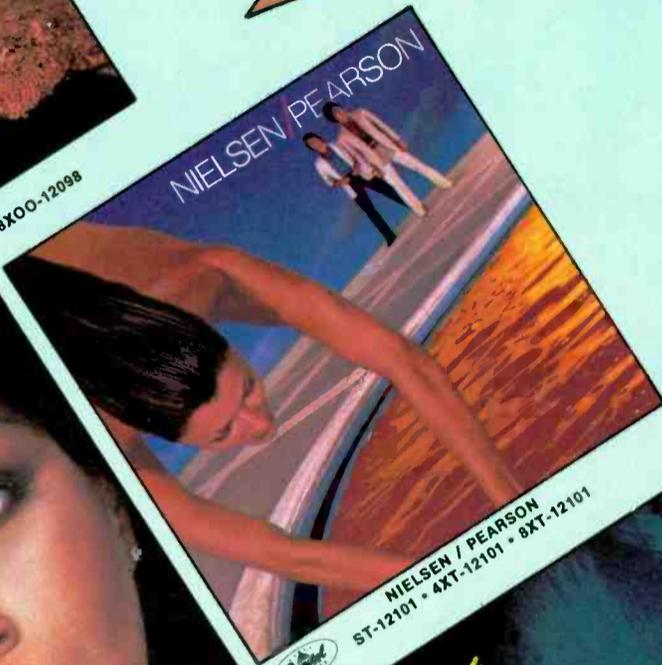
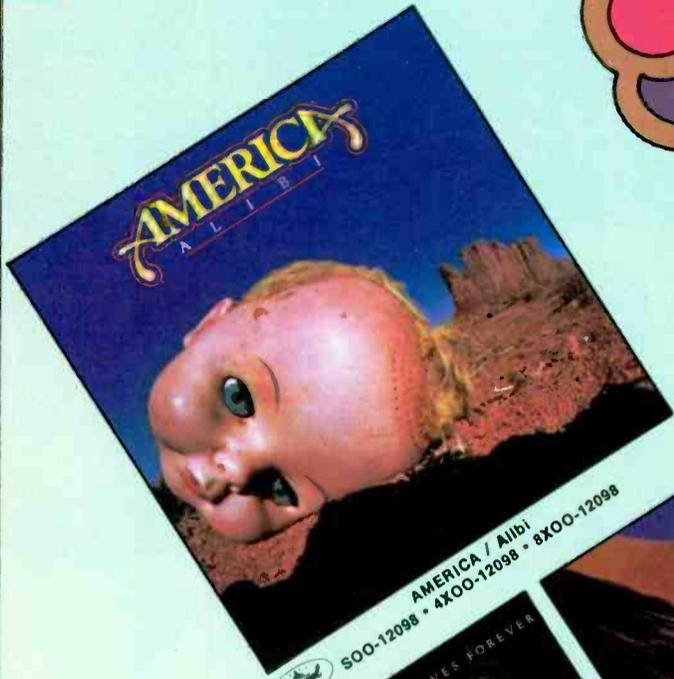
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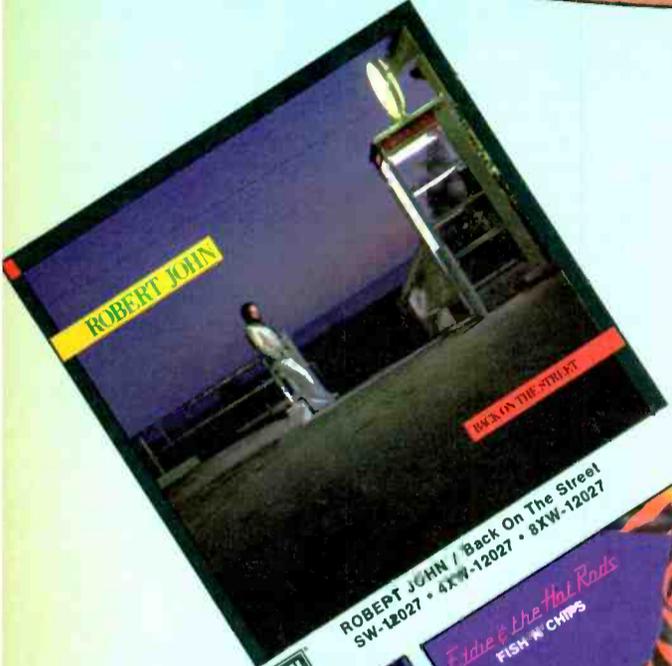


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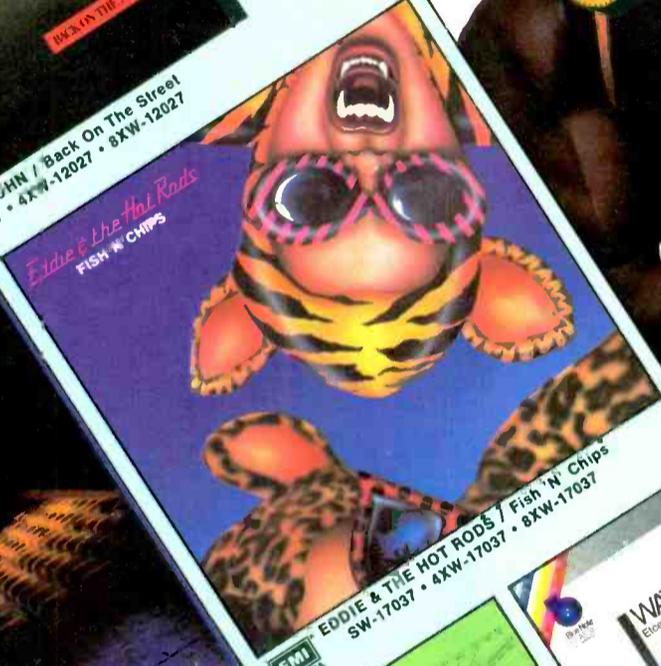


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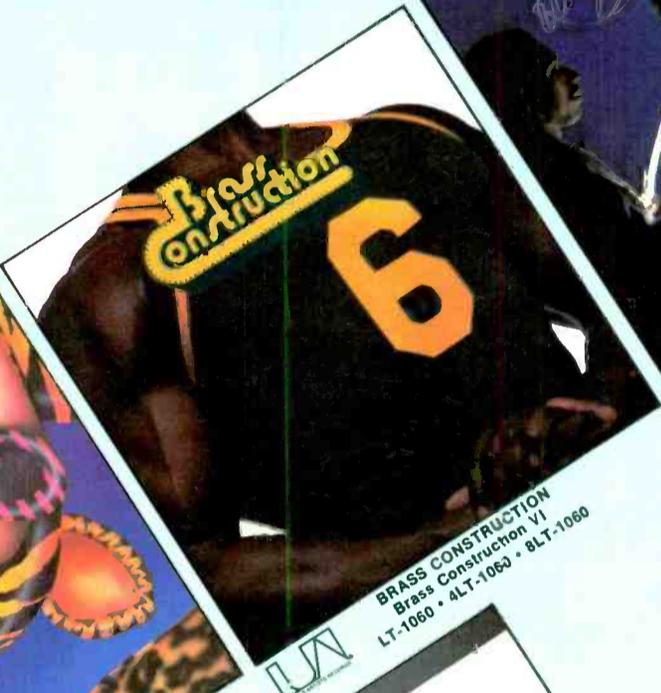
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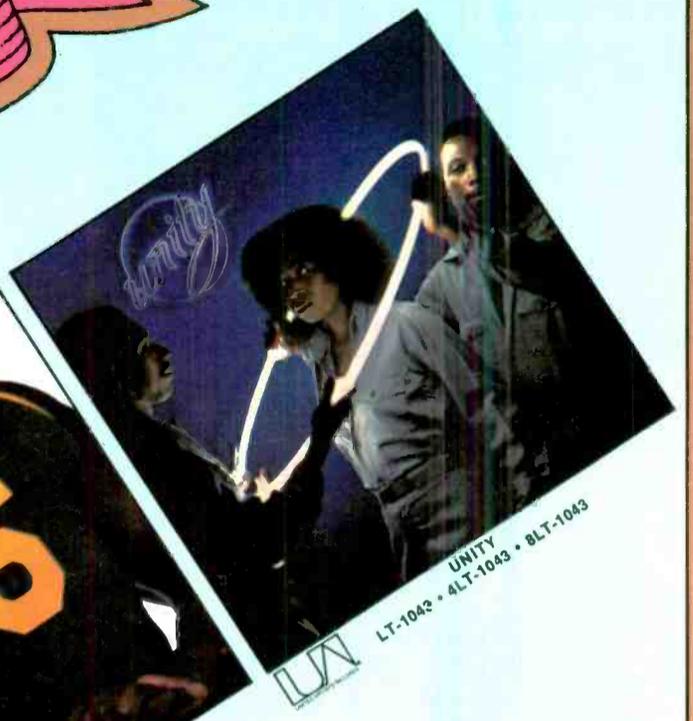
ROBERT JOHN / Back On The Street
SW-12027 • 4XW-12027 • 8XW-12027



EDDIE & THE HOT RODS / Fish N' Chips
SW-17037 • 4XW-17037 • 8XW-17037



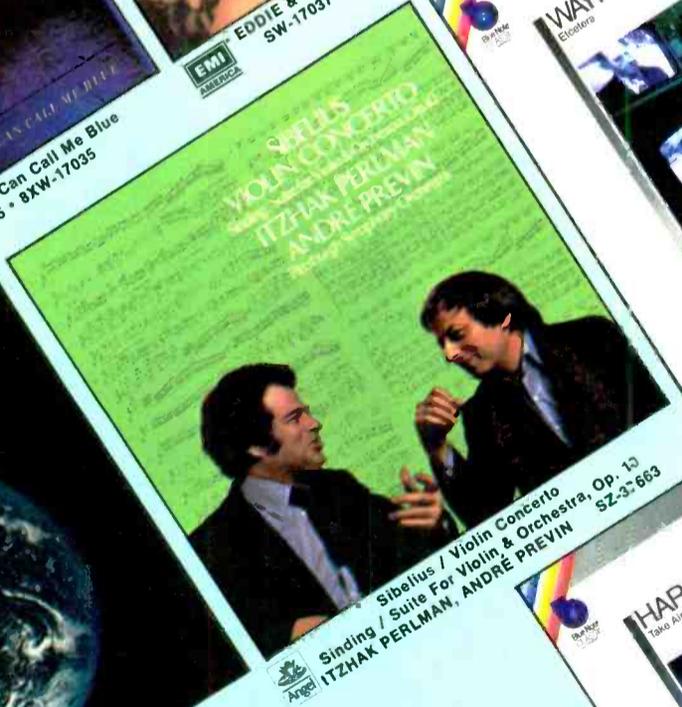
BRASS CONSTRUCTION VI
Brass Construction VI
LT-1060 • 4LT-1060 • 8LT-1060



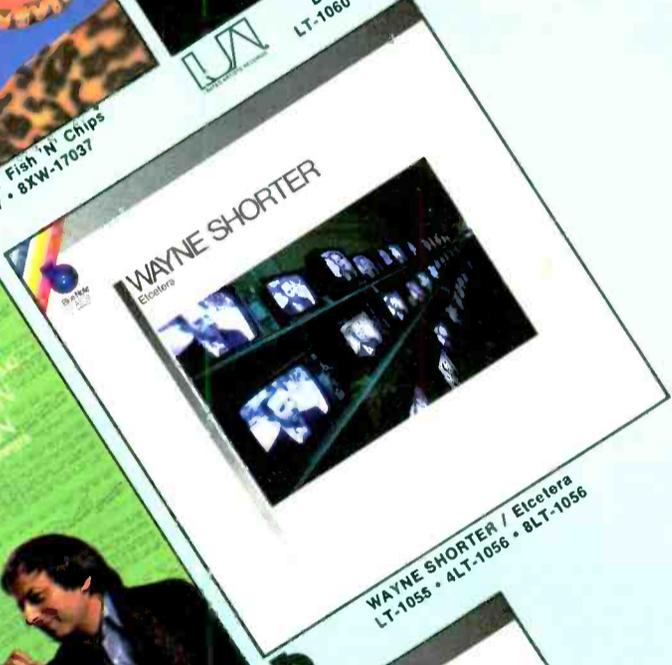
WAYNE SHORTER / Eletora
LT-1042 • 4LT-1043 • 8LT-1043



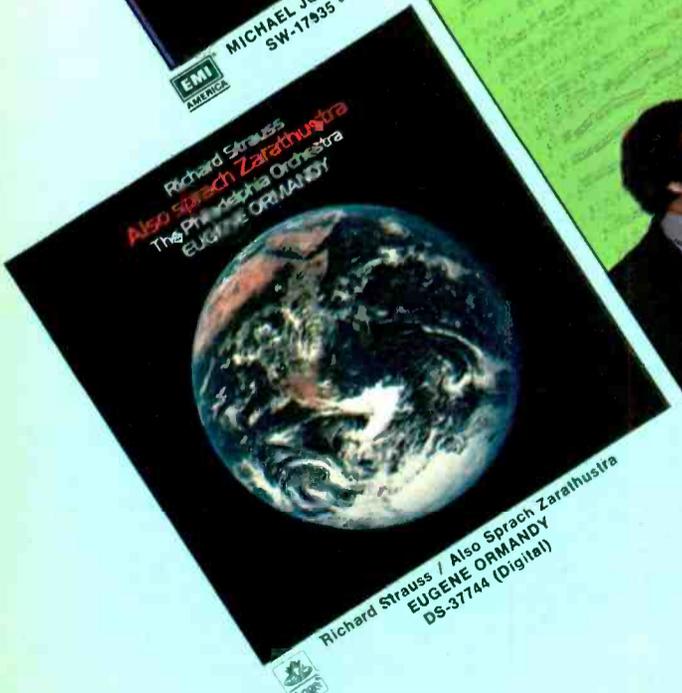
MICHAEL JOHNSON / You Can Call Me Blue
SW-17935 • 4XW-17935 • 8XW-17935



ITZHAK PERLMAN / Sibelius / Violin Concerto
Sinding / Suite For Violin & Orchestra, Op. 13
ANDRE PREVIN
DS-37744 (Digital)



WAYNE SHORTER / Eletora
LT-1055 • 4LT-1056 • 8LT-1056



Richard Strauss / Also Sprach Zarathustra
The Philadelphia Orchestra
EUGENE ORMANDY
DS-37744 (Digital)



HAROLD LAND / Take Aim
LT-1057 • 4LT-1057 • 8LT-1057



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Founded 1894

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Vol. 92 No. 34

Commentary

A Return To Indie Ingenuity

By JOHN SCHOENBERGER

Corporate control of the majority of record manufacturers has put almost everyone under very tight guidelines and budget controls. This type of control is not what made the industry a monumental success.

It was people and companies with commitment and belief that made recorded music exciting and commercially viable. There was a type of almost blind faith that made one company stick with it a little longer beyond all odds, or a particular person come up with that fresh idea. It is this basic motivation and belief that spawns new and unprejudiced ideas in both the areas of marketing and promotion.

'The unorthodox approach is the key to future growth'

But these, as well as other facets of this industry, are now in a rut. We simply come up with new twists to the same old ideas. We need to break out of the mold we have cast ourselves in and start being creative again on more than just the studio level.

For instance, it is considered almost an axiom that the older, less active public does not buy recorded music, and so little has been tried or done to reach that audience.

I submit that everyone likes some kind of music (and certainly almost everyone's home has the means to play it) only they feel it is not available to them. While many retail outlets are full service stores their image, presented via window displays, advertising and even the sales personnel represent a specialized "for the kids" kind of image.

Let's make recorded music for everyone again as other forms of entertainment have done.

We have depended on radio too long. With the continued expansion of cable television and its special entertainment features, as well as the growth of home video, we have before us a whole new paradigm from which to fashion exposure. We should also take a second look at commercial tv. I am not so sure it is effective only with major name artists.

However, I believe that marketing is the area where most truly creative ideas could flourish. Certainly someone who has been orchestrating the sales and image of Certs or Corn Flakes could teach us a few things other than posters, dumps, in-store contests and special sales prices.

The resurgence of showcase clubs is to our interest as well. We need to help develop their numbers as well as aiding them to become more professional. Certainly the club scene can be cited as the major exposure force in the new wave movement, long before radio picked up on it.

A more customized approach by each label could produce better results. Just because I did something one way at another label does not necessarily translate as the proper way for Radio Records. We will succeed by having the commitment to stick with it and by utilizing the dynamics and diversity of style of the independent distributors to pioneer new ideas of creative marketing.

The unorthodox approach then, is the key to future growth in the established areas as well in new frontiers yet to be pioneered in our industry. Fresh unprejudiced ideas and actions will motivate and excite. That's where it all starts.

John Schoenberger is vice president of promotion for Radio Records located in Fort Lauderdale, Fla.

The Record On Publishers

By LEONARD FEIST

During the International Music Industry Conference panel on "Piracy, A Global Threat" in Washington last April 25, Nesuhi Ertegun, speaking as president of the International Federation of Producers of Phonograms and Videograms, launched an attack on publishers, artists, manager and others for their alleged failure to contribute to the campaign against piracy.

As a member of the panel, I responded strongly to Ertegun's charge that publishers had done nothing. Part of my retort was included in the article concerning the panel in the May 24 issue of Billboard.

Now, once again, Ertegun, speaking as president of the IFPI to Billboard (July 26), attacks publishers, among others, on another serious threat to our industry—home duplicating.

"They've given us a lot of verbal encouragement but no financial support," he says. "Don't they realize their livelihoods are at stake too? ... Publishers have a lot to lose too as has everyone in our business. I just hope it's not too late before they realize it."

Ertegun seems to me to speak either from malice or ignorance, or both. If it be a malicious attitude towards music publishers, then there is nothing to be said. If it is ignorance, then—as I did at IMIC—I will attempt to enlighten him.

Is he not aware that in 1979 the National Music Publishers Assn. and the Recording Industry Assn. of America joined in a survey of the extent of home duplicating in the U.S.? The initiation of the joint study done by the Roper Organization was reported widely in the American trade press, as were the results. A

second NMPA/RIAA study was announced in a joint press release on June 2, 1980.

Stanley Gortikov, president of the RIAA, and I have thus acknowledged our mutual and joint responsibility. We have started working together on this commitment and I have every expectation that we will continue to do so with the objective of resolving the grievous problem of home duplication in a timely and effective manner.

Working together on the problem of home taping

Statements such as Ertegun's tend to divide rather than to unite—to anger rather than to encourage. He should consult with Ron White, president of the International Federation of Popular Music Publishers, to find out what has been going on internationally.

Billboard reports that Ertegun is aware that he has been peddling this message time and time again "like a broken record." Broken records don't sell. Perhaps he should try a new tune.

Leonard Feist is president of the National Music Publishers Assn.

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

Letters To The Editor

Dear Sir:

The Music Publishers Assn. of Great Britain has given tangible support in the form of very heavy financial contributions to assist the international music industry in its fight against record piracy, which affects the publishing industry as much as the record industry. Nesuhi Ertegun has consistently claimed that publishers, artists, managers and lawyers have failed to do more than support the cause with words rather than money.

I see from your July 26 issue that Nesuhi is now switching his attack on publishers and others in the battle to obtain a blank tape royalty.

Insofar as the United Kingdom is concerned, he is again misdirecting his attack. Music publishers and other rights owners are members of the Mechanical Rights Society which had led the attack on the government to obtain a blank tape royalty. This attack has been mounted in close cooperation with the British Phonographic Industry representing the record companies.

There is no question of heavy financial expenditure at this stage, although when the time comes I have no

doubt that contributions to legal expenses and other necessary expenditure will be forthcoming from rights owners as it was from publishers in our fight against piracy.

All I ask is that Ertegun gives credit where credit is due.

Ron White
President, Music Publishers' Assn.
London

Dear Sir:

It continues to amaze me that it is taking so long for the record labels to recognize and adjust to some important changes taking place in not only their own industry, but in the closely related radio industry.

Is there still any doubt that the traditional high profit areas for most labels is not just being squelched by current economic conditions, but is being replaced? Replaced by a potential customer who is more selective, who is a bit older and less subject to peer pressure, and who is less influenced by promotional campaigns. A customer who will part with his money only

for quality material that addresses his lifestyle, rather than for instant consumption.

With the increased competition in the radio industry, many broadcasters are finding the consultants and syndicators to be highly workable and profitable. Many of these consultants and syndicators have spent most of their lives successfully programming contemporary stations. And yet there are many record labels that either do not understand the workings of these operations, or for some reason have an aversion to anything automated, syndicated or consulted.

Apparently they do not understand that servicing these companies can be the most efficient means of exposing their product in a number of markets. I hope this industry will not be as slow in recognizing important changes taking place in the market, as other industries have been.

In the meantime, our sincere thanks to the handful of reps who have been calling us each week and who have made our initial success possible.

Bob Botik
President, Botik Broadcast Services
Austin, Tex.

Radio Programming

N.J. Station Pulling From Two Markets

By RICHARD M. NUSSER

NEW YORK—WRDI-AM and WRDR-FM occupy a unique position so far as secondary market stations are concerned. The adult/MOR simulcasting, privately owned outlet sits in south central New Jersey, virtually equidistant from Atlantic City and Philadelphia, pulling audiences from both those major markets.

The station finished sixth in total audience measurements in the April/May Arbitron sweep in the Atlantic City survey, notes station manager John Speeney, who attributes the showing to a solid adult format and the fact the station carries three major sports teams, the Philadelphia Phillies, Flyers and Eagles.

Speeney credits country music with pulling listeners every Sunday when the station goes pure country. The station also sponsors country concerts at a local theatre.

"Most of our promotion is centered around country," he adds. "The reason is that labels with adult contemporary acts don't seem that interested in promoting them on adult stations."

The response to country has been "overwhelming," Speeney says. "Especially for contests. We have four phone lines coming in and when we run country promotions we've had to call the phone company for help because they just blow our lines the response is so heavy."

Station owner Jim Rodie purchased the AM side in 1966, adding

the FMer in 1972. They've been simulcast since 1975.

Speeney says he hardly ever sees a label promotion man, and often experiences difficulty obtaining product. When that happens he tells program director Bob Hence to "dip into petty cash and buy the record."

The playlist is derived from Billboard's adult contemporary and country charts.

"We go with starred entries," he says. "When they lose a star or start dropping rapidly we take them off."

"Labels seem more receptive to helping out with country promotions," Speeney says. "Our rapport is better there." One of the regular promo features is album giveaways.

During the week, says Speeney, the station does very well pulling listeners from the .35-64 year old demographic.

The music on the adult contemporary side ranges from Boz Scaggs and Billy Joel right through Frank Sinatra, Tony Bennett and the Ray Conniff Singers.

Speeney, who used to be a jock at WKQV-FM in nearby Vineland, N.J., says the only programming instructions he issues are to "watch the ratio between current hits and standards." He dayparts simply by trying to be uptempo in the morning and during afternoon drive, while the sound "mellows out" at midday and in the evening, when there isn't a ball game or hockey match underway.

SOFT SOUND, MANY OLDIES

Steady Gains For WKQX-FM In Chi Under P.D. Bill Steadman

By ALAN PENCHANSKY

CHICAGO—NBC's WKQX-FM is making steady gains under its new conservative musical format featuring a soft overall sound and a heavy dose of older records in all time periods. The results have been a steady ratings climb for a year and a pronounced appeal to women listeners.

Program director Bill Steadman claims the former AOR station today is at the leading edge of a trend toward more conservative musical programming. And Steadman isn't afraid to admit that record companies may not find this shift to their liking.

"We're not programmed to please the industry," Steadman explains. "We are programmed to please the people who turn the station on and listen. We don't have record people knocking the door down."

"Quite frankly," Steadman adds. "The music industry loves us not at all."

Steadman, 30, who isn't nostalgic about his days in album radio, feels a lot of today's new wave music is just the old rock with cosmetic changes. The programmer's more progressive days were spent at Miami's ZETA-4, one of 11 stations he has worked professionally since graduating from Michigan's Ferris State College.

"ZETA-4 was designed to play album classics and break new product," Steadman explains. "But one of the things I learned at that station was that people responded better to

things they knew, even the album-oriented audience."

Says Steadman: "We're not here to educate people musically. I don't want to create their tastes. I want to respond to their tastes."

WKQX's target audience is the 25 to 34 age group with an overall 18-44 emphasis. The station's total taped-automated operation was scrapped with the move to the new adult sound in early 1979 and today automation is used only from midnight to 5:30 a.m. and during certain weekend hours.



Bill Steadman: Gaining listeners with conservative musical approach.

Radio Plays Safe Numbers Game Promotion Exec Gurewitz Analyzes Programming Trend

By ROMAN KOZAK

NEW YORK—Radio is not boring, but it is playing a "very safe game with numbers" by looking for the 18-to-49 demographic, says Al Gurewitz, vice president of national promotion for Epic, Portrait and Associated Labels.

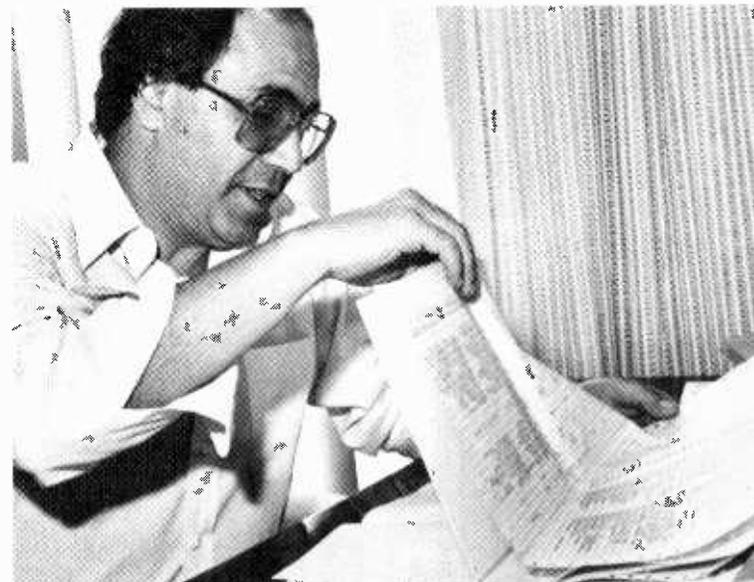
"Radio just wants to play the game where the music is non-offensive and it is not geared for anyone but the mass. It is just mass music."

"Consequently, it is looking for records that are not loud and do not offend anybody. The program directors' concern is to play the music, get the most numbers, and not to sell records. That has been true since the inception of radio," he continues.

To handle promotion for Epic and all the labels distributed and marketed by CBS, Gurewitz has a staff of 18. There are five regional promotion marketing managers that report to him, two label promotion heads, the head of AOR promotion, the secondary market and West Coast people.

Despite the recent recession and the industry cutbacks that have resulted, Gurewitz says that his department has weathered the storm well.

"A record comes from the a&r department, and then the first step is promotion. If you impair either of those functions then you might as well get into the steel business, because you aren't in the record business any longer," says Gurewitz. "Consequently, in the promotion department nobody has been touched at all by any cutbacks."



Printout Study: Al Gurewitz, vice president of promotion for Epic, Portrait and Associated labels at CBS, checks some computer data on radio stations he tracks.

Tight playlists and the preponderance of oldies, especially during the day, make it that much harder to promote a new record. But, says Gurewitz, "Hits will find their way through."

Another problem is that sometimes a record is a hit, but some radio stations which claim to play hits will not play songs by groups such as Lipps or the S.O.S. Band. "If they would tell me that they don't play black music, I would respect that. But don't tell me it doesn't fit into the program mix. A hit is a hit," says Gurewitz.

To make future hits, Gurewitz and his department are now working on five LPs and seven singles. It is an ongoing process with the numbers changing every week, and some records are still worked after they become hits. Gurewitz points to the S.O.S. Band's "Take Your Time" single which is a top five hit nationwide, but still hasn't reached its full potential in some areas.

How often the Epic promo men contact the various stations they work depends on the area. The New York area or the San Francisco area is not that large, and hence stations are easy to reach, while hundreds of miles may separate stations covered by the Washington state or Minnesota branches.

"The major stations are contacted in person at least once a week, secondary stations may be contacted in person once every two weeks, depending on how far they are, or once a month, or four times a year," says Gurewitz. "But there are constant phone calls, all the time."

The secondary markets, says Gurewitz, are still as important as they were two or three years ago, since they have a little more freedom, and the playlists are a little larger.

"But if I was at a station in Bismarck, I would want to be the number one station in Bismarck. So basically everybody is a WABC-AM or a WLS-AM," says Gurewitz, explaining why so many stations sound alike throughout the country. However, the top station in New York is WBLN-FM, which has its own programming mix that may not work in the rest of the country.

"Whatever Frankie (Crocker, WBLN program director) is doing, he is doing it right, otherwise he wouldn't be number one. He would be 15th or 20th in the market. So if he plays the Flying Lizards, then a Dinah Washington record, and then a Chicago record, he is playing what is right for the city of New York. It synthesizes the tastes in the city," says Gurewitz.

Mainland \$ Help To Jacobs, KDEO-AM

• Continued from page 3

Joseph, renamed the station KDEO and began broadcasting Feb. 14, 1980.

Joseph then resigned as KDEO general manager and withdrew as 50% partner May 5, leaving Jacobs to assume executive responsibilities until he lined up Archipelago.

Jacobs is elated about the move, and is quick to laud the backgrounds of, and his relationships with, his new investors.

"Jerry, Jeff, Irving and Artie are not only music business professionals I respect, they're also friends from my Hollywood days," says Jacobs.

According to Jacobs, it was Wald who was the synapse connecting the Archipelago members. Wald is a frequent visitor to the islands.

"On Jeff's last visit here, we got together and talked business," Jacobs explains. "He was aware of my track record in Los Angeles radio, and when he left Hawaii he helped put together a group of his friends who happened to be my friends too."

"They decided that KDEO would be their first broadcasting involvement. It could be the first of several more ventures."

He adds: "Not only is Archipelago bringing in capital, but each guy in his own way will be contributing over and above that."

Plans are being made for a major "aloha" party, according to Jacobs, with a number of musical acts (as yet unnamed) anticipated. In addition, there now exists logical structure for recording acts who work with members of Archipelago to appear in (Continued on page 21)

KDKA-AM Proves It Is 'Someplace Special'

High Pittsburgh Numbers Since 1920

By JOHN MEHNO

PITTSBURGH—Maybe everyone here doesn't listen to KDKA-AM but it's hard to live in Pittsburgh and not be aware of the Westinghouse station.

A city magazine has featured a KDKA personality on its cover three times in the last three years. At Christmas, the station creates pedestrian traffic jams as listeners line the sidewalks in frigid weather to participate in special fund-raising remote broadcasts. KDKA's "Someplace Special" slogan has become an official part of the Pittsburgh vocabulary. The station's personalities are among the busiest commercial spokesmen in town.



Trish Beatty: The newest jock selects some carts for her show on KDKA-AM.

This all adds up to a visible—and successful—station. The April/May Arbitron shows KDKA with a 25.3 share of total persons, 12 years old or older. The nearest competitor has a 7.3. And there doesn't seem to be any ceiling on KDKA's numbers. The 25.3 is up from a 22.2 in the fall book and a 23.4 in the spring report of a year ago. As long as there have been car radios in Pittsburgh, KDKA, at 1020, has been that middle button.

"It's an awesome responsibility to handle the programming operation

here," says Lee Fowler, who's been the program manager since coming from KSD-AM, St. Louis in September 1979.

Needless to say, Fowler hasn't had to make many adjustments. The format at KDKA is a blend of music and talk that's been basically the same since 1969. Morning drive features Jack Bogut. Art Pallan handles the 10 a.m. to 1 p.m. slot. Trish Beatty concludes the music with a 1 to 4:30 show. After a 90-minute news block, the station shifts to talk with Roy Fox (6 to 9); John Cigna (9 to midnight) and Perry Marshall (midnight to 6 a.m.).

KDKA has had a huge overall lead (currently a 33.9 share) in morning drive since the mid-1950s when Rege Cordic occupied the slot. Bogut's style (he describes it as "underwhelming") is vastly different. Cordic had a repertory company that wrote and performed skits. Bogut is an editor of sorts, pulling together various information segments with a low-key style.

"Jack is successful because he's the guy next door," says Fowler. "He's believable and people can relate to that. He's not someone who's passing through. He lives and dies with Pittsburgh."

Much of the same can be said about Pallan, who's been in Pittsburgh radio since 1942 and with KDKA for 24 years. Beatty is the newest member of the air staff, joining KDKA in 1976.

"I think our people respond to the stability here," says Fowler. "Not that they automatically have their jobs locked up, but there's not the day-to-day pressure you find at other stations."

Because of the lead it was over other stations and its status as a part-time music outlet, KDKA does no music research beyond the basics.

"We don't do as much as we should," says Fowler. "We probably will do more in the future, specifically with our oldies to find out if the records we play are still accepted."



Jack Bogut: KDKA's morning man, the guy next door.

The KDKA playlist consists of 30 current records, all proven national successes. They are alternated throughout the day with oldies, most of which aren't that old. In a recent two-hour span, the oldest record played was Olivia Newton-John's "Let Me Be There." KDKA does daypart certain records. "Funky Town" by Lipps, Inc. was originally restricted to afternoons until it became a national number one record.

Other records are rejected outright, despite proven chart success. "We won't play anything that will rock your socks off," says Fowler. Nor will the station play "In America" by the Charlie Daniels Band because, Fowler says, of "the lyric content and approach."

The station has traditionally been conservative. In 1964, it pulled the Serendipity Singers' seemingly harmless "Beans In My Ears" after complaints from doctors that children were taking the song literally.

A year later, Barry McGuire's "Eve Of Destruction" was banned because it was "too gruesome." In

1968, KDKA played a version of "Judy In Disguise" by John Fred & the Playboy Band that deleted the line, "cross your heart with your living bra." And most recently, KDKA edited the word "bitch" from Hall & Oates' "Rich Girl."

But, as Fowler points out, the music has gradually changed over the years. Ray Conniff has been replaced by Lipps, Inc. While other stations in the market do more extensive music research, none match KDKA's promotion output. Both Fowler and station manager Tony Hirsh are quick to praise the efforts of promotion manager B.J. Leber.

"I think eventually the term promotion will be replaced by marketing," says Fowler.

In a market where station promotion has frequently started with bumper stickers and ended with T-shirts, KDKA takes a different approach. The "Someplace Special" campaign started in 1973 and has become automatically associated with KDKA, giving the station a boost every time the words are uttered. The current promotional theme is, "Pittsburgh is what we're all about," bolstered by year round television spots.

The Incredible Rainbow Machine, a custom painted mobile studio, visits a Pittsburgh neighborhood for remotes almost every weekend. The remotes, Fowler emphasizes, are not for sale. The Rainbow Machine may appear at an arts festival but not at a car dealer's grand opening.

Perhaps the best known promotion is the annual Christmas remote. For 12 years, KDKA has spent the three weeks before Christmas broadcasting from the windows of the major downtown department stores to raise money for Children's Hospital. Last year, \$1.3 million was channeled to the fund through KDKA. Fowler emphasizes that the success of the ideas depends on the commitment of the station.

"People have imitated the 'Some-

place Special' idea but they haven't invested the dollars to make it work," he says. "It's more than a half-dozen jingles. The Christmas campaign is an all-year event. It doesn't just happen in those three weeks in December."

Contests are another area under scrutiny.

"I think that's changing, too," says Fowler. "We're trying to determine if adults respond to them. There are many factors, the most important being, is it something we can have fun with on the air? You'll still have that big ticket prize every year or 18 months, but there's more than that. We like to tie the contests in with Pittsburgh."



Billboard photo by Bill Lyons
Lee Fowler: KDKA-AM program director faces an awesome responsibility.

KDKA held a tongue-in-cheek "winter survival" contest that paid off in snow shovels, bags of rock salt and the grand prize, a January weekend in Buffalo. More recently, the station gave away bicycles to listeners who correctly answered a multiple choice trivia question based on Pittsburgh history. Other promotions revolve around the baseball Pirates, whose games are aired on KDKA.

The most elaborate campaign is coming in November, when KDKA celebrates its 60th anniversary. The station will emphasize that it was the first regularly scheduled commercial broadcast facility in the world.

Kansas City KJLA-AM New, But Making Noise

By PAUL HOHL

KANSAS CITY, Mo.—Mama never danced and the kids don't move to what they used to. That analysis of the contemporary music scene has caused a major rethinking among programmers at KJLA-AM long thought by many to be one of the few remaining disco stations on the air.

But that assumption—both by professional media watchers and local listeners too—is wrong, says Wilton R. "Chip" Osborn, owner and general manager of the station. KJLA, he says, was never really a disco station to begin with.

"Essentially we've always been a Top 40 station," Osborn maintains nearly two years after turning the station around from a country format. "When we put the station on the air (Dec. 20, 1978), we put it on as a Top 40 outlet. We played the hits. It just so happens that most of those hits were disco."

Whatever Osborn's programming philosophy, Kansas Citians interpreted the new station and the minimal on-air hype which accompanied the new sound as disco, then still a popular—and viable—sound here. The format was good enough, in fact, to earn the station a 3.4 share of the listening audience, a third place in the overall ratings standings.

"The incredible thing about this



Management Conference: KJLA owner Chip Osborn, left, goes over some copy to be aired with his new program director Johnny Rowlands.

first rating book was that we were a new station," Osborn says. "Until that time, this station didn't even exist in the marketplace."

With only four months on the air, KJLA had found a friendly ear among the listening public. It was then—during the station's second Arbitron book—that Osborn began to notice the city's disco fever beginning to chill.

"Hemlines change, styles change, fads change," Osborn notes. "but we never expected disco to be as unpopular as it was. I'd been happy with the growth of the station, but I never expected the backlash from disco. It stopped us from enjoying the success that our audience gave us."

Nevertheless, when the station's second ratings book came out, KJLA had indeed risen another .2% to a 3.6 share in the Oct. 1979 ratings book. Though disco was waning rapidly, Osborn had managed to keep KJLA's steam rolling.

"When the second book came out, we'd come up again," Osborn explains. "and we'd doubled our share of teens. All without really promoting the station. So then we had two books, both with an 'up.' We had to move the station forward, and there was no question that by then disco had become a bad word."

The answer, Osborn thinks, is: "Phase II. The Radio Station Of the '80s." But the music, Osborn notes with a grin, "is still Top 40."

"In February we started shifting the station subtly to a more clearly identifiable Top 40 sound," Osborn explains. "But, again we didn't really say anything. We didn't want to alienate any of our old listeners. Now we've gotten to the point where we have to identify what we are."

That point is clearly mainstream Top 40, with a typical playlist that mixes such diversity as Billy Joel and the Blues Brothers, with the Spinners, S.O.S. Band, Bette Midler, Charlie Daniels, the Rolling Stones and Eddie Rabbitt. Clearly, a "something for everyone" approach to programming.

The reason, whether Osborn is willing to admit it or not, is that he no longer wants to risk the alienation which resulted from his hardcore push to disco.

The "Radio Station of the '80s." is
(Continued on page 19)

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/14/80)

TOP ADD ONS - NATIONAL

- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- CARLY SIMON—Jesse (WB)

PRIME MOVERS - NATIONAL

- GEORGE BENSON—Give Me The Night (WB)
- DIANA ROSS—Upside Down (Motown)
- PAUL SIMON—Late In The Evening (WB)

BREAKOUTS - NATIONAL

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- AIR SUPPLY—All Out Of Love (Arista)
- BILLY JOEL—Don't Ask Me Why (Columbia)

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

- AC/DC—Hell's Bells (Atlantic)
- ALLMAN BROTHERS—Angelina (Arista)
- ★ ROSSINGTON-COLLINS BAND—Don't Misunderstand Me (MCA) 16-10
- ★ QUEEN—Play The Game (Elektra) 18-11

KDPA—Phoenix

- IRENE CARA—Fame (RSO)
- ★ QUEEN—Another One Bites The Dust (Elektra)
- ★ PAUL SIMON—Late In The Evening (WB) 30-24
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 21-16

KTKT—Tucson

- DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA)
- ★ CARLY SIMON—Jesse (WB)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 13-8
- ★ BOB SEGER—You'll Accom'ny Me (Capitol) 17-10

KQEO—Albuquerque

- JOHNNY LEE—Lookin' For Love (Asylum)
- ★ NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ FIREFALL—Love That Got Away (Atlantic) 11-7
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 21-13

KENO—Las Vegas

- LARRY GRAHAM—One In A Million You (WB)
- ★ BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 21-12
- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 23-15

KFMB—San Diego

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ PAUL SIMON—Late In The Evening (WB)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 13-7
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 19-14

Pacific Northwest Region

TOP ADD ONS:

- LARRY GRAHAM—One In A Million You (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- KENNY LOGGINS—I'm Alright (Columbia)

PRIME MOVERS:

- GEORGE BENSON—Give Me The Night (WB)
- DIANA ROSS—Upside Down (Motown)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)

BREAKOUTS:

- AIR SUPPLY—All Out Of Love (Arista)
- JOHNNY LEE—Looking For Love (Asylum)
- ROSSINGTON-COLLINS BAND—Don't Misunderstand Me (MCA)

KFRC—San Francisco

- AIR SUPPLY—All Out Of Love (Arista)
- ★ THE O'JAYS—Girl Don't Let It Get You Down (TSOP)
- ★ DIANA ROSS—Upside Down (Motown) 27-18
- ★ GEORGE BENSON—Give Me The Night (WB) 18-8

KYA—San Francisco

- LARRY GRAHAM—One In A Million You (WB)
- ★ ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 18-12
- ★ BOZ SCAGGS—Jo Jo (Columbia) 10-6

KROY—Sacramento

- JOURNEY—Good Morning Girl/Stay Awake (Columbia)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ KENNY LOGGINS—I'm Alright (Columbia) 15-7
- ★ AIR SUPPLY—All Out Of Love (Arista) 27-17

KYND—Fresno

- THE DIRT BAND—Make A Little Magic (UA)
- LARRY GRAHAM—One In A Million You (WB)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 28-21
- ★ KIM CARNES—More Love (EMI) 22-17

KGW—Portland

- CARLY SIMON—Jesse (WB)
- ★ KENNY LOGGINS—I'm Alright (Columbia)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 16-10
- ★ GEORGE BENSON—Give Me The Night (WB) 21-16

KING—Seattle

- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ PAUL SIMON—Late In The Evening (WB)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 16-9
- ★ DR. HOOK—Years From Now (Capitol) 28-20

KJRB—Spokane

- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- ★ OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ DIANA ROSS—Upside Down (Motown) 24-15
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 8-3

KTAC—Tacoma

- ELTON JOHN—Don't You Wanna Play This Game (MCA)
- LARRY GRAHAM—One In A Million You (WB)
- ★ GEORGE BENSON—Give Me The Night (WB) 25-19
- ★ JACKSON BROWNE—Boulevard (Elektra) 16-11

KCPX—Salt Lake City

- JOHNNY LEE—Lookin' For Love (Asylum)
- ★ DIANA ROSS—Upside Down (Motown)
- ★ ROBBIE DUPREE—Hot Rod Hearts (Elektra) 28-20
- ★ AIR SUPPLY—All Out Of Love (Arista) 30-19

KRSP—Salt Lake City

- BLUES BROTHERS—Jailhouse Rock (Atlantic)
- ★ GENESIS—Turn It On Again (Atlantic)
- ★ QUEEN—Another One Bites The Dust (Elektra) 27-21
- ★ BOB SEGER—You'll Accom'ny Me (Capitol) 19-14

KTLK—Denver

- LARRY GRAHAM—One In A Million You (WB)
- ★ BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ KENNY LOGGINS—I'm Alright (Columbia) 29-21
- ★ IRENE CARA—Fame (RSO) 20-14

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

- ROSSINGTON-COLLINS BAND—Don't Misunderstand Me (MCA)
- ★ OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ LARRY GRAHAM—One In A Million You (WB) 23-17
- ★ AMBROSIA—You're The Only Woman (WB) 20-15

KYYX—Seattle

- ROSSINGTON-COLLINS BAND—Don't Misunderstand Me (MCA)
- JOURNEY—Stay Awake (Columbia)
- ★ BENNY MARDONES—Into The Night (Polydor) 28-20
- ★ PAUL SIMON—Late In The Evening (WB) 25-18

KCBN—Reno

- JOHNNY LEE—Lookin' For Love (Asylum)
- ★ NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ PAUL SIMON—Late In The Evening (WB) 32-23
- ★ IRENE CARA—Fame (RSO) 24-14

North Central Region

TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- KENNY LOGGINS—I'm Alright (Columbia)
- QUEEN—Another One Bites The Dust (Elektra)

PRIME MOVERS:

- PAUL SIMON—Late In The Evening (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- JACKSON BROWNE—Boulevard (Asylum)

BREAKOUTS:

- DIANA ROSS—Upside Down (Motown)
- GEORGE BENSON—Give Me The Night (WB)
- ROBERT JOHN—Hey There Lonely Girl (EMI)

CKLW—Detroit

- KENNY LOGGINS—I'm Alright (Columbia)
- ★ DIONNE WARWICK—No Night So Long (Arista)
- ★ BOB SEGER—You'll Accom'ny Me (Capitol) 21-14
- ★ GEORGE BENSON—Give Me The Night (WB) 16-8

WDRQ—Detroit

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ ELTON JOHN—Don't You Wanna Play This Game No More (MCA)
- ★ DIANA ROSS—Upside Down (Motown) 13-7
- ★ AIR SUPPLY—All Out Of Love (Arista) 8-4

WTAC—Flint

- ELTON JOHN—Don't You Wanna Play This Game No More (MCA)
- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- ★ POCO—Under The Gun (MCA) 21-13
- ★ TOUCH—When A Spirit Moves You (Atco) 20-12

Z-96 (WZZR-FM)—Grand Rapids

- LARSON-FEITEN BAND—Who'll Be The Fool Tonight (WB)
- ★ BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ PAUL SIMON—Late In The Evening (WB) 25-18
- ★ AMBROSIA—You're The Only Woman (WB) 15-6

WAKY—Louisville

- LARRY GRAHAM—One In A Million You (WB)
- ★ POINTER SISTERS—He's So Shy (Planet)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 9-6
- ★ AMBROSIA—You're The Only Woman (WB) 17-12

WBGN—Bowling Green

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ EDDIE MONEY—Running Back (Columbia)
- ★ KENNY LOGGINS—I'm Alright (Columbia) 15-9
- ★ AIR SUPPLY—All Out Of Love (Arista) 10-7

WGCL—Cleveland

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- ★ QUEEN—Another One Bites The Dust (Elektra)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 7-2
- ★ DIANA ROSS—Upside Down (Motown) 28-15

WZPP—Cleveland

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ MICHAEL JOHNSON—You Can Call Me Blue (EMI)
- ★ AIR SUPPLY—All Out Of Love (Arista) 5-2
- ★ ROBERT JOHN—Hey There Lonely Girl (EMI) 29-21

WXGT—Columbus

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- ★ PAUL SIMON—Late In The Evening (WB) 23-20
- ★ BILLY JOEL—Don't Ask Me Why (Columbia) 25-21

Q-102 (WKQR-FM)—Cincinnati

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ GEORGE BENSON—Give Me The Night (WB)
- ★ JACKSON BROWNE—Boulevard (Asylum) 7-4
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 14-8

WNCI—Columbus

- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ DIRT BAND—Make A Little Magic (UA) 20-13
- ★ LARRY GRAHAM—One In A Million You (WB) 14-4

WCUE—Akron

- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- ★ OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ PAUL SIMON—Late In The Evening (WB) 40-23
- ★ JACKSON BROWNE—Boulevard (Asylum) 18-10

13-Q (WKQT)—Pittsburgh

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ KIM CARNES—More Love (EMI) 16-10
- ★ MICKEY GILLEY—Stand By Me (Asylum) 13-7

WPEZ—Pittsburgh

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ DIANA ROSS—Upside Down (Motown)
- ★ PAUL SIMON—Late In The Evening (WB) 22-16
- ★ JACKSON BROWNE—Boulevard (Asylum) 12-7

Southwest Region

TOP ADD ONS:

- CARLY SIMON—Jesse (WB)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)

PRIME MOVERS:

- PAUL SIMON—Late In The Evening (WB)
- JOHNNY LEE—Lookin' For Love (Asylum)
- KENNY LOGGINS—I'm Alright (Columbia)

BREAKOUTS:

- LARRY GRAHAM—One In A Million You (WB)
- DIANA ROSS—Upside Down (Motown)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)

KILT—Houston

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ ROBBIE DUPREE—Hot Rod Hearts (Elektra) 20-13
- ★ KENNY LOGGINS—I'm Alright (Col.) 36-18

KRBE—Houston

- GEORGE BENSON—Give Me The Night (WB)
- ★ BENNY MARDONES—Into The Night (Polydor)
- ★ POCO—Under The Gun (MCA) 13-8
- ★ LARRY GRAHAM—One In A Million You (WB) 16-7

KLIF—Dallas

- DON WILLIAMS—I Believe In You (MCA)
- ★ DIANA ROSS—Upside Down (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 30-9
- ★ PAUL SIMON—Late In The Evening (WB) 39-20

KNUS-FM—Dallas

- ELTON JOHN—Don't You Wanna Play The Game (MCA)
- ★ LINDA CLIFFORD—Red Light (RSO)
- ★ IRENE CARA—Fame (RSO) 24-19
- ★ DIANA ROSS—Upside Down (Motown) 31-22

KFJZ-FM (Z-97)—Fl. Worth

- AIR SUPPLY—All Out Of Love (Arista)
- ★ AMBROSIA—You're The Only Woman (WB)

KINT—El Paso

- LARRY GRAHAM—One In A Million You (WB)
- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 11-4
- ★ AIR SUPPLY—All Out Of Love (Arista) 23-19

WKY—Oklahoma City

- ★ QUEEN—Another One Bites The Dust (Elektra)
- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- ★ BOB SEGER—You'll Accom'ny Me (Capitol) 21-15
- ★ BOZ SCAGGS—Look What You've Done To Me (Columbia) 12-6

KVIL—Dallas

- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ PAUL SIMON—Late In The Evening (WB) 13-8
- ★ AIR SUPPLY—All Out Of Love (Arista) 11-7

KTSA—San Antonio

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ LARRY GRAHAM—One In A Million You (WB)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 18-10
- ★ THE DIRT BAND—Make A Little Magic (UA) 8-2

KELI—Tulsa

- DIANA ROSS—Upside Down (Motown)
- ★ BOB SEGER—You'll Accom'ny Me (Capitol)
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 15-10
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 11-2

WTIX—New Orleans

- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ CARLY SIMON—Jesse (WB)
- ★ PAUL SIMON—Late In The Evening (WB) 22-17
- ★ JACKSON BROWNE—Boulevard (Elektra) 14-10

WNOE—New Orleans

- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ QUEEN—Another One Bites The Dust (Elektra)
- ★ DIANA ROSS—Upside Down (Motown) 13-7
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 10-4

KEEL—Shreveport

- LARRY GRAHAM—One In A Million You (WB)
- ★ CARLY SIMON—Jesse (WB)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 39-27
- ★ LINDA RONSTADT—I Can't Let Go (Elektra) 19-11

Midwest Region

TOP ADD ONS:

- CARLY SIMON—Jesse (WB)
- DIANA ROSS—Upside Down (Motown)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)

PRIME MOVERS:

- CHRISTOPHER CROSS—Sailing (WB)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- HERB ALPERT—Beyond (A&M)

BREAKOUTS:

- AIR SUPPLY—All Out Of Love (Arista)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- AMBROSIA—You're The Only Woman (WB)

WLS—Chicago

- AIR SUPPLY—All Out Of Love (Arista)
- ★ DIANA ROSS—Upside Down (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 15-7
- ★ HERB ALPERT—Beyond (A&M) 27-20

WFBM—Chicago

- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 25-18
- ★ CHRISTOPHER CROSS—Sailing (WB) 10-2

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ARIZONA COUNTRY BOOM 10 Markets Rated In New Arbitrons

NEW YORK—This week's look at the latest Arbitrons includes 10 markets and shows country booming in Phoenix and Tucson, black radio on the rise in Richmond and Raleigh and beautiful music winning in Orlando, Oklahoma City and Albuquerque. Coverage also includes Miami, Portland, Ore., and San Antonio.

Spanish stations dominate Miami and contemporary formats are growing in Portland. MOR is showing weakness in San Antonio.

MIAMI—Spanish radio stations dominate this market in first and second place for a combined audience share of 17.4 in the April/May Arbitron report. Spanish WRCH-AM moves into first place with a 9.5 share past WQBA-AM, which has slipped to a 7.9 share.

Black-formatted WEDR-FM moves into third position in the market with a 5.4 share, up from 4.7 a year ago and 5.3 in the fall. Slipping down in the ratings is adult contemporary WIOD-AM, which fell to 3.0 from 5.0 in the fall. However, the station only had a 1.9 share a year ago. WWOK-AM, which abandoned a country format to go Spanish, moved up from 1.7 to 3.4. Mellow rocker WWVL-FM (Love-4) gained to 3.8 from 2.5 a year ago to 2.8 in the fall.

PORTLAND, Ore.—Contemporary KGW-AM continues to hold on to first place in this market in the latest Arbitron, but the station's share is down from 13.0 a year ago and 11.9 in the fall to 11.1.

KYTE-AM, which runs a similar format, has moved up to a 5.5 share, up from 4.4 a year ago and 3.3 in the fall. MOR KEX-AM with a 7.3 is up from its 5.5 of a year ago, but is off from the 9.1 it scored in the fall. Progressive rocker KINK-FM with a 4.4 is up from 3.9 a year ago, but is off from 5.9 in the fall.

A shift from mellow to Top 40 has paid off for KMJK-FM. The station has climbed to 6.1 from 2.9 a year ago and 5.5 in the fall. Adult contemporary KPAM-FM has slumped to 2.1 from 7.1 a year ago and 3.9 in the fall. AOR KQFM-FM has moved to 2.3 from 1.0 a year ago and 1.9 in the fall.

PHOENIX—Modern country has taken over this market as KNIX-FM slips into first place with a 9.2 share, up from 5.2 a year ago and 7.7 in the fall. Displaced from first place is beautiful KQYT-FM.

Top 40 KOPA-FM is enjoying solid growth too. The station has climbed to a 7.6 up from 4.4 a year ago and 4.3 in the fall. Contemporary KARZ-AM is off to 2.8 from 3.9 a year ago and 4.1 in the fall. AOR KDKB-FM, which had been accused by Arbitron of on-air promotions during the rating period, recovered from a 4.2 in the fall to a 6.4 share. A year ago the station had a 7.5.

Mellow KBBC-FM is apparently losing favor with its audience. The station is down to 2.4 from 5.1 a year ago and 3.5 in the fall. But country KJJJ-AM is having its ups and downs. The station, with a 4.3, is up from 2.2 a year ago, but off from 5.4 in the fall. MOR KOY-AM is up to 8.2 from 6.8 a year ago and 8.1 in the fall. Top 40 KUPD-FM is down to 4.2 from 5.6 a year ago and 4.7 in the fall.

SAN ANTONIO—This market's traditional leader, MOR KTSA-AM, has been trending down for two years, but its current 9.1 keeps the station in first place and is a recovery from the 8.8 the station had in the fall. But the station is down from 10.8 it had a year ago and 13.7 two years ago.

Country KKYX-AM, with a 7.0 share, is up from 5.5 a year ago, but down from 8.0 in the fall. MOR KONO-AM is down to 3.4 from 4.6 a

year ago and 6.0 in the fall. Contemporary KTFM-FM has bounced back to 6.8 from 5.9 in the fall, but has not matched the 8.9 it enjoyed a year ago. Contemporary KZZY-FM continues to slide from 4.5 a year ago to 3.6 in the fall to 2.7 in the latest report.

OKLAHOMA CITY—Beautiful music is on the rise in this market as KKNK-FM replaces MOR KTOK-AM as the market leader. Beautiful KKNK is up to 13.6 from 8.7 a year ago and 12.4 in the fall while KTOK is down to 11.7 from 14.4 a year ago and 17.8 in the fall. Country KEBC-FM is holding its own with a 10.9 share.

KLTE-FM, which mixes contemporary with country, is winning additional favor. The station has moved up to a 6.1 share from 4.7 a year ago and 3.1 in the fall. AOR KXXY-FM is gaining audience at a fast rate. The station is up to a 9.0 share from 4.0 a year ago and 5.9 in the fall. This audience may be coming from progressive KATT-FM, which is down to 5.6 from 9.2 a year ago and 4.8 in the fall.

Contemporary WKY-AM is slipping from 8.4 a year ago and 5.8 in the fall to 5.6. Such is also the case for KOMA-AM, which is down from 6.2 a year ago and in the fall to 4.2. Contemporary country KCLR-FM has a small base, but is growing, up to 2.9 from .7 a year ago and 1.7 in the fall.

RICHMOND—Southern Broadcasting's AM-FM combination of MOR WRVA and contemporary WRVQ continue to dominate the market with a combined share of 32.4, but the FM contemporary format is sliding, down to a 12.2 from 17.3 a year ago and 16.3 in the fall.

Former disco outlet WKIE-AM is finding success with jazz and r&b. The station is up to a 6.2 share from 1.5 a year ago and a 1.4 in the fall. AOR WRXL-FM is up to 7.8 from 6.7 a year ago and 5.8 in the fall. Country WXGI-AM is off to 3.4 from 5.6 a year ago and 3.8 in the fall. WGOE-AM, with its new "Roots Of Rock 'n' Roll" format, is up to a 4.9 from 1.9 a year ago and 1.0 in the fall.

RALEIGH—MOR WPTF-AM is still the leader in this twin city market, which also includes Durham, with a 14.6 share, but black WSRG-AM is moving up fast from 4.0 a year ago and 3.1 in the fall to 9.2. Up also is MOR WDUK-AM to a 7.3 from 3.3 a year ago and 4.3 in the fall. Contemporary WDCG-FM is off to a 5.1 share from 7.9 a year ago and 6.2 in the fall.

ORLANDO—Beautiful music WDBO-FM continues as the market leader with a 12.0 share. Fighting for second place is contemporary WHOO-FM with a 9.6 and Top 40 WBJW-FM with a 9.2. Moving up is MOR WKIS-AM with a 7.3, up from 6.7 a year ago and 5.9 in the fall. Black WORL-AM is down to 3.6 from 5.8 a year ago and 4.9 in the fall.

ALBUQUERQUE—Beautiful music KKJY-FM becomes the new top station in this market with a 12.7 share while MOR KOB-AM slips from first place to second with a 10.4 share. KOB is down from 11.2 a year ago and 11.8 in the fall. AOR KFMM-FM, with a 8.3 share, is up from 4.4 a year ago, but down from 9.5 in the fall. Progressive rocker KRST-FM is down to 4.5 from 7.3 a year ago and 6.9 in the fall.

TUCSON—Country KCUB-AM has skyrocketed to the top of the list in this market with a 13.6 share, up from 7.2 a year ago and 9.5 in the fall. But Top 40 KTKT-AM and contemporary KWFM-FM are in decline. KTKT-AM is off to 7.6 from 10.6 a year ago and 8.8 in the fall while KWFM is down to 9.4 from 12.1 a year ago, but this is a slight improvement from KWFM's 9.0 in the fall. Country KIKX-AM is down to 1.4 from 4.0 a year ago and 4.9 in the fall.

temporary and ABC Information. The Contemporary network is number one in 17 of 25 key demographic groups, the report says.

Cume estimated audiences of the ABC Networks, according to Radar 21, are: FM, 17.2 million; Contemporary, 27 million; Information, 26 million; Entertainment, 22.4 million.

'More' the Key Word For NAB New Orleans Programming Meet

• Continued from page 1

most unanswered questions," pointing out that in some markets, "two-thirds of the listening now is to FM." Sklar sees AM stereo as "one of the biggest question marks." And he sees satellite transmission and new syndication ideas as possible salvation for AM, but he defers to the panelists who will take up the subject Aug. 27.

These panelists include Al Brady, program director of WHDH-AM Boston, who until recently was operations director of WABC-AM New York; Carey Davis of WSDR-AM Sterling, Ill.; Len Hensel of WSM-AM Nashville and Bruce Marr of KVI-AM Seattle.

After an opening cocktail party Sunday (24) the conference will get down to business with a question and answer session on such research topics as music call-outs.

Participating on this panel will be Rob Balon of Multiple Systems Analysis, Gary Donahue of Arbitron, Fred Jacobs of ABC, Benny Griffin of Facts, Inc., Ron Werth of Mutual Broadcasting, Todd Wallace of Radio Index and Steve Elliott and Larry Patrick of NAB.

Following this there will be the usual opening night feature: the format room rap sessions. This year the disco format room has been renamed "black rhythm/fusion/jazz" and a promotion room has been added.

Top 40 will be hosted by Michael O'Shea of Golden West Broadcasters. Country will be directed by Hal Jay of KPLX-FM Fort Worth. Russ Knight of WNEW-AM New York will lead the adult contemporary/MOR discussions. Lee Abrams of Burkhart/Abrams will handle the AOR session and Candice Wessling will direct the black music gathering. Harvey Mednick of RKO Radio will host the promotion meeting.

Monday will get underway with an opening general session which will include introductory remarks by Edward Fritts, NAB radio board chairman and president of Fritts Broadcasting. NAB president Vince Wasilewski and chairman Thomas Bolger will present the Hal-Neal Award to the widow of the former ABC Radio president. This will be followed by an audio/visual fantasy look at radio's future presented by TM Programming and Productions.

More than 30 workshops will be held during the conference beginning at midmorning Monday (25). These session topics include: "Small Market Promotion," "Beyond Music," "Engineering For The P.D.," "DJs And The FCC (Federal Communications Commission)," "Let Me Tell You About A Great Promotion," and "Changing Formats And Living To Tell About It."

In addition to the workshops, this year's conference has a new feature of three forums, which in a school room setting take a broader look at such areas as "People Management" and "Promotion," which is being put together with the cooperation of the Broadcast Promotion Assn. The promotion forum on Tuesday will be moderated by association president Tom Dawson, who is also vice president for division services for CBS Radio.

On Monday one of two working lunches will take place. This will feature three top jocks: Don Imus of WNBC-AM New York, Dan Ingram of WABC-AM New York and Robert W. Morgan of KMPC-AM Los Angeles. They will speak on "Mak-

ing Money With Your Mouth" and Merv Griffin will moderate.

Workshops continuing on Tuesday (26) include: "You Can't Run A Great Automated Station With An Electric P.D.," "Promoting Radio With Outdoor," "The Production Was Great. But Who Was The Sponsor?," "Real People: What Does Your Talent Garden Grow?," "Small Market Radio Stations Can Do Professional Research," "Managing Your Manager" and "Rotations & Playlists & Playlists."

Kansas City KJLA-AM New, But Making Noise

• Continued from page 16

a far cry from its previous moniker, "The 24-Hour Dancing Machine." And of course, along with the new format have come some staff changes, the most radical of which is the hiring of Johnny Rowlands, from KBEQ-FM, the first program director in the station's two-year history.

"We're here and we're now, and we're no longer disco," Rowlands asserts. "We're just going to play the hits, exclamation point. In essence, we're generally going to be a mass appeal radio station across the board. Very non-offensive.

"I'm not even sure that we want to call ourselves a Top 40 station," Rowlands hedges. "All they've ever done even before I got here was to follow the mass appeal music phenomenon. Now we're going to declare that we're going to play the hits. It was the label that caused us all of the problems in the first place."

To implement these changes, Rowlands has shifted air schedules slightly to take advantage of different personality strengths. In much the same way, he plans to rotate his playlist to take advantage of the station's existing demographic strengths, he says. "It basically involves targeting who the available audience is at any given time."

Mornings will become heavy information programming, with a switch midmorning to "mass appeal music. Afternoons will be a delicate blend still going toward the mass appeal image, reacting later in the afternoon to people getting out of school and off work," he explains.

Evenings, Rowland sees as being devoted to the station's "faster-paced stuff. We'll be going after the teens then."

Also slated for the new package is increased promotional activity, on-air giveaways and perhaps a billboard or two, and a little television exposure.

To make the upcoming format change even more appealing to prospective listeners, KJLA began the year by announcing a restricted commercial policy—only six commercial breaks per hour with no more than two commercials aired in each break, and no break longer than 90 seconds.

And of course Osborn looks ahead at his new format with predictable optimism. As an added incentive, Osborn again brought

This last session will be moderated by Billboard radio programming editor Doug Hall and will be repeated Wednesday (27). Wednesday will also offer a workshop on "Programming Consultants."

Evening entertainment will include a cocktail party with the Commodores Monday night (25) and Chuck Mangione at a Tuesday (26) dinner. There will also be more than 50 exhibitors in 25,000 square feet of exhibit space and 60 firms hosting hospitality suites.

KJLA out of its latest ratings period with another increase, bringing the station's total shares to 3.8. And after all, he notes with some pride, it's the station no one thought would make it.

"People have said that we couldn't be successful," Osborn says. "We're 1190 AM and we're only 1,000 watts. But they're missing the point. The three top stations in this market are WHB-AM, WDAF-AM and KMBZ-AM. One of the reasons that I think we're doing so well is that there's no Top 40 station in this market right now. KBEQ is now album rock along with most of the other stations. We've got a hole in the market and we're going to label it and start coming out after it."

"A radio station for people who aren't afraid to have fun, that's who we are," concludes Johnny Rowlands. "I think that's a significant percentage of the population. At any rate, we're certainly going to find out."

Steady Gains For WKQX-FM

• Continued from page 15

to the 1960s and including records that were hits as recently as six months ago.

According to Steadman, there are few day segment adjustments of the basic soft rock sound.

"There are soft songs that test well that we do try to keep out of drive time," he explains.

About the station's procedure for selecting records, Steadman will say only, "We test songs we play to see how people will respond to them. We test all songs."

"We talk to people who listen to pop radio in Chicago and find out what they want to hear."

He adds, "We play Chicago's favorite songs—and that's not just an ad slogan."

Steadman believes retail research, particularly in a soft economy, is not fruitful. "We don't do a lot of store reports and check things like that. With the industry so soft you'll find a few records at the top and all the rest fall in a big chunk."

Admits Steadman, "We don't take shots on records. I can easily afford to let someone else take shots in town. We can cull everything but the mistakes."

Steadman maintains that he's in the radio vanguard today if not in the sort of leadership position that record companies would prefer radio to adopt.

"We are at the leading edge of a trend," he insists. "All of a sudden everybody else and his brother is doing a pop adult concept."

ABC Pulls Big Ratings

NEW YORK—The ABC Radio Network shows impressive numbers according to Radar 21, a report of network radio audiences compiled by Statistical Research, Inc. The report says the ABC FM Network ranks first among men 18-24, Monday-Sunday, 6 a.m. to midnight.

Among adults 18-49 the ABC FM Network trails behind ABC Con-

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (8/14/80)

Continued from page 18

WROK—Rockford

- JOHNNY LEE—Lookin' For Love (Asylum)
- AMBROSIA—You're The Only Woman (WB)
- FRED KNOBLOCK—Why Not Me (Atlantic) 16-11
- FIREFALL—Love That Got Away (Atlantic) 13-10

WIFE—Indianapolis

- CHICAGO—Thunder And Lightning (Columbia)
- MICKEY GILLEY—True Love Ways (Asylum)

WNDE—Indianapolis

- CARLY SIMON—Jesse (WB)
- DIANA ROSS—Upside Down (Motown)
- GEORGE BENSON—Give Me The Night (WB) 14-9
- JOHNNY LEE—Lookin' For Love (Asylum) 10-5

WOKY—Milwaukee

- KENNY LOGGINS—I'm Alive (Columbia)
- AL STEWART—Midnight Rocks (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 13-9
- AMBROSIA—You're The Only Woman (WB) 22-17

WZUW-FM—Milwaukee

- NATALIE COLE—Someone That I Used To Love (Capitol)
- DIONNE WARWICK—No Night So Long (Arista)
- IRENE CARA—Fame (RSO) 24-18
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 17-6

KSLQ-FM—St. Louis

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- CARLY SIMON—Jesse (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia) 22-7
- AIR SUPPLY—All Out Of Love (Arista) 14-6

KXOK—St. Louis

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- JOHNNY LEE—Lookin' For Love (Asylum) 23-15
- BENNY MARDONES—Into The Night (Polydor) 21-10

KIQA—Des Moines

- KENNY LOGGINS—I'm Alright (Columbia)
- DIANA ROSS—Upside Down (Motown)
- THE S.O.S. BAND—Take Your Time (Tabu) 17-7
- AIR SUPPLY—All Out Of Love (Arista) 13-5

KDWB—Minneapolis

- CARLY SIMON—Jesse (WB)
- MICHAEL JOHNSON—You Can Call Me Blue (EMI)
- ALI THOMPSON—Take A Little Rhythm (A&M) 8-4
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 18-12

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

WHD—Kansas City

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PLAYER—Given' It All (RSO)
- LARRY GRAHAM—One In A Million You (WB) 26-18
- AIR SUPPLY—All Out Of Love (Arista) 18-11

KBEQ—Kansas City

- PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 13-6
- CHRISTOPHER CROSS—Sailing (WB) 7-3

KKLS—Rapid City

- THE KINGS—Switch Into Glide (Elektra)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- KENNY LOGGINS—I'm Alright (Columbia) 21-16
- AMBROSIA—You're The Only Woman (WB) 12-8

KQWB—Fargo

- KENNY LOGGINS—I'm Alright (Columbia)
- BOB SEGER—You'll Accom'ny Me (Capitol)
- BENNY MARDONES—Into The Night (Polydor) 19-14
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 15-10

KLEO—Wichita

- NATALIE COLE—Someone That I Used To Love (Capitol)
- CARLY SIMON—Jesse (WB)
- CHRISTOPHER CROSS—Sailing (WB) 8-2
- ROLLING STONES—Emotional Rescue (Rolling Stones) 18-13

WPRO (AM)—Providence

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- PAUL SIMON—Late In The Evening (WB) 26-21
- BOZ SCAGGS—Jo Jo (Columbia) 6-4

WPRO-FM—Providence

- LINDA CLIFFORD—Red Light (RSO)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- IRENE CARA—Fame (RSO) 20-16
- CHRISTOPHER CROSS—Sailing (WB) 12-7

WICC—Bridgeport

- LARSON-FEITEN BAND—Who'll Be The Fool Tonight (WB)
- DIONNE WARWICK—No Night So Long (Arista)
- PAUL SIMON—Late In The Evening (WB) 21-14
- AIR SUPPLY—All Out Of Love (Arista) 11-6

WBEN—Buffalo

- JON & VANGELIS—I Hear You Now (Polydor)
- AL STEWART—Midnight Rocks (Arista)
- BOB SEGER—You'll Accom'ny Me (Capitol) 24-14
- AMBROSIA—You're The Only Woman (WB) 20-13

WABC—New York

- CHANGE—Searching (RFC)
- KIM CARNES—More Love (EMI) 16-12
- BOZ SCAGGS—Jo Jo (Columbia) 28-25

WXLO—New York

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ASHFORD & SIMPSON—Love Don't Make It Right (WB)
- PAUL SIMON—Late In The Evening (WB) 25-20
- ROLLING STONES—Emotional Rescue (Rolling Stones) 14-10

WPTX—Albany

- AMY HOLLAND—How Do I Survive (Capitol)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ALI THOMPSON—Take A Little Rhythm (A&M) 9-5
- FRED KNOBLOCK—Why Not Me (Scotti Bros.) 13-7

WTRY—Albany

- LARSON-FEITEN BAND—Who'll Be The Fool Tonight (WB)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- PAUL SIMON—Late In The Evening (WB) 28-19
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 16-11

WKBW—Buffalo

- DIONNE WARWICK—No Night So Long (Arista)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 22-15
- GEORGE BENSON—Give Me The Night (WB) 8-1

WYSL—Buffalo

- LARRY GRAHAM—One In A Million You (WB)
- DIANA ROSS—Upside Down (Motown)
- SPYRO GYRA—Percolator (MCA) 28-25
- AMBROSIA—You're The Only Woman (WB) 14-6

WBBF—Rochester

- IRENE CARA—Fame (RSO)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 8-5
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-15

WRKO—Boston

- AMY HOLLAND—How Do I Survive (Capitol)
- DIONNE WARWICK—No Night So Long (Arista)
- CARLY SIMON—Jesse (WB)
- PAUL SIMON—Late In The Evening (WB) 25-17

WBZ-FM—Boston

- BILLY JOEL—Don't Ask Me Why (Columbia)
- CARLY SIMON—Jesse (WB)
- CARLY SIMON—Jesse (WB)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- JACKSON BROWNE—Boulevard (Asylum) 15-10
- IRENE CARA—Fame (RSO) 7-4

Northeast Region

TOP ADD ONS:

- DIONNE WARWICK—No Night So Long (Arista)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- AMY HOLLAND—How Do I Survive (Capitol)

PRIME MOVERS:

- PAUL SIMON—Late In The Evening (WB)
- BOZ SCAGGS—Jo Jo (Columbia)
- AMBROSIA—You're The Only Woman (WB)

BREAKOUTS:

- CARLY SIMON—Jesse (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- KIM CARNES—More Love (EMI)

WDRC—Hartford

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- AMBROSIA—You're The Only Woman (WB) 21-16
- JACKSON BROWNE—Boulevard (Asylum) 16-12

WPRO (AM)—Providence

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- PAUL SIMON—Late In The Evening (WB) 26-21
- BOZ SCAGGS—Jo Jo (Columbia) 6-4

WPRO-FM—Providence

- LINDA CLIFFORD—Red Light (RSO)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- IRENE CARA—Fame (RSO) 20-16
- CHRISTOPHER CROSS—Sailing (WB) 12-7

WICC—Bridgeport

- LARSON-FEITEN BAND—Who'll Be The Fool Tonight (WB)
- DIONNE WARWICK—No Night So Long (Arista)
- PAUL SIMON—Late In The Evening (WB) 21-14
- AIR SUPPLY—All Out Of Love (Arista) 11-6

WBEN—Buffalo

- JON & VANGELIS—I Hear You Now (Polydor)
- AL STEWART—Midnight Rocks (Arista)
- BOB SEGER—You'll Accom'ny Me (Capitol) 24-14
- AMBROSIA—You're The Only Woman (WB) 20-13

Mid-Atlantic Region

TOP ADD ONS:

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)

PRIME MOVERS:

- GEORGE BENSON—Give Me The Night (WB)
- POINTER SISTERS—He's So Shy (Planet)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)

BREAKOUTS:

- BILLY JOEL—Don't Ask Me Why (Columbia)
- DIANA ROSS—Upside Down (Motown)
- PAT BENATAR—You Better Run (Chrysalis)

WFIL—Philadelphia

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- JOHNNY LEE—Lookin' For Love (Asylum)
- BILLY JOEL—Don't Ask Me Why (Columbia) 22-15
- GEORGE BENSON—Give Me The Night (WB)

WIFI-FM—Philadelphia

- LARRY GRAHAM—One In A Million You (WB)
- DIANA ROSS—Upside Down (Motown)
- ROSSINGTON-COLLINS BAND—Don't Misunderstand Me (MCA) 20-13
- PAT BENATAR—You Better Run (Chrysalis) 11-5

WPGC—Washington

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 21-14
- POINTER SISTERS—He's So Shy (Planet) 10-6

WGH—Norfolk

- BILLY JOEL—Don't Ask Me Why (Columbia)
- NEIL SEDAKA—Letting Go (Elektra)
- PAUL SIMON—Late In The Evening (WB) 14-12
- AMY HOLLAND—How Do I Survive (Capitol) 21-14

WCAO—Baltimore

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- AIR SUPPLY—All Out Of Love (Arista) 11-6
- GEORGE BENSON—Give Me The Night (WB) 14-7

WYRE—Annapolis

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- QUEEN—Another One Bites The Dust (Elektra)
- CHRISTOPHER CROSS—Sailing (WB) 8-2
- DIANA ROSS—Upside Down (Motown) 15-10

WLEE—Richmond

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- PAUL SIMON—Late In The Evening (WB) 27-22
- ALI THOMPSON—Take A Little Rhythm (A&M) 8-4

WRVQ—Richmond

- KENNY LOGGINS—I'm Alright (Columbia)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- PAT BENATAR—You Better Run (Chrysalis) 14-8
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 18-13

WAEB—Allentown

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- DIANA ROSS—Upside Down (Motown)
- CARLY SIMON—Jesse (WB) 18-12
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 21-13

WKBO—Harrisburg

- LIVINGSTON TAYLOR—First Time Love (Epic)
- DIANA ROSS—Upside Down (Motown) 19-7
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 20-14
- NATALIE COLE—Someone That I Used To Love (Capitol) 22-16

WFBR—Baltimore

- AMY HOLLAND—How Do I Survive (Capitol)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- POINTER SISTERS—He's So Shy (Planet) 21-10
- BENNY MARDONES—Into The Night (Polydor) 16-11

Southeast Region

TOP ADD ONS:

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)

PRIME MOVERS:

- DIANA ROSS—Upside Down (Motown)
- AIR SUPPLY—All Out Of Love (Arista)
- GEORGE BENSON—Give Me The Night (WB)

BREAKOUTS:

- KENNY LOGGINS—I'm Alright (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)

WQXI—Atlanta

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- AIR SUPPLY—All Out Of Love (Arista) 12-3
- PAUL SIMON—Late In The Evening (WB) 29-25

Z-93 (WZCZ-FM)—Atlanta

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

WBBQ—Augusta

- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- JACKSON BROWNE—Boulevard (Asylum) 5-2
- POINTER SISTERS—He's So Shy (Planet) 29-24

WFOM—Atlanta

- KENNY LOGGINS—I'm Alright (Columbia)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- AMY HOLLAND—How Do I Survive (Capitol) 24-20
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 21-10

WWSA—Savannah

- RAY, GOODMAN & BROWN—My Prayer (Polydor)
- GEORGE BENSON—Give Me The Night (WB) 12-3
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 32-28

WFLB—Fayetteville

- LINDA CLIFFORD—Red Light (RSO)
- IRENE CARA—Out Here On My Own (RSO)
- AIR SUPPLY—All Out Of Love (Arista) 16-9
- ROLLING STONES—Emotional Rescue (Rolling Stones) 13-7

WMJX (96X)—Miami

- LIVINGSTON TAYLOR—First Time Love (Epic)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- KENNY LOGGINS—I'm Alright (Columbia) 27-21
- GEORGE BENSON—Give Me The Night (WB) 18-12

Y-100 (WHY-FM)—Miami

- PAUL SIMON—Late In The Evening (WB)
- POINTER SISTERS—He's So Shy (Planet)
- KIM CARNES—More Love (EMI) 24-17
- DIANA ROSS—Upside Down (Motown) 14-7

WLOF—Orlando

- DIANA ROSS—Upside Down (Motown) 19-7
- JOHNNY LEE—Lookin' For Love (Asylum) 34-25

Q-105 (WRBQ-FM)—Tampa

- JOURNEY—Good Morning Girl/Stay Awhile (Columbia)
- IRENE CARA—Out Here On My Own (RSO)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 29-27
- DIANA ROSS—Upside Down (Motown) 16-3

BJ-105 (WBWJ-FM)—Orlando

- LARRY GRAHAM—One In A Million You (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 25-24
- DIANA ROSS—Upside Down (Motown) 38-25

WQXQ—Daytona Beach

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- POCO—Under The Gun (MCA) 28-14
- LARRY GRAHAM—One In A Million You (WB) 10-7

WAFE—Jacksonville

- QUEEN—Play The Game (Elektra)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB) 27-19
- DIANA ROSS—Upside Down (Motown) 18-13

WAYS—Charlotte

- KENNY LOGGINS—I'm Alright (Columbia)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- PAUL SIMON—Late In The Evening (WB) 26-20
- JOHNNY LEE—Lookin' For Love (Asylum) 6-1

WKIX—Raleigh

- RAY, GOODMAN & BROWN—My Prayer (Polydor)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- DIANA ROSS—Upside Down (Motown) 8-1
- ROLLING STONES—Emotional Rescue (Rolling Stones) 10-7

WZDQ—Chattanooga

- AMY HOLLAND—How Do I Survive (Capitol)
- DELIVERANCE—Leaving L.A. (not listed)
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic) 23-19
- PAUL SIMON—Late In The Evening (WB) 30-23

WTMA—Charleston

- CARLY SIMON—Jesse (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ALI THOMPSON—Take A Little Rhythm (A&M) 16-11
- LARRY GRAHAM—One In A Million You (WB) 21-15

WORD—Spartanburg

- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- QUEEN—Another One Bites The Dust (Elektra)
- AIR SUPPLY—All Out Of Love (Arista) 13-4
- ROLLING STONES—Emotional Rescue (Rolling Stones) 16-11

WLAC—Nashville

- BILLY JOEL—Don't Ask Me Why (Columbia)
- STACY LATTISAW—Let Me Be Your Angel (Cotillion)
- AMBROSIA—You're The Only Woman (WB) 15-12
- KENNY LOGGINS—I'm Alright (Columbia) 24-20

(WBQY) 92-Q—Nashville

- DIANA ROSS—Upside Down (Motown)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- AIR SUPPLY—All Out Of Love (Arista) 4-1
- KENNY LOGGINS—I'm Alright (Columbia) 30-26

WHBQ—Memphis

- IRENE CARA—Fame (RSO)
- O'JAYS—Don't Let It Bring You Down Girl (TSOP)
- COMMODORES—Old Fashion Love (Motown) 14-10
- GEORGE BENSON—Give Me The Night (WB) 23-20

WFLI—Chattanooga

- DIONNE WARWICK—No Night So Long (Arista)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- JACKSON BROWNE—

Vox Jox

By DOUG HALL

NEW YORK—After three days as program director of KBZT-FM, Mike McVay resigned and was rehired as p.d. at WAKY-AM Louisville, the station he left to take the West Coast job.

McVay, citing "personal reasons" for his abrupt departure from KBZT, had been p.d. at WAKY for 18 months. During McVay's absence WAKY general manager George Francis had promoted Bob Moody from assistant p.d. to p.d. Moody will now become McVay's assistant and handle the additional duties of music director.

Moody, who has also been news director for 3½ years, joked, "I've been acting news director, news director, music director, assistant program director, acting program director, program director and former program director—everything but hall monitor. I don't care. I'm in this for the titles."

In the new on-air lineup McVay will work from only 10 a.m. to noon, giving him more time for his off air duties.

Ruth Meyer, director of program development for the NBC Radio

Networks, has been promoted to vice president of network radio programs. Meyer has played a key role in developing music program specials for both the old NBC Radio Network and the new NBC Source Network.

Mark Christian, music director and mid-day personality on WDIA-AM Memphis, has been promoted to p.d. He has been with the station for more than two years and previously was a jock on WVON-AM Chicago. Greg Crawford, former p.d. and operations manager at WGCI-FM Chicago, has joined Radio Acts as operations manager.

John Ashworth has been promoted to p.d. at WPCO-AM Mount Vernon, Ind. Andy Birkhead has moved from evenings to afternoon drive on the station and will handle the oldies show. The station marked 25 years on the air Aug. 17. WIP-AM Philadelphia jock Ken Garland has signed a new three-year contract with the station. Garland has been with the station for 15 years.

Diane Summers has joined the on

air staff of KPLZ-FM Seattle succeeding Tom Reddick in the overnight slot. She comes from KBRC-AM Mount Vernon, Wash. Steven Simms has joined WMLA-FM Bloomington, Ill. as research director. Lauren Kirkman has joined the station as promotions manager.

Jim Conlee is program director of KHTZ-FM in Los Angeles. China Altman returns to WRKO-AM Boston. Altman was the first woman to host a major radio show on WRKO's "Generation" from 1971-1976. Also at WRKO, Steve Anthony joins the on-air staff.

WIOQ-FM's midday DJ Helen Leicht has been selected as the top female air personality in the Philadelphia market, according to a survey conducted by the Wallace & Washburn research firm, which is doing a similar survey in 15 other markets. And WIOQ's popular DJ known as "Harvey" was named best disk jockey in the City of Brotherly Love via a readers' poll conducted by Philadelphia Magazine.

Bob Nyles resigns as music director of WHOO-AM in Orlando, Fla. He's moving over to sales as an account executive. Bucks Braun, program director, will handle music calls until further notice. Jim West of KNIX-FM in Tempe, Ariz., moves over to the morning shift after hosting the afternoon drive slot. Dan Schaffer replaces West. Dan comes from WIRE-FM in Indianapolis.

WSIX-AM in Nashville names Earline Zealey-Jacques as promotion director. She'll also host a Sunday afternoon public affairs show.

PROGRAM REVIEW

NBC Source 'Yesspecial' Lives Up To Its Ballyhoo

"Yesspecial," featuring Yes, NBC Source Network, Aug. 15-17. Three hours. Produced by Denny Somach.

NEW YORK—The long-heralded documentary on the newly reconstituted British rock group lives up to all the promotion it has received.

Producer/host Denny Somach has done an excellent job putting together a smoothly flowing story of how Yes came into being, its triumphs and the various personnel changes that have taken place over the years.

Of course, much attention is given to the newest members, lead vocalist Trevor Howard and keyboard player Geoff Downes. And in the final half-hour of the show listeners get a sneak preview of two cuts from the group's new album on Atlantic, "Drama."

The members seem to agree that the new Yes organization is a bit more hard rocking than it has been in the past. And indeed it is.

There's also a lot of historical in-

formation as the group is traced through its 11 years by interviews and biographical sketches on each member of the unit, plus Jon Anderson and Rick Wakeman, who recently left the group.

The bios are handled in a strong documentary style as various Source "reporters" are introduced to tell of each member's background.

Along the way comments also are heard from Scott Muni of WNEW-FM New York, Ed Sciaky of WIOQ-FM Philadelphia and Atlantic Records chairman Ahmet Ertegun.

Of course, being Yes, the music is something special. There's a lot more than rock 'n' roll to this group and this is illustrated as it plays, among others, "Every Little Thing," "Roundabout," "Going For One" and "Don't Kill The Whale." Tracks played from the yet-to-be-released album are "Run To The Light" and "Tempus Fugit." DOUG HALL

PROGRAM REVIEW

Melissa's Show Too Long

"Very Special Special" featuring Melissa Manchester. NBC Radio Network, Aug. 1-3. Two hours. Produced by Ted LeVan for Narwood Productions. Narrated by Johnny Dark.

NEW YORK—The music and career of Melissa Manchester is the subject of this two-hour special broadcast by 200 stations around the country.

The special traces Manchester's career, beginning with her show business family through her studies at a record production course taught by Paul Simon at New York Univ., her work in West Side clubs, stint as a Harlette singing behind Bette Midler, her solo career, her collaborations with Kenny Loggins and Carole Bayer Sager. And her work on motion picture soundtracks plus her

latest career as a Las Vegas chanteuse.

Between the interview segments there is the music, including "Come In From The Rain," "Don't Cry Out Loud," "Midnight Blue," "Pretty Girls," "Whenever I Call You Friend," "Just You And I," "Be Somebody," "Just Too Many People" and others.

Though Manchester briefly was considered a rock-oriented singer, in recent years her music has become more and more MOR and the special reflects this change. There is no hard rock here.

Manchester is obviously a talented performer and a winning personality, though for all but the most die-hard fan, a two-hour special seems a little much. It could have been an hour without any loss.

ROMAN KOZAK

Bubbling Under The HOT 100

- 101—THE BREAKS, Kurtis Blow, Mercury 4010
- 102—CAN'T WE TRY, Teddy Pendergrass, P.I.R. 9-3109 (CBS)
- 103—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 104—I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar 12021 (RCA)
- 105—COWBOYS & CLOWNS, Ronnie Milsap, RCA 12006
- 106—THEME FROM THE DUKES OF HAZZARD, Waylon Jennings, RCA 12067
- 107—PERCULATOR, Spyro Gyra, MCA 41275
- 108—IT'S ALL IN THE GAME, Isaac Hayes, Polydor 2102
- 109—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 110—TOMMY, JUDY & ME, Bob Hegel, RCA 12009

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Smokey & The Bandit 2, MCA MCA-6101
- 202—STEVE HACKETT, Defector, Charisma CL-1-3103 (Mercury)
- 203—THE DELLS, I Touched A Dream, 20th Century T-1017 (RCA)
- 204—MARTHA & THE MUFFINS, Metro Music, Virgin VA 13145 (Atlantic)
- 205—THIRD WORLD, Prisoner In The Street, Island ILPS 9616 (Warner Bros.)
- 206—HUEY LEWIS AND THE NEWS, Chrysalis CHR 1292
- 207—CAROLYNE MAS, Hold On, Mercury SRM-1-4821
- 208—TORONTO, Lookin' For Trouble, A&M SP 4821
- 209—THE TREMBLERS, Twice Nightly, Johnston NJZ 36532 (CBS)
- 210—THE SILENCERS, Rockin' Roll Enforcers, Precision NJZ 36529 (CBS)

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New On The Charts



LARSEN-FEITEN BAND
"Who'll Be The Fool Tonight"—★

Although this is the first single from the Larsen-Feiten Band's self-titled debut album, the band's namesakes are no strangers to the music business.

Larsen (keyboards, vocals) has performed and recorded with George Harrison, Dan Fogelberg, Jimmie Cliff and the Allman Bros., of which he was once a member. Feiten (guitar, vocals) has made music with the likes of Bob Dylan, Paul Butterfield, Bonnie Bramlett and the Young Rascals.

Larsen and Feiten, who were both in bands throughout their teens, met in Woodstock, N.Y., when Larsen walked uninvited into a studio where the Butterfield band, including Feiten, were rehearsing and began playing the piano.

The two fell together and decided to venture to San Francisco to "make it," as Larsen says. Needless

to say, they didn't do very well and soon returned to New York where they organized a short-lived band called Full Moon. After its demise they put their musical talents to work on tv commercials. On weekends they headed away from New York City, to Woodstock where they continued to perform.

Larsen and Feiten were part of Rickie Lee Jones band on her '79 tour. Shortly thereafter they signed with Warner Bros.

The other members of the Larsen-Feiten Band are Lenny Castro (percussion, background vocals), Art Rodriguez (drums) and Willie Weeks (bass).

Larsen-Feiten is managed by Pat Rains in Los Angeles, (213) 659-3170. The band is booked by Monterey Peninsula Artists of Carmel, Calif. (408) 624-4889.

Pro-Motions

NEW YORK—Bantam Books here is organizing a promotion contest among 50 country stations in the U.S. to tout its new paperback glossary called "How To Talk Country."

Dallas Cowboys p.r. director Doug Todd compiled the 56-page illustrated pocket guide, stringing along one-liners from country songs. Listeners will be expected to identify the lines with the parent song in order to get a copy of the book. As football star Walt Garrison says in the book's foreword: "This book ain't bad if you ain't used to much."

Los Angeles' KJLH-FM sponsored Polydor Records' artist Roy Ayers at a free concert in the Chino Institute for Men, a maximum security prison. The Ozark Mountain Daredevils narrowly beat KSHE-FM, St. Louis, staffers in a charity softball game, 17-11. WMMR-FM, Philadelphia, has installed a "WMMR Draft Line" to give information on who qualifies, where to register, what to expect if you don't, and news about events pertaining to the draft. KHOW-FM/AM in Denver is spending more than \$5,000 on a promotion where \$5,000 in cash will be dropped from the ceiling of a local recreation center while participants scramble for bucks.

The winning person's bucks will be matched by the station as a donation to the Platte River Greenway.

Rick Wills of Foreigner kicked off a WWWM-FM, Cleveland, promo benefit for the local Muscular Dystrophy Assn. in conjunction with a local appliance store. The activities

included a car stereo show featuring exotic trucks, van and recreational vehicles. WGAR-FM in Cleveland is sponsoring a free "Running Clinic" for joggers. WVMG-FM in Cochran, Ga., is using the tried-and-true treasure hunt as a promo stunt. V96 is giving away \$1,000 to the listeners who retrieves a buried Pepsi bottle with a certificate planted somewhere by station manager Happy Howard. Clues are supplied regularly and the contest lasts until someone digs up the prize.

Rocky Burnett visited Boston's WBCN-FM for an exclusive on-air interview.

Hawaii's KDEO-AM

Continued from page 15
Hawaii under the auspices of KDEO.

One of the most immediate and significant benefits of Archipelago's involvement with KDEO is its effect on Jacob's far-reaching promotion—his "Home Grown" album project.

Originally conceived by Jacobs while at KGB and brought to Hawaii when he was with KKUA, the promotion involves local artists submitting tapes of original songs from which 12 are selected by a panel of judges to comprise a special album, the sales of which are donated to a local charity.

With Archipelago's involvement in KDEO, the "Home Grown" album for 1980 will involve an additional and unprecedented feature—having the public vote for one of the 12 tracks to receive a recording deal with a mainland label.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/13/80)

Top Add Ons-National

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- TREMBLERS—Twice Nightly (Johnston)
- SWEET—Vi (Capitol)

Top Requests/Airplay-National

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

National Breakouts

- SPLIT ENZ—True Colours (A&M)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- AC/DC—Back In Black (Atlantic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)

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.

KBPI-FM—Denver (F. Cody/P. Strider)

- GARY MYRICK & THE FIGURES—(Epic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- SPLIT ENZ—True Colours (A&M)
- CHEVY CHASE—(Arista)
- SWEET—Vi (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- DIRT BAND—Make A Little Magic (UA)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- NANTUCKET—Long Way To The Top (Epic)
- GARY MYRICK & THE FIGURES—(Epic)
- QUINCY—(Columbia)
- SWEET—Vi (Capitol)
- TELEX—Neurovision (Sire)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AC/DC—Back In Black (Atlantic)
- ALLMAN BROTHERS BAND—Reach For The Sky (Arista)
- HUEY LEWIS & THE NEWS—(Chrysalis)

KSJO-FM—San Jose (F. Andrick)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- SEA LEVEL—Ballroom (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- McVICAR—Soundtrack (Polydor)
- URBAN COWBOY—Soundtrack (Asylum)

KMEL-FM—San Francisco (P. Vincent)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- EDDIE MONEY—Playing For Keeps (Columbia)
- QUEEN—The Game (Elektra)

KWST-FM—LOS ANGELES (T. Habeck)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- JAMIE SHERIFF—No Heroes (Polydor)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- GARY MYRICK & THE FIGURES—(Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- PRETENDERS—(Sire)

KPRI-FM—San Diego (J. Summers)

- PETER GABRIEL—(Mercury)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- GENESIS—Duke (Atlantic)

KOME-FM—San Jose (D. Jang)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE KINGS—The Kings Are Here (Elektra)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- EDDIE MONEY—Playing For Keeps (Columbia)

KISW-FM—Seattle (S. Slaton)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ARTFUL DODGER—Rave On (Ariola)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WMMS-FM—Cleveland (J. Gorman)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- TREMBLERS—Twice Nightly (Johnston)
- BARRY GOUDREAU—(Epic)
- LIVINGSTON TAYLOR—Man's Best Friend (Epic)
- RUBBER CITY REBELS—(Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AMERICAN NOISE—(Planet)
- EDDIE MONEY—Playing For Keeps (Columbia)
- LOVE AFFAIR—(Radio Records)

WYDD-FM—Pittsburgh (J. Kinney)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

WQFM-FM—Milwaukee (P. Kelly/E. Dimiceli)

- SAXON—Wheels Of Steel (Carrere)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QFM HOMETOWN ALBUM—(QFM)
- QUEEN—The Game (Elektra)

KSHE-FM—St. Louis (R. Balis)

- SPLIT ENZ—True Colours (A&M)
- BARRY GOUDREAU—(Epic)
- SEA LEVEL—Ballroom (Arista)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

KZEW-FM—Dallas (J. Dolan)

- SWEET—Vi (Capitol)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- BARRY GOUDREAU—(Epic)
- PRETTY THINGS—Cross Talk (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- McVICAR—Soundtrack (Polydor)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

KLLO-FM—Houston (P. Rism)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- BARRY GOUDREAU—(Epic)
- RECORDS—Crashes (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

KLLO-FM—Houston (P. Rism)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- BARRY GOUDREAU—(Epic)
- RECORDS—Crashes (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

KLLO-FM—Houston (P. Rism)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- BARRY GOUDREAU—(Epic)
- RECORDS—Crashes (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

KATT-FM—Oklahoma City (M. Dempsey/C. Ryan)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- JAY FERGUSON—Terms & Conditions (Capitol)
- SPLIT ENZ—True Colours (A&M)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- QUEEN—The Game (Elektra)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- LARRY CARLTON—Strikes Twice (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- GARY MYRICK & THE FIGURES—(Epic)
- SWEET—Vi (Capitol)
- ARTFUL DODGER—Rave On (Ariola)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- DEVO—Freedom Of Choice (WB)
- AC/DC—Back In Black (Atlantic)

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

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

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

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- PETER GABRIEL—(Mercury)
- BARRY GOUDREAU—(Epic)
- QUEEN—The Game (Elektra)
- McVICAR—Soundtrack (Polydor)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)

WKLK-FM—Atlanta (R. Piombino)

- PETER GABRIEL—(Mercury)
- SPLIT ENZ—True Colours (A&M)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- URBAN COWBOY—Soundtrack (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WROQ-FM—Charlotte (J. White)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- HALL & OATES—Voices (RCA)
- EDDIE MONEY—Playing For Keeps (Columbia)
- NANTUCKET—Long Way To The Top (Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- McVICAR—Soundtrack (Polydor)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

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- NANTUCKET—Long Way To The Top (Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
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- HALL & OATES—Voices (RCA)
- EDDIE MONEY—Playing For Keeps (Columbia)
- NANTUCKET—Long Way To The Top (Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- McVICAR—Soundtrack (Polydor)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WQXM-FM—Tampa (N. Van Cleave)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ZETA-4 (WINZ-FM)—Miami (R. Parker)
- POINTER SISTERS—Special Things (Planet)
- THE VAPORS—New Clear Days (UA)
- CHRIS DEBURGH—Eastern Winds (A&M)
- ARTFUL DODGER—Rave On (Ariola)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- BENNY MARDONES—Never Run Never Hide (Polydor)
- CHRISTOPHER CROSS—(WB)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- NANTUCKET—Long Way To The Top (Epic)
- ARTFUL DODGER—Rave On (Ariola)
- AMERICA—Alibi (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- AC/DC—Back In Black (Atlantic)
- JACKSON BROWNE—Hold Out (Asylum)

WHFS-FM—Bethesda (D. Einstein)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ULTRAVOX—Vienna (Chrysalis)
- POLYROCK—(RCA)
- LARSEN—PEITEN BAND—(WB)
- TREMBLERS—Twice Nightly (Johnston)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- RECOROS—Crashes (Virgin)
- THE VAPORS—New Clear Days (UA)
- NIGHTHAWKS—(Mercury)

WQXZ-FM—Syracuse (E. Levine)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- TREMBLERS—Twice Nightly (Johnston)
- QUINCY—(Columbia)

WNEW-FM—New York (M. McIntyre)

- IAN MATTHEWS—Siamese Friends (Mushroom)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUINCY—(Columbia)
- TREMBLERS—Twice Nightly (Johnston)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- HALL & OATES—Voices (RCA)
- ALLMAN BROTHERS BAND—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)

WCMF-FM—Rochester (T. Edwards)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE TREMBLERS—Twice Nightly (Johnston)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- BLACK ROSE—(Casablanca)
- BARRY GOUDREAU—(Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETER GABRIEL—(Mercury)
- POCO—Under The Gun (MCA)

WQXZ-FM—Syracuse (E. Levine)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- RONNIE SPECTOR—Siren (Polish)
- SWEET—Vi (Capitol)
- SPLIT ENZ—True Colours (A&M)
- KROKUS—Metal Rendez-vous (Ariola)
- CADDYSHACK—Soundtrack (Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)

WQXZ-FM—Syracuse (E. Levine)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- RONNIE SPECTOR—Siren (Polish)
- SWEET—Vi (Capitol)
- SPLIT ENZ—True Colours (A&M)
- KROKUS—Metal Rendez-vous (Ariola)
- CADDYSHACK—Soundtrack (Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)

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

- LAUGHING DOGS—Meet Their Maker (Columbia)
- BARRY GOUDREAU—(Epic)
- ELEKTRICS—Current Events (Capitol)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WMMR-FM—Philadelphia (J. Bonadonna)

- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- STEVE HACKETT—Defector (Charisma)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- PETER GABRIEL—(Mercury)

WGRQ-FM—Buffalo (G. Hawras)

- SEA LEVEL—Ballroom (Arista)
- SPLIT ENZ—True Colours (A&M)
- JON & VANGELIS—Short Stories (Polydor)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- McVICAR—Soundtrack (Polydor)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)

WLIR-FM—Long Island (D. McNamara/L. Kleinman)

- LARSEN—FEITEN BAND—(WB)
- IRON MAIDEN—(Harvest)
- AC/DC—Back In Black (Atlantic)
- LARRY CARLTON—Strikes Twice (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ULTRAVOX—Vienna (Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- HALL & OATES—Voices (RCA)
- THE ELEKTRICS—Current Events (Capitol)
- PETER GABRIEL—(Mercury)

WQXZ-FM—Syracuse (E. Levine)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- RONNIE SPECTOR—Siren (Polish)
- SWEET—Vi (Capitol)
- SPLIT ENZ—True Colours (A&M)
- KROKUS—Metal Rendez-vous (Ariola)
- CADDYSHACK—Soundtrack (Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)

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

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUINCY—(Columbia)
- THE VAPORS—New Clear Days (UA)
- BARRY GOUDREAU—(Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)

WCOZ-FM—Boston (K. Ingram)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- BLACKJACK—Worlds Apart (Polydor)
- McVICAR—Soundtrack (Polydor)
- RAY GOMZEE—Volume (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

WCOZ-FM—Boston (K. Ingram)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- BLACKJACK—Worlds Apart (Polydor)
- McVICAR—Soundtrack (Polydor)
- RAY GOMZEE—Volume (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

Western Region

TOP ADD ONS:

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- GARY MYRICK & THE FIGURES—(Epic)
- SWEET—Vi (Capitol)
- JAMIE SHERIFF—No Heroes (Polydor)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- EDDIE MONEY—Playing For Keeps (Columbia)

BREAKOUTS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- NANTUCKET—Long Way To The Top (Epic)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)

AUGUST 23, 1980 BILLBOARD

Midwest Region

TOP ADD ONS:

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- SAXON—Wheels Of Steel (Carrere)
- TREMBLERS—Twice Nightly (Johnston)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- EDDIE MONEY—Playing For Keeps (Columbia)

BREAKOUTS:

- AC/DC—Back In Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- MOTELS—Careful (Capitol)

WLFX-FM—Milwaukee (B. Beam)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- SAXON—Wheels Of Steel (Carrere)
- BARRY GOUDREAU—(Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WLUP-FM—Chicago (S. Daniels)

- POCO—Under The Gun (MCA)
- BARRY GOUDREAU—(Epic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ARTFUL DODGER—Rave On (Ariola)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- AC/DC—Back In Black (Atlantic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETER GABRIEL—(Mercury)
- LOOPS CHICAGO ROCKS—(WLUP)

WLVP-FM—Columbus (S. Runner)

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- MOTELS—Careful (Capitol)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AC/DC—Back In Black (Atlantic)
- GENESIS—Duke (Atlantic)

Southwest Region

TOP ADD ONS:

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BARRY GOUDREAU—(Epic)
- SWEET—Vi (Capitol)
- GARY MYRICK & THE FIGURES—(Epic)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- McVICAR—Soundtrack (Polydor)

BREAKOUTS:

- SPLIT ENZ—True Colours (A&M)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- LARRY CARLTON—Strikes Twice (WB)
- JAY FERGUSON—Terms & Conditions (Capitol)

KZEW-FM—Dallas (J. Dolan)

- SWEET—Vi (Capitol)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- BARRY GOUDREAU—(Epic)
- PRETTY THINGS—Cross Talk (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- McVICAR—Soundtrack (Poly

Counterpoint

Milwaukee WAWA-AM Into Gospel

By JEAN WILLIAMS

LOS ANGELES—WAWA-AM in Milwaukee will sponsor "Gospel '80," following its first gospel concert last year tagged "Gospel '79."

The afternoon show, set for Sept. 27 at Bruce Hall, has contracted some of the biggest names in contemporary gospel music—Andrae Crouch, the Hawkins Family, and, for a show of traditional balance, Inez Andrews.

WAWA, owned by Willie Davis, who also is owner of L.A.'s KACE-FM, is tying-into local church with the concert.

Tickets for the show are initially being sold through a group of participating churches and nonprofit organizations.

For each \$6 ticket sold in advance of the show, the selling church or organization gets to keep \$2. Twenty-three churches participated last year and the station is looking for that number to be substantially increased this year.

Davis, known for his community involvement, says the concert is not a money making venture, but rather "a goodwill effort on the part of WAWA."

Last year, in addition to the money made from advance ticket sales, the station made contributions to the Inner City Arts Council & Athletics for Youth. WAWA is looking to do something similar this year.

Davis has named as concert coordinators O.C. White, WAWA's station manager and Jeannetta Robinson, director of career youth development.

Smiling all the way to the bank is the saying—and popular record producer Don Davis is doing just that.

Davis reportedly has purchased controlling interest in Michigan's only black-owned bank, the First Independence National in Detroit. Davis is said to own 51%—114,750 shares at a purchasing price of \$659,000.

One of WMOT's acts, Blue Magic, was set to perform at a "going back into training" farewell party for Magic Johnson in Detroit Wednesday (13).

Blue Magic certainly has not been sprinting up the charts in the last few years—so one may wonder why the L.A. Lakers rookie star would have Blue Magic come from Philadelphia to perform at his party in Detroit.

Well, the group's first LP was titled "Magic," the act is Blue Magic and the party is for Magic Johnson. Now put that together.

In another area, Reggie Barns has left sunny California for the City of Brotherly Love to head up the promotion department at WMOT. Eddie Holland is working WMOT's product as an independent. Holland formerly was with Atlantic Records.

Several r&b attractions have been added to the lineup at the Valley Forge Music Fair in Devon, Pa., a Philadelphia suburb.

Among the artists already set to perform at the theatre-in-the-round are Smokey Robinson, Jerry Butler, the Stylistics, the Manhattans and Harold Melvin & the Blue Notes.

(Continued on page 24)

Billboard® Hot Soul Singles™

Survey For Week Ending 8/23/80

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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))	
★	1	7	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	54	4	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	68	70	4	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)	
★	2	4	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	50	4	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	69	72	3	DON'T MAKE ME WAIT TOO LONG—Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)	
★	3	3	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Chita, BMI)	★	34	9	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★	80	3	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WBW/Almo, ASCAP)	
★	6	11	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	23	16	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	81	2	HOLD ON—Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)	
★	5	2	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	45	5	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	82	2	IF YOU WANT ME SAY IT—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1417 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	
★	9	8	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	39	8	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	73	3	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)	
★	11	7	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	40	8	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	84	2	COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)	
★	8	9	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	41	4	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	85	2	TAKING YOUR SPACE AWAY—Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)	
★	10	8	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	42	6	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	NEW ENTRY	→	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	
★	16	5	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSDP 9-4790 (CBS) (Mighty Three, BMI)	★	53	3	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mume, R. Lucas), 20th Century (Frozen Butterfly, BMI)	★	77	3	I GOT THIS THING FOR YOU—Johnnie Taylor (G. M. Gundry), Columbia 1-11315 (World Songs, ASCAP)	
★	15	8	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★	58	4	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	88	2	GEORGY PORGY—Side Effect (D. Paich), Elektra 47007 (Hudmar, ASCAP)	
★	12	5	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★	45	9	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★	89	2	SAY YOU LOVE ME GIRL—Breakwater (K. Williams, Jr., G. Robinson, Jr.), Arista 0542 (Breaksongs, BMI)	
★	13	7	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	55	4	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	NEW ENTRY	→	GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	
★	21	6	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	47	9	MAKE IT FEEL GOOD—Alfonzo Surret (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	NEW ENTRY	→	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)	
★	15	9	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydio, ASCAP)	★	48	10	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)	★	NEW ENTRY	→	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	
★	16	13	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	59	4	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	NEW ENTRY	→	EVERYTHING SO GOOD ABOUT YOU—Melba Moore (B. Hayes, V. Carstarphen, M. Moore), Epic 9-50909 (Eplember, ASCAP, Ensign/Industrial Strength, BMI)	
★	17	12	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	50	14	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	NEW ENTRY	→	THINK POSITIVE—Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbit), RCA 12060 (Stage Presence/Carbaby, ASCAP)	
★	20	8	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduvive/Big One, BMI/ASCAP)	★	51	11	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★	84	NEW ENTRY	→	ROCK IT—Lipps Inc. (S. Steenberg), Casablanca 2281 (Rick's/Steve Greenberg, BMI)
★	22	8	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	52	4	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSDP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	NEW ENTRY	→	IT'S ALL IN THE GAME—Isaac Hayes (C. G. Dawes, C. Sigman), Polydor 2102 (Warner Bros., ASCAP)	
★	33	5	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	53	3	I TOUCHED A DREAM—The Delis (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	NEW ENTRY	→	UNLOCK THE FUNK—Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	
★	21	17	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★	54	3	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)	★	NEW ENTRY	→	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	
★	36	8	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocard, ASCAP)	★	55	5	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	★	NEW ENTRY	→	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	
★	35	7	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	56	4	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)	★	NEW ENTRY	→	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	
★	28	12	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	★	57	6	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)	★	NEW ENTRY	→	GIVE IT TO YOU—RCR (S. Rhodes), A&M 2254 (Rodsongs, BMI)	
★	25	19	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	58	3	TREASURE—The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	★	NEW ENTRY	→	I LOVE IT—Trusell (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)	
★	31	7	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	★	59	4	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Mootie, BMI)	★	NEW ENTRY	→	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	
★	32	7	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	60	6	POP YOUR FINGERS—Rose Royce (N. Whiffle), Whiffle 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	NEW ENTRY	→	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSD 1036 (Mayfield, BMI)	
★	28	13	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★	61	3	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	NEW ENTRY	→	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamla 54313 (Motown) (Bertram, ASCAP)	
★	37	8	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	62	2	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	NEW ENTRY	→	BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmop, BMI)	
★	30	10	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	63	4	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)	★	NEW ENTRY	→	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	
★	51	3	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microvscod, ASCAP)	★	64	5	SLOW DANCE—David Ruffin (C. Gadsdon, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	★	NEW ENTRY	→	ROCKIN'—Windstorm (C. Dennis, K. McClain), Polydor 2095 (Isengard/Collontail, BMI)	
★	32	27	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-ic Joe, BMI)	★	65	5	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	★	NEW ENTRY	→	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	
★	33	19	LANDLORD—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★	66	2	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★	NEW ENTRY	→	SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	
★	77	2	SHE BELIEVES IN ME—D.J. Rogers (S. Gibb), ARC/Columbia 1-11324 (Angel Wing, ASCAP)	★	77	2		★	NEW ENTRY	→		

Billboard® Soul LPs™

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	1	10		DIANA Diana Ross, Motown M8-936M7	39	24	19	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
★2	3	10		ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	40	32	9	ONE WAY FEATURING AL HUOSON MCA MCA 5127
★3	10	3		GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	★49		3	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
4	2	9		S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	★42	NEW ENTRY		FAME Soundtrack, RSD RS-1-3080
5	5	15		CAMEOSIS Cameo, Casablanca CCLP 2011	43	33	52	OFF THE WALL Michael Jackson, Epic FE-35745
6	4	9		HEROES Commodores, Motown M8-939M1	44	42	12	INVISIBLE MAN'S BANO Invisible Man's Band, Mango MLPS 9537 (Island)
★7	23	2		T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	45	36	7	MIDDLE MAN Boz Scaggs, Columbia FC 36106
★8	9	4		REAL PEOPLE Chc. Atlantic SD 16016	46	37	22	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
★9	21	4		JOY AND PAIN Maze, Capitol ST-12087	★47	NEW ENTRY		WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)
★10	12	21		HOT BOX Fatback, Spring SP-1-6726 (Polydor)	48	48	25	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
★11	6	10		THIS TIME Al Jarreau, Warner Bros. BSK 3434	49	46	22	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197
★12	13	12		LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	★50	NEW ENTRY		I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)
★13	16	5		ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	51	50	17	PARADISE Peabo Bryson, Capitol S00-12063
★14	14	7		RHAPSODY AND BLUES Crusaders, MCA MCA-5124	52	44	9	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)
★15	15	20		LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	53	47	20	TWO G.Q., Arista AL 9511
★16	7	10		NAUGHTY Chaka Khan, Warner Bros. BSK 3385	54	54	23	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
★17	17	19		AFTER MIDNIGHT Manhattans, Columbia JC 36411	55	43	16	POWER Temptations, Gordy G8-994M1 (Motown)
★18	8	13		ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	56	55	19	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806
★19	19	7		SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)	57	53	6	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
★20	11	17		SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	58	51	19	MONSTER Herbie Hancock, Columbia JC 36415
★21	18	12		'80 Gene Chandler, 20th Century T-605 (RCA)	★59	NEW ENTRY		PRISONER IN THE STREET Third World, Island ILPS 9616 (Warner Bros.)
★22	20	11		LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	★60	NEW ENTRY		SPECIAL THINGS Painter Sisters, Planet P-9 (Elektra)
★23	40	3		GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	61	61	34	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)
★24	NEW ENTRY			A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	62	62	13	SHINE Average White Band, Arista AL 9523
★25	29	6		CAMERON Cameron, Salsoul SA 8535 (RCA)	63	59	25	SKYWAY Skiyy, Salsoul SA 8532 (RCA)
★26	27	5		BEYOND Herb Alpert, A&M SP-3717	64	52	10	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
★27	22	10		LOVE TRIPPIN' Spinners, Atlantic SD 19270	65	65	15	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
★28	28	6		SPECIAL THINGS Pleasure, Fantasy F-9600	66	58	20	RELEASED Patti LaBelle, Epic JE 36381
★29	30	18		THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	67	63	11	ME MYSELF I Joan Armatrading, A&M SP 4809
★30	41	4		LOVE APPROACH Tom Browne, Arista/GRP 3008	68	NEW ENTRY		STARPOINT Starpoint, Chocolate City CCLP 2013 (Casablanca)
★31	31	10		DON'T LOOK BACK Natalie Cole, Capitol ST 12079	69	73	4	CONCERNED PARTY #1 Captain Sky, TEC 1202
★32	38	3		TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	70	64	15	SPLASHDOWN Breakwater, Arista AB 4264
★33	39	5		SOMETHING TO BELIEVE IN Curtis Mayfield, RSD HS-1-3077	71	57	16	1980 B.T. Express, Columbia JC 36333
★34	34	13		YOU AND ME Rockie Robbins, A&M SP 4805	72	56	25	LADY T Teena Marie, Gordy G7-992R1 (Motown)
★35	45	2		NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	73	66	14	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
★36	35	10		BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221	74	67	10	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
★37	26	5		BLOW FLY'S PARTY Blow Fly, Weird World WWX 2034 (T.K.)	75	75	25	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
★38	25	19		TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515				

General News



CAPITOL VISIT—Joe Sample, left, joins fellow members of the Crusaders, Stix Hooper and Tom Hooper, right, in President Carter's office during a recent visit to the White House, where they were received by Carter's daughter-in-law Annette Carter, seen above.

LARRY GRAHAM *His Solo LP Successful, He's Left Graham Central Station*

NEW YORK—With his debut solo album, "One In A Million You," riding high on the pop charts, Larry Graham has decided to pull out of Graham Central Station for good.

"I'm cutting off from them completely," Graham says of the band which he founded and led for seven successful years. "As of right now I'm 100% dedicated to Larry Graham."

Graham's success as a solo artist

marks a major departure in his musical style. After specializing with Graham Central Station in what he calls "progressive funk," he has shifted to a more fluid, pop-oriented sound.

The current model of this approach is "One In A Million You," the title track and silky hit ballad from Graham's solo LP.

Graham has no misgivings about leaving the high-energy funk sound which he developed as bass guitarist

and singer for Graham Central Station, and before that, for Sly of the Family Stone. "It was time to grow in this direction," he explains. "This is something I've always wanted to do."

When his current East Coast tour draws to a close in September, Graham will return to the recording studio. He expects his future work to pick up where "One In A Million" left off: "I want to continue to emphasize ballads. People have been responding to them."

Graham is no stranger to the ballad. At the age of 15, playing in a San Francisco band led by his mother, he performed a wide range of slow tempo r&b material.

But Graham's professional stint with his mother is best remembered for his introduction of a revolutionary bass guitar style: the "pluck and thump."

He hit upon the innovation one evening when the band's drummer failed to show up for a gig. "I began to pluck and thump the bass to compensate for the lack of a drummer," Graham recalls.

He perfected the technique as the original bass guitarist for Sly & the Family Stone, the seminal 60s rock band. Soon many were imitating Graham's funky rhythms. His percussive bass style became the cornerstone of both the funk and disco sounds of the '70s.

It's satisfying to have contributed something to the world of music," he comments. "But now I want to do something else."

upcoming solo LP on MCA. **Bill Withers** sings on the Crusaders' newest LP "Rhapsody And Blues." It appears that the group has hit on a winning formula—using vocalists. **Randy Crawford** started the ball rolling with "Street Life."

Is it possible that Venture Records could end up becoming Stax Records West?

Isaac Hayes (formerly with the Stax family) has produced **Genty**, a new vocalist on Venture. Label executives also are talking to **David Porter** (also from Stax) about product on a member of the **Soul Children**.

Venture has adopted the slogan "We're coming out."

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

Unlimited Gold Expanding To Country, Jazz & Rock

By GERRY WOOD

NASHVILLE—Unlimited Gold Records, founded by Barry White and headed by president Rod McGrew, is expanding into the country music field.

The signing of Marty Cooper, an award winning country songwriter-singer, marks a new thrust for the Los Angeles-based label that also plans to move into the rock and jazz areas soon.

Unlimited Gold is presently involved in pop and r&b with Barry White, the Love Unlimited Orchestra, Love Unlimited, a female trio, and Jimmy & Vella Cameron. The addition of Cooper to the roster is the firm's first venture into country music.

"We're in the process of closing a deal with a rock artist," reveals McGrew. "We should have a rock

act before the end of the year, and we should have our first jazz artist in 1981."

McGrew indicates the label will lean toward jazz fusion acts in the Grover Washington Jr. vein. "Barry and I have a great love for jazz," informs McGrew.

White and McGrew also "like country music very much," adds McGrew, noting, "It's akin in many ways to black music—we're realists and deal with life. We're seeing a coming together of common denominators in a creative art form."

The success of the Cooper project could lead to further forays into the country music idiom, advises McGrew. "It's a part of the music of the future."

The initial thrust of the Cooper (Continued on page 36)

Counterpoint

Continued from page 23
The theatre is apparently going for seasoned professionals.

A career consulting firm for blues artists, Blues Artists of America, Inc., was recently unveiled in New York by **B.B. King** and King's long-time personal manager **Sid Seidenberg**.

The new company is set up to advise both new and veteran blues artists and act as liaison between the artists and labels, booking agencies, film companies and advertising agencies.

Barbara Mason, who penned and popularized "Yes I'm Ready," has landed a recording contract with **Frederick Knight's** Juana Records in Jackson, Miss. ... **Sylvia Robinson**, possibly best known for her recording of "Pillow Talk," is ready to enter the studio with the **Sugarhill Gang** to record a 12-inch rap version of Freedom's "Get Up And Dance." It was Robinson's son who discovered the Sugarhill Gang.

Larkin Arnold, senior vice president at Arista, will be featured on **Ted Terry's** Celebrity Showcase Friday (22) on KJLH-FM in L.A.

The program, usually slotted for one hour, will be expanded to two hours for Arnold.

He will be the subject of a "This Is Your Life" type interview. In addition to Terry's interview, those who have worked with or have been associated with Arnold through the years also will have an opportunity to talk to him on the air—including some surprise celebrities.

The **Commodores**, the **O'Jays** and **Herb Alpert**, among others have been spotlighted in recent weeks.

Bobby Womack will be featured on the title track of **Wilton Felder's**

Vegas Hacienda Spurs Interest

By TIM WALTER

LAS VEGAS—A growing enthusiasm for jazz among locals is the result of the Hacienda Hotel & Casino's joint venture with Monk Montgomery. The president of the Las Vegas Jazz Society produces a weekly Celebrity Jazz Night at the Strip lounge.

"Conditions for jazz here in Las Vegas looked bad," states Monk Montgomery of his settlement here in 1970 after an 18-month Red Norvo gig at the Tropicana Hotel. "I decided to accept the challenge and make some changes. It wasn't easy and still isn't."

Montgomery was instrumental in founding and building the 500-member Las Vegas Jazz Society, now a highly visible and active promoter of jazz.

An energetic and creative administrator, Montgomery early this year launched the private venture with the Hacienda. The weekly presentation provides casual but consistent

jazz exposure for locals. By early spring, attendance levels allowed the casino to replace the no cover, no minimum with a two-drink minimum per set policy. Jimmy Smith appeared July 28 and the August lineup included Don Menza, Terry Gibbs and Marlena Shaw.

Hacienda owner Paul Lowden, formerly an organ player himself, states, "it's doing very well. It wasn't started from a profit potential, but it's been a great thing that happened to us. It's been good for our identity."

New Federation Gears Up In Vegas

LAS VEGAS—The steering committee for the Western Regional Federation of Jazz has met here to finalize bylaws and prepare registration as a non-profit entity.

Representing jazz enthusiasts in 12 states, the group expresses its goal as "aiding local jazz societies in for-

Bill Cosby came over and played drums with Jimmy Smith. A lot of acts wouldn't have come if it weren't for Monk."

Montgomery states the Monday night lounge shows "have had a positive effect on membership in the Las Vegas Jazz Society and on concert attendance." The society sponsored an informal bash at the Jockey Club Aug. 8. A Sept. 13 concert will feature Buddy Rich. Annual memberships range from \$5 for students to \$25 for families.

matation and funding," according to Monk Montgomery, spokesman for the fledgling organization and president of the Las Vegas Jazz Society.

Also on the committee are Orrin Keepnews, Bay Area Jazz Foundation; Benny Powell, Los Angeles Committee on Jazz; Duane Martin, Dallas Jazz Society and Leo Johnson, Las Vegas. The men were appointed at a February conference by jazz enthusiasts and representatives at jazz societies from Arizona, California, Colorado, Idaho, Nevada, New Mexico, Oregon, Texas, Utah and Washington. Telegrams of approval were received from Alaska and Hawaii.

"We're pooling our experience," adds Montgomery, "to help enthusiasts start jazz societies and take advantage of non-profit status to organize. There is federal funding available from the National Endowment for the Arts. We want to help new and existing groups take advantage of that."

Sabin Jazz Event Opening Oct. 15

WASHINGTON—The second annual Jazz Times convention is set for Oct. 15-18 at the Shoreham Hotel here. The event is sponsored by retailer/publisher Ira Sabin. The convention's theme is "Working Together For Jazz."

Among the first participants announced are Dizzy Gillespie, Ron Carter, Max Roach, Monk Montgomery, Ted Curson, Dan Morgenstern, Leonard Feather, Felix Grant of WMAL-AM, Washington; Tim Owens of "Jazz Alive!," Aida Chapman of the National Endowment for the Arts, Vernon Slaughter of CBS Records, Joe Fields of Muse Records, Steve Backer of Arista, Ricky Schultz of Warner Bros./ECM, publicist Peter Levinson and the L.A. Four (Ray Brown, Laurindo Almeida, Bud Shank and Jeff Hamilton).

A reception will be held at Blues Alley Wednesday evening, Oct. 15. The keynote speech will be given Thursday (speaker to be announced) followed by panels on the working musician in recordings and concerts, jazz as an art and business and a session titled "Who's Ripping-Off Who?"

Fridays seminars will touch on promotion and publicity, the role of the critic, how to run a jazz station, using disks and personal appearances to sell jazz, the realities of big and little record labels.

Saturday's seminars include how non-profit organizations can help each other, jazz on campus, how to form a jazz society and a free-wheeling session in which veteran players recall highlights of their careers.

Survey For Week Ending 8/23/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	3	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	26	23	27	EVERY GENERATION Ronnie Laws, United Artists LT-1001
2	2	7	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	27	26	43	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
3	3	9	THIS TIME Al Jarreau, Warner Bros. BSK 3434	28	27	11	DETENTE Brecker Brothers, Arista AB 4272
4	4	7	H Bob James, Tappan Zee/Columbia JC 36422	29	30	5	RHYTHM VISION Mark Soskin, Prestige P-10109 (Fantasy)
5	6	6	LOVE APPROACH Tom Browne, Arista/GRP 5008	30	39	3	BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
6	5	22	SPYRO GYRA Catching The Sun, MCA MCA-5108	31	33	14	SKAGLY Freddie Hubbard, Columbia FC 36418
7	7	5	BEYOND Herb Alpert, A&M SP-3717	32	31	39	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
8	8	8	SPLENDIDO HOTEL Al DiMeola, Columbia CZX 36270	33	32	11	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)
9	9	11	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	34	36	5	JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109
10	12	15	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	35	29	27	FUN AND GAMES Chuck Mangione, A&M SP-3715
11	10	26	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	36	37	42	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
12	11	15	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	37	35	17	KITTYHAWK Kittyhawk, EMI/America SW 17029
13	15	4	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	38	38	25	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
14	21	3	ROUTES Ramsey Lewis, Columbia JC 36423	39	NEW ENTRY		STRIKES TWICE Larry Carlton, Warner Bros. BSK 3380
15	13	19	MONSTER Herbie Hancock, Columbia JC 36415	40	NEW ENTRY		NIGHT CRUISER Deodato, Warner Bros. BSK 3467
16	14	13	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	41	41	73	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
17	16	25	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	42	42	32	HIROSHIMA Hiroshima, Arista AB-4252
18	17	19	DREAM COME TRUE Earl Klugh, United Artists LT-1026	43	40	8	DREGS OF THE EARTH Dixie Dregs, Arista AL 9528
19	25	3	PARTY OF ONE Tim Weisberg, MCA MCA-5125	44	44	2	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310843 (RCA)
20	20	15	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	45	49	16	TAP STEP Chick Corea, Warner Bros. BSK 3425
21	19	10	INFLATION Stanley Turrentine, Elektra 6E-269	46	46	4	EMPIRE JAZZ Various Artists, RSO RS-1-3085
22	18	9	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	47	47	4	FROSTBITE Albert Collins, Alligator 4719
23	28	2	CALLING Noel Pointer, United Artists LT-1050	48	48	2	LOVE REBORN Flora Purim, Milestone M-9095 (Fantasy)
24	22	23	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	49	NEW ENTRY		QUINTET '80 David Grisman, Warner Bros. BSK 3469
25	24	6	NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380	50	34	8	DO THEY HURT Brand X, Passport PB-9845 (Jem)

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TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
2	1	13	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
3	2	15	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
4	6	8	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
5	4	10	WHERE DID WE GO WRONG Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
6	8	8	ALL OUT OF LOVE Air Supply, Arista 0520 (Arista/BRM/ASCAP/Riva, PRS)
7	5	13	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
8	11	7	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (DeDeve/Briarpatch, BMI)
9	7	13	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
10	10	8	THAT LOVIN' YOU FEELIN' AGAIN Roy Drbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
11	13	7	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
12	16	6	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
13	22	3	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
14	12	8	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)
15	15	9	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
16	9	8	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
17	19	5	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
18	14	10	LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
19	24	4	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
20	17	8	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
21	20	14	LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
22	18	15	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
23	27	8	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
24	34	3	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
25	30	4	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
26	21	16	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
27	25	14	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems/EMI, BMI)
28	23	10	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
29	26	17	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
30	NEW ENTRY		XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
31	28	14	SHINING STAR Manhattans, Columbia (Content, BMI)
32	29	18	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Pesa/Kidada, BMI)
33	37	3	HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
34	31	8	JO JO Boz Scaggs, Columbia 1-11281 (Boz Scaggs/Almo, ASCAP/Foster Fraes/Irving, BMI)
35	43	4	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
36	38	7	DOC Earl Klugh, United Artists 1355 (Capitol) (United Artists/Earl Klugh, ASCAP)
37	33	6	REGRETS Kenny Rankin, Atlantic 3663 (Intersong, ASCAP)
38	42	3	LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
39	46	2	YOU'LL ACCOMPNY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
40	45	2	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
41	32	8	MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)
42	39	5	BEYOND Herb Alpert, A&M 2246 (Chappell, ASCAP)
43	NEW ENTRY		NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
44	47	2	YOU AND ME Frank Sinatra, (Unichappell/Begonia Melodies, Irving/Woolnough, BMI)
45	50	2	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
46	NEW ENTRY		WHEN LOVE IS GONE Photogio, 20th Century 2458 (RCA) (Intersong/Happenstance, ASCAP)
47	NEW ENTRY		MIRAGE Eric Troyer, Chrysalis 2445 (Red Admiral/Eric Troyer, BMI)
48	48	4	PERCOLATOR Spyro Gyra, MCA 41275 (Harlem/Crosseyed Bear, BMI)
49	35	15	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
50	36	6	CRY JUST A LITTLE Paul Davis, Bang 94811 (CBS) (Web IV, BMI)

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AUGUST 23, 1980 BILLBOARD

NARM Invites LP Jacket Makers

• Continued from page 3

"I am going to have to ask my suppliers to hold me harmless in any bogus merchandise matter," says Ben Bartel, who opens his fourth Big Daddy retail store in Chicagoland next week. "I have invoices and statements proving I bought every bit of my merchandise to open these stores from the proper supplier.

"I want to know what labels are doing so I can help halt counterfeiting. Stan Cornyn and Stan Gortikov are lambasting all of us. Neither has told me what to look for to determine what is illegal.

"I have a competitor three blocks from one of the stores selling 'Fame' for \$2.50. Not only are we threatened by counterfeits, but the flood of promo and cut-corner current hit albums continues."

Ed Berson, chief of Record Bar's purchasing division, and Evan Lasky, president of Danjay, supplier to the more than 90 Budget Tapes & Records' franchisees, feel they should have been consulted at some point as to how realistic these counterfeit-fighting schemes might be in the field.

"Why can't they work more closely with us?" Berson asks. "How can I be certain, for example, that albums I order shipped direct to stores aren't returned counterfeits undetected by the manufacturer?"

"A customer could ask to return

an album and he could have a legitimate sales check obtained when he bought another album. The album he is returning could be a counterfeit supplied to him by a ring, operating in large cities where they could return large numbers of records to different stores in a single day. We have no weapon against such a criminal activity.

"I asked at the NARM counterfeit session how we detect counterfeits out in the field. I still have no answer. How can I defend against a crime about which I have no knowledge? RIAA and NARM stress my liability if I am caught with counterfeit. But I am defenseless." Lasky counters.

"Determining whether product is

counterfeit has been kept a secret." Lou Fogelman of Music Plus states. "They must consider me at least an aid or abettor if they won't let me in as to how I can detect an illegal album."

George Reese, Brown Record Distributors, Buena Park, Calif., wants more definite guidelines than off-register color register and poor packaging to help him keep counterfeits from his inventory.

Like others surveyed, he suspects some of the anti-counterfeit schemes claimed are ploys to discourage possible counterfeiting. He too feels the experience of his organization could help provide a system strong enough to receive universal industry support.

New Companies

Group Therapy, Ltd., a personal management company, formed by Army Granat and Jerry Mickelson of Jam Productions and Mark Zivin, firm's president. Artist relations head is Rick Canoff. Address: 1136 Armitage Ave., Chicago. (312) 248-3010.

The Vintage Record Co., a budget label specializing in nostalgic rock and pop hit packages from unreleased masters, formed by Leo Gra-

ziano. president. Address: c/o MS Distributing, 7901 Caldwell, Morton Grove, Ill. 60053. (312) 967-8775.

Stack A. Dollar Productions, a concert promotion firm, launched by Robert E. Williams Jr. and Natalie R. Carpenter. Address: 8809 S. Dante, Chicago 60619. (312) 734-2973.

Eat Records formed by Don Rose. The Company's first albums are by the Commercial & Human Sexual Response. Address: 400 Essex St., Salem, Mass. 01970. (617) 744-7678.

Amalisa Records founded by Charles Lucy and Bob Martin. The label's first signed band is Lucy. The company is also a publisher and filmmaker. Address: P.O. Box 4559, Long Island City, N.Y. 11104. (212) 361-2582.

RCA's Move

• Continued from page 3
black music's special audience, radio and retailer interests. I've worked with Ray Harris for years and I know he's ready to take on a big job."

Summer adds the label's Nashville operation has "greatly benefited from a similar strategy and we are convinced that this change giving full department status to the black music group will improve the opportunity of our artists and the labels we represent."

Comments Ray Harris: "This is a clear signal that RCA is both an aggressive and progressive black music force. It brings us a step closer to the streets, where all the best things happen."

RCA merchandises, promotes and distributes the Solar, 20th Century-Fox and Salsoul labels, which have generated a number of soul and crossover hits over the past several years.

As director of black music marketing, Harris previously reported to Jack Chudnoff, vice president of marketing. He joined RCA in 1974 as product manager and in 1975 was promoted to r&b promotion manager, building a nationwide promotion staff. After serving as director of r&b promotion in 1977, he was named director of black music marketing in 1978.

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Buffalo's Melody Fair Cancels Shows, Folds

By JIM BAKER

BUFFALO—With Neil Sedaka's sudden cancellation the catalytic blow, the summer theatre-in-the-round season ended abruptly here Aug. 9 when Melody Fair cancelled its 17 remaining shows and shut down operations.

"Economic conditions, poor attendance and unexpected cancella-

tions have made it impossible to continue," says acting producer Jeff Fisher, whose father, Lewis T. Fisher started the operation in nearby North Tonawanda 25 years ago.

Harvey & Corky Productions were reportedly negotiating the purchase of the 3,400-seat domed facil-

ity, which was up for sale before the current season at a reported \$775,000.

But Eddie Tice, vice-president of Harvey & Corky, says his company "decided definitely not to make an offer" after a board meeting because of the large amount of time necessary to rekindle the operation.

Frank Abbate, vice president of Melody Fair declares the operation is about \$200,000 in debt and, if no buyer materializes, the theatre will probably file for reorganization under the federal bankruptcy law.

The theatre went on the block last November when the elder Fisher declared he wished to leave the business after having survived a cerebral hemorrhage in 1977.

But the end didn't come until after Sedaka was hospitalized in Brooklyn with stomach problems the day (Aug. 6) he was to have opened a five-night Melody stand with his daughter, Dara. The younger Fisher describes Sedaka's cancellation as "not the determining factor but the precipitating factor (for Melody Fair's closing).

Earlier this summer, cancellations by Paul Williams, Benny Goodman, Sergio Franchi, George Burns and Connie Stevens rocked the theatre's financial situation. Burns and Stevens appeared here but dropped two shows together and Franchi cancelled one.

"We knew they were having a bad season," comments Jack Lis, Melody Fair's music contractor. "It's been the worst season we've had in the six years I've been there. We've only had four full weeks of work this year. Usually we have 8-10 weeks. They've had a lot more one-nighters this year. Things have been going down."

Audiences frequently filled fewer than half the 3,400 seats—a sad demise for an operation which had packed houses for some of the best names in show business in previous seasons.

Lis declares the Fishers should not be blamed for the closing. "The superstars are awfully expensive," he says. "We figured this might happen because of the economy. The Fishers run their own business without any public funding."

Lis says Melody Fair employed up to 18 musicians, including "some of the best brass in Buffalo," which also could be heard playing jazz at intermissions outside the dome. He adds that in an effort to save the operation, the musicians decided to donate their services for two weeks instead of one this summer. Ironically,

the second week was to coincide with Sedaka's appearance.

Melody Fair, like other tent establishments around the country, has encountered difficulty drawing first rate talent, notes David Levy, a Buffalo advertising executive and long-time friend of the Fishers.

Levy claims Melody Fair had to work with other summer theatres to draw "name" talent. For example, four theatres would combine to assure eight weeks of billings to make it worth an entertainer's time on the road.

Another problem was increased competition. When Lew Fisher started here by turning a \$150 barn into a summer playhouse in 1947, his operation was unique locally. When he moved the operation to a summer tent and called it Melody Fair, it was a major summer entertainment center.

But local promoters such as Harvey & Corky set up special attractions in Buffalo. Artpark began thriving, the lures of Toronto entertainment and the Shaw Theatre in Niagra-on-the-Lake, Ontario grew stronger.

Add to this competition the problem that cancellations create and you have a tight squeeze. "We've been lucky," says Eddie Tice about the Harvey & Corky operation which gained some breathing room by grossing \$1.4 million at a recent Who concert in Toronto.

"But with a 3,400-seat hall, you have to be really careful," Tice says.

After the closing was announced, there was another uproar when no refunds were offered. Abbate says ticket buyers are unlikely to receive refunds unless a Melody Fair buyer

(Continued on page 29)

NOW HE'S PLAYING FOR KEEPS

Eddie Money Straddling the Fence; Money Keeps Rolling In

By PAUL GREIN

LOS ANGELES—With his third album, "Playing For Keeps," sprinting to number 59 in its third week on Billboard's Top LPs & Tapes chart, Eddie Money continues to straddle the fence between mass audience pop accessibility and a more FM-oriented rock legitimacy.

Money's new CBS album, for example, was produced by Ron Nevison, veteran of top AOR albums by the Who and Bad Company. Yet the singer has also had a string of lighter pop single hits.

"I think there's an art to being commercial," Money says. "I write songs that go with the times: I think that's what it's all about."

"I've never considered myself to be that commercial anyway," he adds. "To me, songs like 'Two Tickets To Paradise' and 'Maybe I'm A Fool' are just r&b love songs; they're a far cry from 'Tie A Yellow Ribbon Round The Ole Oak Tree.'

"Basically we were always a heavy rock'n'roll group," Money states, "but nobody would sign us until we wrote 'Baby Hold On.' Don't get me wrong. I think that's a great song; the kids love it."

This multi-audience approach also extends to Money's television appearances. He appears on "Saturday Night Live" and the few rock-oriented tv shows, but he'll also, without apologies, do guest shots on "Merv Griffin" and "Dinah Shore" and "Kids Are People Too."

"To me tv is fun," Money says.

"I'm not going to be Eddie Money forever anyway, so it's good to get as much experience and exposure as I can."

The tightened business conditions of the past year have in many ways hit middle-level, developing artists the hardest.

Money notes that his current headlining tour is a no-frills operation. "This is our 'Leave It To Beaver' tour," he quips. "Everybody doubles up: I'm rooming with Wally."

"I've done cheap tours and extravagant tours," Money explains in a more serious moment. "It really doesn't matter to me as long as I'm playing. I've only had money for a couple of years anyway; how much can they take away from me?"

Money notes that he had wanted to produce his third album, after parting with Bruce Botnick, who handled the first two. But, he says, "they wouldn't let me," without specifying who disallowed it.

While Money's first two albums were cut in seven or eight weeks, sessions on this album sprawled over several months.

"Everybody else seems to be cutting faster nowadays," Money says, "but I cut fast on my first albums and on 'Americathon,' so I figured I'd take this one kind of slow."

Money endeavored to make this LP more of a band effort, giving his long-time backup musicians a more active role in songwriting and arranging. "It was good to bounce

ideas off them," Money suggests. "This album was a lot more fun because it wasn't just me."

While Money sometimes performs oldies in his live shows by long-time favorites like the Young Rascals and the Detroit Wheels, he doesn't often include them on his albums.

"I don't want to go back and redo them," he says. "because I had to do them in bars with people putting a dollar in the glass for 10 years."

Money is managed by Bill Graham and says the veteran impresario often gives him input about his live shows. "He's worked with Jimi Hendrix, Janis Joplin, Otis Redding and a lot of my favorite performers," says Money. "He knows how to put on a good show. And he does give me a lot of criticism, so the show is getting better."

Money is philosophical about those in the business who are drawn to an act who is hot and then jump off the bandwagon when momentum slows.

"Everybody loves you until you're not double platinum," he says. "I'm proud of the records I've made and that's as far as I take it. I don't look at the money side; you can't in this business, because one minute you've got it and the next minute you're broke."

"Besides," adds Money with a sudden grin, "as Doris Day says, 'Que Sera Sera/Whatever will be will be/Baby, hold onto me.'"

'New' Boarding House Lights Up In S.F.

By JACK McDONOUGH

SAN FRANCISCO—The new 550-seat Boarding House hosted its first shows Aug. 8-9 with performances by Kenny Rankin.

The original Boarding House where owner David Allen had presented shows since 1970, was razed recently to make way for a giant condominium/office development.

In its heyday the club hosted the San Francisco nightclub debuts of such acts as the Pointer Sisters, Emmylou Harris, Jimmy Buffett, Dolly Parton, Waylon Jennings, the Tubes and numerous others.

The club also was well known for having showcased almost every comedian of national stature, from Franlin Ajaye to Henny Youngman. Robin Williams got his start there. Steve Martin credits a 1975 engagement there as the turning point in his career, and Lily Tomlin first tried out on Boarding House audiences material that became a Broadway show.

Tomlin in fact has a financial interest in the new club, as does Randy Baukney of the Foxcroft Corp. the

company which erected the new condominium development.

The new Boarding House locale has gone through many incarnations as an entertainment hall. Most recently it was X's, a new wave dance club, and before that it was Dance Your Ass Off, one of San Francisco's earliest and largest discos.

Prior to that it was known as the Italian Village, and Allen says, "We have virtually returned it to the shape of the Italian Village. We have removed the center staircase, we've removed the risers which had created the various seating areas at X's, and we've removed the center bar except for the section along the rear wall which will be our service bar. The stage will be in left corner where it was originally."

The building also has a downstairs area, with a capacity of about 300, which X's owner Jeff Pollock had used for presenting local new wave bands to complement the recorded new wave upstairs. Allen says he has no plans just yet to activate this area.

The advent of the new Boarding House, along with the Old Waldorf, the Stone and Great American Music Hall, now gives San Francisco four 500-plus capacity clubs within roughly a three-mile radius. It was reportedly severe booking pressure from the 600-seat Old Waldorf that put the original 300-seat Boarding House into dire straits in the late '70s.

Allen says that between \$50,000 and \$60,000 was spent on renovations, sound lights and electrical modifications.

The new sound system, designed by Clint Gilbert of the Boarding House with Roland Newton of Audio Consultants, a local firm, features two separate p.a. systems, with the second added to assure proper sound fill in the balcony area.

The main system over the stage is driven by Phase Linear, Crown and Harman-Kardon amps, with the balcony system driven by a Cerwin-Vega unit. Principal speakers are JBL; balcony utilizes four Bose cabinets.

Gilbert says the 1,100 watts for the

main p.a., are "crossed over into a triamp configuration, while the Bose system is run full range." Gilbert also notes that the system is stereo, "which is unusual for a club."

The 20-channel mixing board was made by 2025 AD Sound. The board also serves as the monitor mix point.

The lighting control console was made by EDI (Electronics Diversified Inc.) of Oregon. Each channel in the 24-channel dimmer has a capacity of 2400 watts. "Extensive electrical modifications to the building were necessary to handle this," notes Gilbert.

Phoebus of San Francisco furnished lighting equipment to the club. There are four stage circuits for bands, with the instruments run on a separate circuit.

Next act booked is the Tubes for a Thursday through Saturday (21-23) engagement. Allen says he expects generally to book acts for Thursday-Saturday runs, although, like the competing clubs, he says he will also book one-nighters as the occasion arises.

Regency Is Expanding To Contemporary

LOS ANGELES—As part of the overall growth of the company, Regency Artists is expanding its booking base from primarily MOR, black contemporary and jazz to encompass more contemporary artists, reports Peter Grosslight, vice president of the L.A.-based company.

Grosslight notes that the change is a natural expansion for the six-year-old company.

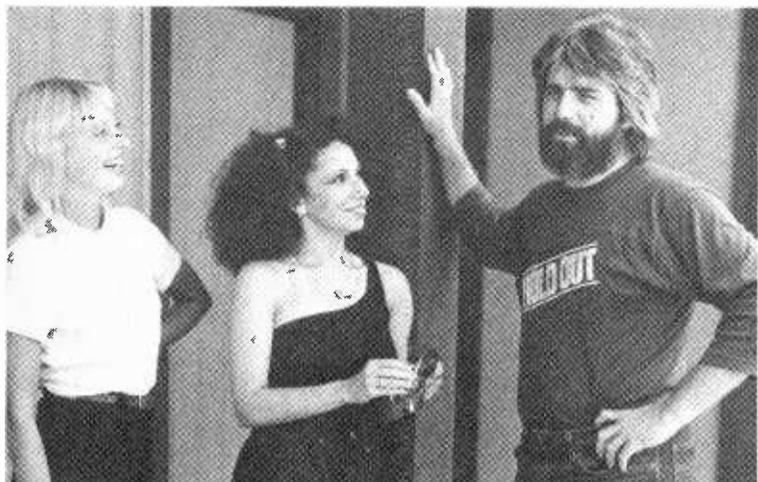
He adds that contemporary artist representation is one area the company has not delved into to any great degree.

Grosslight says the expansion actually started about a year ago when the firm began representing Joan Baez and has increased its activity at a rather rapid rate. Recent signings include Kittyhawk, Gary Myrick & the Figures, Daily Planet, Mary Burns, the Sorrows and Blood, Sweat & Tears, among others.

He says the company is not limiting the contemporary classification to any one specific type of music and is open to representing such genres as mainstream rock'n'roll, easy listening and progressive country.

To accommodate its larger talent roster, Grosslight says the agency will probably add one or two more agents. It intends to keep the agent to client ratio, which is now about one to five. Four agents book contemporary artists for the company.

KAREN KELLY



Star Gazing: Amy Holland, left (protege of Doobie Brother Michael McDonald), Metropolitan Opera star Julia Migenes-Johnson and McDonald chat about their careers in L.A. Migenes-Johnson is preparing for her own television series in England and Germany.

Doobies' Mike McDonald Garners Holland's Praise

LOS ANGELES — "Country could have been the easy way to go because I grew up hearing a lot of it," says Amy Holland, Capitol's budding singer who has the distinction of being Doobie Brother Michael McDonald's first production.

Although her mother was a country singer and her father an opera singer, Holland grew up listening to r&b singers like Marvin Gaye, Aretha Franklin and the Righteous Brothers.

So it's only natural that her debut album is r&b-influenced pop, mostly ballads that showcase her vocal abilities. "The next album will be more rock," says Holland. "With this one I didn't know what I wanted and I was more interested in what sounded rhythmically good."

Because of her ties with

McDonald, Holland is fearful of being tagged a "Doobie Sister." She first met McDonald nine years ago when they were both teenagers in California. They lost touch at the time McDonald joined Steely Dan.

But about three years ago, when she worked at Skyhill Publishing, she was asked which writers she admired and she mentioned McDonald. Soon after she got together with McDonald and co-producer Patrick Henderson and cut some demos.

Her album took two years to complete because of McDonald's Doobie Brother commitments. Although McDonald contributed vocals on the album, the first single, "How Do I Survive," intentionally had McDonald's vocal in the back so Holland wouldn't be accused of coat-tailing. **ED HARRISON**

Golden State Arts Center May End Season In Black

HOLMDEL TOWNSHIP, N.J.—Although the summer concert season last year at Garden State Arts Center wound up reportedly losing \$150,000, the New Jersey Highway Authority which operates the open-sided amphitheatre is looking to a better financial picture this summer.

The facility seats 5,000 persons inside and accommodates another 5,000 on the outside with lawn seats. The nightly concerts feature the top pop names with a sprinkling of classical, jazz, rock and folk.

F. Joseph Carragher, executive director of the state authority, says that while the Arts Center didn't fare as well in early June, attendance picked up in July. Attendance for the first 40 performances this year is running near last year's 4,400 average. But with the help of some big names this month and the eight September concerts that wind up the season, Carragher believes the nightly average should exceed last year's figures by the end of the summer.

Frank Palumbo, controller of the Highway Authority, says the Arts

Center should gross at least \$2.7 million this summer, compared to last summer's gross of \$2.5 million. Moreover, there are 77 shows scheduled this summer, an increase of 14 over last year.

July has been good, according to Palumbo, with top grosses turned in by Paul Anka, who came in for six nights over the July 4th weekend; Jackson Browne, in for two nights; and one-night stands for others.

For the first time, the Arts Center has made a number of promotional pitches to stimulate attendance. Flyers are issued regularly at the state highway toll booths to advertise upcoming performances, and in a four-week experiment, the Foodtown supermarkets in the state are giving out coupons worth \$1 off the ticket price. Also, for the first time, the Arts Center has been advertising on television in the Philadelphia and New York City markets.

Melody Fair Cancels Shows, Folds

• Continued from page 28

assumes the debt. "No money is available," Frank Abbate notes. "This is a sad ending for both of us (he and the elder Fisher), but we gave it a try."

Efforts began quickly among other Buffalo-area promoters to salvage the best of Melody Fair's cancelled schedule—including performances by Rita Coolidge, Gordon Lightfoot, Sha Na Na and the touring Broadway musical, "Ain't Misbehavin'."

HOPE TO 'REDISCOVER' THEIR MUSIC

Seals To Costa Rica, Crofts To Mexico, But 'Temporarily'

By SHAWN HANLEY

LOS ANGELES—At a time when many artists are striving to simplify their music, Seals & Crofts—after a four-year hiatus, are taking part in the new movement.

At the same time, they're also relocating to different countries so that each may have the solitude to "rediscover their music."

A return to the simpler sound of the initial Seals & Crofts recordings is the spark behind the duo's latest single, "First Love" and 12th Warner Bros. LP, "The Longest Road," says Dash Crofts, singer and mandolin player of the pair.

"We simply weren't sounding like Seals & Crofts," he says of their recent recordings. "But with this latest album, we concentrated on fresh harmonies and lyrics, which have always been our strengths."

"We're back to a calmer blending of jazz and r&b influences. Before, we were trying to be innovators, and the results were just not up to our standards."

Specifically, Crofts is referring to an LP completed just before "The Longest Road." That disk was shelved after the duo and its manager of 15 years, Marcia Day, decided it was not in its best interest to release the LP—which borrowed dance and rock rhythms—for fear of alienating fans during the critical lull period.

"We were not satisfied with the quality of those songs," chief songwriter Jim Seals concedes.

Seals & Crofts' more productive years were from 1972-'76, when they garnered three top 10 singles: "Summer Breeze," "Diamond Girl" and "Get Closer." Culled from LPs of the same titles, the first two 45s propelled their respective top 10 albums into platinum sales. The "Get Closer" LP went gold. After the success of the latter song, the duo drifted into a creative and commercial limbo. Feeling increasingly drained, they halted busy touring schedules two years later.

That slump culminated into Seals' "dry period" during the recording of the shelved project, which took 18 months and \$280,000 to record. No Seals & Crofts material was used for that album.

Picking themselves up again, the partners of 20 years went back into the studio. Seals collaborated with long-time friend Brian Witcomb to whip up product that finally fit the bill.

But as a result of the still looming lull, Seals decided to change environments in the hopes of abandoning a "hectic, somewhat stagnant" atmosphere (L.A.) for a fresher, less familiar one—which in his case is a coffee plantation in Costa Rica.

And Crofts, it just so happens, is also moving south of the border.

Upon summer's end, he'll be living in Cuernavaca, Mex.

Their reasons for the drastic relocations are not solely artistic. Crofts points out. Both feel that changes in lifestyles and cultures will enrich their personal lives as well as those of their families.

Despite the fact that they'll be living in different countries, they adamantly maintain they are not breaking up. "Our only separation is where we sleep," says Seals. "We're only a few hours plane ride away from each other," adds Crofts.

Seals, who is now in Costa Rica but due to return shortly, is taking advantage of his vacation. Already he is cooking up a new handful of tunes, he reports. Once reunited, the two will collaborate on the forthcoming album. Future recordings will be tracked in L.A. studios and in Mexican facilities.

Long-time producer and friend Louie Shelton will continue to work with the pair wherever recording takes place, as will engineer Joe Bogan.

All touring plans will remain tabled. Both finding the prospect of the road still distasteful after a two-year absence, the twosome plans to play individual dates in Las Vegas, supported by television appearances.

Sealing up the moves, finally, is the selling of their business complex in nearby San Fernando. Day Five Productions, which also manages Maureen McGovern, will be relocated under Marcia Day's supervision. Dawnbreaker Publishing will be administered by Seals & Crofts' attorneys, and the Dawnbreaker Studios and rehearsal hall will be sold.

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USA

Bananas Switches

Chicago—Bananas nightclub operator Brian Glynn's switch from disco to a live entertainment policy will bring blues, r&b, reggae and rock performers to the Chicago club in coming weeks. August bookings include Eddie Clearwater, Koko Taylor, George Faber & Stronghold and Blue Riddum Band.

PLAN YOUR WORK, TH

BILLBOARD'S TALENT FORUM 6,

SEPTEMBER

MAJOR PARTICIPATION FROM:

(Listed Alphabetical Order)

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Benny Ashburn, Commodores Entertainment
Larry Bailey, Brotherhood Attractions
Frank Barsalona, Premier Talent
John & Ivy Bauer, John Bauer Concerts Company
Harold Childs, A&M Records
Paul Cooper, Atlantic Records
Ian Copeland, Frontier Booking International

Don Dempsey, Epic Records
Al DiMarino, Epic Records
Mark Fenwick, EG Management
Barry Fey, Feyline Presents
Wayne Forte, William Morris Agency
Bruce Garfield, Capitol Records
Eric Gardner, Panacea
Bill Golden, Artist, Oak Ridge Boys
Bill Graham, Bill Graham Presents
Arny Granat, Jam Productions
Jim Halsey, The Jim Halsey Co.
Herb Helman, RCA Records
Herbie Herbert, Nightmare
Alex Hodges, Empire Productions
Barbara Hubbard, University of New Mexico
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Bob Regehr, Warner Bros. Records
Jim Rissmiller, Wolf & Rissmiller
Renny Roker, R&B Productions
Victoria Rose, Media Connection
Ed Rubin, Magna Artists
David Rubinson, David Rubinson & Friends
Todd Rundgren, Artist
John Scher, Monarch Entertainment
Jerry Sharell, Elektra Records
Barbara Skydell, Premier Talent
Jack Utsick, Jack Utsick Presents
Larry Vallon, Larry Vallon Presents
Don Williams, Cellar Door
... and more to be announced ...

NEW THIS YEAR

- "The Talent Industry Looks At Itself" Specialized Action/Interaction Sessions Headed By Industry Veterans.
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EN WORK YOUR PLAN

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Recording Merchandisers (NARM) is tying into the Talent Forum with its "Give The Gift Of Music" Campaign.

- Get-Acquainted/Welcoming Cocktail Party

ARTISTS INVOLVEMENT

Because of the importance of artists in the industry, performers will be involved at every level of the Forum.

PANEL RESTRUCTURING

Designed to provide a broader view of changing times and what lies ahead. All panels will comprise persons from various segments of the talent industry . . . each dealing with the topics from his/her area of expertise.

TOPICS TO BE DISCUSSED

"Where Are We . . . Where Do We Go From Here?"

Sub Topics: "Have Artists Become Political Pawns?"

"Are Facility Costs Killing Live Talent?"

"Alternative Methods of Breaking an Artist"

Sub Topics: "Problems: Marketing An Artist . . . Locally and Nationally"

"Choosing The Right Venue. . . Concerts vs. Clubs"

"Methods Used by Labels to Determine How Far They Will Go With Acts"

"The Big Sellout: How To Get It And How Not To Get It"

"Artist, Label, Agent, Manager, Promoter, Attorney, Facility. . . Partners Or Adversaries."

ALSO ON THE AGENDA

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- Talent Forum Awards Banquet
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BB80

Talent In Action

JAMES TAYLOR
KIM CARNESMunicipal Auditorium, Nashville
Tickets: \$10.50

This star-studded doubleheader held magic from the moment opener Carnes took the stage precisely at 8 p.m. straight through to Taylor's third standing ovation at 11:20 p.m. It was a rare night when the packed house's rapt attention matched the caliber of the performances and all components ignited in a three-hour blaze of talent.

Carnes proved herself an artist whose time is long due; her ease and professionalism onstage shone throughout her 45-minute set. Palomino hair flying, her tiny frame commanding center spotlight before a versatile seven-piece band, the singer adroitly mixed old and new tunes in a showcase of hits: "Cry Like A Baby," "In The Chill Of The Night," "Do You Love Her," "Warm Love," "Sailin'," "More Love," "Tear Me Apart," "What Am I Gonna Do."

Her mesmerizing sandpaper vocals displayed fine dynamics and control during her approximately eight-tune set. Carnes never strains, yet the unleashed intensity of her singing makes her an unforgettable performer. Her encore, an almost a cappella rendition of "Good Night Moon" with her musician layering harmonies around her at the mike to a spare piano and sax accompaniment, was a standout.

Yet the crowd was clearly there for Taylor. When he walked onstage to thundering initial applause, the mood was set. He was evolved from a cult folk hero into a first-magnitude star, and he demonstrated the full range of his maturity and versatility in his program.

In his two-hour, nonstop set, he managed to convey unheard of intimacy within the cavernous hall, joking comfortably with the audience and relating personal anecdotes with engaging charm and dry wit. He led off alone on acoustic guitar doing low-key material ("You Can Close Your Eyes," "Carolina In My Mind"), along with a humorous duet with a tape recorder.

As the set progressed, musicians began filtering slowly onto the stage as needed, until the entire band was in view: Fingers Taylor on blues

harp, Dan Dugmore on steel, dobro and electric guitar; Dan Grolnick on keyboards, Rick Marotta on drums, Peter Asher on percussion, Leland Sklar on bass and Waddy Wachtal stalking the stage on lead guitar.

On separate risers and bathed in rainbow hued cross-spots, the band launched into stunning displays of instrumental technique on numbers ranging from standard Taylor favorites like "Up On The Roof," "Oh Mexico" and "Whenever I See Your Smiling Face" to rollicking r&b rockers like "How Sweet It Is," "Steam Roller Blues" (given new insistence in this updated version), Ike & Tina Turner's "I Think It's Gonna Work Out Right" and the scorching "Summertime Blues."

Nothing marred the evening's impact; even the sound was impeccable. Most apparent was how far Taylor has come as a vocalist. He sings hard rock'n'roll, steamy blues and tender ballads with equal polish and care. Fingers Taylor was devastatingly effective on excellent lead harmonica parts that burned through many songs, and David Lasley and Arnold McCuller provided outstanding vocal background textures.

By the finish of the exhausting 20-song-plus marathon, when everyone returned for a finale of "Sweet Baby James," the crowd's ringing cheers and lighted matches were adequate testimonial to the sterling quality of the evening's performance.

KIP KIRBY

EMMYLOU HARRIS

Amphitheatre, Universal City, Calif.
Tickets: \$10.50, \$9.50, \$8.50

It takes a performer of major dimension to pull off a flawless two-hour-plus show before an SRO throng at this outdoor arena all by herself. And Harris had what it took (and then some) the night of Aug. 7.

Taking several favorites from previous albums and adapting them to acoustic format, the comely Harris belted out a bevy of bluegrass numbers in the first half and, for good measure, sprinkled the cake with Paul Simon's "The Boxer," the old Carter Family ditty, "Hello, Stranger" and "Wayfaring Stranger."

After hitting her idol-worshipping fans with 10 tunes in the first half of the show, Harris returned to the attack following the mid-show break with some 16 more. Heavily peppered with ditties from the pen of her main writer, Rodney Crowell ("Tulsa Queen," "Even Cowgirls Get The Blues," and "Ain't Livin' Long"), her repertoire leaped the bounds of genre with the grace of a gazelle. She smoothly segued from country ("Sister's Comin' Home") to ballad ("Here, There And Everywhere") to old style boogie ("Jailhouse Baby") to raucous barrelhouse ("I'm Just A Country Boy").

On the latter tune, a definite highlight, Harris wisely stepped aside while the 10-piece band wailed long and hard on its instruments individually and collectively. Worthy of mention are all 10 men:

Steve Fishell, steel guitar; Frank Reckard, lead guitar and mandolin; Albert Lee, lead guitar; Byron Berline, fiddle; Wayne Goodwin, fiddle; Herb Pedersen, acoustic guitar and vocals; Don Johnson, keyboards; Glenn D. Hardin, keyboards; Mike Bowden, bass and John Ware, drummer-director-conductor.

Two standing ovations brought her back for

two encore stints that totaled four numbers, including "Together Again" and "Jambalaya." There would have been a third encore if curfew time was not fast approaching.

JOE X. PRICE

ALABAMA
RAZZY BAILEY
STEVE WARNERPalomino, Los Angeles
Admission: \$5

RCA Records, in conjunction with local AMER KLAC, used the stage of this popular boite to showcase three of its country acts July 23.

Steve Warner kicked off the proceedings. Backed by drums, bass, lead guitar and keyboards, the velvet-voiced baritone did six self-cleffed ditties in 20 minutes. That the near-capacity crowd did not cool the side chatter throughout was evidence enough that the young Warner lacked charisma onstage. If there was a highlight, it was in the closing number, "All That Love Will Allow."

The older, more polished Razy Bailey followed with an over-long hour in which he fitted in some 13 tunes. Among the more impressive were "I Got 9,999,999 Tears To Go (Till I'll Be Over You)" and a medley of "Old Time Rock 'N' Roll," "Rock Around The Clock," "Josephine" and "She Was Only Sixteen." He was backed by the same four-piece combo as Warner and a little less table talk.

Alabama, a self-accompanied four-piece country ensemble, did a dozen ditties and also was on for a too-long 55 minutes. In "Living On Tulsa Time," the two guitarists and bassman reached around each other and played each other's instruments for some not-too-comedic comic relief. Its rendering of "Southern Born And Southern Bred" was solid all the way but the leader made the mistake of turning his back on the crowd. All he accomplished was to lose it.

JOE X. PRICE

TRACY NELSON

Bottom Line, New York
Admission: \$7.50

From the opening song, "Lies, Lies, Lies," Nelson once again demonstrated why her voice is regarded as one of the finest instruments on the pop music scene.

Backed with an excellent quintet that rocks with an r&b spirit, Nelson breezed through an hour-long set of 10 tunes that was a departure from her previous country-oriented format.

On songs such as "Suddenly" and "Can You Fool Me," Nelson sang in a voice that resounded with feeling and inspired the band to maximum performance. The latter tune is a particularly strong vehicle for her since it incorporates gospel, blues, country and r&b, idioms at which she excels. And where she sings like Texas' answer to Aretha Franklin, it's hard not to be moved by Nelson's emotive delivery and the intensity of the romantic lyrics she prefers.

"Losing You" was performed with Nelson at the piano, another slot she fills superbly. An Irma Thomas song that followed provided further proof of Nelson's ability to sing the blues.

"It All Comes Down" was an excellent closer, leading to a richly deserved encore. Nelson records these days for Flying Fish Records, and her new LP captures her new direction well.

RICHARD M. NUSSER

Talent Talk

Peter Criss' first LP since leaving Kiss, due in September on Casablanca, will be mostly ballad material, the drummer promises. It will also show him without makeup, though he has recently grown a full beard. Criss was recently spotted hobbling around on crutches, suffering from water on the knee. . . . David Bowie, making his American stage debut in "The Elephant Man," is undoubtedly one of the reasons the play broke the house record during its first week at the Denver Center of Performing Arts with a gross of \$186,466 reportedly the largest in the center's 38 year history. Bowie plays John Merrick who is deformed as the result of an accident his mother suffered while pregnant.

Ex-Runaway Joan Jett is back in the U.S. after releasing a solo LP in Europe on Ariola. She is looking for a new drummer before playing here.

To keep in shape she has taken up boxing, flattening producer Kenny Laguna the first time around. . . . Musicians are fans too. Neil Doughty of REO Speedwagon cornered magician Doug Henning for an autograph recently, but when he later wanted to show it off it had disappeared. Henning used invisible ink.

Irene Cara and Mickey Gilley are scheduled to perform on "Solid Gold," a new Operation Prime Time weekly one-hour music and variety series produced by Bob Banner and Associates. . . . Melba Moore is set to sing "Everything's So Good About You" on "Dance Fever," a nationally syndicated show. . . . The Electrics on Capitol used to call themselves the '80s, but someone else has first dibs on that name.

ROMAN KOZAK &
KAREN KELLY

Survey For Week Ending 8/10/80

Billboard

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	HEART/FIREFALL—Albatross Productions, Seattle Center Colis., Seattle, Wash., Aug. 5-7 (3)	35,522	\$9.00-\$11.00	\$352,019
2	ALICE COOPER/BILLY SQUIER—Brass Ring Productions/Jeffrey Sharp, Joe Louis Arena, Detroit, Mich., Aug. 8-9 (2)	23,424	\$9.00-\$11.00	\$250,390
3	JOURNEY/EDDIE MONEY/PAT BENATAR—Son Of Bamboo, Atwood Stadium, Flint, Mich., Aug. 2	20,637	\$9.00-\$10.00	\$217,124*
4	COMMODORES/PATTI LABELLE—Concerts West/Dimensions, Capital Center, Washington, D.C., Aug. 1	18,692	\$10.00-\$12.50	\$211,617*
5	BLACK SABBATH/SHAKIN' STREET/SAMMY HAGAR—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Aug. 9	16,927	\$6.50-\$8.50	\$131,986*
6	BLUE OYSTER CULT/BLACK SABBATH/SHAKIN' STREET—Cross Country Concerts, Hartford Civic Center, Hartford, Conn., Aug. 10	14,390	\$7.50-\$9.50	\$127,380*
7	JACKSON BROWNE—Concerts West, The Colis., Seattle Wash., Aug. 1	12,443	\$9.50-\$10.50	\$124,454*
8	JACKSON BROWNE—Bill Graham Presents, Oakland Colis., Oakland, Ca., Aug. 5	12,215	\$8.50-\$10.50	\$122,422*
9	COMMODORES/KURTIS BLOW/STEPHANIE MILLS/PATTI LA BELLE—Tiger Flower & Co./Concerts West, The Colis., Greensboro, N.C., Aug. 2	12,128	\$9.00-\$10.00	\$115,951
10	JACKSON BROWNE—Feyline Presents/Larry Vallon Presents, Compton Terrace, Tempe, Ariz., Aug. 9	12,314	\$9.00-\$10.00	\$113,221
11	JACKSON BROWNE—Bill Graham, Cow Palace, San Francisco, Ca., Aug. 6	10,130	\$8.50-\$10.50	\$102,744
12	QUEEN/DAKOTA—Pace Concerts, The Summit, Houston, Tx., Aug. 10	10,222	\$8.65-\$9.65	\$98,642
13	ISLEY BROTHERS/LARRY GRAHAM/S.O.S. BAND—JOT/Georgie Wood/Tiger Flower & Co., Pittsburgh Civic Center, Pittsburgh, Pa., Aug. 9	9,954	\$8.50-\$9.50	\$92,143
14	JACKSON BROWNE—Concerts West, The Colis., Portland, Oreg., Aug. 2	9,791	\$8.50-\$9.50	\$90,351*
15	ALLMAN BROTHERS/HENRY PAUL BAND—Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 10	8,500	\$9.50-\$10.50	\$88,766*
16	FOGHAT/BLACKFOOT—Feyline Presents/Celebration, Tingle Colis., Albuquerque, N. Mex., Aug. 10	9,988	\$8.00-\$9.00	\$82,529
17	GEORGE BENSON/KITTYHAWK—Bill Graham Presents, The Greek Theatre, Berkeley, Ca., Aug. 9	8,500	\$9.50-\$11.00	\$80,750*
18	SANTANA/AL DIMEOLA—Electric Factory Concerts, The Mann Music Center, Philadelphia, Pa., Aug. 8	9,934	\$6.00-\$12.50	\$79,459
19	JAMES TAYLOR/KIM CARNES—Mid-South Concerts, The Colis., Jackson, Miss., Aug. 4	8,253	\$9.00	\$73,179*
20	VAN HALEN/THE CATS—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Aug. 5	7,379	\$7.50-\$8.50	\$60,622*
21	ALICE COOPER/BILLY SQUIER—Brass Ring Productions/Jeffrey Sharp, Saginaw Civic Center, Saginaw, Mich., Aug. 6	6,617	\$9.00	\$59,553
22	QUEEN—Mid-South Concerts, Mid-South Colis., Memphis, Tenn., Aug. 5	6,200	\$7.50-\$8.50	\$50,611

Arenas (6,000 To 20,000)

1	AINT MISBEHAVIN'—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Aug. 5-10 (8)	14,910	\$11.00-\$16.00	\$206,564*
2	JAMES TAYLOR/KIM CARNES—DeCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., Aug. 9 (2)	7,389	\$12.75	\$92,485*
3	JERRY LEE LEWIS/FATS OOMINO/BO OJDLEY/GARY BONOS/THE ANGELS/THE CRYSTALS—Dick Clark Westchester Theatre, Tarrytown, N.Y., Aug. 8-9 (3)	8,215	\$9.00-\$15.00	\$88,332
4	GEORGE BENSON—Albatross Productions, Seattle Center Opera House, Seattle, Wash., Aug. 4-5 (3)	9,077	\$9.00-\$10.00	\$87,992
5	GEORGE BENSON—Albatross Productions/Isle Man Productions, Orpheum Theatre, Vancouver, B.C., Can., Aug. 3	5,401	\$9.50-\$10.50	\$55,578
6	GEORGE BENSON—Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Ca., Aug. 10	4,613	\$9.50-\$12.50	\$51,981*
7	SANTANA—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., Aug. 7	3,574	\$10.50-\$12.50	\$42,713*
8	SANTANA—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 10	3,927	\$9.50-\$10.50	\$39,417*
9	ROSSINGTON COLLINS BANO—Danny Kresky Inter., Stanley Theatre, Pittsburgh, Pa., Aug. 8	3,638	\$8.75	\$31,830*
10	JOE JACKSON/THE YACHTS—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 9	2,956	\$8.50-\$9.50	\$25,597
11	EDDIE MONEY—Bill Graham Presents/Coppola Altamira, Napa County Town & Country Fair, Napa, Ca., Aug. 9	2,298	\$8.00	\$18,340
12	THE RAMONES/THE RATTlers—Monarch Entertainment, Paramount Theatre, Asbury Park, N.J., Aug. 8	1,650	\$8.50-\$9.50	\$14,025*
13	OEVO—Agoura/Pace, Dallas Agoura, Dallas, Tx., Aug. 7 (2)	1,952	\$6.50-\$7.50	\$13,041
14	OEVO—Pace Concerts, Cullen Aud., Houston, Tx., Aug. 6	1,666	\$6.50-\$7.50	\$12,016*
15	TOMMY TUTONE—Agoura-Pace, The Dallas Agoura, Dallas, Tx., Aug. 5 (2)	1,251	\$5.50	\$7,406

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Sound Business/Video

Disc-O-Mat In Market

• Continued from page 9

the heart of New York's prerecorded video "strip" and just a few blocks away from Video Shack, the city's largest videocassette specialist. Videotapes are not yet for sale in the Broadway outlet but will be within the next few weeks.

The initial offerings include about 50 titles. Dantoni says, concentrating on musicals, comedies "and what-

ever concerts are available." Some titles: "A Star Is Born," "1941" and the Kinks' "One For The Road."

"Eventually records and video will be one and the same industry," Dantoni says. "People looking for software will go to a software store. We're barely getting our feet wet."

Dantoni expects that catalog sales will account for a major portion of Disco-O-Mat's video business.

He says the store has not yet entered into discussions with MCA concerning videodisks. "We're waiting to see what cassettes do first."

Magnetic Video And Philips Tie For Videodisks

CHICAGO — Magnetic Video Corp. and Philips have signed an agreement under which Magnetic Video will begin releasing motion pictures in the Philips optical videodisk format. Magnetic Video is the leading supplier of motion pictures on videocassette to the home market, and the agreement signals its entry into videodisk production.

Under the agreement, Magnetic Video will begin releasing videodisks in England in 1981 concurrent with the introduction of the Philips videodisk player in that market. Magnetic Video has its own U.K. sales and marketing staff.

Philips' Magnavox subsidiary is marketing the optical videodisk system in this country. However, Magnetic Video has not revealed plans to introduce disks in the U.S.

Plans call for Magnetic Video to offer 250 videodisks by fall of 1981, which will be incorporated in a catalog to be published by Philips.

"Videodisk machines have already started to penetrate the marketplace in significant numbers," explains Andre Blay, Magnetic Video president. "As the company with the largest catalog of software programming in the industry we are going to meet the new demand created by these players."

According to Blay, Philips and associate brands enjoy a major U.K. television sales and rental market share and Magnetic Video will have an immediate access to a wide range of distribution channels and television owners.

Blay says U.S. introduction of videodisk programs "may be a next step."

Magnetic Video, based in Farmington Hills, Mich., is owned by 20th Century-Fox.

Video World Of Seattle Target Of FBI's Raids

SEATTLE—FBI agents confiscated 81 videotapes of full-length feature movies, videocassette recorders and related equipment in the Seattle area July 24 in three simultaneous raids on Video World stores.

According to Paul L. Mack, special agent in charge, the seizures were made because the equipment was believed to be used in a violation of the Copyright Act.

The Video World outlets are in Seattle, Bellevue and Federal Way, all suburban communities. Jim Frush, assistant U.S. attorney here, says no determination has been made as to whether charges will be filed or whether data will be turned over to a grand jury.

The stores are operated by Kevin Phellps, who owns 49% of the chain, and Edward Hartzler, M.D., who owns the remainder of the corporate stock.

PolyGram In France Enters Video Field

PARIS—PolyGram France is following RCA's lead with an entry into the videocassette market: 20 titles to start, with regular releases thereafter. Many of the first group of titles will come from the Filmdisk catalog.

The move leaves unclear the plans of Eddie Barclay, an early and vocal enthusiast for video whose company has since been taken over by PolyGram and the Societe Generale bank.

Meanwhile, RCA is pushing ahead to distribute the Paris Film Production catalog of the noted Hakim brothers. Movies include "Notre Dame De Paris" and "La Ronde," though thanks to a variety of other agreements, RCA's video product spread will extend to sports and even cooking.

The path for producers and distributors has been made clearer by the recent performing rights agreement reached between French television and artists' representatives over videocassette use. A two year trial agreement, the document signed by the three television networks, production company SFP, the National Audio-Visual Institute and the independent producers syndicate gives artists a 6% royalty on retail prices.

U.K. Retailers Receive JVC's Piracy Warning

LONDON—JVC has sent a five-point warning to dealers, telling them to beware of blank videotape pirates who are bringing "unlicensed videocassettes" into Britain.

The Japanese hardware firm says these VHS tapes are coming from Taiwan, Singapore and Hong Kong, where there are no licenses for their manufacture.

"These unlicensed products generally do not conform to VHS standards and dimension, construction, mechanical operation and electrical performance," says the company.

"This may affect the performance of VHS recorders for which JVC is otherwise responsible." JVC adds that legal proceedings will be instituted against offenders.

Davlen Asks \$\$

LOS ANGELES—Davlen Sound Studios, Universal City, has instituted suit against Moriarty and Co., doing business as M-80 Records, charging a cumulative delinquency of \$6,825.

The Municipal Court seeks payment of the alleged overdue bills, which according to the pleading developed over the past two years.

WILL OFFER BLANK CASSETTES

Pacific Tape Expands Products

LOS ANGELES—Pacific Tape, 15-month-old manufacturer of spliced hub tape, is moving into the consumer blank cassette field.

The company will debut its own Pacific Tape line of blanks called the Pro line this fall. David Fink, the firm's president, says the local company will unveil four tapes in the line tagged the Pro 500, 1000, 2000 and 3000. None of the prices have been firm but there are ranges.

The Pro line 500 will be a low noise blank selling for "under \$1," according to Fink. The 1000 will sell for \$1.50-\$1.75, the 2000 for \$2.25-\$2.50 and the 3000 in the \$2.50-\$3 range. The 500 is for spoken word, the 1000 for music, the 2000 has a normal bias tape and the 3000 is a high bias chrome equivalent.

Fink believes a totally U.S. manufactured blank cassette is viable today. All the cassettes will be produced at the company's factory near the L.A. Airport. The cassette housings are bought from Data Packaging. Sales initially will be done in-house to music and hi fi outlets. Outside sales reps will be acquired later. Fink and Bob Cole of the company's sales department will handle the initial sales contacts.

Fink says that the non-Japanese imported blanks with their cheap prices are hurting the American market. So why enter an already glutted field?

Responds Fink: "It's a natural move for us since we are already in the tape field supplying hub tape to

industrial and music duplicating companies."

Pacific Tape's clients for hub tape include spoken word and religious companies. All the raw blank tape is bought from one outside supplier whom Fink says he cannot identify.

The firm's 15,000 square foot factory also provides hubs for these companies duplicating music and spoken word tapes: American Sound, Programming Technologies, Preferred Sounds and Industrial Audio.

Fink says the company prefers to supply the duplicators with the blank tape rather than getting into the custom duplicating business itself.

And since his firm produces blank tape for custom duplicators, Fink asserts there is strong quality control for all products. The firm's small size (20 employees) also allows for greater quality control, he points out.

Fink says he is developing his own computerized slitting machine. This will insure quality control over all lines of blank tape which are slit from the main web reel.

The company is gearing up to producing 500,000 cassettes a month for its consumer line.

And it plans getting into the export business to Western Europe with its Pro Line 2000 and 3000 tapes. Fink plans a trip to Europe this fall to set up sales outlets. He also plans selling his firm's own designed slitter. It takes around six months to build a slitter—three on a

panic basis. The unit sells in the \$80,000 to \$100,000 range, with an additional \$15,000 for the computer quality control unit.

Fink designs all Pacific Tape's equipment and hires electronics, design and computer people. He started out as a tape broker in Arizona and then got into the winding business before forming Pacific Tape here.

Fink is adding a second slitting line which he estimates will double his capacity for about 120,000 hubs a month within 60 days.

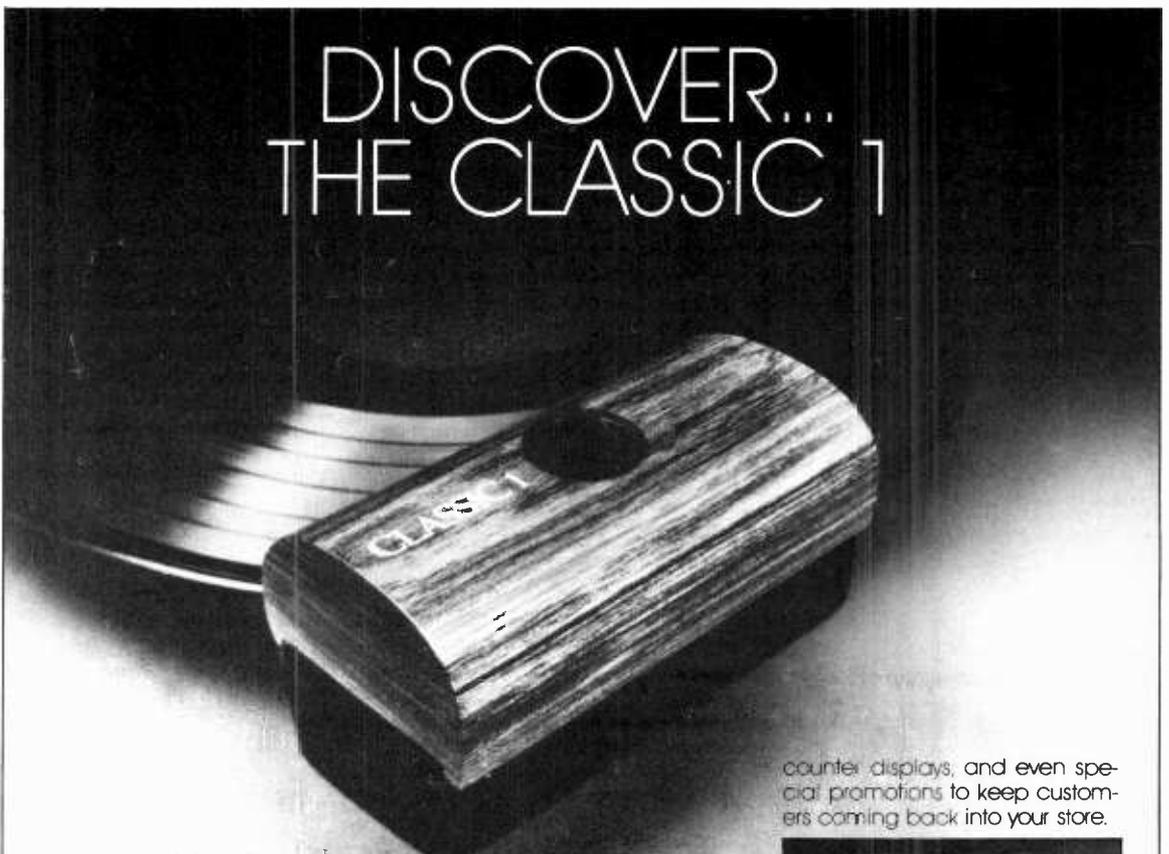
While Fink has been producing blank hubs of 7,200 feet of tape for C-60s and 12,200 feet for C-90s, he says he's changing this to 8,400 feet for a C-60 and 10,800 for a C-90. The latter reduction is to assist duplicators whose machines cannot take the 12,200 foot reels.

Audio-Technica In New Headquarters

STOW, Ohio—Audio-Technica U.S., a leading marketer of phonograph cartridges, tone arms, stereophones, microphones, record care products and audiophile records, has moved into a newly constructed headquarters here.

The 50,000 square foot building, near Akron in Northeast Ohio, houses administration, marketing, research and development and warehouse functions of the company in the U.S.

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U.K. 'Discussion Report' Argues For Video \$ Rates

LONDON—The British Videogram Assn., newly formed video arm of the British Phonographic Industry, has published a "discussion document" on royalty rates for music use in video programs.

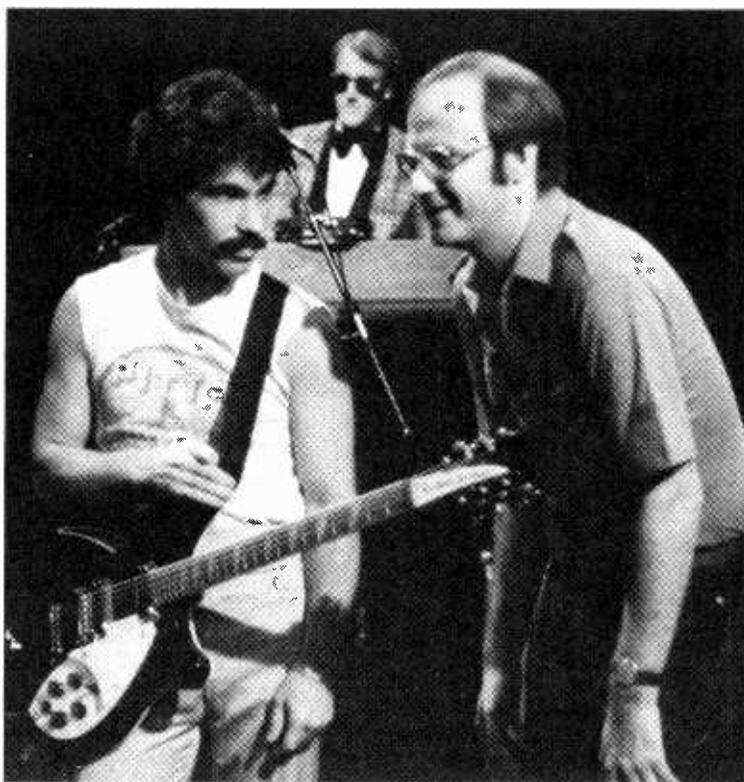
The document contains a critique of the rate card mooted in April this year by the Mechanical Right Society representing U.K. publishers, and provides on behalf of video producers a set of alternative proposals.

Chief difference is that whereas the Mechanical Right Society called for a sliding scale royalty up to 9% of retail price, the British Videogram Assn. envisages a per minute rate based on the existing percentage of 6.25% used for audio mechanical fees.

The steady breakdown of recommended retail price in this country poses problems for the calculations of both sides. In its absence, the Mechanical Rights Society bases its rate on wholesale price times. Comments the videogram group's document: "Wholesale is not defined and it is a mystery how the 43% uplift has been reached." Instead, the video group suggests an annual assessment of average prevailing LP retail price.

The association accepts the rights society's sliding scale for different kinds of music use—featured commercial rated at 100%; background library at 37.5%, and arrives finally at a maximum royalty figure of around 1.5 cents a minute.

The proposals were discussed at
(Continued on page 35)



THE FUTURE—Guitar clad John Oates, of Hall & Oates, discusses an upcoming video shoot with producer John Weaver of KEEFCO at Metromedia Studios, Los Angeles. KEEFCO shot two video promos with the duo, both tunes from the new "Voices" LP.

FROM LOS ANGELES

Syndicate Rock 'Radio Picture Show'

LOS ANGELES—"The Radio Picture Show"—a rock video syndicated television show—has become operational here.

According to Becky Sue Epstein, newly named director of programming and acquisitions, the first show premiered last March 2 in multiple markets. In some markets it has been simulcast in stereo with a local radio station.

A Dallas show, for example, was aired on KXAS (Channel 5) at midnight July 12 and was simulcast on Z-97 FM.

The show is the brainchild of pro-

ducers John S. Brown Jr. and Mark E. Hundahl, who established a production company in Dallas a year ago.

The format now is to obtain video music material from various labels but later on, according to Epstein, programming may involve original productions and more varied approaches.

A new "Radio Picture Show" is slated for Friday (22) in 115 markets. There will be at least two more 60-minute shows before the end of the year.

JBL's Promotion Hooks Up Doobies' T-Shirts

LOS ANGELES—A new Doobie Brothers/A-1 Audio T-shirt rounds out JBL's 1980 T-shirt program.

The professional and consumer speaker firm offers its worldwide consumer and pro dealer network the T-shirts which link itself, artists and professional sound companies together.

Earlier in the year JBL offered a J. Geils Band T-shirt with the group touring with Audiofreqs and using a

system codesigned by Newcome Sound.

Additionally there is a T-shirt signaling the use of JBL professional equipment in the movie "The Blues Brothers."

The Doobie Brothers are on tour through the fall. Begun three years ago, the JBL T-shirt program has included such artists as Emerson, Lake & Palmer, Peter Frampton, and Rod Stewart.

Female On 1st Pioneer Videodisk

NEW YORK—Pioneer Artists, the software arm of U.S. Pioneer, is poised to announce its first videodisk release.

"It will be a concert disk featuring a top name female vocalist," says Pioneer Artists president Barry Shereck. The name of the artist cannot be released until the contract is signed, Shereck says, adding: "We've hit snags because of the various strikes."

Distribution will probably not be through videodisk producer MCA, Shereck believes. "We're in the distribution business ourselves with hardware," he says, "and I'd hazard a guess that Pioneer will do its own distribution."

The program material has already been released in other media, Shereck says. "Further on we'll probably hire producers to make original programming for our label."

Pioneer Artists expects to have four to five music titles out by Christmas, but Shereck says the company will not limit itself to music releases.

The disks will be compatible with both U.S. Pioneer Laserdisc and Magnavox MagnaVision videodisk players.

Thorn EMI Shifts Audio Visual Wing

LONDON—Thorn EMI here has reshaped its audio visual division to cope with the growth in demand for prerecorded cassettes and the new market for videodisks.

The name of EMI Audio Visual Services Ltd. has been switched to Thorn EMI Video Programs Ltd., and the company now operates through two separate divisions. Donald MacLean becomes managing director of the videogram production section, with Nick Bingham heading the videogram marketing department.

An immediate effect will be the stepping up of original programs for both cassette and disk presentation.

Exhibition Space For Vidcom '80 Hiked In Cannes

CANNES—Three floors of exhibition space, instead of the originally planned two, have had to be given over for program companies represented at Vidcom '80, to be staged in the Palais des Festivals here, Sept. 29-Oct. 2.

Bernard Chevy, commissaire general, says: "The creation of this international market for video programs is a reply to a true professional need."

"This meeting will enable co-production, distribution and publishing deals to be made on an international level."

Meetings vital to worldwide video developments are planned for Vidcom '80. Antenne 2, for example, has invited some 10 delegates from different television organizations to meet as the "new technology" group of the Union Europeenne de Radio-diffusion.

And the International Video-communications Conference will debate such matters as the relationship of video manufacturers with the cinema industry, along with problems of piracy and copyright infringement.

A total of 5,000 visitors from more than 50 countries is expected by Chevy, plus 180 panelists from 16 different countries. The majority of companies attending are from the video material and services sector, the remainder from the programming area.

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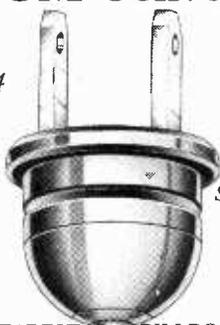
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Studio Track

LOS ANGELES—REO Speedwagon is recording at Crystal, Kevin Cronin, Kevin Beamish and Gary Richrath coproducing, Beamish engineering with assistant Jeff Eccles.

Recent Record Plant remotes include: Bob Tischler producing the Blues Brothers at the Universal Amphitheatre with engineer Warren Dewey; Bob Gaudio producing Neil Diamond for "The Jazz Singer" with engineer Andy Bloch; Stevie Wonder producing himself with engineer Gary Olazaboi; and Ken Kinnear producing Heart on Heart's Northwest tour stops.

Elektra/Asylum's Twennynine with Lenny White is putting finishing touches on a new LP at Indigo Ranch, Lenny White and Larry Dunn producing.

Geoff Workman producing Toto at Cherokee for Columbia. Tony Kay also producing the Dandys there.

Glen Campbell tracking at Sound Labs with producer Gary Klein, John Arrias engineering, Stuart Whitman assisting. Also there: Andrae Crouch mixing, Bill Maxwell producing; Jerry Crutchfield mixing Tanya Tucker, Arrias engineering; Michael Masser producing a movie-theme song with Diana Ross, Mike Lietz engineering; and David Malloy producing Bruce Roberts, Peter Granite engineering.

Johnny "Guitar" Watson producing a new DJM single at Kendun, with disk cutter John Golden. Golden also mastering a new Player single there for Casablanca, producer Tony Peluso supervising.

Gary Fischer is promoted at United/Western to engineering manager. He had been on the maintenance staff, according to vice president and general manager Jerry Barnes, for the past five years.

Action at Pyramid's Eye Recording Studios, Lookout Mountain, Tenn., includes: the Allman Brothers Band working on an Arista LP, the group producing along with Mike Lawler and Johnny Cobb, Kurt Kinzell the recording and mixing engineer, Lee Peterzell and Jim Stabile assisting; Lawler and Cobb producing themselves for Elektra/Asylum, Lynn Peterzell engi-

neering and Lynn Peterzell and Lee Peterzell the mix engineers; and Chips Momen producing Dickey Betts for Arista, Lee Peterzell engineering, Jim Stabile assisting.

Walter Kahn producing Billy Stewart at Queen Village, Philadelphia. . . . David Plumb working at Villa Recorders, Modesto, Calif., John Wright engineering and producing. Also due in shortly is Betty Roland producing Theresa Trull for Olivia Records, Suzie Foot engineering. Ken

Quain producing Flirt at Livonia Sound Studios, Detroit.

Activity at Nashville's Woodland Sound: Conway Twitty and coproducer Ron Chancey finishing up Twitty's new LP, Danny Hilley engineering with assistance from Skip Shimmin and Russ Martin; Jerry Crutchfield producing Tanya Tucker, Rick McCollister engineering; producer Tom Collins mixing Ronnie Milsap's single for MCA, Les Ladd behind the board with help from

Russ Martin; Slim Whitman working on a new CBS/Cleveland International LP with producer Pete Drake, Les Ladd engineering with help from Rick McCollister; and Ron Chancey producing Brenda Lee for MCA, Les Ladd engineering with assistance from Russ Martin.

Mike Wise working on his debut LP at Studio A Recording, Dearborn Heights, Mich., Eric Morgeson producing. The Boone Bros. also finishing a debut single there, Curtis Boone producing.

The Leder Brothers nearing completion of a debut LP at Mega Sound Studio, Bailey, N.C., Steven and Sheldon Leder producing, Richard Royal engineering, Bernie Pettaway assisting.

Producers Studio, Eugene, Ore., working on an LP for Camille Adhohr, and has also just finished two LPs for Inner City Records, Cam Newton's "Welcome Aliens" and Dave Friesen's "Other Mansions."

Manhaca, Tex.-based Reelsound cut B.J. Thomas with their 24-track bus at the CBA Convention, Dallas, for a live LP. On the same bill were B.W. Stevenson, Fireworks and Little Anthony. The MCA/Songbird project was produced by Chris Christian. Jack Joseph Puig and Malcolm Harper Jr. were at the board with Mason Harlow and James Tuttle assisting.

Brooks Arthur coproducing Marvin Hamlish at New York's Hit Factory along with the artist. It's for the upcoming Robert Redford-directed film "Ordinary People."

Jo Jo Zep and the Falcons recently played a live radio show broadcast from 5th Floor Recording Studios, Cincinnati, Gary Platt engineered. Also there, Rich Goldman and Shawn Sandridge mixing a new Dayton single for United Artists.

Legend Recording Studios, Lynden Wash., has completed a three week session with Randy Bachman and Frank Ludwig of Ironhorse, and is about to start an eight week session with Shooting Star for Virgin. Dennis McKay coproduced with Randy Bachman, while McKay will also produce Shooting Star.

At Ardent Recording, Inc., Memphis: Lindy Hearne, former member of Roy Clark's backup band, has finished a new LP for Ariel Records, producing were Joe Hardy, Ed DeGarmo and Dana Key; ZZ Top producer Bill Ham mixing tapes for a "King Biscuit Flower Hour" with Terry Manning engineering; Shirley Brown recording new material with Barkay's producer Allen Jones and engineer William Brown; and Jones also completing work on a single for Quick for EMI America, William Brown and Robert Jackson engineering. JIM McCULLAUGH



SOUND CHECK—Anxious bargain hunters look for equipment during a recent weekend "garage sale" held by Wally Heider Recording Studio with Filmways Audio Services in Los Angeles. The sale, consisting of excess inventory of new and used equipment, took place at a warehouse on Santa Monica Blvd.

Billboard photo by Lester Cohen

Passion Studios Open In Brooklyn

NEW YORK—Passion Productions Inc. has opened a fully-equipped recording studio in Brooklyn named Passion Recording Studios.

According to president and founder, Dr. York, the facility contains a Tangent 3216 transformerless 24-channel console, an Otari MTR-90 24-track recorder and UREI time-align monitors.

The facility todate has hosted such clients as the Delphonics, Brenda and the Tabulations and Blue Magic.

Video Rates

• Continued from page 34

the inaugural meeting of the association in London Wednesday (13). Record company representatives, video producers and distributors were invited. Despite a less than unanimous welcome from independent video concerns, the video association is clearly determined to establish itself as the main organization in the U.K. representing the video industry.

The Mechanical Right Society has so far made no comment on the counterproposals, which it will consider at its own council meeting Sept. 1.

Firm Duplicator

NEW YORK—Video Corp. of America is now the "primary videocassette duplicator" for CBS Video Enterprises and CBS/MGM Film Libraries. The company already is duplicator for WCI Home Video, Walt Disney, Time-Life Video, NFL Films and Vidamerica.

The contract, awarded last week by CBS Video Enterprises president Sy Leslie, gives Video Corp. of America responsibility for all film masters.

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AUGUST 23, 1980 BILLBOARD

Unlimited Gold To Try Country Act

• Continued from page 24

campaign will be to penetrate country and adult contemporary markets with his first single. "A Little Bit Country. A Little Bit Rock 'N Roll." Cooper wrote the song that became a popular theme on the Donny & Marie Osmond television series.

The label plans a major tour for artist development purposes, centering on radio.

Terming the expansion into country music as a "major step" for Unlimited Gold, McGrew predicted that classical music is another form the company might someday explore.

What about disco, the music form that White exploited with great success? "We think it's peaked in the form—a derivative of r&b music that was simplified. But, since the derivative has peaked, there has been a natural gravitation to the source—and we'll continue to make good dance music."

McGrew takes a bullish approach to roster expansion in these times when many labels are cutting back: "It's a healthy time for any custom label with our concepts because there's a lot of talent with no place to go, and we can pick from the cream of the crop."

That concept is to put the emphasis on the personal, rather than structured, approach, explains McGrew.

"Unlimited Gold will illustrate to the industry that one can venture into all formats of music and take the personal approach in respect to the artists and craft. The structured approach results in the artist being removed from the record company."

Cooper has won three ASCAP country music awards as a writer, and has penned songs recorded by such artists as Stevie Wonder, Sammy Davis Jr., Donna Fargo and Bobby Bare.

In the early '70s, he moved to Malibu and concentrated on songwriting. He later released an album on Barnaby. Following a suggestion from his foreign publisher in Germany who wanted Cooper's product out in that country, Cooper recorded a new album in Hollywood and ventured overseas with it.

The album, "Sing You A Story. Spin You A Rhyme," is the same one that prodded White and McGrew into signing Cooper to their label—and it's the album that will be his first Unlimited Gold product.

Cooper terms the label's philosophy as a "valid approach" and praises the artistic freedom he is now enjoying. He also believes the time is right for Unlimited Gold's expansion: "Barry wants to be a total music company, not just a black music company."



McDOWELL GONE—Epic artist Ronnie McDowell sings his latest release, "Gone," to a showcase at the Stockyards restaurant in Nashville.

CMA SHOW'S HOSTS BARED

NASHVILLE—Barbara Mandrell and Mac Davis have been set to host the 14th annual CMA Awards Show. The telecast takes place Monday, Oct. 13 at 8:30 p.m. on CBS and is aired live from the Grand Ole Opry House.

The 90-minute special will also be simulcast via a network of participating radio stations throughout the U.S. NBC Radio will broadcast this year's post-awards program featuring interviews with winners and performers live from the stage of the adjoining Roy Acuff Theatre, which takes place during the gala celebration following the conclusion of the national tv telecast.

In an effort to preclude any possibility of an awards dispute similar to the one which raked the May Academy of Country Music Awards presentation earlier this year, the CMA has officially released for publication its membership categories and enrollment figures.

Current tabulation shows 1,100 members in the artist/musician listing; 47 ad agency members; 399 artist manager/agent members; 303 talent buyers/promoters; 314 composers; 257 deejays; 249 international members; 139 members representing publications; 244 publishers; 179 members from radio/tv; 1,204 record company memberships; 95 record merchandisers; and 444 affiliated members.

The CMA claims that its certified accountings show a statistical impossibility for any single business organization to control the final results in annual awards voting results. Records indicate that more than 60% of all CMA members participate in the awards balloting, and given the size and scope of its membership range, domination by any particular group cannot occur.

Kerrville Festival Set Aug. 28-31

NASHVILLE—The Seventh Annual Kerrville Bluegrass and Country Music Festival will be held Aug. 28-31 at Quiet Valley Ranch near Kerrville, Tex.

This year's featured acts include Shoji Tabuchi, Mac Wiseman, David Grisman, Doyle Lawson & Quicksilver, the McLain Family Band, Peter Rowan, Larry Sparks, the Sullivan Family with Joe Stuart, Buck White & the Downhome Folks with Jerry Douglas and Ricky Skaggs, and Dave Harvey, winner of the 1979 international mandolin championship.

The second mandolin competition will be held at the festival Aug. 29-30. Grisman and Lawson will judge it.

'Honeysuckle' LP Tardy, But a Hit

By KIP KIRBY

NASHVILLE—Better late than never is the theory behind the just-released "Honeysuckle Rose" soundtrack album which comes nearly a month after the initial screenings of the film.

The delay has apparently served to whet the public's appetite for the anticipated release, however. Roy Wunsch, director of marketing for CBS here, notes that advance orders on the two-record "Honeysuckle Rose" package now stand at more than 300,000, making it the biggest advance on any Willie Nelson album ever.

The double-pocket set, priced at \$13.98, contains a total of 24 songs, four of which are completely new Nelson compositions written especially for the movie. The first soundtrack single, "On The Road Again," has also just shipped.

The originally-scheduled release date for the "Honeysuckle Rose" album soundtrack was delayed because of incomplete production. "Also," adds Wunsch, "we had released our Willie Nelson-Ray Price duet album only a few weeks earlier and we wanted to avoid market saturation on Nelson."

With advance orders flooding in, CBS is mounting a massive promotion and advertising campaign designed to coordinate radio, television and print buys in major markets with various regional branch efforts.

Now in preparation are 30-second tv spots which will combine movie footage with Nelson LP catalog tags scheduled to run in approximately 20 key markets. Heavy emphasis is being placed on accounts and media throughout the southwest and southeast where the film is doing especially strong box office business.

At the retail level, branches are working closely with major racks and accounts to boost projected album sales. CBS is issuing point-of-purchase display materials consisting of album flats with the "Honeysuckle Rose" graphics, album cover

blowups and a four-color 27 by 41-inch one-sheet poster featuring Nelson leaning against the bus from the movie with the caption: "Bein' a movie star sure beats workin'."

Regional campaigns are being designed by branches in Dallas, Atlanta, Chicago, Los Angeles and New York, coordinating a cross-merchandising effort with Willie Jeans.

Among the major national accounts tied-in to the "Honeysuckle Rose" soundtrack promotion are Pickwick, Lieberman, Handelman, Record Bar, Warehouse/Big Ben, Tower Records, Licorice Pizza, Sears, K mart and local one-stops and distributors.

Comments Jack Lameier, regional marketing vice president of CBS' L.A. branch, "We're running every kind of Willie Nelson promotion you can think of right now, because he's just broken wide open out here. We are tying-in the soundtrack, Willie's whole catalog and even a special 'Willie And Gilley' campaign."

Among the specific projects currently underway through the L.A. CBS branch office is a promotional in-store hook-up involving 135 Warehouse/Big Ben outlets and Continental Airlines. Spotting Nelson's new-single, "On The Road Again," the cross-merchandising effort offers a winning consumer couple and a winning account couple free Continental-sponsored trips to Hawaii.

The Atlanta branch is coordinating a cross-promotion with 10 Record Bar retail outlets and area clothing stores carrying Willie Jeans. Discount coupons for the album are available with a jeans purchase; discounts on the jeans are obtained by a purchase of "Honeysuckle Rose" at participating locations.

Also being utilized in this campaign on a regional level are radio station album giveaways and merchandising contests for various prizes.

Chart Fax

By SHARON ALLEN

Eddie Rabbitt drives his hard-driving country rocker "Drivin' My Life Away" into the No. 1 spot atop the Billboard Hot Country Singles Chart this week. The record has also cracked the top 40 on Billboard's Hot 100 pop chart, while Rabbitt's LP "Horizon," a star 3 on the country chart, is also making its mark on the pop LP chart. "Drivin' My Life Away" is another film song, hailing from the movie, "Roadie." It made its debut 10 weeks ago at a star 58, moving to 38, 26, 22, 16, 11, 5, 3, 2, and 1. That's two straight No. 1's for Rabbitt: "Gone Too Far" hit the top spot, while the previous single, "Pour Me Another Tequila," peaked at 5.

More movie music is in line for the top spot, judging from the progress of "Cowboys And Clowns/Misery Loves Company." The former song is from "Bronco Billy" and Ronnie Milsap looks as if he's in good shape to take it to No. 1. And still another, "Lookin' For Love," by Johnny Lee (from "Urban Cowboy") has moved up to the No. 3 position.

Other prime movers include Barbara Mandrell with "Crackers," Roy Orbison/Emmylou Harris with "That Loving You Feeling Again" and Porter Wagoner/Dolly Parton with the ironically titled "Making Plans."

Don Williams' beautiful ballad "I Believe In You" could be one of his strongest songs yet. It makes the highest debut of the week—at 54. Other potent entries are made by Waylon Jen-

nings, George Jones, Tanya Tucker, Bill Anderson, Roger Bowling and Red Steagall.

Who's On First: Checking No. 1 records at various stations across the country: Agreeing with Eddie Rabbitt as the top choice are WCOS-FM, Columbia, S.C.; KCKC-AM, San Bernardino, Calif.; CKLW-FM, Windsor, Ont.; and KEBC-FM, Oklahoma City. Going with Billboard's last No. 1 topper, Alabama's "Tennessee River," are KUKU-AM, Willow Springs, Mo.; WKKN-AM, Rockford, Ill.; and WJRB-AM, Nashville. WBKH-AM, Hattiesburg, Miss., has Jacky Ward's "Save Your Heart For Me" slotted at No. 1. WRCG-AM, Columbus, Ga., has elevated Ronnie Milsap's "Cowboys & Clowns" to the top spot. Kenny Rogers is picking up No. 1 support from WCOK-AM, Sparta, N.C.; WGNA-FM, Albany, N.Y.; and WFLM-FM, Milford, Del. Barbara Mandrell has hit the top at WHOO-AM, Orlando with "Crackers" and Johnny Lee has gained top ranking with "Lookin' For Love" at WHN-AM, New York; WMZQ-FM, Washington, D.C.; and WBHP-AM, Huntsville, Ala.

It's "Urban Cowboy" still riding the No. 1 range on the Billboard Hot Country LPs chart. Major movers include Eddie Rabbitt, the Charlie Daniels Band, and the hot new entry, Don Williams.

The Statler Brothers debut with a star 34 on their "10th Anniversary" LP which features "Charlotte's Web," currently a star 19 on the singles chart.

NARAS Elects Butler

NASHVILLE — The Nashville chapter of NARAS has elected its officers and national trustees.

Named to the presidency is Don Butler, executive director for the Gospel Music Assn. Joe Moscheo, BMI director of affiliate relations, is elected first vice president, with vocalist Tom Brannon serving as second vice president. Two other vice presidents are also elected: Roger Sovine, vice president of the Welk Music Group, and Aaron Brown, general manager of Canaanland Music.

Gerry Teifer, vice president of ATV Music Group, will assume the duties of secretary with Charles Fach, president of Musiverse, serving as treasurer. All the above-named officers have one-year terms.

Elected to the national vice presidency of NARAS is Bill Ivey, executive director for the Country Music Foundation. Bill Denny, past na-

tional NARAS president and Nashville chapter president, is elected national trustee, along with Don Butler.

Denny and Butler join incumbent trustees Buzz Cason of Creative Workshop and Glenn Snoddy of Woodland Sound Studios. The newly-elected trustees will serve a two-year term and will represent the Nashville chapter on a national basis.

7-Year-Old On An RCA Single

JACKSONVILLE, Fla.—A seven-year-old Florida schoolgirl's recorded recitation of a letter to President Jimmy Carter has been acquired by RCA Records and was serviced to radio stations in time for the start of the Democratic National Convention.

"A Letter From Jeannie," is a stirring message to the President from Jeannie Hodges of Jacksonville, written by her father, and inspired by a sermon on "Hope For America." See photo on page 3.

In addition to its release as a limited quantity colored vinyl single, Hodges' letter will be included in the forthcoming RCA album package, "My Country America," a collection of patriotic songs by Bobby Bare, Danny Davis, Willie Nelson and various other artists, scheduled for release in August.

Belle Distributing

NASHVILLE—Nationwide distribution for Music America Records will be handled by Belle Distribution, a new company, located at 20 Music Square W. here.

Verna Belle will head the organization which has a network of one stops nationally.

The Stoney Edwards album "One Bar At A Time/Stranger In My Arms" is the firm's first release.

Luncheons By Nashville NARAS

NASHVILLE—The local chapter of NARAS is sponsoring a series of monthly luncheons, featuring community speakers, beginning Tuesday (19).

Mayor Richard Fulton will discuss the interaction between the mu-

sic industry and the metropolitan government at this month's meeting at the Radisson Plaza Hotel.

Part of the \$9.50 luncheon cost will go to the local chapter's scholarship fund.

Billboard[®] Hot Country LPs

Survey For Week Ending 8/23/80

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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)				
★ 1	14	1	URBAN COWBOY	Soundtrack, Asylum DP 90002	39	45	60	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	
2	3	13	ROSES IN THE SNOW	Emmylou Harris, Warner Bros. BSK 3422	40	40	72	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	
★ 3	4	6	HORIZON	Eddie Rabbitt, Elektra 6E-276	41	41	90	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	
4	2	12	MUSIC MAN	Waylon Jennings, RCA AHL1-3602	42	39	68	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418	
5	5	11	MY HOME'S IN ALABAMA	Alabama, RCA AHL1-3644	43	44	13	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096	
6	6	9	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278	44	48	55	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353	
7	7	19	GIDEON	Kenny Rogers, United Artists LOO 1935	45	46	26	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408	
8	8	10	SAN ANTONIO ROSE	Willie Nelson and Ray Price, Columbia 36476	★ 16	★ 16	★ 3	I BELIEVE IN YOU Don Williams, MCA 5133	
9	9	69	GREATEST HITS	Waylon Jennings, RCA AHL1-3378	47	42	9	WAYLON AND WILLIE RCA AFL1-2686	
★ 10	16	3	FULL MOON	The Charlie Daniels Band, Epic FE 36571	48	43	41	PORTRAIT Don Williams, MCA 3192	
11	10	25	THERE'S A LITTLE BIT OF HANK IN ME	Charley Pride, RCA AHL1-3548	49	57	13	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751	
12	11	21	MILSAP MAGIC	Ronnie Milsap, RCA AHL1-3563	50	54	9	OUTLAWS Waylon Jennings, RCA AFL1-1321	
13	12	19	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca NBLP 7207	51	47	16	LOVELINE Eddie Rabbitt, Elektra 6E-181	
14	17	48	KENNY	Kenny Rogers, United Artists LWAK 979	52	52	4	SURE THING Freddie Hart, Sunbird ST 50100	
★ 15	21	41	THE BEST OF EDDIE RABBITT	Elektra 6E 235	53	49	3	CACTUS AND A ROSE Gary Stewart, RCA AHL1 3627	
16	18	6	THAT'S ALL THAT MATTERS	Mickey Gilley, Epic JE 36492	54	56	46	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202	
17	15	89	THE GAMBLER	Kenny Rogers, United Artists UA-LA 934-H	55	50	13	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155	
18	23	120	STARDUST	Willie Nelson, Columbia JC 35305	56	55	4	EYES Eddy Raven, Dimension DL 5001	
19	13	22	COAL MINER'S DAUGHTER	Soundtrack, MCA 5107	57	51	41	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982	
20	20	25	TOGETHER	The Oak Ridge Boys, MCA 3220	58	53	6	THE PILGRIM Larry Gatlin, Columbia PC 36541	
21	25	11	BRONCO BILLY	Soundtrack, Elektra 5E-512	59	58	5	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783	
22	22	7	GREATEST HITS	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488	60	62	2	AFTER HOURS Joe Stampley, Epic JE 36484	
23	14	22	LACY J. DALTON	Columbia NJC 36322	★ 61	★ 61	★ 24	IN MY DREAMS Johnny Duncan, Columbia JC 36508	
24	24	9	FRIDAY NIGHT BLUES	John Conlee, MCA 3246	62	59	24	SPECIAL DELIVERY Dottie West, United Artists LT 1000	
25	29	41	WHISKEY BENT AND HELL BOUND	Hank Williams Jr., Elektra/Curb 6E-237	63	60	7	ONLY LONELY SOMETIMES Tammy Wynette, Epic JE 36485	
26	26	4	ED BRUCE	MCA 3242	64	65	2	JOHN ANDERSON Warner Bros. BSK 3459	
27	19	46	STRAIGHT AHEAD	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	65	61	43	I'LL ALWAYS LOVE YOU Anne Murray, Capitol SOO 12112	
28	27	18	ASK ME TO DANCE	Cristy Lane, United Artists LT 1023	66	66	31	ENCORE! Jeanne Pruett, IBC 1001	
29	35	17	THE WAY I AM	Merle Haggard, MCA 2339	67	71	40	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158	
30	28	135	TEN YEARS OF GOLD	Kenny Rogers, United Artists UA-LA 835-H	68	70	30	THE BEST OF THE STALLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024	
31	36	5	WHERE DID THE MONEY GO?	Hoyt Axton, Jeremiah JH-5001	69	63	21	DOWN & DIRTY Bobby Bare, Columbia JC 36323	
32	34	2	10th ANNIVERSARY	The Statler Brothers, Mercury SRM1 5027	70	64	13	HEART OF THE MATTER The Kendalls, Ovation OV 1746	
33	37	11	YOUR BODY IS AN OUTLAW	Mel Tillis, Elektra 6E-271	71	67	47	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203	
34	38	11	A LEGEND AND HIS LADY	Eddie Arnold, RCA AHL1-3606	72	68	41	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493	
35	32	15	SOMEBODY'S WAITING	Anne Murray, Capitol SOO 12064	73	69	14	DALLAS Floyd Cramer, RCA AHL1-3613	
36	30	16	DOLLY DOLLY DOLLY	Dolly Parton, RCA AHL1-3546	74	73	12	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3662	
37	31	32	THE ELECTRIC HORSEMAN	Soundtrack, Columbia JS 36327	75	74	20	LOVE HAS NO REASON Debby Boone, Warner/Curb BSK 3403	
38	33	25	HEART & SOUL	Conway Twitty, MCA 3210					

Country

Nashville Scene

By KIP KIRBY

Reflecting the excitement and energy that's sweeping through Nashville these days, the Nashville Music Assn. made a splashy and successful debut here July 31. More than 500 music industry executives from various facets of the recording business turned out for the first open forum—and the reaction was immediate and intense. With the impressive show of strength given the fledgling organization by such active supporters as Rick Blackburn, CBS Nashville's vice president/general manager, and Frances Preston, local BMI vice president, the association is off and running toward its challenging goals. High on that list of priorities is the establishment of Nashville's image as a bona fide pop music center with local label a&r representation qualified to sign a variety of talent. Handling press and coordinating efforts promotionally for the Nashville Music Assn. is another newly-formed firm called Network Ink, headed by Mike Hyland and Elizabeth Thiels. The slogan for the Nashville Music Assn. is "Bringing It All Back Home".... where it belongs.

August is a busy month for... Bill Monroe and Doc Watson, who performed at a special White House concert... Barbara Mandrell, who made her second "Tonight Show" appearance in three months... John Conlee, who made his debut on the "Make Douglas Show"... and John Wesley Ryles, who opens a series of dates for Charley Pride this month.

Packing them in around Nashville: James Talley making his first local concert appearance in two years, with Dave Gilton opening and accompanying... Epic artist Don King crowding in two full houses elbow to elbow at his J. Austin's showcase, which showed he's a major new talent to be reckoned with in country... and the Winters Brothers at Cantrell's with fans like Bobby Bare and Charlie Daniels in the audience.

Speaking of Barbara Mandrell, she's a big hit, it seems, behind bars. Doing concerts, that is—and if you doubt that, check out the 1,000-name petition signed by inmates at the Oregon State Penitentiary. When the prisoners heard that Mandrell would be performing at the nearby Oregon State Fair Aug. 26, they wrote letters and petitioned her office and label, begging her to come perform for them. Touched by their interest, Barbara agreed, although in order to make the scheduled free prison show she will have to drive more than 1,700 miles between dates. It's this kind of thoughtfulness that makes Mandrell the professional trouper that she is.

Wendy Holcombe in New York taping fall segments of ABC-TV's "Kids Are People, Too." She demonstrated the art of buck dancing for the show's guests who included rock group Kiss and super-model Cheryl Tiegs who was showing a line of new "urban cowboy" fashions. Wait a minute—Kiss and Cheryl Tiegs are children's programming?

Johnny Russell completed several appearances with Loretta Lynn (including a sellout show at the Michigan Meadowbrook Music Festival and another at Jamboree In The Hills in W. Va.). Besides Russell's current single, "We're Back In Love Again," look for his release with Dickey Lee and Rayburn Anthony titled (rather curiously) "Yours Is Prettier Than Mine."

Henson Cargill, who records for Copper Mountain Records in Oklahoma, wound up a week's engagement at the Sahara Hotel in Reno, then winged back to Nashville to cut his next single before returning to the West for dates with the Kimberlys in Sparks, Nev.

Charly McClain dropped by the Lone Star Cafe in Manhattan recently to catch Tom T. Hall's showcase there. When Hall spotted her in the audience, he called her onstage for a spontaneous rendition of her hit song, "Men."

Dottie West guested on Bill Anderson's new tv program, "Backstage At The Grand Ole Opry" this month... and Bobby Bare is back on the road with his "Down And Dirty" tour after a brief sojourn to Germany where he taped a tv show and fielded numerous magazine interviews.

Congratulations to Nashville artist Lee Clayton, who has walked away with this year's Edison Award, the equivalent of the Dutch Grammy. The Edison is Holland's highest musical award, and Clayton won it for his Capitol album, "Naked Child."

The Oak Ridge Boys have signed to do a series of radio commercials for the "I'm A Pepp" Dr Pepper soft drink campaign.

Billboard's 7th annual

NASHVILLE MUSIC SCRAMBLE

GOLF TOURNAMENT
Sept. 22, 1980



- 1 A Fantastic & Unique golf Spectacular Sept. 22 (Monday) at 1:30 p.m. at Montgomery Bell State Park.
- 2 Anyone involved in the music industry is eligible plus special outside invitations.
- 3 Entrance fee \$40.00 per person. There will be an additional \$7.00 charge if you bring a guest to the banquet.
- 4 The entrance fee will cover green fees, carts, free beer, cold drinks, light lunch during the tournament, and an evening awards banquet, including prizes.
- 5 Anyone sending in an entry fee can cancel out of the tournament and receive their money back up to Sept. 17.
- 6 All entries will be on a first-come, first served basis, until the quota is filled. There will be a maximum quota of 144 players. Any entries after 144 will receive their money back.
- 7 The teams will be paired up by the Tournament Committee based strictly on handicaps to establish 36 teams of relatively similar ability.
- 8 Prizes will be awarded to teams finishing from first to seventh place. There will be 4 closest to the hole and 2 longest drive awards. Also door prizes and special awards.
- 9 Tournament winners will receive their awards at the evening banquet. Participants must be present to be eligible for door prizes. Live entertainment will precede award presentations.

We look forward to seeing you at Montgomery Bell State Park September 22. The golf course is approximately 35 miles from Nashville between White Bluff and Dickson, on Highway 70. Anyone interested in reserving a room Sunday (Sept. 21), and/or Monday (Sept. 22), should call and make reservations no later than August 27. (Call (615) 797-3101).

NASHVILLE MUSIC SCRAMBLE

Tournament Director-John McCartney-P.O. Box 24970
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Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

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	10	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (Dee/Dave/Briarpitch, BMI)	35	17	14	SAVE YOUR HEART FOR ME—Jacky Ward (B. McDill), Mercury 57022 (Hall/Clement, BMI)	69	78	2	YOU BETTER HURRY HOME—Connie Cato (G. Martin, T. Henry), MCA 41287 (Tree, BMI)
★	3	10	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstritt, S. Garrett, J. Reed), RCA 12006 (Lowery, BMI)	36	46	3	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Wills), Columbia 1-11329 (RightSong, BMI)	70	NEW ENTRY	→	PECOS PROMENADE—Tanya Tucker (L. Collins), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)
★	7	6	LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)	37	44	4	YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)	71	81	2	BACK WHEN GAS WAS THIRTY CENTS A GALLON—Tom T. Hall (T.T. Hall), RCA 12066 (Hallnote, BMI)
★	4	5	LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359 (Southern Nights, ASCAP)	38	45	4	RAISIN' CANE IN TEXAS—Gene Watson (J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI)	72	76	4	FALLIN' FOR YOU—Jerri Kelly (K. Freeman), Little Giant 026 (Kelly & Lloyd, ASCAP)
★	8	10	CRACKERS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41263 (Pi-Gem, BMI)	39	40	8	HELLO DADDY, GOOD MORNING DARLING—Mel McDaniel (Dunn, Anders, Linard, Murrah, Stegall), Capitol 4886 (Blackwood, Magic Castle, Con Brio, Wiljex, BMI, ASCAP)	73	74	4	LOST LOVE AFFAIR—B.J. Wright (B.J. Wright, B. Spurlock), Sound Waves 4610 (NSD) (Hirkit, BMI)
★	6	6	I'VE NEVER SEEN THE LIKES OF YOU—Conway Twitty (B. McDill, W. Holyfield), MCA 41271 (Hall/Clement, Maplehill, Vogue, BMI)	40	21	15	BAR ROOM BUDDIES—Merle Haggard and Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Peso/Warner-Tamerlane/Bronco, BMI)	74	82	2	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)
★	13	9	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)	41	42	8	THE EASY PART'S OVER—Steve Wariner (J. Foster, B. Rice), RCA 12029 (Jack and Bill, ASCAP)	75	86	2	FIRST LOVE FEELINGS—Glenn Barber (B.A. Barber, G. Barber), Sunbird 7551 (Blue Moon, ASCAP)
★	8	9	(You Lift Me) UP TO HEAVEN—Reba McEntire (B. Zerbe, J. Zerbe, B. Morrison, J. MacRae), Mercury 57025 (Southern Nights, ASCAP/Combine, BMI)	42	51	5	IF THERE WERE NO MEMORIES—John Anderson (R. McCown), Warner Bros. 49275 (Sawgrass, BMI)	76	NEW ENTRY	→	ROCK 'N' ROLL TO ROCK OF AGES—Bill Anderson (C. Anderson, J. Abbott), MCA 41297 (Stallion, BMI)
★	12	10	MAKING PLANS—Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI)	43	27	12	LEAVIN'S FOR UNBELIEVERS—Dottie West (R. Goodrum, B. Maher), United Artists 1352 (Welbeck, Blue Quill, Chappell, Sailmaker, ASCAP)	77	NEW ENTRY	→	LONG ARM OF THE LAW—Roger Bowling (R. Bowling, B.E. Wheeler), NSD 58 (ATV, BMI/Sleepy Hollow, ASCAP)
★	10	13	OVER—Leon Everette (J. Foster, B. Rice), Oriando 107 (PMS) (Jack & Bill, ASCAP)	44	54	3	WHEN—Slim Whitman (H. Bouwens), Epic/Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI)	78	79	4	BURNIN' UP YOUR MEMORY—Peggy Forman (P. Forman), Dimension 1008 (Hello Darin', SESAC)
★	14	8	MISERY AND GIN—Merle Haggard (J. Durrill, S. Garrett), MCA 41255 (Peso, Bronco, BMI)	45	50	4	WHY NOT ME—Fred Knoblock (F. Knoblock, C. Whitsett), Scotti Bros. 518 (Atlantic), Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	79	NEW ENTRY	→	HARD HAT DAYS AND HONKY TONK NIGHTS—Red Stegall (E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)
★	12	1	TENNESSEE RIVER—Alabama (R. Owens), RCA 12018 (Buzbeater, BMI)	46	58	3	STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall/Clement, BMI)	80	85	2	FOR LOVE'S OWN SAKE—Roy Clark (C. Kelly, J. Didier), MCA 41288 (Bobby Goldsboro, ASCAP)
★	13	9	THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)	47	32	9	HAVEN'T I LOVED YOU SOMEWHERE BEFORE—Joe Stampley (J. Hodges, C. Moore, D. Hodges), Epic 960893 (Brandwood, Mullet, BMI)	81	88	2	JUST TO PROVE MY LOVE TO YOU—Jimmy Snyder (D.A. Coe), E.I.D. 1126 (Window, Captive, BMI)
★	18	8	IT'S TOO LATE—Jeannie Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)	48	52	5	WORKIN' MY WAY TO YOUR HEART—Dickie Lee (L. Martine Jr.), Mercury 57027 (Ray Stevens, BMI)	82	87	2	ONE NIGHT LEAD TO TWO—Paul Evans (P. Evans, B. Alan), Cinnamon 604 (Port, Trajames, ASCAP)
★	15	7	CHARLOTTE'S WEB—The Staller Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Peso, Dutchess, BMI)	49	59	4	WHILE I WAS MAKING LOVE TO YOU—Susie Allison (M.S. Dunn, C. Putnam), United Artists, Curb 1365 (Tree, BMI)	83	NEW ENTRY	→	GONE—Ronnie McDowell (S. Rogers), Epic 950925 (RightSong, BMI)
★	16	6	HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)	50	55	5	IT DON'T GET BETTER THAN THIS—Sheila Andrews (J. Fisher, D. Harp), Ovation 1146 (Plum Creek, BMI)	84	NEW ENTRY	→	I'VE COME BACK (To Say I Love You One More Time)—Chuck Howard (C. Howard), Warner/Curb 49509 (Jeffrey's Rainbow, BMI)
★	17	4	STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)	51	56	6	THE LAST FAREWELL—Miki Mori (J. Eagan), NSD 49 (Baby Bun, BMI)	85	NEW ENTRY	→	COWBOY STOMP—Spurzz (F. Weller, B. Cason), Epic 950911 (Young World, BMI/Buzz Cason, ASCAP)
★	18	6	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)	52	53	6	MAY I BORROW SOME SUGAR FROM YOU—John Wesley Ryles (C. Moman, B. Emmons), MCA 41278 (Vogue, Baby Chick, BMI)	86	NEW ENTRY	→	I CAN HEAR KENTUCKY CALLING ME—Chet Atkins (B. and F. Bryant), RCA 12064 (House of Bryant, BMI)
★	19	4	DO YOU WANNA GO TO HEAVEN—T.G. Sheppard (C. Putnam, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)	53	37	12	I'M GONNA LOVE YOU TONIGHT (In My Dreams)—Johnny Duncan (W. Holyfield), Columbia 1-11280 (Maplehill, Vogue, BMI)	87	NEW ENTRY	→	RIDE, CONCRETE COWBOY, RIDE—Roy Rogers (C. Crofford, J. Durrill, S. Garrett), MCA 41294 (Peso/Dutchess, BMI)
★	20	7	LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, R. VanHoy), Casablanca 2286 (Tree, BMI)	54	NEW ENTRY	→	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hugin), MCA 41304 (Cook House, BMI)	88	NEW ENTRY	→	COLD LONESOME MORNING—Johnny Cash (J.R. Cash), Columbia 1-11340 (House of Cash, BMI)
★	21	9	GOOD LOVIN' MAN—Gail Davies (G. Davies), Warner Bros. 49263 (Dickerson, Beechwood, Sister John, BMI)	55	62	3	WOMEN GET LONELY—Charly McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP)	89	80	4	SEXY OLE LADY—Pat Garrett (P. Garrett), Gold Dust 101 (Red Barn, Buzbeater, BMI)
★	22	4	LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House of Gold, BMI)	56	NEW ENTRY	→	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	90	47	13	CLYDE—Waylon Jennings (J. Cale), RCA 12007 (Johnny Binstock, BMI)
★	23	8	THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)	57	63	3	LONG LINE OF EMPTIES—Darrrell McCall (G. Rowe, P. Ferguson), RCA 12033 (ATV/Mad Lad, BMI)	91	48	16	TRUE LOVE WAYS—Mickey Gilley (N. Petty, B. Holly), Epic 9-50876 (Wren, BMI/MPL Comm., ASCAP)
★	24	11	DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)	58	60	5	HEART MENDER—Crystal Gayle (R. Leigh, M. Blackford), United Artists 13262 (United Artists, ASCAP)	92	49	7	DON'T PROMISE ME ANYTHING—Brenda Lee (J. Hinson), MCA 41270 (Goldline, ASCAP)
★	25	5	FREE TO BE LONELY AGAIN—Debbie Boone (D. Pfeiffer), Warner/Curb 49281 (Brightwater/ Strawberry Patch ASCAP)	59	69	2	SWEET SEXY EYES—Christy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	93	57	12	SURE THING—Freddie Hart (N. Larkin, E. Conley), Sunbird 7550 (Merilark, Blue Moon, April, ASCAP)
★	26	23	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (J. Lennon, P. McCartney), Capitol 4878 (Maclean, BMI)	60	70	2	BOMBED, BOOZED, AND BUSTED—Joe Sun (D. Knutson), Ovation 1152 (ATV, Blue Lake, BMI)	94	94	2	THE LEGEND OF HARRY AND THE MOUNTAIN—Ron Shaw (L.B. Garland) Pacific Challenger 1638 (Pacific Challenger, BMI)
★	27	7	HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke (T. Bahler), Columbia 1-11312 (Fiddleback, Peso, Kidada, BMI)	61	41	11	WE'RE NUMBER ONE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11282 (Larry Gatlin, BMI)	95	61	10	A HEART'S BEEN BROKEN—Danny Wood (C. Stewart, D. Wood), RCA 11968 (Hall/Clement, Upstart, BMI)
★	28	6	THE BEDROOM—Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir), RCA 12037 (Raindance, BMI; Ron Muir, ASCAP)	62	43	8	MY GUY—Margo Smith (W. Robinson), Warner Bros. 49250 (Jobete, ASCAP)	96	NEW ENTRY	→	TEN SECONDS IN THE SADDLE—Chris Le Doux (T. Smith), Lucky Man 6834 (Prune Danish, BMI)
★	29	8	EVEN COWGIRLS GET THE BLUES—Lynn Anderson (R. Crowell), Columbia 111296 (Visa, ASCAP)	63	72	2	A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)	97	66	10	TRY IT ON—Stephanie Winslow (M. Chapman, N. Chinn), Warner/Curb 49257 (Chinnichap/Careers, BMI)
★	30	4	PUT IT OFF UNTIL TOMORROW—The Kendalls (D. Parton, B. Owens), Ovation 1154 (Combine, BMI)	64	65	5	STRANGER, I'M MARRIED—Doug McGuire (F. Kelly), Multi-Media 51 (Frebar, BMI) (NSD)	98	67	9	NATURAL ATTRACTION—Blilie Jo Spears (D. Linde, A. Rush), U.A. 1358 (Combine, BMI)
★	31	7	BRING IT ON HOME—Big Al Downing (A. Downing, W. Burdette, J. Martin), Warner Bros. 49270 (Al Gallico/Metaphor, BMI)	65	NEW ENTRY	→	I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappell, BMI)	99	68	6	TEXAS TEA—Orion (B. Peters), Sun 1153, (Shelby Singleton, BMI)
★	32	6	LOVE IS ALL AROUND—Sonny Curtis (S. Curtis), Elektra 46663 (Mark Three, BMI)	66	73	2	I'M STILL IN LOVE WITH YOU—Larry G. Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BMI/Welbeck, ASCAP)	100	77	4	MAKE A LITTLE MAGIC—The Dirt Band (J. Hanna, R. Hathaway), United Artists 1356 (De-Bone-Aire, Vicious Circle, ASCAP)
★	33	9	THANK YOU EVER-LOVIN'—Kenny Dale (K. O'Dell), Capitol 4882 (Hungry Mountain, BMI)	67	71	3	HOT SUNDAY MORNING—Wayne Armstrong (A. Chapman, J. Tweel), NSD 57 (U.A. ASCAP/Window, BMI)				
★	34	15	WAYFARING STRANGER—Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)	68	75	3	LAND OF COTTON—Donna Fargo (J.M. Vest, D.W. Chamberlain), Warner Bros. 49514 (Galleon, ASCAP)				



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AUGUST 23, 1980 BILLBOARD

The two sided hit record from Oklahoma

Lawsuit On Iran Novelty

By KIP KIRBY

NASHVILLE—Remember the 1966 Beach Boys' hit, "Barbara Ann?"

It's back again, only this time it has a new title—"Bomb Iran"—and its new pro-military lyrics have sparked a copyright infringement notice by Adam R. Levy Music and Cousins Music, publishers of the original "Barbara Ann."

The "Bomb Iran" spinoff was first cut by a local New Orleans group called Vince Vance & the Valiants and released on its own label.

When the song was subsequently picked up by radio stations and distributors in the Louisiana/Texas area, Paid Records in Nashville cut a second version of the song by J.C. & the B-1 Bombers. At that point, the publishers stepped in to halt further distribution.

"It's cost me nearly \$21,000 to pull the record from my distributors and from radio," says Arnie Thies, general manager for Paid Records. "We had 30,000 in back orders already, and that was from only two markets. I think the song could be a million seller."

Million seller potential or not, a cease-and-desist order issued by the publishers of "Barbara Ann" is now in effect, with negotiations underway to work out a possible settlement. Copies of both Vince Vance's and the B-1 Bombers' record are no longer available through retail outlets, although such stations as WMZQ-FM in Washington, D.C., and KIKK-FM in Houston are keeping their phone lines lit up with requests by airing a taped version of the record.

Says Jim Randall, music director at WMZQ, "We've got the song in our charts now, and it would have been number one if we went strictly by listener requests. Since people can't buy the record, they want us to play it for them over and over."

Walter Hofer, who administers the "Barbara Ann" copyright for Cousins Music (original publisher of the song who later sold 50% of domestic rights to Adam R. Levy), claims that author Fred Fassett has agreed to let his music be used for the revised version, but details for the settlement must still be worked out.

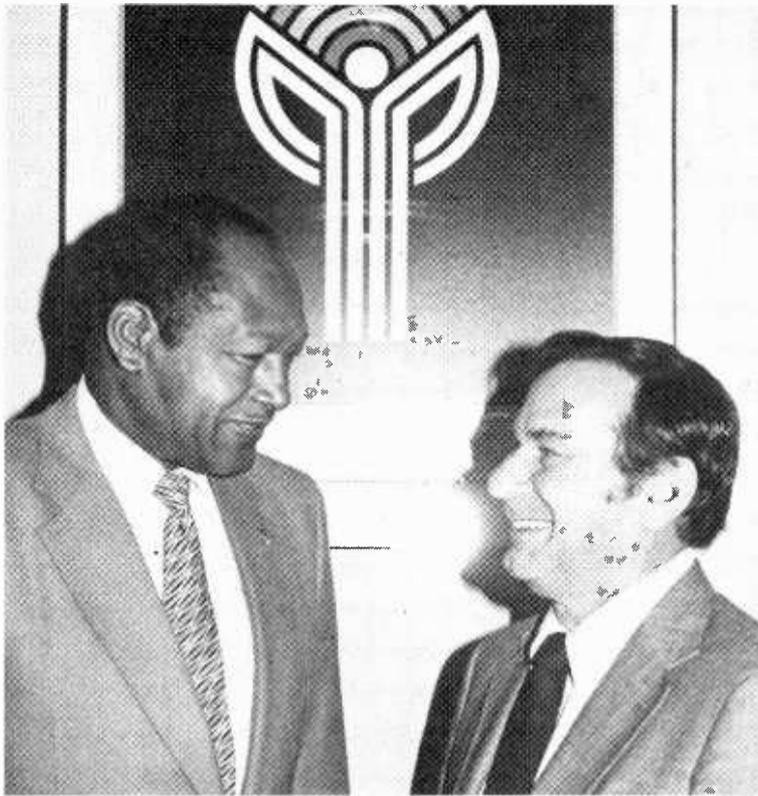
Arnie Thies, who utilized the Nashville Superpickers on his "J.C. & the B-1 Bombers" version, says he still intends to release his record if negotiations are concluded "within a reasonable period of time."

Peer-Southern Meets In U.K.

LOS ANGELES—The Peer-Southern Organization recently held a European Group meeting in the West of England. Discussions focused on strategic planning in both Peer-Southern's publishing operation and new production wing, Peer-Southern Productions International.

Attending were Tom F. Ward, London; Mario Conte, New York; Alberto Carisch, Milan; Jose Carreras, Madrid; Jean-Claude Desmarty, Paris; Dagmar Sjogren, Stockholm; Michael Karnstedt, Hamburg; Silvio Testi, Milan; Peter Van Epen, Hilversum; Ralph Peer, Los Angeles.

www.americanradiohistory.com



STREET TALK—Hal David, ASCAP's president, meets with Los Angeles Mayor Tom Bradley, left, to discuss ASCAP's participation in the upcoming third annual Street Scene Festival commemorating the city's 200th birthday.

Rock 'n' Rolling

Sire Label Cutting Back, Restructuring

By ROMAN KOZAK

NEW YORK—Sire Records, the pioneering new wave and rock label, is restructuring, merging its business and accounting functions with Warner Bros., and giving up in the fall its West Side town house offices to move in with Warners, its distribution company. About 10 persons are expected to lose their jobs. Notes Seymour Stein, founder and chief of Sire, "Changes in the overall relationship with Warner Bros. are presently being considered to eliminate duplication of services in areas unrelated to promotion, a&r, publicity and marketing."

Stein adds that so far nobody has been let go, adding that he is helping to find work for those who will be leaving Oct. 1. Sire is expected to move its offices around Thanksgiving.

Warner Bros. is in the midst of a defacto signings moratorium that has been especially painful for Sire, which has always been aggressive in signing new acts. Though some marginal acts may be dropped before the end of the year, it is hoped the company may resume pacting new artists when it moves to Warners.

The recent move makes Sire the third new wave-oriented label to cut back on its operations in recent weeks. Island has closed its West Coast office, and last month Virgin also closed its West Coast publishing office and trimmed its New York staff. Sire will maintain its offices in Los Angeles and London.

Though the recent Sire, Island and Virgin cutbacks may make it appear that the recession is killing the new wave before it really got started in the U.S., evidence from the heartland suggests a much less gloomy outlook.

"The recession is in old rock, but there is no recession for the acts that I book," boasts Ian Copeland, president of Frontier Booking International which books about 35 new wave bands in the U.S.

"Every two or three months I have to look for bigger venues, and every second week I hear of a new club or a new hall opening up somewhere. There are now hundreds such venues around the country, and I know that if I bring a band in once, the next time around it is going to be three times as big. And this is without tour support or radio play."

And it is not just Copeland saying this. This is Arnie Broger, agent for Variety Artists International talking about one of his acts: "The Rockats are an unrecorded act. This is the first time they are playing these markets and the bookings have not only paid for the tour, but allowed the agency to make money as well."

"Originally the tour was a non-profit one, mainly to salt the areas the band is playing for future tours. No one expected it to happen like this." The Rockats are playing Detroit, Madison, Minneapolis, Chicago, Milwaukee, Iowa City, Lawrence, Kan., St. Louis, Memphis, New Orleans and Atlanta.

"Some people are still saying, 'Yes, but what new wave act can play Madison Square Garden?' Maybe I'll put the Police in there just to show them," says Copeland. "Meanwhile some of the other hard heads are coming around. Look what is happening in Toronto with its own festival."

The Clash has pulled out of the Heatwave new wave festival set for Saturday (23) near Toronto for "personal reasons," but Graham Parker and Third World have joined the lineup which now includes Elvis Costello, the Pretenders, Talking Heads, the B-52s, Rockpile and the Kings. So far, the promoters of the event claim to have sold more than 25,000 tickets. As many as 75,000 may attend.

Seven years since his last LP, John Lennon and Yoko Ono have been laying down tracks at the Hit Factory studio in New York. No label or release date have been set.

When punk rock started in Britain four years ago the three seminal groups were the Sex Pistols, the Clash and the Buzzcocks. Two years ago, Howard Devoto, lead singer of the Buzzcocks, left to form Magazine, which is now doing a tour of the U.S.

Magazine plays a more sophisticated, more "arty" brand of rock than the energetic Buzzcocks. Explains Devoto:

"I think the word energy has taken all the attributes these days of the word, health: as something that is automatically good. I don't think of it that way. I am more interested in slow energy, not running around on one spot."

"All the same, the punk energy did some good for the music, and that I think we have retained. There is no elaboration for its own sake. Everything we do is to the point."

It was to be expected that sooner or later an established rock star would play Broadway, but who would have thought that David Bowie would make his debut playing a cripple in "Elephant Man," coming next month, and that Linda Ronstadt would play a Gilbert & Sullivan maiden in "Pirates Of Panzance," moving to the Great White Way in November?

Prelude Selling Kane's 3d LP

NEW YORK—Prelude Records will distribute nationally the third album by artist/model Madleen Kane on Tom Hayden's Chalet label. She previously had two albums handled here by Warner Bros. Records.

The new album, "Sounds Of Love," was cut mostly at Media-sound in New York by producer Jean-Claude Friederich, with Gregg Mathieson arranging. A single, "Cherchez Pas," is being culled from the LP.

Another cut on the album is "Beautiful Crimes," which is based on a Toyota theme used in Japan, where Kane appears on commercials for the auto company.

In most other markets, the album will be distributed through RCA.

Survey For Week Ending 8/23/80

Billboard Hot Latin LPsTM

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N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	MANOELLA TORRES Se te fue viva la paloma CBS 20335
2	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	2	LA MIGRA Amargo dolor Mar 111
3	JUAN GABRIEL Recuerdos Pronto 1076	3	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044
4	VICENTE FERNANDEZ El tapatio CBS 20388	4	JUAN GABRIEL Recuerdos Pronto 1076
5	BEATRIZ ADRIANA Adios y bienvenida Perless 2145	5	JULIO IGLESIAS Hey CBS 50302
6	RAPHAEL Como yo te amo Al 60149	6	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
7	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	7	LOS HUMILDES Mas de lo que merecias Fama 595
8	JOSE LUIS RODRIGUEZ Atravete TH 2095	8	PUNTO 4 Estoy Sonando OB 4444
9	LOS HUMILDES Mas de lo que merecias Fama 595	9	PEDRITO FERNANDEZ La mugrosita CBS 20387
10	PEDRITO FERNANDEZ La mugrosita CBS 20387	10	VICENTE FERNANDEZ El tapatio CBS 20388
11	LA PEQUENA COMPANIA Boleros #2 Al 4824	11	ROCIO DURCAL Vol 3 Pronto 1068
12	RIGO TOVAR 14 Exitos de oro Profono 2003	12	GRUPO MAZZ Cara 017
13	LA MIGRA Amargo dolor Mar 111	13	BROWN EXPRESS Fama 596
14	RAMON AYALA Que suerte la mia Fredy 1170	14	TROPICAL DEL BRAVO Cara 021
15	ROCIO JURADO Sra. Arcano 3485	15	ANGELA CARRASCO Quererte a ti Pronto 1069
16	JOSE MARIA NAPOLEON Raf 9077	16	NELSON NED Primavera de una vida Al 10501
17	JOSE JOSE Si me dejas ahora Pronto 1070	17	RIGO TOVAR 14 Exitos de oro Profono 2003
18	ABBA Gracias por la musica CBS 40301	18	RAMON AYALA Fredy 1170
19	NELSON NED Primavera de una vida Al 10501	19	IRENE RIVAS Un mismo corazon Cara 022
20	MANOELLA TORRES Se te fue viva la paloma CBS 20335	20	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050
21	LOS JONIC'S Solo baladas CBS 40301	21	LA PEQUENA COMPANIA Boleros #2 Al 4021
22	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	22	LOS JONIC'S Soy yo Mercurio 1907
23	LOS BUKYS 14 de oro Profono 2005	23	ANGELICA MARIA Profono 2004
24	YOLANDA DEL RIO Moneda de 14 pesos Arcano 3503	24	JOSE LUIS RODRIGUEZ Atravete TH 2095
25	ANGELA CARRASCO Quererte a ti Pronto 1069	25	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594

Disco Business

SOUNDS OF THE '30s & '40s

N. J. Rock Spot Going To Disco

HELMAR, N.J.—D'Jais, a rock club here, is being converted into a disco by entrepreneurs Frank Sementa and Louis Conner.

The \$150,000 refurbishing will convert the club into a dance emporium featuring a musical mix of conventional disco, new wave and rock 'n' roll.

An interesting aspect of the conversion is that both Sementa and Conner are rock musicians. They plan on using their expertise in this field to present their audiences with a nightly program of music that will range from the sounds of Michael Jackson to those of the Beach Boys.

With the music spanning such a broad range of formats, the club's operators hope to attract a clientele which ranges in age from 25 to 45.

As part of the conversion plan D'Jais is also refurbishing the lighting and sound system. The new equipment includes state-of-the-art components ranging from Technics turntables to Stanton cartridges.

The club will operate nightly until Nov. 14 when it will close for the winter. There is a \$3 cover charge on Fridays and Saturdays and a \$2 cover on Wednesdays and Sundays.

Pavillion's 'Love' Contest Extended

NEW YORK—Pavillion Records, a CBS Associated Label, has extended the closing date of its "Love Fantasy" contest, according to Jane Brinton of the label.

The contest is a promotional tie-in with the record of the same name by the Philadelphia Luv Ensemble, and comes from the group's "Classic 10" album.

According to Brinton, the contest is open to music and program directors of pop adult and adult contemporary formatted stations. Contestants are being asked to write their love fantasy in 100 words or less.

The winner, according to Brinton, will be chosen on creativity, originality and/or humorous entries. Entry blanks are available from all Epic promotion people.

The winner will receive a videocassette recorder and a copy of the movie "10." The local Epic promotion person who distributes the winning entry will receive a similar prize.

ACLU L.A. Benefit

LOS ANGELES—Ed Asner and Ramona Ripston cohosted a fundraiser for the American Civil Liberties union at Circus Disco here Monday (11). The event also featured guest appearances by Taka Boom, Fender Buddies and Pearl & the Kozmic Blues Band. Donation was \$10 for "fat cats" and \$5 for "working cats."

N.Y. Turns To the Big Bands

By MICHAEL LONDON

NEW YORK—A growing number of New York City disco operators are reviving the big band sounds of the 1930s and 1940s.

Spearheading the movement are the operators of the legendary Copacabana—a club to which the big band sound is no stranger and Wednesday's, a popular East Side Manhattan disco-restaurant complex which sprawls across the length of a city block.

At Wednesday's, owner Ben Benson sees the long-neglected big band sound as a potential boom to the disco business.

Wednesday's summer schedule features the sounds of Count Basie, Woody Herman, Larry Elgart, Duke Ellington under the baton of son Mercer Ellington and reasonable facsimiles of Glenn Miller and Tommy Dorsey.

"We were looking for a new concept to enhance mid-week business," explains Benson of the big band revival. "The result has not only been a dramatic increase in mid-week attendance, but larger weekend crowds as well."

In addition to booking live bands, Wednesday's has also introduced recorded big band music into its regular disco programming. If the big band evenings continue to grow in popularity, Benson, himself a big band aficionado, plans on expanding the live schedule to every night of the club's five-day work week. At present, the live bands appear Tuesdays through Thursdays.

Although anticipating a host of scheduling and staging problems in connection with booking big bands, Benson reports that the program has run virtually free of snags.

Fun City Push On 2 Stringer Titles

NEW YORK—Fun City Records has launched a special sales and promotion campaign to support the release of "Funky Broadway" backed with "Put Your Mind At Ease" by Bobby Stringer. The record is available in both 7-inch and 12-inch 33 1/3 r.p.m. configurations.

The program which will run through the end of August will focus on a concentrated exposure tie-in with distributors, one-stops and retail outlets, as well as radio spots on a market by market basis. There will also be an in-depth media campaign and personal appearances by Stringer.

Kim Kimborough the label's president feels that this campaign will not only help his independent label to "overcome some of the many problems facing independents in the business, but is also a vital step in enabling the label to gain exposure for itself and its artists.

The high cost of hiring bands has been offset by increased receipts at the door, Benson says. Wednesday's charges a \$6 cover for the shows. Previously, mid-week admission was free.

The big band shows have substantially broadened Wednesday's clientele, according to Benson. "Rather than the usual 18 to 30-year-old disco crowd, there is now much more of a mix," he says. "We get people from 18 up to people in their 60s

British Firm Into Europe

LONDON—After two years pioneering the technique of illuminated dance floors, and 18 months installing them in many of Britain's top discos, Bristol-based firm Illuminescence is now looking to exploit what it sees as a large European market for its product.

A number of club and disco managers from the Continent have already visited rooms like Crackers in Weston-super-Mare, and Jimmizz in Manchester to see the floors in operation.

Illuminescence believes the multicolored synchronized floors score on two levels: they are no more expensive than the combined cost of a conventional floor plus lighting system, and in the trend-conscious world of disco technology, they create interest and draw customers.

Crackers' manager Tim Morris endorses this view. "The floor has proved a great attraction; we've recently extended the floor to increase the dancing area," he says. "It's a novel and economic way to provide both floor and lights."

The system, which can equally be applied to walls and ceilings, uses thousands of 7 m.m. elements embedded in otherwise orthodox timber dance floors and activated by a three-channel controller.

3 Female Singers Making Screen Bow In 'Hoodlums'

NEW YORK—Disco and r&b divas Vicki Sue Robinson, Cory Daye and Cissy Houston are here shooting their film debuts in "Hoodlums."

The Nai Bonet Enterprises production also features Theodore "T" Life, the guitarist/producer who piloted Evelyn "Champagne" King's gold hit "Shame" two years ago.

The film is being produced independently, in much the same way that the Bonet organization put together last year's "Nocturna," starring Yvonne DeCarlo and John Carradine. The prior film was then distributed by Irwin Yablans' Compass International with the soundtrack issued via MCA.

That soundtrack was a disco collection featuring Robinson and Gloria Gaynor, among others. This project is reportedly more r&b-oriented. The score was written by the team of Joe Delia and Tom Bernfeld.

The film, produced by Bill Taskel and directed by Mac Ahlberg, deals with present day underworld activities against a nightclub setting.

In it, Robinson, who has the stylish top 10 hit "Turn The Beat Around" in 1976, plays a stage-struck nightclub singer and performs "Easy Love."

Daye, former singer with Dr. Buz-

who come to do a little reminiscing."

Benson is particularly pleased by the intermingling tastes of the different age groups in attendance. "The young patrons have reacted to the big bands with enthusiasm, while the older crowd often stays around after the show to dance to the disco music," he observes.

At the Copacabana, owner John Juliano reports a somewhat sharper division of tastes. The Copa has a conventional disco on its ground floor, and a combined restaurant-disco on the second level which features nightly dancing to live big band music. Although patrons are free to dance on both levels, there is, at present, not too much movement between the two groups, according to Juliano.

"People go for their own age level," Juliano explains. "The big band patrons are primarily over 35, and they come for dinner as well as dancing. The disco crowd is largely under 30, and is still developing a taste for big band sounds."

Nevertheless, Juliano is pleased with the overall response to big bands at the Copacabana. Since the format was initiated in April, business has steadily increased, he reports. The upstairs level was soldout the past two Saturdays, a first for the establishment under its present management, states Juliano.

Unlike Wednesday's, the big band music at the Copacabana is performed by house bands. By cultivating a "good, solid orchestra" in-house, Juliano says he avoids paying high fees to agents and leaders of the famous big bands.

Huck's Goes Public

CHICAGO—Actress Barbara Eden and husband Chuck Fegert's private disco Huckleberry's went public July 29. Current U.S. economic softening was cited as the primary reason for the admission policy switch.

zard's Original "Savannah" Band, plays a "club hostess" and sings the theme song, "Bluer Than Blue." Daye was featured on the now-defunct Savannah Band's top 30 hit "Cherchez La Femme" in 1976.

And Houston, veteran r&b singer whose recent hits include "Think It Over," plays herself in the film and sings a disco number, "Stand Up."

All three women both act in the film and sing on the proposed soundtrack, which will be shipped to various labels on completion.

Sept. 15 Date For Tokyo's Club Opening

By SHIG FUJITA

TOKYO—Japan's first disco within a hotel complex will open Sept. 15 in the new Century Hyatt Hotel located in the Shinjuku area of Tokyo.

The club, on the first floor, will be called the Samba Club Regency, and will be operated by the Daisho group which also operates the Samba, Giza and Lexington Queen discos in Tokyo's Roppongi area. The Samba Club Regency will occupy close to 3,000 square feet of space and will accommodate up to 150 guests.

There have been no discotheques located in hotel complexes in Japan until now because Japanese laws prohibit a hotel operating a nightclub within its premises.

The Samba Club Regency has been able to circumvent the ruling by having an entrance that is separate from that of the hotel, and by being operated by a group (Daisho) other than the hotel's operators.

According to Shozo Tanimoto, president of Daisho, his group had no problems acquiring an operator's license. "since Samba Club Regency was built as a separate unit, even though it is housed within the hotel's complex."

The club cost its operators "close to \$1 million," with \$67,000 going for lighting and other special effects, and \$28,500 invested in sound components.

The audio equipment includes a Belgium-made mixer, American-built loudspeakers and equalizers and amplifiers by BGW. Lighting and special effects include British Solar 250 slide projectors with polarizing, graphic, panorama and Spektraflash effects, bubble and smoke machines and confetti cannon.

In keeping with Japanese laws regulating businesses "affecting public morals," the club will be open only from 5:30 p.m. to 11:30 p.m. Although the operators hope to bypass even this regulation by allowing patrons in the club by 11:30 p.m. to stay "until about 1 a.m. or so." There will be a \$20 minimum charge per person.

Tanimoto expects many hotel guests to patronize the disco. He will also encourage patronage by persons who are not hotel guests. The club is also catering to what Tanimoto refers to as people of a higher age group than those who now patronize Japan's discos.

He is also featuring more special effects than most other clubs in Japan. "because older people in Japan don't dance too much."

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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	1	9	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	51	51	5	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic (LP) SD 5220
2	2	14	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	52	52	7	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import
3	4	7	GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch*) HS 3453	53	58	6	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
4	5	10	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430	54	84	2	THANK YOU/BECAUSE YOUR FRIGHTENED—Magazine—Virgin (LP) 13144
5	3	11	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	55	70	2	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
6	9	9	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	56	63	7	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
7	7	9	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	57	NEW ENTRY		FUNKIN' FOR JAMAICA—Tom Brown—Artista (LP/12-inch*) GRP 5008
8	8	16	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	58	41	15	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515
9	15	9	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	59	62	28	PARTY BOYS—Foxy—TK (12-inch) TKD 442
10	17	7	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	60	46	7	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
11	21	5	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	61	44	11	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015
12	20	6	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458	62	54	16	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332
13	18	8	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	63	60	6	LET'S GO DANCING—Rocky Mize!—TK (12-inch) TKD-443
14	19	6	EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	64	55	13	SYMPATHY FOR THE DEVIL/TWO GOOD REASONS—Jimmy Maellen—Pavillion (LP/12-inch*) NJZ 36319
15	11	22	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	65	NEW ENTRY		BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1
16	12	14	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	66	56	19	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415
17	6	20	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) J2 36332	67	NEW ENTRY		LET IT IN (Rock)—Caution—Roy B. Records (12-inch) RBDS 2507
18	10	15	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	68	68	25	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103
19	16	25	EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R)-F-9584	69	69	9	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
20	13	18	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	70	72	3	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import
21	22	9	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch*) I1PS 9592	71	81	3	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
22	23	11	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	72	71	4	I LOVE IT—Trussel—Elektra (LP/12-inch*) 63272
23	25	9	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	73	73	7	I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
24	26	8	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	74	74	7	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import
25	28	8	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	75	75	3	I STRIP YOU—Easy Going—Importe/12 (MAXI 33) MP 307
26	31	3	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	76	79	6	ARGY BARGY—The Squeeze—A&M (LP) SP-4802
27	32	4	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS-405	77	80	3	WE LOVE YOU—Psychedelic Furs—CBS (7-inch) Import
28	14	16	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	78	78	7	NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167
29	29	7	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523	79	88	5	LOVE ME, LOVE ME—Curtis Mayfield—RSO (LP) RS-13077
30	30	5	REBELS ARE WE—(all cuts)—Chic—Atlantic (LP) AT3665	80	76	17	PAPILLON/CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385
31	24	15	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	81	91	2	UNDERWATER—Harry Thuman—Uniwave (12-inch) Import
32	27	7	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP) NBLP 7220	82	100	19	DOES IT FEEL GOOD/GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP) JC 36333
33	33	21	THE PRETENDERS—all cuts—The Pretenders—Sire/Warner (LP) SRK 6083	83	85	2	BE THANKFUL FOR WHAT YOU'VE GOT—William DeVaughn—TEC (LP) 1200
34	34	12	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING/I'LL ALWAYS BE YOUR FRIEND—Poussez—Vanguard (LP) VSD 79433	84	94	13	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239
35	40	3	HANDS OFF...SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CLAW—The English Beat—Sire (LP/12-inch*) SRK 6091	85	NEW ENTRY		COME UPSTAIRS/JESSE—Carly Simon—Warner (LP) SRK 6092
36	38	7	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	86	NEW ENTRY		EURO-VISION—Telex—Warner/Sire (LP/12-inch*) SRK 6090
37	47	3	I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch*) CCLP 2013	87	NEW ENTRY		ALL ABOUT THE PAPER—The Dells—20th Century (LP/12-inch) T-618/TCD 112
38	36	12	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	88	86	8	CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
39	59	4	LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	89	89	20	I NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century (LP/12-inch*) T-603
40	37	11	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	90	90	4	IS IT LOVE/POWER & REASON/THUNDER, LIGHTNING & RAIN—Machine—RCA (LP/12-inch) AFL1-3529
41	39	7	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446	91	NEW ENTRY		I ENJOY YA/THE TILT—7th Wonder—Chocolate City (LP/12-inch*) CCLP 2012
42	35	21	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	92	NEW ENTRY		SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
43	42	9	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127	93	NEW ENTRY		ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
44	43	15	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	94	57	15	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235
45	45	8	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328	95	61	21	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1
46	49	3	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	96	64	7	BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717
47	48	6	A FORREST—The Cure—PVC (LP) Import	97	66	22	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1
48	50	3	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145	98	67	15	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177
49	53	6	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092	99	77	21	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013
50	65	2	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	100	95	23	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Business



BUTTERFLY ACT—The sensual gyrations of Destination of Butterfly Records, excite the audience during a recent club performance by the group.

Disco Mix

By BARRY LEDERER

NEW YORK—Pop entertainer Paul Simon and disco do not seem a likely combination. However, there is such a marriage on "Late In The Evening," a 12-inch, 33 1/3 r.p.m. from Warner Bros.

Taken from an upcoming album titled "One Trick Pony," the all-too-short, 4:03 minute record has a reggae feeling that is uplifting and spirited. Simon's voice is at its best with effective use of guitar and brass instrumentation that add to the impact of the song. The percussion and cymbal break comes at the right moment to make this late summer release a deejay favorite. Simon wrote the words and the music and coproduced with Phil Ramone.

The Pointer Sisters have returned with a short r&b tune at 3:37 titled "He's So Shy." This cut is taken from the group's Planet LP titled "Special Things" and should be extended as it leaves the deejay wanting more.

The album contains several noteworthy cuts including "Could I Be Dreaming" which has enough energy and excitement to insure club play. The Pointer Sisters harmony radiates on this selection as well as on "Evil," a funky 3:19 sassy, sexy and soulful selection. "We've Got The Power" is the most commercially-oriented tune with a sound reminiscent of Chic. The title cut, "Special Things," is light and breezy and has a Latin flair. Producer Richard Perry has given the Pointer Sisters a diversity of material on which their talents shine.

"When I Come Home, by Aura, is from Dream Records distributed by Salsoul. Larry Levan, winner of Billboard's New York regional deejay award, has provided the mix. The result is a dynamic use of percussion and guitar instrumentation with strong emphasis on bass rhythms that dominate the track from beginning to end. A break at the end of the disk provides additional spark to the already earthy production by producers Steve Washington, Charles Carter and Tom Lockett. Deejays should find no difficulty in adding this to their repertoire.

"Slippin' & Dippin'" is the title of De-Lite Records' latest release by a group known as Coffee. The group's three young ladies are Elaine Sims, Gwen Hester and Dee Dee Brian who provide sweet and easygoing vocals backed with catchy rhythm tracks on all the uptempo selections.

"Slip & Dip" is available as a 12-inch 33 1/3 r.p.m. and is more in a funk-oriented vein than the other material on the label. To promote it, the label includes a package of instant coffee with each record.

"I Wanna Be With You" is a tantalizing melody with lush arrangements and sensuous harmonies that are in contrast to twangy guitar licks on top of a hand-clapping beat. Midway through the selection, the string section provides for solid instrumentation. "Can You Get To This" is a midtempo rocker with a pleasant r&b feeling. Also included in the album are several ballads.

Mixing credits on the LP go to New York deejay Tee Scott (from New York's Melon's and Better Days), Gabe Vigorito and Keith Carlos. Producer Clarence Johnson and Ricardo Williams have come up with a bright and punchy disk with snappy rhythms and throbbing instrumentations.

MSR Records is a new label Chicago-based named after Marve Stewart, co-owner of Curtom Records. Its first release is by Alberici. It consists of two sisters who have performed as background vocalists for the past several years. Its 12-inch 33 1/3 r.p.m. contains a straightforward disco selection titled, "We're Gonna Love." It runs 5:22 minutes and was produced and arranged by John Davis. The flipside is "England's Children" again coordinated by John Davis but leaning more towards new wave rock. The ability of this group to perform two distinct styles of music and do it well shows promise for them.

Denny O'Connor at 1:20 Dance Promotions is receiving enthusiastic response by previewing this 12-incher to selected deejays across the country. The album by Alberici is in the works and the 12-incher of the above will soon be commercially available.

It has been a while since Capitol has put emphasis on disco material. However, the label has released three 12-inches which should all see club play. "I Want To Thank You" by Maze, featuring Frankie Beverly, is a midtempo rocker at 4:05 minutes. It is backed with an easygoing tune titled "Southern Girl" at 6:49. Both were produced by Frankie Beverly. "Shake It Down" by Pyrymyd is one side of a funky 12-inch 33 1/3 r.p.m. record that has as its flipside a different tune by a different artist.

Billboard's Disco Action

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Club In Philly Offering Jazz

PHILADELPHIA—In keeping with the disco industry's efforts to diversify its sound, the Serendipity disco based here has added jazz to its conventional fare.

The club recently inaugurated a series of weekly jazz concerts beginning with Hugh Masekela. The live jazz format is being implemented without any cutback on the conventional disco fare being offered.

The space in which Serendipity is housed has had a 15-year history as a colorful music center. In the late 1960s when it was called the Truama, it was the home of many progressive rock bands. It was responsible for bringing in for the first time such artists as the Mothers Of Invention and Canned Heat to this area.

In the early 1970s, after having been closed for a couple of years, the club functioned as a jazz room and called itself Just Jazz. At that time, many of the major jazz artists in the business played the room.

New Illinois DJ

CHICAGO—Tony Pena has replaced Pat Walsh behind the turntable at the Juliana's Cinderella Rockefeller disco in the Arlington Park Hilton in suburban Arlington Heights, Ill. In keeping with operating procedures of Juliana's, a new head disk jockey is selected every six months.

Pena comes to Cinderella Rockefeller after spinning at clubs in San Diego and his native San Francisco.

AUGUST 23, 1980 BILLBOARD

ATLANTA

- This Week**
- 1 HELPLESS—Jackie Moore—Columbia (LP/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/12-inch)
 - 4 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 7 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 9 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 10 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 11 PARTY ON—Pure Energy—Prism (12-inch)
 - 12 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 13 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 14 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 15 CAN'T STOP THE MUSIC—all cuts—Various Artists—Casablanca (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 2 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 3 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 4 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 6 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 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 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 10 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP/12-inch)
 - 11 TASTE OF BITTER LOVE/BOURGIE, BOURGIE—Gladys Knight & The Pips—Columbia (LP/12-inch)
 - 12 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 13 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 15 EMOTIONAL RESCUE/DANCE—Rolling Stones—Rolling Stone Records (LP/12-inch)

BOSTON

- 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 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 4 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City—(LP/12-inch)
 - 5 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 7 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 10 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 11 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 12 THINK/PETER GUN—(Blues Brothers, Soundtrack)—Various Artists—Atlantic (LP)
 - 13 I WANNA GET WITH YOU—Ritz—Posse (12-inch)
 - 14 PARTY ON—Pure Energy—Prism (12-inch)
 - 15 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)

CHICAGO

- This Week**
- 1 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 4 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/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 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 10 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 11 PARTY ON—Pure Energy—Prism (12-inch)
 - 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 13 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 14 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 15 LOVE SENSATION—Loleatta Holloway—Salsoul (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/12-inch)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP/12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 7 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 10 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 11 LADY OF THE NIGHT—Ray Martinez & Friends—Importe 12 (MAXI 33)
 - 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 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 15 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/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 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD/S-BEAT—Gino Soccio—Warner/RFC (LP/12-inch)
 - 4 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
 - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 8 I'M READY—Kano—Emergency (12-inch)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/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 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
 - 13 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 14 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 15 LADY OF THE NIGHT—Ray Martinez & Friends—Importe 12 (MAXI 33)

LOS ANGELES

- This Week**
- 1 RED LIGHT/FAME/HOT LUNCH (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 3 PARTY ON—Pure Energy—Prism (12-inch)
 - 4 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 5 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 6 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 7 I'M READY—Kano—Emergency (12-inch)
 - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 9 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 10 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 11 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
 - 12 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 13 STRETCH'IN OUT/PLAIN OUTTA LUCK—Gayle Adams—Prelude (LP/12-inch)
 - 14 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 15 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/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/12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 4 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 12 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (12-inch)
 - 13 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 14 I'M READY—Kano—Emergency (12-inch)
 - 15 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)

NEW ORLEANS

- 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 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 4 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING/I'LL ALWAYS BE YOUR FRIEND—Poussez—Vanguard (LP/12-inch)
 - 5 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
 - 6 PLAIN OUTTA LUCK/STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/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 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 REBELS ARE WE—Chic—Atlantic (LP/12-inch)
 - 12 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 13 WARM LEATHERETTE/BULLSHIT/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 15 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)

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/S-BEAT/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 4 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 5 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 6 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 7 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 8 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 9 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 10 I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch)
 - 11 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 12 I'M READY—Kano—Emergency (12-inch)
 - 13 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 14 PARTY ON—Pure Energy—Prism (12-inch)
 - 15 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)

PHILADELPHIA

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 2 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 3 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 7 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 8 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 9 LET'S GET IT OFF/THE MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 10 STRETCH'IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 11 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
 - 12 POP IT/DO YOUR THANG—Al Hudson & One Way—MCA (LP)
 - 13 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (12-inch)
 - 14 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP/12-inch)
 - 15 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (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/12-inch)
 - 3 PARTY ON—Pure Energy—Prism (12-inch)
 - 4 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 5 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD/S-BEAT—Gino Soccio—Warner/RFC (LP/12-inch)
 - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 7 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 8 I'M READY—Kano—Emergency (12-inch)
 - 9 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 10 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 11 WARM LEATHERETTE/BULLSHIT/LOVE IT'S THE DRUG—Grace Jones—Island (LP/12-inch)
 - 12 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 15 REBELS ARE WE—Chic—Atlantic (LP/12-inch)

PITTSBURGH

- This Week**
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 2 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
 - 3 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 7 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 10 I'M READY—Kano—Emergency (12-inch)
 - 11 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 12 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 14 STRETCH'IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 15 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME/LOVE IS THE DRUG—Grace Jones—Island (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/S-BEAT—Gino Soccio—Warner (LP/12-inch)
 - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 4 I'M READY—Kano—Emergency (12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 8 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 10 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 11 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 12 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 13 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 14 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 15 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 3 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 4 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 6 CAN'T STOP THE MUSIC (Soundtrack)—Various Artists—Casablanca (LP/12-inch)
 - 7 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
 - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 9 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 12 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 13 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 14 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 15 THINK/PETER GUN (Blues Brothers, Soundtrack)—Various Artists—Atlantic (LP)

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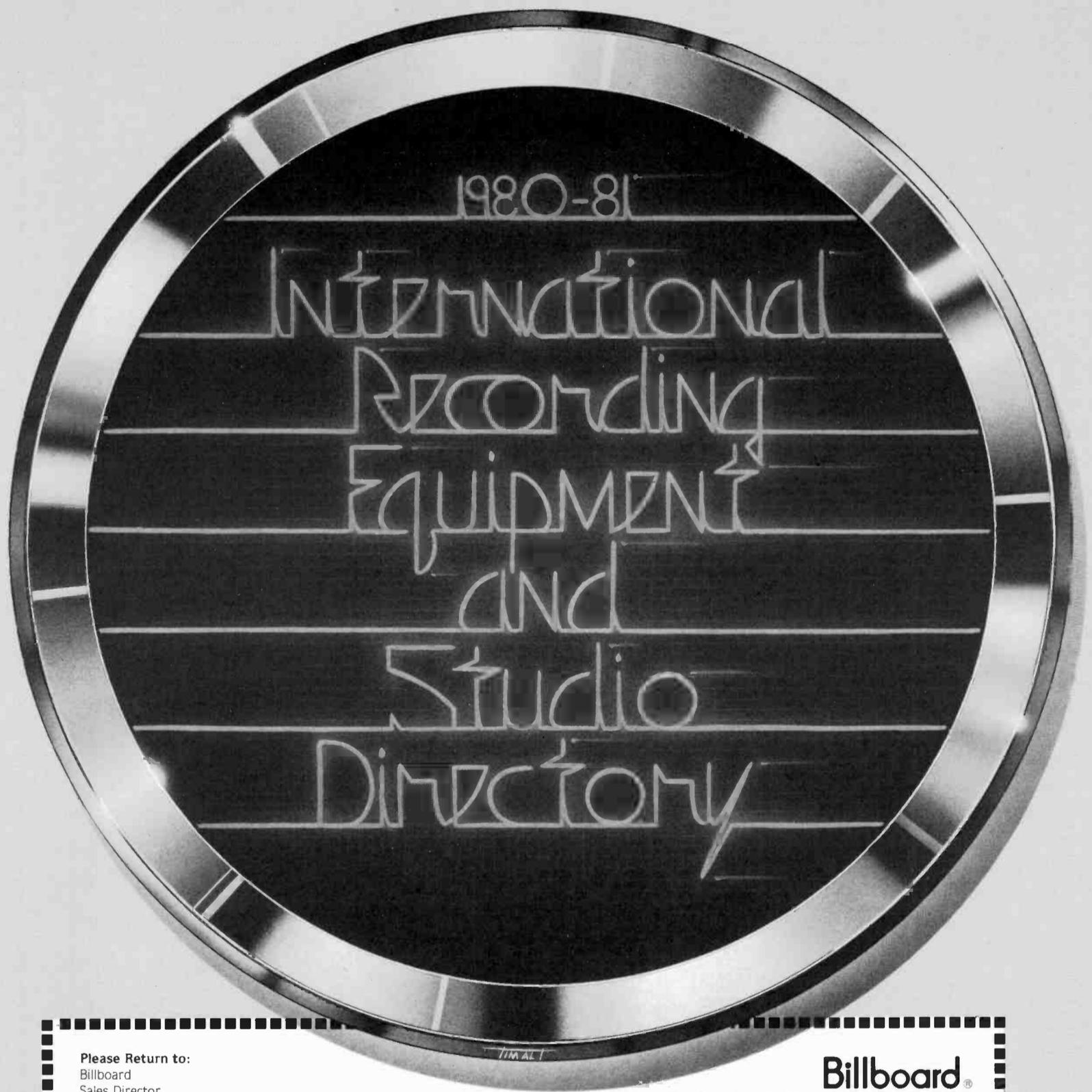


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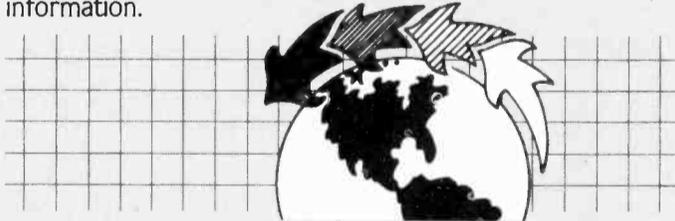
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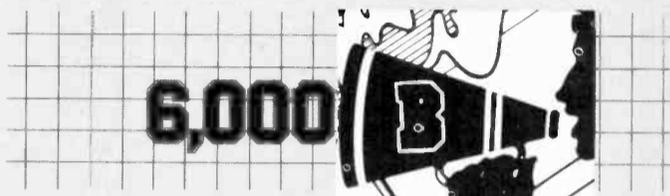
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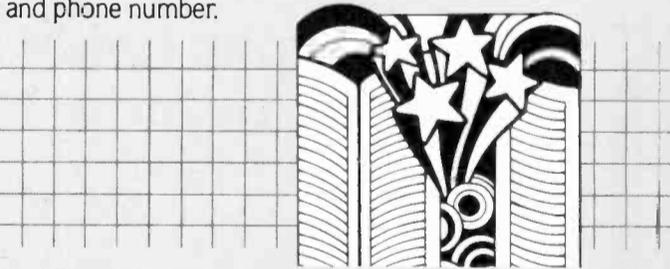
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BUT ARTISTIC SUCCESS

U.K. Country Fest Is Seen As \$\$ Disaster

By TONY BYWORTH

PORTSMOUTH—An artistic and critical triumph, but a financial disaster. That was the post mortem on Britain's first major international open-air country music festival, held Aug. 8 to 10 at a disused airport near Portsmouth.

Fewer than 20% of the expected 100,000 spectators turned up, leaving stars like Hoyt Axton complaining furiously of bouncing pay checks. Headliner Johnny Cash helped salvage the flop by offering promoters Fullmore a cash refund of more than a quarter of his \$100,000 advance fee.

Ironically, everything else about the festival worked well. A highly imaginative program of artists representing all areas of the U.S. music scene, generous stage time, ideal presentation and, undoubtedly, the finest sound system erected at any British country concert.

The only ingredient missing were the crowds. Only 16,000 paid the daily \$20 admission over the three days, resulting in a massive financial loss for the festival's promoters, Susan Fuller and Mike Moore.

The biggest attendance of the weekend came Sunday evening when Johnny Cash concluded the program and—throughout his 80-minute, 26-song set—delighted fans with a presentation that included a Sun Records retrospect backed by the Tennessee Three, numerous hits gathered over his 25 years in the business, the famous prison and train songs, and duets with his wife June Carter.

The crowds were far less a couple of nights earlier for bill topper Glen Campbell, though the sparseness of the attendance did nothing to dampen the artist's performance. Presenting an energetic 75 minutes on stage, Campbell moved across a musical spectrum that ranged from Jimmy Webb songs to a Beach Boys medley to the playing of bagpipes on "Amazing Grace."

Recent British chart contenders were represented by the highly successful Billie Jo Spears, now a frequent visitor to these shores, and Hoyt Axton, who included his best selling "Della And The Dealer" in a 45-minute set.

Two other artists who have built up substantial British followings through frequent visits were Ronnie Prophet and Terri Hollowell. Prophet, in keeping with appearances at the Wembley festivals, acted as the festival's master of ceremonies and during overall stage time that amounted to over four hours during the three days impressed with routines that combined very funny comedy with vocal and instrumental skills. Ms. Hollowell, backed by local band American Echoes, once again displayed a strong voice and an attractive stage presence.

But, perhaps, the most welcomed aspect of the festival was the opportunity to see contemporary artists virtually new, as far as stage appearances were concerned, to the British market: The extroverted Johnny Paycheck, backed by a small but extremely tight band, gave an exciting 45 minute performance; Tom T. Hall, preceded by regular album releases, delighted his fans with a well chosen selection of material mixed with touches of humor; Hank Williams Jr., along with his Bama Band, delved into the regions of southern country rock and proved well deserving of major record promotion

and the attention of British rock audiences; and Don King, completely unknown here, bravely handled a solo set with songs from pop and country realms.

Among the other artists appearing were Jeannie C. Riley, the Drifting Cowboys, Leona Williams, Johnny Tillotson, Liz Howard and Grand Ole Opry dance act the Stoney Mountain Cloggers.

In spite of the continuous artistic triumphs, the Portsmouth festival failed to attract the audience it needed for financial success and, now, the reasons for its failure are under discussion. The appalling British summer did not help. Some argue that there wasn't enough up-front promotion, others that Portsmouth (on England's south coast) wasn't an ideal location for such an event. Then there's the already existing argument that Britain was staging too many festivals within too short a period of time, especially in the light of the current economic climate.



SPECIAL HONOR—Guitar virtuoso and CBS recording artist John Williams, right, admires the original etching presented to him by CBS Records Australia to commemorate his recent SRO tour of that country. With Williams is the etching's artist, Charles Blackman. The presentation was made at a reception held in Sydney at the end of the tour.

SOUTH AFRICAN FUSS

Disk Lenders Battle Label Ban

By ESMOND FRANK

JOHANNESBURG — Privately owned record libraries throughout South Africa have banded together to fight attempts by record manufacturers and distributors to drive them out of business.

The long-simmering feud flared into open warfare when record companies banned the sale of disks to retail outlets with lending sections.

Library owners have, in the meantime, formed the South African Record Library Assn. to coordinate their attempts to hit back at manufacturers and distributors.

Record companies allege that library activities are detrimentally affecting sales as well as royalty payments to artists and composers, because most of their members are borrowing records only to tape them.

Chapultepec Label Bought By Mexican Indie Orfeon

By MARV FISHER

MEXICO CITY—In order to shore up its catalog, Discos Orfeon has purchased Discos Chapultepec for an undisclosed sum. The deal terminates the operation of the latter label, which had been functioning for the past three years under the helm of Edgardo Obregon.

Key to the acquisition involves 10 albums by Sonia Lopez, who previously had been a big tropical seller in the Mexican territory. She was formerly under contract to CBS.

"It's our first acquisition in quite a while," remarks Rogerio Azcarraga, "but the product was available and we deemed it a good buy."

Other important product involved in the package are eight LPs by Enrique Guzman and Bartolo, a television personality. Overall, besides the tropical music, Orfeon picks up a goodly number of bolero and ranchera entries.

Azcarraga, operating alone again since the amicable parting early July of Carlos Camacho (the former Gamma executive had been general director of the firm since last April),

speaking for the South African record industry, Clive Kelly, managing director of EMI, says that the companies would stand firmly by their decision not to sell disks to commercial libraries.

A random survey in Johannesburg reveals that none of the city's record libraries had received new releases from distributors since the end of June, and many had been forced to shut up shop. The survivors, however, are buying the latest disks for their shelves from record stores at retail prices.

Comments EMI's Kelly, "It is their privilege if they want to stay open and get their supplies from other retailers. But we have the overwhelming support of the retailers, the record producers and the artists,

all of whom lose out if a record is copied rather than sold."

The South African Record Library Assn. attributes the success of disk lending libraries in this country to the increasingly high cost of albums, which recently spiraled by 15% to an average price of about \$7.50 each.

Record libraries here usually charge an annual membership fee of about \$7.50 a year, plus about 55 cents per day to borrow a disk.

While local libraries ask members for a signed undertaking that they will not tape borrowed disks, they claim that there's no way that this rule can be enforced.

Although some lawyers say that taping a disk without a license contravenes the South African Copyright Act, others believe it is perfectly legal if the copy is used only for private purposes.

In any event, they point out, it would be impossible to effectively police the taping of music from either disks or radio.

Sources close to the South African record industry believe that producers and distributors will soon approach the government with a request to impose a tax on blank tape to cover profit and royalty losses.

IFPI Appoints

SINGAPORE—The International Federation of Producers of Phonograms and Videograms has appointed Chong Kou-Li as its new deputy director for the regional office in Hong Kong.

Miss Chong, 28, a Singapore bar-rister, replaces Pak Tim Fung, who has resigned to go into private practice.

Chong was general manager of the Composers & Authors Society of Hong Kong (CASH). Married to a Hong Kong police officer, she takes up her new post Friday (1).

The Federation's regional director, Steve Neary, says that IFPI will continue to retain Pak Tim Fung as a legal advisor and consultant in Hong Kong.

International Briefs

• **BERLIN**—The first free concert given in West Germany by a major international rock act will be held Aug. 30 beside the Berlin Wall, when Barclay James Harvest performs a two-hour show on the steps of the historic Reichstagsgelände. This country has been one of the most successful territories anywhere for the British band, now in its 14th year. In recent months, its "Gone To Earth" album has gone platinum (500,000 units) according to Polydor. "Eyes Of The Universe" and "XII" have reportedly gone gold (250,000). Catalog sales are more than two million units. Earlier this year, 150,000 German fans saw the band during its sellout European tour. The absence of Berlin from the 26-date German leg of that tour (no suitable venue was available) is the main reason why it was chosen to host the special free concert.

• **TOKYO**—Toshiba Corp. is spending nearly \$450,000 to publicize the Aurex Jazz Festival '80, which will be staged Sept. 2-7 in Tokyo, Osaka and Yokohama. The event will feature such jazz luminaries as Benny Goodman, Dizzy Gillespie, Benny Carter and Teddy Wilson for the concerts in Tokyo's Nippon Budokan Hall, the Expo '70 Memorial Park Festival Plaza in Osaka, and the Yokohama Stadium in that city. The publicity for the fest has been marked by a first in jazz in Japan: full-page advertisements in the country's three leading newspapers, with circulations of more than six million each. The festival campaign is designed to promote Toshiba's Aurex brand of audio equipment.

• **MELBOURNE**—With two British-originated cast albums already in its catalog, Astor Records has initiated an Australian cast recording of the smash stage musical, "Evita," which recently bowed to great acclaim in Adelaide. During the show's season at the Adelaide Festival of Arts, Astor sent the cast into the studios of the Australian Broadcasting Commission for five consecutive days. Recording was done via AAV Australia's twin 24-track remote recording truck facility, driven from Melbourne for the task. Production was handled by veteran AAV head Roger Savagae, with Peter Sullivan (one half of the chart-topping Two Man Band), "Evita" was the highlight of the Adelaide Festival, with Robert Stigwood flying in for opening night.

• **HELSINKI**—Eric Clapton, Weather Report, Shirley Bassey, the Shadows and British rockabilly group Matchbox are among the top recording acts set to visit Finland this fall, in what promoter Antti Einio of Metronome describes as "the hottest season" in some time. According to him, the biggest problem for concerts here by international names is the "roading" of equipment over the Gulf of Finland. It means using ferries, and the extra time costs money. Adds Einio, "To make things easier, foreign acts should either start or end their European tours in Finland." Clapton and the Shadows play the 4,000-seat UKK Hall, with tickets up to \$15. Shirley Bassey and Weather Report are at the 1,700-seat Finlandiatalo, and for Bassey, on her first visit to this country, tickets stretch from \$18 to \$35. Matchbox will probably work a full national tour.

• **SINGAPORE**—New record company formed here is Sing Fung Pte. Ltd., operated by C.E. Leong, who was until recently with EMI

(Continued on page 48)

HOLD INITIAL MEET

Videogram Interests Focus Of New Assn.

• Continued from page 10

cleus of the executive council, all with record company affiliations. However, after discussion it was agreed that at the next meeting members would be allowed to vote for all 12 places on the council.

Chaired by Maurice Oberstein, chairman of CBS U.K., the council currently consists of BPI director general John Deacon, PRT deputy managing director Walter Woyda, Guy Marriott, EMI director of business affairs, and Polygram U.K. director Michael Kuhn.

In his opening remarks Oberstein noted that by the end of 1980 there would be 400,000 videocassette

players in British homes and probably 1,000 videocassette titles available on the market. Next year would see the introduction of the videodisk. "So it is more than time that the industry had an association to represent its interests," Oberstein said.

Kuhn read a draft outline of the BVA's constitution and said that the object of the association would be to represent the interests of U.K. producers of videograms for home, industrial and educational use, to provide a forum for discussion of industry problems, and to promote and protect the interests of video producers.

The constitution made provision eventually for a salaried president and salaried director general. There would be two membership categories—full membership, open to all producers, licensees and distributors of videograms, and associate membership, with no voting rights, open to representatives of companies in related fields.

Marriott said the immediate matters to which the association had to address itself were negotiation of royalty rates with the Mechanical Right Society, negotiations with the Musicians Union and other talent unions over fees and royalties, the dubbing of sound recording into videograms, the matter of extending the legislation providing for a levy on audio tape being sought by the BPI to cover video tapes and, finally, piracy, about which there was a great deal of concern.

Oberstein told the meeting that the five council members estimated that the working budget for the first year of operation would be between \$35,000 and \$47,000. It was agreed that the annual subscription would be determined by dividing the budget figure by the number of applicants for membership.

Next meeting of the association, when the 12-man council is to be elected, was provisionally set for the end of September.

POLYGRAM POLL SEEKS PRICE DATA

LONDON—With recommended retail prices becoming a thing of the past, Polygram here has taken the unusual step of polling customers to find out what records really fetch in the U.K. marketplace.

Rather than ask dealers what prices they sell at, Polygram commissioned a survey of 12,000 households, whose occupants kept diaries over a period of 13 weeks, detailing what Polydor, Phonogram or Decca product they bought, and how much they paid.

The results have led Polygram to compile a list of "catalogued selling prices" which replaces recommended retail price and has been circulated to all the company's dealers.

The catalog is to be updated regularly and the information supplied on a continuing basis, the aim being to help dealers who are having trouble translating published dealer prices into a price that they should actually charge the public.

PolyGram Girds For Global Growth In Direct Marketing

• Continued from page 8

optimum figure. "I would say that currently, in the United States, direct marketing accounts for around 20% of music sales. In Europe it varies from 5% to 15%—certainly it is not anywhere near 40%. We may achieve this one day—but the dealers and racks will always have the lion's share of the market."

Baenge acknowledges that one of the central problems of direct selling as far as record companies are concerned is the persistent conviction on the part of record dealers that it undermines their livelihood. He insists that direct selling poses absolutely no threat to dealers. On the contrary, the effect of vast amounts of direct marketing advertising money spent helps active retailers probably more than the "direct marketeer." He admits, however, that record companies tend to soft-pedal when it comes to talking about their involvement in club and mail operation.

"There's absolutely no evidence, though, that direct sales are achieved at the expense of over-the-counter sales," Baenge says. "Let me give you an example. Most of the big record companies in Japan have door-to-door salesmen selling specially prepared packages of albums. "Yet, when these companies

would run mail-order advertisements for the same products it always got the dealers up in arms, even though they were advertising special compilation packages, not regular trade edition records.

"So the dealer association of the industry commissioned a survey to see whether these direct sales were keeping people out of the record stores.

"The survey showed quite the reverse. Many of the people who bought these direct offers said when interviewed: 'We had not been into a record store for years but we saw this advertisement, bought the package and were so pleased that we've been going to record stores again to buy other albums.'"

Baenge also quotes a case in Denmark when a record club featured as an introductory offer an album which had been removed from the regular catalog. "The company got so many calls from dealers asking for the album that they had to restore it to the regular catalog. So here is proof that the advertising campaign created extra business for the dealer.

"The same thing happened with a Nana Mouskouri album which our club in the U.K. sold direct to the

Brazil Record Industry Moves Against Payola

\$3 MIL IN '79

RIO DE JANEIRO—In a secret meeting held here recently, the top executives of Brazil's six largest record companies (PolyGram, EMI-Odeon, CBS, RCA, WEA and Som Livre) officially recognized the problem of payola in this market, and decided to take joint action to end its practice.

Ariola, not present at the meeting, ratified the measure a few days later.

Information about the meeting and the decision was leaked to the press, and two of Brazil's top newsmagazines published extensive stories about payola, while daily newspaper Jornal Do Brasil

followed with a series of articles.

According to industry reports, the amount of cash distributed illegally to certain radio programming directors, disk jockeys, television producers of musical shows and hosts during 1979 totalled nearly \$3 million.

In a related development, Sistema Globo De Radio fired four programmers who held positions with its Radio Mundial AM and Radio 98 FM stations, following a July 16 meeting.

Their dismissals have been linked to the payola scandal, and are considered the first direct consequences of the issue's public airing.

Raid Erases Black Market Cassette Traffic In Peking

By PETER ONG

SINGAPORE—A thriving black market in Peking, which sells a range of products including tape recorders and prerecorded cassette tapes from Hong Kong, has virtually disappeared.

According to a New China news agency report monitored here, Chinese police recently raided the black market at a busy district in the capital. Several hundred people were arrested.

Cassette tapes and playback machines are popular among the Chinese. These tapes are believed to be smuggled from the British colony by travellers.

Promo Coaster

LONDON—Ex-EMI employe Howard Campbell has launched his own record promotion operation, HHC Promotions, and launched with it a patented new promotional aid, the Promo Coaster: a kind of beer mat made from record centers enclosed in plastic.

In another development, the People's Daily recently said that all foreign music should not be rejected outright.

The paper said that the door should be left open for "good and healthy exotic music capable of enriching the spiritual life."

The paper was commenting on accusations in some Chinese publications that "decadent" western music should not be allowed. People's Daily said a distinction ought to be made between the various kinds of western music.

It said that some young people in China have been "dazzled" and even "bucked up" by pop music mainly because of the "cultural tyranny" imposed on the people until October 1976, when the Gang of Four was ousted.

Meanwhile, in yet another development, the Peking Daily said that the authorities have banned the sale of books containing lyrics of "decadent" foreign songs. No other details were given.

Chart Hype Methods On British TV

LONDON—A former record shop sales assistant has detailed chart hyping methods on a national television program here.

Dave Fagence, now employed by the Stage One wholesale operation, said on BBC 2's "Newsnight," Aug. 8, that assistants were given up to 10 free albums by "a very large record company." In return, he said, "you didn't have to put the ticks down, but every now and then you were expected to help out."

And former EMI executive Colin Burn said of album and T-shirt gifts: "Everybody does it. It's common practice and it does work. EMI was less generous than other companies, but nevertheless we did do certain activities."

Some companies, Burn added, gave away watches or cameras, though he would not specify which. "Everyone has a list of chart return shops. The EMI singles sales force visits only chart return shops"

Interviewed about the code of conduct introduced earlier this year to combat hyping, British Phonographic Industry director-general John Deacon said that in the last few weeks it had been necessary to warn one record company.

Guy Sutcliffe, director of chart-compilers the British Market Research Bureau, said Fagence's allegations would be investigated and appropriate action taken, adding that the shop concerned might already have been taken off the chart returns panel as a result of the bureau's own security checks.

Rockburgh Deals

LONDON—Rockburgh Records has made new European licensing deals. In France, Polydor will handle product by Jo Jo Zep and the Falcons, Aircraft and Radio 5. In Germany, Austria, Switzerland, Holland and Belgium, product will go through Ariola Eurodisc.

Sees No Conflict With Dealer Sales

standing record package was available in their local record shop. As an extra inducement, we told them that they would get a special LP free if they went to their local dealer to examine the package.

"We had a terrific response by direct-mail standards—9% of the addresses actually went into their record stores to ask about the set. That was 1,500 people. Now if we had turned these 'leads' over to door-to-door salesmen, we'd have had a conversion rate of at least 20%—which means we'd have sold 300 sets.

"But of the 1,500 people who went to their dealers, do you know how many were 'persuaded' to take up the subscription for the package? Five—and two of those turned out to be bad debts! ... Now tell me is that salesmanship?"

"So when dealers complain about record companies taking away their business by using direct marketing methods, they should ask themselves whether they are doing all they can to maximize their own over-the-counter sales.

"There is plenty of scope in the marketplace for improved retailing but it involves good management, a

IN PORTUGAL

Bright Summer For Concerts & Records

By FERNANDO TENENTE

LISBON—An improvement in various economic factors, plus acts of terrorism in neighboring Spain which have many tourists going instead to Portugal, have combined to give record companies here an optimistic feeling about summer sales.

Demand invariably increases during the summer, with so many tourists and Portuguese emigrants back on short-stay holidays. Now the escudo has been devalued, to give greater exchange rates against other currencies, and additionally, record prices are down around 15% following the governmental cut in Value Added Tax from 45% to 30%.

Already established as a huge sunshine-months seller is "Hot Stars," a compilation from PolyGram, which includes "Gimme Gimme Gimme" (Abba); "Video Killed The Radio Star" (Buggles); "Atomic" (Blondie); "I Was Made For Lovin' You" (Kiss); and Boney M's "Gotta Go Home." This package could turn out to be an all-time biggest seller for Portugal.

Added to the price reduction effects, record sales here have been stimulated by a remarkable boom in the national concert scene, with U.S. and U.K. sets like Lene Lovich, Joe Jackson, Chuck Berry and Uriah Heep playing to full-house audiences in Oporto and Cascais, shows organized by "On The Road Music Promotions," headed by Casimiro Figueiredo.

Brazilian singers Chico Buarque, Simone and Edu Lobo topped the bill here in the open-air festival organized by weekly publication Avante, playing to an estimated 200,000 in Lisbon.

Other recent visitors include Roy Harper and Joan Baez, the latter launching her through Europe tour in Portugal and Spain. Her sell-out concert in Cascais has been acclaimed as the "top musical event of the year" by critics, and was a further stimulus to what looks like being a very good summer indeed for the Portuguese record and music business.

Stan Verbeek's Ambition: To Finance Music Movie

By JUUL ANTHONISSEN

HEIST-OP-DEN-BERT — Stan Verbeek is a man with an ambition. Already one of Belgium's leading custom pressers, producing 7½ million disks a year, he also runs a cassette duplication plant and a printing room specializing in covers, inlays, posters and labels.

He has released more than 20 ti-

ties on low-price cassette through his own Rainbow label, and by the end of this year hopes to have a 24-track studio built and operating.

Yet Verbeek's ambition is not about building up a successful business, not about making it in the music industry. The single aim behind all his activities is to raise enough money to finance a film about his son Harry, a promising young musician, killed at the age of 18 on his way to a gig.

That was in 1971, and it changed Verbeek's life. Up till then he had been contentedly running a band called the Rainbows, doing some freelance production work for Decca and Polydor Jazz on the side.

After the tragedy, he swore to get a film made, and set about finding ways to finance it. In 1972 he bought an old farm, installed one singles machine and began work for Polydor. He called the pressing plant "Harry's."

Today he has a newly-built factory housing eight automatic machines for singles, six semi-automatics for albums, and employing more than 30 people. His clients include from the Benelux countries CNR, Ariola, WEA, Philips, Barclay, PolyGram, EMI and RCA.

Ten more people work at the cassette plant in Nivelles, a factory he bought from Ampex in 1975, calling it "Harry's Cartridges" till 8-track gave way to cassette.

Sales of his easy listening Rainbow cassettes are doing well. W. Geerlings is his Dutch distributor; negotiations are in train for a Belgian distribution deal.

Abba Move?

LONDON—Swedish supergroup Abba may settle in Britain to beat punitive tax rates in its homeland. Visiting London to catch Pink Floyd in concert, the group said that it was paying tax "at the ridiculous level" of 87%. The quartet would be reluctant to leave Sweden, members said, but regarded the U.K. as a second home, and the easiest country in the world in which to live.

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Music In The Subways?

PARIS—Opera in the Paris subway. That's the revolutionary idea mooted recently by French minister of transport Joel Le Theule, all part of a \$500,000 a year plan to give the Metro a new image.

It was the late Andre Malraux, author and minister of culture, who first introduced culture to the subways, showing copies of the Louvre Museum's treasures in the station serving it.

A couple of years ago, the idea was extended to music. Unlike underground systems such as London's, where musicians are hauled away by police, the Metro invited players to perform in its corridors, while in the stations themselves performances amounting almost to proper concerts were given.

At first musicians were banned from the trains, but at off-peak periods passengers nowadays often encounter performers, and the conductors turn a blind eye.

One of the most interesting results of this liberal policy has been the sheer quality of the music to be heard. The tattered buskers of the past, whose performances produced pity rather than pleasure, have completely disappeared. They realize they just cannot compete.

Now the National Opera has been asked to study ways and means of providing opera in the subways, and it's evident that the more music is played and the more the public hear, the more likely they are to go out and buy music.

Record Shop Future

• Continued from page 47

sales continuing to develop, though the upward curve will be much less dramatic.

Baenge is more cautious about the development of television-prompted mail-order items in Europe. "Direct response can only work if relatively low-cost tv time is available. In France and Scandinavia there is, as yet, no television advertising. In Holland, there are restrictions and you may finish up getting only 10% of the time you need. And in Germany where you would have to pay about 125,000 marks for a one-minute commercial, you can forget it.

"In Italy there are plenty of small private stations, but it doesn't make sense to ship any product there because the cost of shipping is 30% if you have to do it on a COD basis.

"We have been testing the market in the United States with a couple of items and we found it's not easy—we had a Dinah Washington project and got killed on the returns."

Currently Baenge is squaring up to the prospect of selling video software but, once again, natural skep-

ticism born of long experience tempers his enthusiasm.

"Of course there is going to be a substantial development here. It is a fantastic entertainment field and, as countries get greater penetration of playback equipment, direct marketing will get into it. But because of the present economic situation, I don't see that much of a growth factor in the Western world in the short term.

"Last year in the United States about 1½ million homes had videocassette players and two million tapes were sold—a little more than one per unit. But when I hear that 80% of those tapes were pornographic, I kind of shudder. I think one has to see the leisure market as a whole and within that leisure market you have to look at music as just a segment of the video market.

"I look forward with greater excitement to the advent of the compact disk. Now that's a product that was made for mail-order—and even the record dealers will enjoy just shoving it in an envelope to send it to their customers whose orders they have been soliciting by telephone."

TRENDS IN MUSIC

Vital Year For Romania

By OCTAVIAN URSULESCU

BUCHAREST—With important developments taking place in all areas of Romanian popular music, this year is seen as a crucial period that will set the new directions for the '80s.

One of the major changes has been in the status of folk music. Until recently guitar-playing folk-singers were regarded somewhat dubiously, as amateurs. Now they are in constant demand for concerts, radio or television appearances, and recording. Tudor Gheorghie used to be the only folk artist with more than one album on the market, but lately Electrecord has been putting out disks from Mircea Vintila, Valeriu Sterian, Nicu Alifantis and others.

It's noticeable too, that folk writers are beginning to extend and explore the idiom. The Alifantis album is in the form of a long suite, and uses much fuller orchestrations than normal. There are similar stylistic innovations on singles by Doru Stanculescu, Victor Socaciu, Mircea Florian, Mircea Baniciu, and it's significant that all their records have sold out within a few days of release.

In rock, there are also strong

trends visible, and the direct contact bands have with each other at Romania's many festivals serves to accelerate the process of change. At the recent Modern Club/Saptamina festival, a shift to contemporary Western commercial styles was clear: disco from Grup 120 and Chromatic, hard rock from Statuar, Columna, Iris, Redivivus, Metropol, sophisticated disco-rock from Semnal M.

The quality of the country's young bands was evident when, after a lapse of eight years, the Ion Mincu Academy in Bucharest resumed its Club a festival. Audiences responded enthusiastically to bands like Experimental Q, Quadrant, Modal Q, Gramophon, Transfer, Nimbus, Basorelief, Opus, Academia, most of them student groups playing technically demanding jazz-rock.

In the field of progressive rock, Sfinx led the way. Their latest album "Zalmoxe" shows them to be the most ambitious and complex of Romanian bands, pre-eminent in their style as Metropol are in hard rock, Semnal M and Rosu Si Negru in pop.

International Briefs

• Continued from page 46

Records in Taipei. He intends to open his own recording studio and pressing plant, but immediate plans involve the development of local talent and the acquisition of foreign licenses. Sing Fung has already released its first record, featuring Malay group the Queens, on the Nadira label. Despite the problems of piracy in this market, Leong believes the time is right for his new venture. "I think the government will decide to clamp down on piracy one day. And if the pirates are wiped out, the major record companies will be too busy pressing their own records, and won't have time to handle work for us."

• AMSTERDAM — Dutch record industry organization NVPI has set up a "Stars Of The '80s" television show for live transmission on the opening evening of the 10-day international audio/visual fair, Firato, which kicks off Aug. 29 in the RAI hall here. Stars of the 85-minute show, to be aired by Avro TV, include Ellen Foley, Amii Stewart, Gruppo Sportivo, Richard Clayderman, Maywood and Petula Clark. They were selected by an NVPI working party headed by WEA Holland managing director, Ben Bunders. NVPI is the local branch of the International Federation of Producers of Phonograms and Videograms. Managing director Leo Boudewijns would not disclose how much is being spent on the tv show.

• HONG KONG—Anders Nelsson, veteran of the local pop world and onetime singer turned businessman, has been visiting Djakarta on behalf of his production and publishing firm, Melody Bank. Indonesia offers a market for Cantonese pop songs, and Nelsson has been arranging for a Djakarta company to sell his Hong Kong-made products there. The snag, as so often in Southeast Asia, will come in the matter of copyright. Such copyright laws that exist are certainly not strictly enforced in Indonesia. Nelsson is anxious to arrange some sort of return for Hong Kong songwriters through his venture. The establishment of an agent in Indonesia should go some way towards protecting the rights of Hong Kong producers, who currently receive no return. Melody Bank, run by Nelsson and partner Perry Martin, also provides commercial jingles for television advertising, and it's thought that there will be a demand for these in Indonesia.

• WARSAW—Around 200 entries from 13 different countries have been received for the fourth Intervisio Song Festival, to be staged at the Forest Opera in the Baltic resort of Sopot Wednesday through Friday (20-23). Some entries (Spain, Yugoslavia, Holland and Switzerland) come from outside the Intervisio network area, which mainly covers Eastern bloc countries. Poland is to be represented by Izebella Trojanowska and the Vox vocal group. International names participating include Gloria Gaynor and Mary Wilson's Supremes.

• SINGAPORE—WEA Records is releasing an album by Singapore pianist Jimmy Chan in two foreign markets, South Africa and Austria. It marks a first for an artist from the republic, whose records have never previously been issued outside the region. The album is Chan's second, entitled "Chinese Favorites II," and features a selection of old Chinese songs. It's reportedly sold more than 12,000 copies in Singapore alone, an extraordinarily high figure in this market for any piece of product, domestic or international.

Motown To Phonogram In Kenya

By RON ANDREWS

NAIROBI—After several years suffering in this market from unsatisfactory licensing deals, Motown has now inked a distribution contract with Phonogram (East Africa).

Long a favorite with local buyers through the popularity of artists such as Marvin Gaye, the Commodores, Diana Ross and Stevie Wonder, the label has been in the forefront of the U.S. majors in its moves to establish itself within Africa.

In the mid '70s, it established an office in West Africa, years ahead of any others, apart from the already established European companies EMI, Phonogram and Decca. From that office, the intention was to coordinate the African sales push, but poor communications and coordination between the black African countries rendered this impossible.

Reverting to licensing deals, Motown regained some of its lost ground, but suffered a further setback in Kenya through unknowingly inking a contract with a company destined for liquidation.

In the light of these problems, the new contracts have been carefully considered, and can be seen as wiping the slate clean.

With the new strength in its repertoire through new releases by Jermaine Jackson, Diana Ross and the Commodores, Motown is expected to enter this market with a bang, and re-establish its contact with a public that appreciates them.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 8/16/80
SINGLES

This Week	Last Week	Title	Artist
1	1	THE WINNER TAKES IT ALL	Abba, Epic
2	2	UPSIDE DOWN	Diana Ross, Motown
3	5	9 TO 5	Sheena, EMI
4	NEW	ASHES TO ASHES	David Bowie, RCA
5	9	OH YEAH	Roxy Music, Polydor
6	7	OOPS UPSIDE YOUR HEAD	Gap Band, Mercury
7	10	GIVE ME THE NIGHT	George Benson, Warner Bros.
8	4	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
9	3	USE IT UP OR WEAR IT OUT	Odyssey, RCA
10	16	FUNKIN' FOR JAMAICA	Tom Browne, Arista
11	14	MARIANA	Gibson Brothers, Island
12	6	BABOOSHKA	Kaye Bush, EMI
13	26	TOM HARK	Piranhas, Sire/Hansa
14	8	COULD YOU BE LOVED	Bob Marley & Wailers, Island
15	15	LIP UP FATTY	Bad Manners, Magnet
16	29	FEELS LIKE I'M IN LOVE	Kelly Marie, Calibre
17	21	ARE YOU GETTING ENOUGH	Hot Chocolate, Rak
18	24	ALL OVER THE WORLD	Electric Light Orchestra, Jet
19	11	THERE THERE MY DEAR	Dexy's Midnight Runners, Parlophone
20	13	XANADU	Olivia Newton-John/Electric Light Orchestra, Jet
21	18	LET'S HANG ON	Darts, Magnet
22	37	SUNSHINE OF YOUR SMILE	Mike Berry, Polydor
23	12	WEDNESDAY WEEK	Undertones, Sire
24	25	PRIVATE LIFE	Grace Jones, Island
25	28	ME, MYSELF, I	Joan Armatrading, A&M
26	36	NEON KNIGHTS	Black Sabbath, Vertigo
27	NEW	CAN'T STOP THE MUSIC	Village People, Mercury
28	27	THEME FROM THE INVADERS	Yellow Magic Orchestra, A&M
29	33	SLEEP WALK	Ultravox, Chrysalis
30	40	YOU GOTTA BE A HUSTLER	Sue Wilkinson, Cheapstake
31	NEW	BANK ROBBER	Clash, CBS
32	17	JUMP TO THE BEAT	Stacy Lattisaw, Atlantic
33	NEW	IT'S STILL ROCK & ROLL TO ME	Billy Joel, CBS
34	NEW	C30 C60 90 GO	Bow Wow Wow, EMI
35	NEW	MODERN GIRL	Sheena Easton, EMI
36	30	DOES SHE HAVE A FRIEND	Gene Chandler, 20th Century
37	20	CUPID/I'VE LOVED YOU FOR A LONG TIME	Detroit Spinner, Atlantic
38	31	SANCTUARY	New Musik, GTO
39	39	FREE ME	Roger Daltrey, Polydor
40	NEW	A WALK IN THE PARK	Nick Straker, CBS

ALBUMS

1	1	BACK IN BLACK	AC/DC, Atlantic
2	4	FLESH AND BLOOD	Roxy Music, Polydor
3	NEW	GLORY ROAD	Gillan, Virgin
4	2	DEEPEST PURPLE	Deep Purple, Harvest
5	7	GIVE ME THE NIGHT	George Benson, Warner Bros.
6	9	OFF THE WALL	Michael Jackson, Epic
7	3	XANADU	Soundtrack, Jet
8	6	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners, Parlophone
9	NEW	KALEIDOSCOPE	Siouxsie & Banshees, Polydor
10	10	SKY 2	Sky, Ariola
11	5	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
12	14	DIANA	Diana Ross, Motown
13	12	UPRISING	Bob Marley, Island
14	11	THE GAME	Queen, EMI
15	13	McCARTNEY II	Paul McCartney, Parlophone
16	19	MANILOW MAGIC	Barry Manilow, Arista
17	8	CLOSER	Joy Division, Factory
18	15	LIVE 1979	Hawkwind, Bronze
19	21	ME, MYSELF, I	Joan Armatrading, A&M
20	16	REGGATA DE BLANC	Police, A&M
21	20	VIENNA	Ultravox, Chrysalis
22	28	I JUST CAN'T STOP IT	Beat, Go-Foot
23	22	PETER GABRIEL	Peter Gabriel, Charisma
24	17	ANOTHER STRING OF HITS	Shadows, EMI
25	25	BAT OUT OF HELL	Meat Loaf, Cleveland Intl/Epic
26	NEW	BREAKING GLASS	Hazel O'Connor, A&M
27	38	LIVE AT LAST	Black Sabbath, Nems
28	24	DUKE	Genesis, Charisma
29	18	MAGIC REGGAE	Various, K-tel
30	NEW	OUTLANDOS D'AMOUR	Police, A&M
31	29	ONE STEP BEYOND	Madness, Stiff

32	23	KING OF THE ROAD	Boxcar Willie, Warwick
33	NEW	CAN'T STOP THE MUSIC	Soundtrack, Mercury
34	39	WAR OF THE WORLD	Jeff Wayne's Musical Version, CBS
35	NEW	FROM A TO B	New Musik, GTO
36	32	CROCODILES	Echo & Bunnymen, Korova
37	NEW	READY AND WILLING	Whitesnake, United Artists
38	26	WHEELS OF STEEL	Saxon, Carrere
39	35	CULTOSARUS ERECTUS	Blue Oyster Cult, CBS
40	NEW	DUMB WAITERS	Korgis, Tenor

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/18/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc., Casablanca
2	2	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
3	3	NO DOUBT ABOUT IT	Hot Chocolate, Rak
4	7	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
5	5	D.I.S.C.O.	Ottawan, Polydor
6	6	BOBBY BROWN	Frank Zappa, CBS
7	4	THE WINNER TAKES IT ALL	Abba, Polydor
8	8	MATADOR	Garland Jeffreys, A&M
9	16	MIDNITE DYNAMOS	Matchbox, Magnet
10	9	SEXY EYES	Dr. Hook, Capitol
11	10	DER NIPPEL	Mike Kruger, EMI
12	11	COMING UP	Paul McCartney, Parlophone
13	15	FREU DICH BLOSS NICHT ZU FRUEH	Gitte, Global
14	13	BOAT ON THE RIVER	Styx, A&M
15	12	ALOHA-OE, UNTIL WE MEET AGAIN	Goombay Dance Band, CBS
16	17	I'M ALIVE	Electric Light Orchestra, Jet
17	21	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
18	20	FIRE ON THE WATER	Orlando Riva Sound, Ariola
19	27	TEN O'CLOCK POSTMAN	Secret Service, Telefunken
20	18	MARIANA	Gibson Brothers, Polydor
21	22	YOU'RE O.K.	Ottawan, Carrere
22	28	SANTA MARIA	Roland Kaiser, Hansa
23	14	YOU AND ME	Spargo, EMI
24	NEW	WE ARE THE POPKINGS	Chilly, Polydor
25	23	TOCCATA	Sky, Ariola
26	24	JANUARY FEBRUARY	Barbara Dickson, CBS
27	19	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
28	NEW	SHANDI	Kiss, Phonogram
29	NEW	YOU'RE ALL I NEED	Peter Kent, EMI
30	NEW	GO JOHNNIE GO	Eruption, Hansa

ALBUMS

1	1	20 GREATEST HITS	Hot Chocolate, Rak
2	2	XANADU	Soundtrack, Jet
3	3	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
4	4	THE GAME	Queen, EMI
5	8	UPRISING	Bob Marley & Wailers, Island
6	NEW	BACK IN BLACK	AC/DC, Atlantic
7	6	THE WALL	Pink Floyd, Harvest
8	11	KOMM MIT AUF GROSSE FAHRT	Freddy Quinn, Polydor
9	10	TRAUMEREIEN	Richard Clayderman, Telefunken
10	7	SKY 2	Sky, Ariola
11	14	UNMASKED	Kiss, Casablanca
12	15	DER NIPPEL	Mike Kruger, EMI
13	13	ZAUBER DER KARIBIK	Goombay Dance Band, CBS
14	9	FLESH AND BLOOD	Roxy Music, Polydor
15	16	CORNERSTONE	Styx, A&M
16	5	DIE SCHOENSTEN MELODIEN DER WELT	Anthony Ventura Orchestra, Arcade
17	12	MOUTH TO MOUTH	Lipps Inc., Casablanca
18	19	JOE'S GARAGE ACTS II & III	Frank Zappa, CBS
19	18	HIGHWAY TO HELL	AC/DC, Atlantic
20	NEW	PAUL McCARTNEY II	Paul McCartney, Parlophone

JAPAN

(Courtesy Music Labo)
As of 8/18/80
SINGLES

This Week	Last Week	Title	Artist
1	2	JUNKO	Tsuyoshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)
2	1	DANCING ALL NIGHT	Monta & Brothers, Philips (PMP)
3	4	SAKIMORI-NO-UTA	Masashi Sada, Masashi (Free Flight)
4	3	AISHUU DATE	Toshihiko Tawara, Canyon (PMP)
5	5	WAKARETEMO-SUKINAHITO	Los Indios & Sylvia, Polydor (Tokyo)
6	7	KURUTTA KAJITSU	Alice, Polystar (Noel/JCM)

7	8	KOI-NO-TSUNAWATARI	Akiko Nakamura, Teichiku (Union Shuppan/Nichion)
8	9	YES-NO, Off Course	Toshiba-EMI (PMP)
9	11	AOI SANGOSHO	Seiko Matsuda, CBS/Sony (Sun)
10	6	TONIGHT	Shannels, Epic/Sony (PMP)
11	17	AME-NO-BOJO	Aki Yashito, Teichiku (Dome/PMP/RFMP)
12	10	YOU ARE LOVE	Janis Ian, Columbia (Toshiba-EMI)
13	12	ENDLESS SUMMER	Hideki Saijo, RVC (Geie)
14	13	CALL ME	Blondie, Chrysalis (Nichion/PMP)
15	18	IMA-NO-MIKI WA PIKA NI HIKATTE	Tetsuo Saito, Canyon (YUI)
16	16	SUBARU	Shinji Tanimura, Casablanca (Noel/JCM)
17	19	HOW MANY II KAO	Hiroimi Go, CBS/Sony (Burning)
18	NEW	OUTLAW	Kai Band, Toshiba-EMI (Shinko/Fuji)
19	14	RYDEEN	Yellow Magic Orchestra, Alfa (Kay)
20	15	RIDE ON TIME	Tatsuro, Air (PMP)

ALBUMS

1	1	ACT I	Monta & Brothers, Philips
2	2	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
3	6	GYAKURYU	Tsuyoshi Nagabuchi, Toshiba-EMI
4	13	SQUALL	Seiko Matsuda, CBS/Sony
5	NEW	FIRST	Toshihiko Tawara, NAV
6	3	MULTIPLIES	Yellow Magic Orchestra, Alfa
7	7	NICE SHOT	Sadao Watanabe, Flying Disk
8	4	THE GAME	Queen, Elektra
9	5	MOMOE DENSETSU	Momoe Yamaguchi, CBS/Sony
10	8	WOMAN AND I	George Yanagi & Rainywood, Warner Pioneer
11	9	TOKI-NO-NAI-HOTEL	Yumi Matsutoya, Toshiba-EMI
12	12	T-WAVE	Masayoshi Takana, Kitty
13	10	SUBARU	Shinji Tanimura, Casablanca
14	NEW	RASEN KAIDAN	Satoshi Kishida, CBS/Sony
15	14	RING A DING	Yoshim Iwasaki, Canyon
16	NEW	WISH	Hiroimi Iwasaki, Victor
17	16	ROMAN	Chiharu Maysuyama, North
18	11	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
19	15	MR. BLACK	Shannels, Epic
20	18	LOST IN LOVE	Air Supply, Arista

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/11/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc., Casablanca
2	2	CAN'T STOP THE MUSIC	Village People, RCA
3	3	YOU'VE LOST THAT LOVIN' FEELING	Long John Baldry & Kathi MacDonald, EMI America
4	NEW	MOSCOW	Genghis Khan, Image
5	5	SHANDI	Kiss, Casablanca
6	4	TURNING JAPANESE	Vapors, United Artists
7	7	MAGIC	Olivia Newton-John, Jet
8	8	WHAT I LIKE ABOUT YOU	Romantics, Epic
9	6	I ONLY WANT TO BE WITH YOU	Tourists, 7 Records
10	10	LITTLE JEANIE	Elton John, Rocket
11	14	HELP	John Farnham, WBE
12	9	LOVE AT FIRST NIGHT	Kim Hart, EMI
13	12	CAN'T HELP MYSELF	Flowers, Regular
14	13	IT'S STILL ROCK & ROLL TO ME	Billy Joel, CBS
15	11	CALL ME	Blondie, Chrysalis
16	20	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca
17	NEW	SHE'S OUT OF MY LIFE	Michael Jackson, Epic
18	17	STOMP	Brothers Johnson, A&M
19	16	CHEAP WINE	Cold Chisel, WEA
20	15	COMING UP	Paul McCartney, Parlophone

ALBUMS

1	1	CAN'T STOP THE MUSIC	Soundtrack, RCA
2	3	GLASS HOUSES	Billy Joel, CBS
3	2	EAST	Cold Chisel, WEA
4	7	XANADU	Soundtrack, Jet
5	4	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
6	5	UNMASKED	Kiss, Casablanca
7	9	STARBUCK	Willie Nelson, CBS
8	6	HOLD OUT	Jackson Browne, Asylum
9	10	THE BOYS LIGHT UP	Australian Crawl, EMI
10	8	21 AT 33	Elton John, Rocket
11	12	THE GAME	Queen, Elektra
12	11	DARK ROOM	Angels, Epic
13	15	ME, MYSELF, I	Joan Armatrading
14	14	TRUE COLOURS	Split Enz, Mushroom
15	18	FLESH AND BLOOD	Roxy Music, Polydor
16	13	THE MAGIC OF BONEY M	Atlantic/Hansa

17	17	McCARTNEY II	Paul McCartney
18	20	MIDDLE MAN	Boz Scaggs, CBS
19	19	THE WALL	Pink Floyd, CBS
20	16	THE ROSE	Soundtrack, Atlantic

ITALY

(Courtesy Germano Riscitto)
As of 8/13/80
SINGLES

This Week	Last Week	Title	Artist
1	1	SONO SOLO CANZONETTE	Edoardo Bennato, Ricordi
2	15	TREGUA	Renato Zero, Zerolandia/RCA
3	2	TOZZI	Umberto Tozzi, CGD-MM
4	3	MIGUEL	Miguel Bose, CBS/CGD-MM
5	4	DI NOTTE	Alan Sorrenti, CBO/EMI
6	19	UPRISING	Bob Marley & Wailers, Island/Ricordi
7	5	GALAXY	Rockets, CGD-MM
8	16	GIANNI TOGNI	Paradiso/CGD-MM
9	10	UFFA! UFFA!	Edoardo Bennato, Ricordi
10	8	NERO A META'	Pino Daniele, EMI
11	6	DUKE	Genesis, Charisma/PolyGram
12	7	UN PO' ARTISTAUN PO'NO	Adriano Celentano, Clan/CGD-MM
13	12	MAGNIFICO DELIRIO	Retto, Ariston/Ricordi
14	NEW	PIU' DI PRIMA	Pupo, Baby/CGD-MM
15	18	UNA CITTA' PER CANTARE	Ron Spaghetti/RCA
16	NEW	LOREDANABERTE'	Loredana Berté, CGD-MM
17	11	HURRICANE	Pooh, Ariola/CGD-MM
18	NEW	UNMASKED	Kiss, Casablanca/Durium
19	17	TRA DEMONIO E SANTITA	Alberto Fortis, Philips/PolyGram
20	NEW	VIAGGI E INTERPERIE	Ivan Graziani, RCA

HOLLAND

(Courtesy BUMA/STEMRA)
As of 8/15/80
SINGLES

This Week	Last Week	Title	Artist
1	1	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
2	6	PETER GUN	Emerson Lake & Palmer, Ariola
3	NEW	UPSIDE DOWN	Diana Ross, Motown
4	8	COULD YOU BE LOVED	Bob Marley, Island
5	4	LA BAMBA	Pussycat, EMI
6	2	LATE AT NIGHT	Maywood, EMI
7	NEW	THE WINNER TAKES IT ALL	Abba, Polydor
8	7	IK WEET NIET HOE	Benny Neyman, CNR
9	5	ET LES OISEAUX CHANTAIENT	Sweet People, Polydor
10	3	MIDNIGHT DYNAMOS	Matchbox, Magnet

ALBUMS

1	1	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
2	5	XANADU	Soundtrack, Jet
3	2	MAYWOOD	Maywood, EMI
4	6	THE VERY BEST OF TRINI LOPEZ	K-tel
5	8	UPRISING	Bob Marley & Wailers, Island
6	3	THE GAME	Queen, EMI
7	NEW	HEY	Julio Iglesias, CBS
8	9	HERES OF ROCK 'N' ROLL	Various, Ariola
9	NEW	THE BEST OF ROGER WHITTAKER	K-tel
10	NEW	20 GREATEST HITS	Beach Boys, Arcade

BELGIUM

(Courtesy Billboard Benelux)
As of 8/15/80
SINGLES

This Week	Last Week	Title	Artist
1	1	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
2	5	EVERYBODY'S GOT TO LEARN	Korgis, Rialto
3	10	ET LES OISEAUX CHANTAIENT	Sweet People, Polydor
4	NEW	COULD YOU BE LOVED	Bob Marley & Wailers, Island
5	NEW	THEME FROM NEW YORK, NEW YORK	Frank Sinatra, Reprise
6	3	LATE AT NIGHT	Maywood, EMI
7	NEW	THE WINNER TAKES IT ALL	Abba, Polydor
8	NEW	SAGE COMME UNE IMAGE	LIO, Ariola
9	7	CUPID	Spinners, Atlantic
10	NEW	CAN'T STOP THE MUSIC	Village People, Casablanca

ALBUMS

MCA & UNIVERSAL

Heavy Campaign For 'Smokey' Soundtrack

LOS ANGELES—MCA Records and Universal Pictures are supporting the soundtrack release of "Smokey And The Bandit 2" with a campaign to maximize public awareness of both soundtrack and film.

Although MCA will release the soundtrack in its entirety, some of the featured artists under contract to other labels will have selected singles released through their own record companies, although those songs will not be included on any other albums.

Featured on the soundtrack are the Statler Brothers, Roy Rogers, Jerry Reed, Mel Tillis, Tanya Tucker, Don Williams, Brenda Lee and Burt Reynolds. The marketing thrust will initially be directed towards country and adult contemporary markets.

Film consultant John Brown, who devised the marketing campaign through his John Brown's Body Promotion and Marketing firm, notes that the Statler's "Charlotte's Web" was released on Mercury a month prior to the soundtrack with other singles being contemplated including "Pecos Promenade" by Tanya Tucker (MCA) and "Concrete Cowboy" performed by Roy Rogers and the Sons Of the Pioneers on MCA.

Future singles are planned for Mel Tillis on Elektra and Jerry Reed on RCA.

Merchandising aids include posters, two by two and four by four display pieces along with other point of purchase materials.

Radio spots are expected to begin one week prior to the film's Friday (15) release and pick up again one week after.

McDonald's on the West Coast will be offering discount coupons for "Smokey And The Bandit 2" soundtracks.

Once the film opens, efforts will be made to increase consumer awareness by crossing marketing efforts over into the adult contemporary and rock marketplace.

Brown coordinated the marketing on "Bronco Billy" and is also working on "Any Which Way You Can," the sequel to "Every Which Way But Loose."

The single pocket soundtrack will have a \$9.98 list price.

Brown adds that a novel cross-promotional tie-in with the Pontiac Dealers of America, in conjunction with local radio stations, will be featuring individualized promotions involving the Pontiac Trans-Am, a car featured prominently in the movie.

Imported LP Catalog Due This Autumn

CHICAGO—Long Island City, N.Y.-based International Book and Record Distributors will publish its first classical disk and tape import catalog this fall. Product being offered is from Pathe Marconi, EMI-Italy, EMI-Sweden, EMI-Electrola, Phonogram France, RCA France, RCA Erato, EMI-England and EMI-Denmark among other sources.

Heading up International Book and Record's new classical division are Robert Stern, former Desto, Everest and German News sales representative, and Clyde Allen, former PolyGram Midwest classical specialist and Rose Records Chicago classical buyer.

"We're looking to bring in the recordings of music that is native to the country of origin," Allen explains. "With EMI-Sweden, for example, there is a tremendous amount of Scandinavian repertoire that is unlikely to be issued in this country by Angel Records."

Plans also call for nostalgia, show, soundtrack and film music recordings to be handled by the classical division which will circulate monthly release information.

Classical

MORE GUESTS THAN EVER BEFORE

7 West Coast Symphonies Ready For '80-'81 Season

By DAVE DEXTER JR.

LOS ANGELES—There's no recession, economically or musically, in the symphony concert field on the West Coast this fall.

Orchestras in seven cities are spending more money for powerful big name guest conductors and instrumentalists than ever before.

Carlo Maria Giulini, music director of the L.A. Philharmonic, kicks off the season here Oct. 23 at Dorothy Chandler Pavilion. His assistant, Myung-Whun Chung, will conduct two concert weeks and Zubin Mehta, Leonard Slatkin, Lukas Foss, Jesus Lopez-Cobos, Lawrence Foster, Andrew Davis and Kiril Kondrashin are tabbed to appear as guests through the fall and winter schedule.

Soloists booked include Isaac Stern, Itzhak Perlman, Lynn Harrell, Thomas Stevens, Martha Argerich, Clifford Curzon, Murray Perahia, Maurizio Pollini, Alfred Brendel, Peter Serkin, Aldo Ciccolini, Misha Dichter, Jessye Norman and Frederica von Stade, among others.

San Francisco's Symphony moves into the new 3,000-seat Louise M. Davies Symphony Hall for its 26-

week season starting Sept. 24. Edo de Waart will conduct 16 of the 26 subscription programs in what looms as the most enthusiastic situation in the city's history. World premiere performances are pencilled for works by Luciano Bero, Richard Felciano and San Francisco's own John Adams.

Since its inordinately successful tour of Europe last spring, there's increased interest in the Seattle Symphony under Rainer Miedel's baton throughout the Pacific Northwest.

The Seattle season gets underway at the Opera House Oct. 1 with pianist Emanuel Ax performing Brahms' First Piano Concerto. Twelve concerts will comprise the subscription series. Among the guests booked are 25-year-old Yo-Yo Ma, cellist; Leonid Kogan and Viktor Tretyakov, violinists; Claudio Arrau, Ilana Vered and Elizo Virzaladze, pianists, and guest conductors Peter Eros and John Nelson.

As a sort of "appetizer" for the coming programs, Lorin Maazel and the Cleveland Orchestra will appear in Seattle Sept. 12 for a single concert featuring music by Berlioz, Dvorak and Bartok.

In Salt Lake City, Varujan Kojian moves in as new music director of the Utah Symphony and will preside over 10 of the group's 15 subscription concerts. Other maestri to appear include Robert Henderson, Kojian's assistant; Gunther Schuller, Raymond Leppard and Robert Shaw.

Three special events are carded with guests Mstislav Rostropovich, cellist; soprano Leontyne Price and the Boston Symphony under Seiji Ozawa.

There's yet another "new" conductor on the West Coast. He is Murry Sidlin, who debuts this fall at the helm of the Long Beach Symphony. It will be the 46th season for this organization and eight subscription pairs are scheduled.

Booked for guest appearances with the underpublicized Long Beach are Gary Graffman, Philippe Entremont, Juliana Markova, pianists; Elmar Oliveira, violinist; Narciso Yepes, guitarist; Nathaniel Rosen, cellist; Richard Stoltzman, clarinetist, and singers David Arnold, Curtis Rayam and Ethelyn Enos.

Peter Eros has departed as conductor of the San Diego Symphony, but he will be around to baton five of the subscription series. In a sort of revolving door situation, others tagged to conduct are Aldo Ceccato, Erich Bergel, Kazuyoshi Akiyama, Gaetano Delogu, Sir Charles Groves, Seattle's Rainer Miedel, Johnny "Body And Soul" Green, Garcia Navarro and Charles Ketcham. Navarro's appearance is regarded as the season's highlight. A Spaniard, he resides in Holland and is due for appearances—his first on the Pacific Coast—Jan. 23-25.

Nov. 8 marks the opening of the Glendale Symphony Orchestra's season at the Dorothy Chandler Pavilion. Carmen Dragon is music director and the Vancouver Symphony's Paul Freeman will be guest conducting on Jan. 17 in his debut at the Pavilion. Other attractions are pianist Grant Johannesen, actress Rhonda Fleming narrating a Christmas program and the April 25 season closing Verdi "Requiem," performed with soloists and the William Hall Choral.

VARESE-SARABANDE LABEL

45 Speed Audiophile Disks

CHICAGO—Varese-Sarabande Records hopes to push to new sonic limits with its first audiophile series albums mastered at 45 r.p.m. Label a&r and production head Tom Null indicates that the higher playing speed is even more advantageous in mastering digital recordings than in analog production.

Lee Holdridge's "Violin Concerto No. 2" performed by the New York Philharmonic's new concertmaster Glenn Dichterow and conducted by the composer, and "Music Of Percy Grainger" played by the UCLA Wind Ensemble under James Westbrook both are being offered in 12-inch 45 r.p.m. imported pressings. Null says there will also be a 33 r.p.m. edition of the Holdridge, making comparison possible.

Both records were taped digitally using Soundstream equipment. Audiophile product by the L.A.-based label, listing at \$15, is distributed nationally by Discwasher through its audio sales rep network.

Other fall Varese-Sarabande digital releases are "The Devil's Trill," violin music performed by Vaclav

Hudecek, a JVC-licensed album, and "Do You Hear What I Hear: A Christmas Spectacular," with the Jay Welch Chorale and Utah Symphony, licensed from Salt Lake City's Phoenix Productions for re-release.

Classical Notes

Recording projects have occupied much of busy soprano Renata Scott's time this summer. She's taped a new Wolf-Ferrari "Secret Of Susanna" for CBS under conductor John Pritchard and for EMI handled title roles in new "Tosca" and "Traviata" recordings. In all three productions baritone Renato Bruson also was cast. CBS producer Stephen Epstein will be in charge of Pinchas Zukerman's first St. Paul Chamber Orchestra sessions. They'll tape Baroque violin concertos in October.

The new morning announcer on NPR Columbus, Ohio station WOSU-FM is concert organist Michael Murray. Murray can spin some of his own Telarc direct disk and digital recordings. . . . Audio buffs should be pleased by the news that a deal is afoot that will bring engineer Keith Johnson of Reference Recordings more fully into the classical record industry mainstream. Audio cultists give Johnson's work the highest rating but he is little known outside esoteric circles. Johnson's marvelous analog tapes were used alongside Soundstream digital recordings at the Summer CES demonstration of Infinity Systems' new \$20,000 reference loudspeaker system.

RCA will tape the Beethoven "Eroica" with the Philadelphia Orchestra and Eugene Ormandy this fall. It will be the label's second Soundstream production using eight tape tracks.

Gould 2-LP Set

CHICAGO—A two-LP set containing rare and previously unreleased Glenn Gould recordings will be issued by CBS Records in November. The album, also including a "Gould Interviews Gould" bonus record, commemorates the pianist's 25th year with the label.

NARM TV Splurge

• Continued from page 1

campaign developments on a regular basis.

The Rowland Co. has particular expertise in the area of "consumer marketing," including projects for other industry associations. Among its blue chip corporate clients are General Mills, Cannon U.S.A., Parker Bros., Citibank, Chesebrough-Ponds, Black & Decker, Procter & Gamble, McDonald's (on a regional basis) and DuPont.

Joe Cohen, executive director of NARM, terms the appointment of Rowland an "additional major element" in its "Gift Of Music" drive, first outlined at the NARM convention in March.

In June, Cohen revealed a broad consumer campaign based on the concept and projected an outlay of as much as \$10 million to support it (Billboard, June 14, 1980). Part of this approach included a selection of a public relations firm, the naming of which was made the responsibility of three members of the NARM manufacturers advisory committee consisting of Leonard

Scheer and Dennis Fine of Arista, Harry Anger of Polydor, and Jules Abramson and Stu Segal of PolyGram, Mark Shulman of Atlantic, and Morris Baumstein of CBS.

Rowland was chosen, Cohen explains, in one sense because it does not deal primarily in the music business. "We're trying to reach a mass market that rarely, if ever, buys recordings. Reaching this whole new segment required, we felt, an 'outside' firm and one also engaged in the marketing of product."

Rowland fit the bill based on three criteria established by the committee: 1. It utilizes television "tremendously" ("and without tv we're not going anywhere," Cohen maintains); 2. It has dealt extensively in cross-merchandising in the consumer product area; and it has worked with other trade groups, including the Footwear Council and the Man-Made Fiber Assn.

Cohen says the arrangement with Rowland requires an outlay of about \$150,000 for a year's retainer, with a 60-day notice of termination.

The next consumer step in the NARM program would be towards directing advertising to potential recording buyers. "Before we name an ad agency we want to measure the success of our piggy-back approach," says Cohen, referring to the use of the "Gift Of Music" slogan and logo on industry print and television advertising, which amounts to about \$100 million a year.

NARM's most recent effort involved the creation of animated color trailers of three and five seconds' length for use on video commercials. The association is busily making new copies of the videotapes to meet demand, Cohen states.

"Our new public relations campaign," Cohen adds, "will help reinforce the idea that with thousands of gifts priced under \$10 in every record store and department, the gift of music not only represents a good value but also embodies two important gift ideas—sharing and communicating."

Honolulu Symphony's Musicians Avert Cut

HONOLULU—A master agreement has been reached between musicians and management of the Honolulu Symphony after months of negotiations.

Earlier this year, some members of the symphony threatened to leave when management proposed a pay cut to relieve pressure from an increasing deficit.

But both sides finally reached an accord for a new contract which again provides for 57 full-time musicians with a minimum salary of \$320 per week. The only difference between the new and old contract is that the musicians will not be paid for three-week vacations this year.

The new contract runs from Aug. 31, 1980 to May 23, 1981.

www.americanradiohistory.com

RIAA
Certified
Records
Gold LPs

Paul McCartney's "McCartney 11" on Columbia. Disk is his 12th gold LP.

The S.O.S. Band's "S.O.S." on Tabu. Disk is its first Gold LP.

Fatback's "Hot Box" on Spring. Disk is its first Gold LP.

Kiss' "Unmasked" on Casablanca. Disk is its 11th gold LP.

Billboard's Top Album Picks

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Survey For Week Ending 8/23/80

Number of LPs reviewed this week **31** Last week **45**



THE O'JAYS—The Year 2000, TSOP FZ36416 (CBS). Vari-ous producers. This album finds the O'Jays in predominantly mellow mood, with the group's mellifluous harmonies as the perfect cushion for Eddie Levert's soulful lead vocals. Best cuts are ballads like "You'll Never Know" and "You Won't Fail," supported by subtle, swirling orchestrations, while the title track is reminiscent of an earlier O'Jays tune, "Ship Ahoy." Also featured is the group's current single, "Girl, Don't Let It Get You Down," a midtempo delight.

Best cuts: Those cited.

POINTER SISTERS—Special Things, Planet P9. Produced by Richard Perry. Perry's pop-soul production is perfect on this, the Pointers' third—and arguably most satisfying—Planet package. It's exemplified by the group's current hit, "He's So Shy," craftily constructed on an irresistible synthesizer riff and climaxing with a catchy chorus as fine as anything cocreator Cynthia Weil ever wrote in the '60s. Ruth, Anita and June take turns on lead throughout this album, while plying perfect three-point harmony in back, as on the gritty r&b of "Evil" and the upbeat exuberance of "Could I Be Dreaming." The mood also mellows for a couple of midtempo ballads, "The Love Too Good To Last" and "Home Is Where Your Love Belongs."

Best cuts: Those listed.

SWEET—VI, Capitol ST12106. Produced by Sweet. This veteran English group was among the inventors of power pop in the early '70s, and on its sixth U.S. LP it does what it knows best, creating sparkling hook-filled rock'n'roll songs with a minimum of frills, but anchored in solid songwriting skills and fresh and resourceful harmonies. Eschewing the soft rock approach of its last two albums, the three musicians who make up the core of the band have returned here to the basics of "Ballroom Blitz."

Best cuts: "Sixties Man," "Thank You For Loving Me," "Too Much Talking," "Waters Edge."

WILLIE NELSON—Honeysuckle Rose, Columbia S236752. Produced by Willie Nelson. This double-volume soundtrack certainly doesn't stint on the music: there are four newly-penned Nelson tunes, along with a host of favorites such as "Whiskey River" and "Bloody Mary Morning," each freshly recorded for inclusion in the film or LP. Besides an abundance of Willie, there are also performances from Emmylou Harris, Johnny Gimble, Hank Cochran and Dyan Cannon (who acquits herself quite well as a country singer). Amy Irving manages one solo and a semi-duet. The pace is fast and good-natured, the instrumental emphasis is strong, and the mixed-down crowd noises contribute to the overall high spirits demonstrated here. All in all, there are a total of 24 different selections making this a fine representation of country music at its best.

Best cuts: "On The Road Again," "Angel Flying Too Close To The Ground," "If You Could Touch Her At All," "Angel Eyes (Angel Eyes)," "So You Think You're A Cowboy."

MINNIE RIPERTON—Love Lives Forever, Capitol SOO12097. Produced by Richard Rudolph, Johnny Pate, Leonard Caston. This is an LP based on love... and modern technology. For the Riperton vocals were cut in 1978—20 months before a score of her friends in music put down their own tribute parts. The Riperton vocals were cut while she was under contract to Epic but these vocals were never released. In fact, this LP is based on that fourth unreleased Epic LP. All the instrumental parts were wiped off the tape when Capitol was able to buy all four Epic LPs from CBS and Minnie's husband, Dick Rudolph, felt the instruments could be improved. So all the instruments were recorded anew and such friends as Stevie Wonder, Peabo Bryson, Hubert Laws, Tom Scott, Roberta Flack, Michael Jackson and Patrice Rushen all came in during the past six months to add their solo performances. This is the next to last recorded performance Minnie did before succumbing to cancer last year. Her unique vocal range is pristine and brilliant and the tempos are of today not 1978. A true sonic treat.

Best cuts: "Here We Go Again," "I'm In Love Again," "Give Me Time," "You Take My Breath Away."

AMERICA—Aibi, Capitol SOO12098. Produced by Matthew McCauley, Fred Mollin. Though America hasn't had any major chart success recently, it retains a loyal following for its smooth brand of pop-folk. Blessed with soft, cooing vocals of Gerry Beckley and Dewey Bunnell as well as the instrumental prowess of guitarists Waddy Wachtel and Steve Lukather, bassist Lee Sklar and vocalist J.D. Souther, among others, "Aibi" goes down as easy as a summertime drink. The band is on tour and drumming up interest in this release.

Best cuts: "Survival," "I Do Believe In You," "Valentine," "I Don't Believe In Miracles," "Might Be Your Love."

MICHAEL JOHNSON—You Can Call Me Blue, EMI America SW17035. Produced by Brent Maher, Steve Gibson. Johnson, who scored his biggest hit with "Bluer Than Blue" two years ago, is back with "You Can Call Me Blue," making him the chief purveyor of "blue" material since fellow pop balladeer Bobby Vinton scored back-to-back hits in 1963 with "Blue On Blue" and "Blue Velvet." The predominant mood of the album is soft, even sublime, but there are a few spicy rhythm numbers tossed in: "You, You, You," "Right Through The Heart" and "Staying With It." Johnson should be boosted, most of all, by the current popularity of passive adult contemporary material in a day in which both disco and new wave are being eschewed by mass audience radio.

Best cuts: those cited plus "You Can Call Me Blue," "After You."

ROBERT JOHNSON—Back On The Street, EMI America SW17027. Produced by George Tobin. John has had most of his success to date with singles, such as last year's No. 1 "Sad Eyes" and the current hit "Hey There Lonely Girl," a near-carbon of the Eddie Holman falsetto classic from 1970. But he should broaden his base more into album credibility with this project, which mixes several originals with some well-chosen outside tunes. Another pretty falsetto number, the Four Seasons' career-launching "Sherry" is included, and rocked up a bit to conform with contemporary rhythms. John's cool, creamy vocals are equally adaptable to soft ballads and catchy, midtempo numbers such as "Back On The Street Again," a strong candidate for the followup single.

Best cuts: "Hey There Lonely Girl," "Sherry," "(So Long) Since I Felt This Way," "Back On The Street Again."



LYNN ANDERSON—Even Cowgirls Get The Blues, Columbia JC 36568. Produced by Steve Gibson. Producer Gibson has hooked a winner on this newest from country mainstay Anderson. She sounds fresher, brighter, stronger—and there's a new energy and feel running through the contents of this LP that aren't confined to country. Arrangements and material borrow freely from pop with maximum results: Anderson handles the smokey classic, "Poor Side Of Town," Chapman-Chinn's high-powered "You Thrill Me," the eased-into-r&b "Blue Baby Blue" and Randy Newman's "Louisiana" with equal assurance and conviction. Nashville pop session players create the groove here to make this album an across-the-board success.

Best cuts: "Even Cowgirls Get The Blues," "Give You Up To Get You Back," "Love Me Tonight," plus those cited.



DEVADIP CARLOS SANTANA—The Swing Of Delight, Columbia C236590. Produced by David Rubinson. Nine titles make up this two-LP set, recorded digitally in San Francisco last spring. Santana's guitar receives topflight accompaniment from Wayne Shorter, Ron Carter, Tony Williams, Herbie Hancock and Harvey Mason, among others. And like his colleague Deodato, Santana creates unusual tone colorings, uncommon rhythm patterns and oddball vocals. None of it is boring.

Best cuts: "Love Theme From 'Spartacus,'" "Gardenia," "Song For My Brother."



JOHNNY VAN ZANT BAND—No More Dirty Deals, Polydor PD16289. Produced by Al Kooper. In the rock'n'roll tradition of the late Ronnie Van Zant and Donny of 38 Special comes the youngest of the Van Zant brothers. Van Zant's music falls somewhere between the Southern boogie of Lynyrd Skynyrd and the tough and feisty rock of barroom bands. Van Zant's vocals are also reminiscent of Ronnie's with its husky yet melodic delivery. The band, with prevalent and muscular guitar riffs playing an integral role, play like seasoned pros. Look for AOR radio to embrace this with open arms. Standout tracks include the title cut and a remake of Eddie Floyd/Steve Cropper's "634-5789."

Best cuts: Those mentioned plus "Only The Strong Survive," "Standing In The Darkness" (dedicated to Ronnie).

HAZEL O'CONNOR—Breaking Glass/The Soundtrack, A&M SP4820. Produced by Tony Visconti. A&M is mounting a promo campaign in hopes of exposing this English newcomer to American audiences. O'Connor is a dramatic singer whose hard edged vocals convey the urgency of her songs. O'Connor's lyrics are filled with chilling images that are sometimes disturbing in content. These images become even more startling and bleak when she sings them in a defiant vein. Her band plays with the kind of unrelenting passion as her vocals command. The release of the "Breaking Glass" film should help in exposing O'Connor and her music.

Best cuts: "Eight Day," "Writing On The Wall," "Big Brother," "Blackman."

BARRY GOUDREAU—Epic NJR36542. Produced by John Boylan, Barry Goudreau. If this sounds like Boston, there is good reason for it. Goudreau is a member as are vocalist Brad Delp and drummer/percussionist Sib Hashian. All that's really missing is guitarist Tom Scholtz. Goudreau handles the guitar work here, delivering crisp and melodic riffs that recall the piercing Boston sound. Delp and Fran Cosmo contribute lead vocals while Hashian's steady and vibrant percussion gives the overall sound spark. Adding contrast is a string quartet with arrangements by Jimmy Haskell.

Best cuts: "Hard Luck," "Leavin' Tonight," "Mean Woman Blues," "Dreams."

BLACK ROSE—Casablanca NBLP7234. Produced by James Newton Howard. Guess who's gotten "punked out" now? Black Rose is a six-piece band with Cher on lead vocals, Les Dudek on guitar and Mike Finnigan on keyboards that plays mostly uptempo new wave rock. The results are more credible than some may think. While at times, the band seems to be trying to live up to some surly punk image thus treading on

dangerous ground, other times it shapes a new wave style that fits the midtempo rock mode with which the main group members are associated. All of side two is especially well done though Cher's vocals are emotional and full of life on the entire disk. Master guitarist Dudek contributes some sterling guitar playing. Bernie Taupin and Mike Chapman composed the rocking "Julie."

Best cuts: "88 Degrees," "Young And Pretty," "Never Should've Started," "Julie," "You Know It."



pop

CHEVY CHASE—Arista AL9519. Produced by Tom Scott, Chevy Chase. Comedy albums are always hard to project in terms of sales. If any comedian seems likely to generate retail activity, though, it is this "Saturday Night Live" alumni. Here he offers parody lyrics to "I Shot The Sheriff" and "Short People;" does a white-boy version of a rapping DJ on "Rapper's Plight" and a wicked Barry White spoof called "Never Never Gonna Sing For You." It's both comical and musical, as on a version of the Beatles' classic "Let It Be," sung, it seems, by ducks. **Best cuts:** those cited.

BILLY JDE ROYAL, Mercury SRM13837. Produced by Robert Nix. Some 15 years after his first hit, Royal returns with an album featuring several moods, all handled competently by the singer. Sample heavy metal workouts like "Fever Blind" and "Mr. Kool," or country-tinged tunes like "Slowly" and "He'll Have To Go," or the pop rhythms of the Tams' 1962 chart entry, "Untie Me," which could be a hit second time around. Instrumentation complements the several styles on show here. **Best cuts:** Those listed.

PEARLS BEFORE SWINE—The Best Of, Adelphi AD4111. Produced by Richard Alderson. This double LP is a reissue of the first two Pearls Before Swine LPs recorded on ESP Records that have been out of print for a decade. Gentle, folkie, and just a little bit weird, these two disks, "One Nation Underground," and "Balaklava," recall the essence of '60s hippie rock. The music still holds up very well. **Best cuts:** "Playmate," "Morning Song," "Drop Out," "Suzanne," "Uncle John."

soul

JAMES BROWN—Live/Hot On The One, Polydor PD26290. Produced by James Brown. This two-LP set, recorded live in Japan, finds the Godfather of Soul in fine vocal form, as is his powerful, punchy band and sturdy femme backup help. He goes through his repertoire of hits, including "Sex Machine," "Papa's Got A Brand New Bag," "Try Me," "Body Heat" and "It's Too Funky In Here." But the highspots are the ballads "Try Me" and "It's A Man's Man's Man's World." The recording is clean, the audience reaction audibly enthusiastic. **Best cuts:** Pick and choose.

CHUCK BROWN & THE SOUL SEARCHERS—Funk Express, Source SOR-3234. Produced by Wayne Henderson. Brown and his band specialize in tight brass and horns, rock-solid rhythms and powerful percussion, topped off by chant vocals sometimes reminiscent of Parliament, as on "Sticks And Stones." Brown's debt to another Brown, James, is obvious on "In The Pocket" and "Come On And Boogie." The overall results are pleasing, though there's no "Bustin' Loose" on this album. **Best cuts:** Those mentioned.

country

DEL REEVES & LIZ LYNDELL—Let's Go To Heaven Together, Koala 14401. Produced by Del Reeves, Jack Gilmer, Scott Turner. Country pairings are a popular item, and the Reeves/Lyndell matching puts the accent on traditional country vocalizing. Strings balance the emphasis on guitars, but the primary focus remains on the on-target voice of Reeves and the counterpoint singing of Lyndell. **Best cuts:** "We've Been Strong Long Enough," "Love, Love, Love," "This Thing Called Love."

jazz

HUBERT LAWS & EARL KLUGH—How To Beat The High Cost Of Living Soundtrack, Columbia JS36741. Produced by Don Hahn, Patrick Williams. Laws and Klugh are backed by a sextet on the 10 melodies from the film, all composed and arranged by Patrick Williams. It shapes up well; the LP would stand on its own without the movie affiliation. Klugh's solo guitar is of special interest. **Best cuts:** "The Caper," "Dream Something," "Piccolo Boogie."

DAVID GRISMAN—Quintet '80, Warner Bros. BSK3469. Produced by David Grisman. More "dawg" music by the celebrated mandolinist, who offers eight tracks with a four-man all-string backup. Darol Anger's cello and violin add color to Grisman's pluckings which include an excerpt from Beethoven on "Bow Wow." John Coltrane's "Naima" also is included. **Best cuts:** "Dawgma," "Barkley's Bug."

GEORGE SHEARING TRIO—500 Miles High, Pausa 7072. Produced by Hans Georg Brunner-Schwer. Shearing has been around so long that it's difficult for him to platter anything new. But these 1977 tracks with Louis Stewart on guitar and acoustic bass by Niels Henning Orsted-Pedersen are ideal samples of Shearing's sensitive approach to the piano. All

nine tracks are highly palatable and the recording is first rate. **Best cuts:** "I Wished On The Moon," "P. S. I Love You."

BILL WATROUS—I'll Play For You, Famous Door HL134. Produced by Harry Lim. Watrous long ago established himself as one of the most gifted trombonists in the world, and with this remarkable LP he fortifies that judgment. Backed by a slick, energetic, sympathetic quartet, Watrous plays sweet, hot and in-between through six extraordinary tracks. Surely his astonishing improvisations on "Body And Soul" rank with the finest ever recorded by any instrumentalist. **Best cuts:** "Body And Soul," "Falling In Love," "It Might As Well Be Spring," "I'll Play For You."

SINGERS UNLIMITED—Feeling Free, Pausa 7068. Produced by Gene Puerling, Hans Georg Brunner-Schwer. Co-producer Puerling, Bonnie Herman, Don Shelton and Len Dresslar comprise this hip foursome of singers. The background tracks were taped in Los Angeles; vocals were overdubbed in Germany. The collaboration comes off elegantly. All 10 tunes are gems; tight, complex, swinging harmonies combine with solid charts by Pat Williams and Clare Fischer. **Best cuts:** "You Are The Sunshine Of My Life," "Skylark," "So Many Stars."

SAM JONES' 12-PIECE BAND—Something New, Sea Breeze SB2004. Produced by Fred Norsworthy, Kaz Fujita, John Brechler, Toshiya Taenaka. Does it take four producers to supervise a simple LP comprising only five tracks? Bassist Jones has a pleasant album here but, despite the LP's title, it is hardly innovative. **Best cuts:** "Tender Touch," "Tropical Delight."

classical

STRING QUARTETS BY JOHN DOWNEY, BEN JOHNSTON & RUTH CRAWFORD-SEEGER—Fine Arts Quartet, Gasparo CS205. Downey's highly personal Second String Quartet fills side one with powerful emotional contrasts and wide-ranging technical explorations. Another compelling and accessible work is Johnston's Fourth Quartet, a set of beautiful variations on the "Amazing Grace" hymn that is begging for radio play. Both are recent Fine Arts Quartet commissions, played to the hilt and given audiophile style natural recording. Ruth Crawford-Seeger's 1931 Quartet, an acknowledged American musical landmark, actually is the most "difficult" work of the lot.

SUBOTNICK: A SKY OF CLOUDLESS SULPHUR, AFTER THE BUTTERFLY—Guarnieri, Twentieth Century Chamber Players, Subotnick, Nonesuch N78001. These large-scale texturally-oriented musical shapes might be included in the jazz-rock "space music" classification. "After The Butterfly" electronically modifies live trumpet sound backed by chamber ensemble building to one dense climax before subsiding. It's Nonesuch's first digital taping. The 15 minute all-electronic "Sky Of Cloudless Silver" was commissioned by the JBL company and does sound a little like an electronic speaker test tape.

RAVEL FOR VIOLIN—Libove & Lugovoy, Finnadar SR9028. This is the first single album collection of Ravel's complete violin-piano oeuvre, including an elegant posthumously published early sonata showing Ravel's stylistic indebtedness to Faure. The composer's jazz imitation in the "Blues" movement of his mature sonata is another track to which dealers can direct attention. Violinist Charles Libove and Nina Lugovoy carry off their duties handsomely and freedom from gimmickry and electronic processing characterize the large-scale sonics.

VIRTUOSO ROMANTIC HORN MASTERPIECES—Caswell Neal, Desto DC7199. The scarcity of solo horn and piano recordings makes this an attractive novelty item although Caswell's program contains too much same sounding material. This Southern California freelance player's specialty appears to be super-smooth legato playing and so Mendelssohn's "On Wings Of Song" and other cantilena 19th century fare fills the bill.

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 Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Gospel Meet

• Continued from page 9

cators: Wayne Gaskin, Hinson Corp.; Rex Bledsoe, the Hinsons/Lifestream Records; Scott Marshall, WGM-AM; Bill Murray; Judy Harris. April/Blackwood Music; Larry Blackwell, H.S.E. Records; Lynn Phillips, Triangle Records; and Greg Skipper, Baptist Sunday School Board.

The Billboard Gospel Music Conference will be held at the Sheraton Universal Hotel. Further information is available through Salpy Tchalekian or Nancy Falk at Billboard in Los Angeles.

Billboard's®
Survey For Week Ending 8/23/80

Number of singles reviewed
this week 122 Last week 82

Top Single Picks

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BOZ SCAGGS—Look What You've Done To Me (4:06); producer: Bill Schnee; writer: Boz Scaggs; publisher: Boz Scaggs BMI. Columbia ZSS 167489. Scaggs should top the top 20 peaks of "Breakdown Dead Ahead" and "Jo Jo" with this sleek, sophisticated ballad. The tune is the cool, uptown change-of-pace in the mostly country-tinged "Urban Cowboy" film and album.

RAY, GOODMAN & BROWN—My Prayer (3:05); producer: Vincent Castellano; writers: Jimmy Kennedy, George Boulanger; publishers: Shapiro, Bernstein & Co./Peter Maurice ASCAP. Polydor PD2116. The group's recent top 10 pop and soul hit "Special Lady" was a throwback to the pre-disco r&b balladry that groups like the Platters pioneered in the '50s. Here the fellows go straight to the source for a soft, pretty remake of the Platters' 1956 No. 1 hit.

EDDIE MONEY—Running Back (3:59); producer: Ron Nevison; writer: R. Bryan; publisher: B & C ASCAP. Columbia ZSS 167447. First single from Money's new LP is a reggae flavored midtempo rocker. Money's r&b vocal is backed by female vocalists and solid instrumental music.

MICHAEL JOHNSON—You Can Call Me Blue (3:20); producers: Brent Maher, Steve Gibson; writers: L. Brown, D. Morgan; publisher: Special Music ASCAP. EMI 18054. First single from Johnson's LP of the same name is a midtempo track that recalls "Bluer Than Blue." A catchy hook and Johnson's easy vocal sparks the track.

AMII STEWART & JOHNNY BRISTOL—My Guy My Girl (3:39); producers: Barry Leng, Simon May; writers: William Smokey Robinson, Ronald White; publisher: Jobete BMI. Handshake WS7 5300. The Supremes and the Temptations recorded a duet of these two Smokey Robinson classics on one of their late-60s LPs. Here the veterans of "Knock On Wood" and "Hang On In There Baby" team to offer their version, which is punchy and spirited. This is the first record on the new Handshake label.

AL STEWART—Midnight Rocks (3:48); producers: Al Stewart, Chris Desmond; writers: Al Stewart, Chris Desmond; publishers: Frabjous/Approximate/Lobster BMI. Arista AS0552. This first single from Stewart's forthcoming album follows much in the same vein as "Time Passages" and "Year Of The Cat." Stewart weaves his tale in a distinctive, unimposing voice enriched by a volatile, wailing sax.

CAROLE KING—Oh No Not My Baby (3:01); producers: Mark Hallman, Carole King; writers: G. Coffin, C. King; publisher: Screen Gems/EMI BMI. Capitol 4596786. King follows the number 12 "One Fine Day"—her biggest hit in more than five years—with this tender, intimate reading of the Maxine Browne hit from 1964. The "Pearl" is sung by its composer with the respect and conviction it deserves.

recommended

AMERICA—You Could've Been The One (3:07); producers: Fred Molin, Matthew McCauley; writers: J. Batdorf, S. Sheridan; publisher: Koppelman/Bandler BMI. Capitol S00 12098.

UTOPIA—Second Nature (2:32); producers: Todd Rundgren,

Utopia; writer: Utopia; publisher: Utopia/Fiction BMI. Bearsville BRK 6991.

GINO SOCCIO—Heartbreakers (3:21); producer: Gino Soccio; writer: Gino Soccio; publisher: Good Flavor Songs Inc./She-diac/Song Celestes ASCAP. Warner/RFC 3430.

JAY BLACK—The Part Of Me That Needs You Most (3:29); producer: Joel Diamond; writers: Michael Chapman, Nicky Chinn; publisher: Arista ASCAP. Midsong WS7 72012.

THE AMAZING RHYTHM ACES—What Kind Of Love Is This? (3:56); producer: Jimmy Johnson; writer: Duncan Cameron; publisher: Flying Fingers ASCAP. Warner Bros. WBS 49543.

BOB MARLEY & THE WAILERS—Could You Be Loved (3:35); producer: Bob Marley & the Wailers; writer: Bob Marley; publisher: Bob Marley/Almo ASCAP. Island 49547.

NEW ADVENTURES—Come On (2:16); producer: George Kooymans; writer: Chuck Berry; publisher: Arc BMI. Polydor PD2113.

DON SCHLITZ—Walkin' The Walk (3:30); producer: Audie Ashworth; writers: D. Schlitz, A. Ashworth; publishers: Crazy Mamas/Audigram ASCAP/BMI. Capitol PRO 9477.

DEVO—Whip It (2:37); producers: Devo, Robert Margouleff; writers: M. Mothersbaugh, G.V. Casale; publisher: Devo/Nymph BMI. Warner Bros. WBS49550.

KEITH BARROW—Running On Empty (3:33); producer: Ralph Affoumado; writer: Keith Barrow; publisher: Miss Thang BMI. Capitol S 4596921.

GREGG CLEMONS—I Feel You Near (3:08); producer: Pete Solley; writer: Gregg Clemons; publisher: Canvas BMI. Nemo-peror JZ 36536.



ISLEY BROTHERS—Say You Will (3:57); producers: Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publishers: Bovina ASCAP. T Neck ZS9 2292. (CBS). The Isley's comes up with a midtempo love tune featuring a tasty arrangement. A smooth lead vocal works effectively in maximizing the message.

recommended

STYLISTICS—Hurry Up This Way Again (3:28); producer: Dexter Wansel; writers: D. Wansel, C. Biggs; publisher: Assorted BMI. TSOP ZS9 4789.

NORMAN CONNORS—Take It To The Limit (3:44); producer: Norman Connors; writer: Phyllis St. James; publisher: Tambeat BMI. Arista AS0548.

SUN—Hot Spot (3:56); producers: Beau Ray Fleming, Byron M. Burd; writer: Byron Byrd; publisher: Glenwood/Detente ASCAP. Capitol 9467.

TYRONE DAVIS—How Sweet It Is (To Be Loved By You) (3:58); producer: Leo Graham; writers: B. Holland, L. Dozier, E. Holland; publisher: Stone Agate ASCAP. Columbia ZSS 167711.

WATSON BEASLEY—Breakaway (3:10); producer: Peter Alves; writers: Watson, Beasley, Alves, McCormick; publisher: Clear Sailing Music BMI. Warner Bros. WBS 49539.

NOEL POINTER—As Long As I Know (3:42); producers: Richard Evans, Noel Pointer; writer: Kenny Moore; publisher: Finger Tips BMI. United Artists UAX1363Y.

AL JOHNSON—You're A Different Lady (3:59); producer: Norman Connors; writer: A. Johnson; publisher: King Alfred/Portolio/Norman Connors BMI. Columbia ZSS 167481.

MCCRARYS—Gotta Be In (3:15); producer: Patrick Henderson; writers: J. Lind, J. Black; publisher: Deertrack BMI. Capitol 9478.

UNITY—(Heartaches) The Price (3:20); producer: Terry Phillips; writers: L. Butler, M. King, A. Jones; publisher: Terry Phillips Inc. ASCAP. United Artist UA-X1370Y.



WILLIE NELSON—On The Road Again (2:39); producer: Willie Nelson; writer: W. Nelson; publisher: Willie Nelson, BMI. Columbia 111351. The first—and most obvious—single from "Honeysuckle Rose," this is a strong up-tempo road-feel song, with simple drumming, acoustic and electric guitar lines and the fine harmonica work of Mickey Raphael. It's an energetic theme song, both for Nelson and the film.

JOHNNY PAYCHECK—In Memory Of A Memory (3:59); producer: Billy Sherrill; writers: J. Paycheck-R. Pate; publishers: Bojan, BMI/Max Dayden, ASCAP. Epic 950923. This beautiful emotion-laden ballad is a classic example of how moving Paycheck can be with the proper song. He sings huskily, wistfully, with feeling, on this co-authored tear-jerker that works for its simplicity, and honesty.

JERRY LEE LEWIS—Over The Rainbow (3:46); producer: Eddie Kilroy; writers: Harold Arlen-E.Y. Harburg; publisher: Leo Feist, ASCAP. Some classics never die, they just get recirculated, and this revered favorite now finds itself a bluesy-country outing dressed up to kill by the killer. Jerry Lee's piano flourishes are a bit more understated than usual in deference to the sweeping string arrangements.

JERRY REED—Texas Bound And Flyin' (2:16); producer: Jerry Reed; writer: Jerry Reed; publisher: Guitar Man, BMI. RCA JH12083. A bluegrass intro gives a banjo boost to Reed's live-wire version of this song that spices the movie "Smokey And The Bandit, II." Harmonica plays a major role, along with Reed's enthusiastic rendering of the lyrics he wrote.

LACY J. DALTON—Hard Times (2:33); producer: Billy Sherrill; writer: Bobby Braddock; publisher: Tree, BMI. Columbia 111343. Dramatic production sets the stage for Dalton's spirited singing effort. She counters the song's title with an optimistic view of what's ahead. Guitars and keyboard rule the instrumental track.

SYLVIA—Tumbleweed (3:11); producer: Tom Collins; writers: Kyle Fleming-Dennis W. Morgan; publisher: Pi-Gem, BMI. RCA JH12077. A catchy song with a country beat and western motif gets a solid ride from Sylvia. Her powerful per-

formance gets some solid instrumental support with slices of steel and cranked up background vocals.

recommended

JIM CHESTNUT—Out Run The Sun (2:26); producer: Bob Montgomery; writers: L. Henley/B. Burnette; publishers: House of Gold/Vogue, BMI. United Artists UAX1372.

RODNEY CROWELL—Ain't No Money (3:30); producers: Craig Leon/Rodney Crowell; writer: Rodney Crowell; publishers: Coolwell/Granite, ASCAP. Warner Bros. WBS49535.

BOBBY HOOD—Mexico Winter (3:12); producer: Gary Lamb; writers: Buck Moore/Jim Mundy; publishers: Baray/Honeytree, ASCAP. Chute CR015.

FOXFIRE—What's A Nice Girl Like You (Doin' In A Love Like This) (3:12); producers: Jimmy Bowen/Joe Bob Barnhill; writer: Kenny Walker; publisher: Acuff-Rose. BMI. Elektra E47021.

MAURY FINNEY—Lonely Wine (1:54); producer: Joe Gibson; writer: R. Wells; publisher: Rachel, ASCAP. Soundwaves SW4613.

DEADLEY ERNEST & THE HONKY TONK HEROES—Oklahoma That's A Big OK By Me (3:50); producer: Danny Sheridan; writer: D. Ernest; publisher: unlisted. Wheeler W4503.

JIM CASEY—Close Your Eyes (3:11); producer: unlisted; writer: Jim Casey; publisher: Prairie Wind, BMI. Prairie Wind PW245.



HELEN REDDY—Killer Barracuda (3:08); producer: Ron Hafkine; writer: Kris Kristofferson; publisher: Buckhorn BMI. Capitol 9475.

CLEO LAINE & JAMES CALWAY—Sometimes When We Touch (4:11); producer: Ralph Mace; writers: Hill, Mann; publisher: ATV BMI. RCA PB 12071.



KAROLL—Oh, Pretty Woman (4:18); producer: none listed; writers: Roy Orbison, Bill Dees; publisher: Acuff-Rose BMI. Camerica 8416.

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.

Casablanca President Bird's Chirping a Bright New Melody

By JOHN SIPPEL

LOS ANGELES—A careful 50% paring in the artist roster plus a regenerated larger in-house nationwide promotion staff "makes Casablanca Records stronger than ever," claims Bruce Bird, recently appointed label president.

The veteran independent promotion rep. who joined Casablanca's national promo staff four years ago, zeroed in on the flab in the label's artists' pacts and the decimated radio contact corps immediately when he replaced his "still best friend," Neil Bogart, label founder, early this year.

"We now have more of our own promo people along with the two and three-baggers (persons who represent several labels) from PolyGram than we ever did," Bird notes

Williams On Film

LOS ANGELES—Paul Williams will compose the lyrics to the theme song of "Private Benjamin," a forthcoming Warner Bros. film starring Goldie Hawn.

Bill Conti wrote the music for the movie which is scheduled to be released Oct. 10.

at a time when firings at the station-call level continue industrywide.

Bird met with his 20 exclusively Casablanca team here recently in three days of meetings he hopes to stage every six months from now on. Present were Gerald Busby and his eight r&b reps, Bobby Applegate, AOR chief, and T.J. Lambert, pop boss, along with their 12 "mini-regional" persons.

Bird explains the new vernacular, "mini-regional," as a breaking down of the U.S. from the long-time held methodology of going by distribution points.

Bird would not elaborate on the way he is restructuring his regional and local crew geographically, but volunteers it is the antithesis of the present industry concept.

To insure the East Coast properly coordinates when the home base is

here, Brian Interland has been appointed chief there, working from both a Boston and New York base. All promotion is under the aegis of Danny Davis, senior vice president.

Bird's penchant for promotion is evident in his selection of Al Di Nobel as "his right arm" and label general manager. Bird and Di Noble, long-time a promotion executive himself, literally share one huge office, split only by a meager door frame sans door.

States Bird: "Most of us here are former promotion people or promotion-oriented. It's back to the basics for us all. I emphasized store and station calls everywhere at our meetings. We must go back to the early '60s."

Bird is angling for an act roster of "between 40 and 45." Presently, 48 acts are contracted to Casablanca. When he arrived at the top, Bird

found almost 100 artist pacts in force. Some of the 48 are Bird recent signings.

Spencer Proffer will produce Devin Payne in a Bird-orchestrated deal. Terri DeSario is going more into rock for her next album. Paul Waroff and Duke are other new acquisitions. Leon Sylver will produce 7th Wonder due in September, along with a Nick Gilder package.

"We're down to the basic team I wanted," Bird says. "Dick Sherman, Phyllis Chotin and Linda Campbell are veterans. Surely we lost personnel in the support areas. But we didn't need them right here. Instead of a whole accounting department, I turn now to the expertise of Peter Woodward for advice and recommendation.

"Our own publishing firms are gone. In their places I am contacted most regularly by Don Oriolo and

John Lombardo of New York Inter-song. Not only have they provided me with more certainty of our songs being placed with others, but I can more readily turn to them for song material for our artists," he says.

"All in all the consolidation of support personnel in New York has taken that unnecessary responsibility from me and provided me with more time to ponder pertinent problems," Bird concludes.

Presley Set Leaps

LOS ANGELES—RCA's eight-disk, \$69.95 list anthology "Elvis Aron Presley" enters Billboard's Top LPs & Tape survey this week at an imposing number 54. The high chart bow makes it already the second highest-charting Presley LP of the eight released by RCA since the singer's death Aug. 16, 1977.

"Elvis In Concert," a double-disk live collection culled from his last tour, peaked at number five in November 1977. The next-highest charting Presley package of the ones released posthumously had been "A Canadian Tribute," which crested at number 86.

Billboard **Hot 100**

*Chart Bound

FIRST LOVE—Seals & Crofts
Warner Bros. 40522
LEAVING L.A.—Deliverance
Columbia 1-11320
SEE TOP SINGLE PICKS REVIEWS, Page 52

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	14	★	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	35	22	15	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640	69	NEW ENTRY	→	LOOK WHAT YOU'VE DONE TO ME—Boz Scaggs (Bill Schnee), B. Scaggs, Columbia 1-11349
2	11	★	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	36	44	7	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317	70	56	15	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639
3	13	★	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS)	37	31	16	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043	71	57	16	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266
4	8	★	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	38	18	11	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038	72	82	2	LATE AT NIGHT—England Dan Seals (Kyle Lehning), D. Seals, R. Van Hoy, Atlantic 3674
5	7	★	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494	39	45	6	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049	73	85	2	I HEAR YOU NOW—Jon and Vangelis (Vangelis), J. Anderson, Vangelis, Polydor 2089
6	14	★	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	40	47	4	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	74	84	2	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921
7	11	★	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	41	36	13	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888	75	88	2	WHO'LL BE THE FOOL TONIGHT—Larsen-Feiten Band (Tommy Lipuma), B. Feiten, Warner Bros. 49282
8	21	★	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	42	48	6	HOW DOES IT FEEL TO BE BACK—Daryl Hall & John Oates (Daryl Hall & John Oates), J. Oates, RCA 12048	76	86	2	TRUE LOVE WAYS—Mickey Gilley (Jim Ed Norman), N. Petty, B. Holly, Epic 9-50876
9	9	★	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	43	63	3	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	77	87	2	TREASURE—The Brothers Johnson (Quincy Jones), R. Temperton, A&M 2254
10	13	★	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	44	49	7	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490	78	89	2	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048
11	15	★	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Warner Bros./Q-West 49505	45	38	10	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359	79	NEW ENTRY	→	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294
12	7	★	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	46	51	5	YOU BETTER RUN—Pat Benatar (Keith Olsen), F. Cavaliere, E. Brigate, Chrysalis 2450	80	90	2	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063
13	29	★	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	47	52	5	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	81	81	5	SHIVER AND SHAKE—The Silencers (Bob Clearmountain & The Silencers), W. King, C. Capiola, Precision 9-9800 (CBS)
14	14	★	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	48	55	5	NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527	82	83	3	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hill, Cotillion 4601 (Atlantic)
15	11	★	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243	49	50	6	UNDER THE GUN—Poco (Mike Flicker), P. Cotton, MCA 41269	83	NEW ENTRY	→	MY PRAYER—Ray, Goodman & Brown (Vincent Castellano), J. Kennedy, G. Boulanger, Polydor 2116
16	11	★	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091	50	67	2	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	84	NEW ENTRY	→	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, TSOP 9-4790 (CBS)
17	11	★	JO JO—Boz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281	51	42	23	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656	85	72	7	HALF MOON SILVER—Hotel (Dain Eric & Hotel), M. Phillips, T. Calton, L. Barger, MCA/Scotti Bros. 41277
18	20	★	WHY NOT ME—Fred Knoblock (James Stroud, D. Barrett), F. Knoblock, C. Whitsett, Scotti Bros. 518 (Atlantic)	52	59	5	FIRST TIME LOVE—Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, P. Kaminsky, Epic 9-50894	86	NEW ENTRY	→	THUNDER AND LIGHTNING—Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345
19	28	★	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	53	40	15	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864	87	NEW ENTRY	→	GOOD MORNING GIRL/STAY AWHILE—Journey (Geoffrey Workman & Kevin Elson), S. Perry, M. Schon, Columbia 7-1212
20	26	★	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddy Piro), D. Pack, Warner Bros. 49508	54	54	6	THE ROYAL MILE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1366	88	NEW ENTRY	→	I GOT YOU—Split Enz (David Tickle), N. Finn, A&M 2252
21	23	★	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	55	41	9	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)	89	NEW ENTRY	→	YOU CAN CALL ME BLUE—Michael Johnson (Brent Maher & Steve Gibson), L. Brown, D. Morgan, EMI-America 8054
22	24	★	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)	56	69	3	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884	90	NEW ENTRY	→	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47006
23	27	★	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	57	71	3	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	91	58	14	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246
24	8	★	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	58	64	4	FOOL FOR YOUR LOVING—Whitesnake (Martin Birch), Coverdale, Marsden, Moody, Mirage 3672 (Atlantic)	92	70	22	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469
25	25	★	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	59	61	5	DON'T MISUNDERSTAND ME—Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284	93	74	9	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652
26	37	★	YOU'LL ACCOMPANY ME—Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904	60	60	5	FIRST BE A WOMAN—Lenore O'Malley (Micheale & Lana & Paul Sebastian), Micheale, L. Sebastian, P. Sebastian, Polydor 2055	94	75	9	LOVE THAT GOT AWAY—Firefall (Kyle Lehning, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670
27	34	★	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289	61	62	9	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alston 3650 (T.K.)	95	78	22	FUNKY TOWN—Lipps Inc. (Steve Greenberg), Casablanca 2233
28	32	★	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005	62	73	3	DON'T YOU WANNA PLAY THIS GAME NO MORE—Elton John (Clive Franks & Elton John), E. John, T. Robinson, MCA 41293	96	79	8	YEARS FROM NOW—Dr. Hook (Ron Haffkine), Cook, Cochran, Capitol 4885
29	33	★	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221	63	43	20	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	97	80	3	OVER YOU—Roxy Music (Roxy Music), B. Ferry, R. Manzanera, Atco 7301 (Atlantic)
30	30	★	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039	64	66	4	ROCK IT—Lipps Inc. (Steven Greenberg), S. Greenberg, Casablanca 2281	98	92	17	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863
31	35	★	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	65	46	13	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666	99	91	10	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282
32	39	★	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331	66	76	3	RED LIGHT—Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041	100	65	5	WHEN THE SPIRIT MOVES YOU—Touch (T. Friese-Greene, Mark Mangold), M. Mangold, Atco 7222 (Atlantic)
33	11	★	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664	67	53	8	FREE ME—Roger Daltrey (J. Wayne), R. Ballard, Polydor 2105				
34	12	★	COMING UP (Live At Glasgow)—Paul McCartney & Wings (Paul McCartney), P. McCartney, Columbia 1-11263	68	68	4	DARLIN'—Yipes (John Jansen), M. Love, B. Wilson, Millennium 11791 (RCA)				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensor)

Against The Wind (Gear, ASCAP)...	98	Emotional Rescue (Colgems/EMI, ASCAP)...	4	Gimme Some Lovin' (Island, BMI)...	65	Let's Get Serious (Black Bull, ASCAP)...	92	One Fine Day (Screen Gems/EMI, BMI)...	53	Steal Away (Bib Ears/Chrome, ASCAP)...	63	Upside Down (Chic, BMI)...	5
All Out Of Love (Arista/BRM, ASCAP, PRS)...	8	Good Morning Girl/Stay Awhile (Weed High Nightmare, BMI)...	11	Girl, Don't Let It Get You Down (Mighty Three, BMI)...	84	I'm Alright (Mike Money, ASCAP)...	24	Over You (E.G., BMI)...	69	Switchin' To Glide (Diamond Zero, BMI)...	90	When The Spirit Moves You (Thames Talent, ASCAP)...	100
All Over The World (J&E/Enart, BMI)...	27	God Bless The Child (Foghorn Leghorn, BMI)...	38	I Hear You Now (WB/Spheric B.V., ASCAP)...	80	In America (Hat Band, ASCAP)...	41	Play The Game (Beechwood/Queen, BMI)...	93	Take A Little Rhythm (Almo, ASCAP)...	15	Who'll Be The Fool Tonight (Buzz Feiten, BMI)...	75
All Night Long (Wow/Flutter, BMI)...	27	Half Moon Silver (Blair/Bellhop, BMI)...	85	I'm Alive (J&E/Enart/Blackwood, BMI)...	73	Into The Night (Papa Jack, BMI)...	16	Shandi (Kiss, ASCAP/Mad Vincent, BMI)...	25	Take Your Time (Avant Garde, ASCAP)...	3	Why Not Me (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)...	18
Another One Bites The Dust (Queen/Beachwood, BMI)...	50	Hey There Lonely Girl (Famous, ASCAP)...	39	Let Me Be Your Angel (Walden, ASCAP)...	71	It's Still Rock 'N' Roll To Me (Impulsive/April, ASCAP)...	6	Shining Star (Content, BMI)...	12	Take Your Time (Avant Garde, ASCAP)...	3	Xanadu (J&E/Enart, BMI)...	96
Boulevard (Swallow Turn, ASCAP)...	22	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Coming Up (MPL, ASCAP)...	34	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Cupid (K&S/Sumac, BMI)...	33	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Darlin' (Irving, BMI)...	68	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Don't Ask Me Why (Impulsive/April, ASCAP)...	32	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Don't Misunderstand Me (Moozie, BMI)...	59	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Don't You Wanna Play This Game No More (Jodrell, ASCAP)...	80	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43
Drivin' My Life Away (Debdave Briarpatch, BMI)...	23	How Does It Feel To Be Back (Hot-Cha/Six Continents, BMI)...	42	Let Me Be Your Angel (Walden, ASCAP)...	71	Boyz n the City (A&M, ASCAP)...	17	Shiver And Shake (Cactus Industries, ASCAP)...	81	The Legend Of Wooley Swamp (Hat Band, BMI)...	74	Yours Truly (The Notorious B.I.G., BMI)...	43

A reflection of National Sales and Programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	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	6	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98	★	41	5	CHIC Real People Atlantic SD 16016	8.98	8.98	8.98	71	61	13	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98
★	2	6	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	8.98	8.98	8.98	37	39	17	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98	★	83	6	ALABAMA My Home's In Alabama RCA AHL1-3644	7.98	7.98	7.98
	3	23	BILLY JOEL Glass Houses Columbia FC-36384	8.98	8.98	8.98	38	32	20	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98	73	42	10	KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98
★	4	15	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	15.98	15.98	15.98	39	28	12	JOAN ARMATRADING Me, Myself, I A&M SP 4809	7.98	7.98	7.98	★	85	7	EDDIE RABBITT HORIZON Elektra 6E-276	7.98	7.98	7.98
★	5	6	QUEEN The Game Elektra SE 513	8.98	8.98	8.98	★	43	3	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98	★	91	15	AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98
★	6	11	DIANA ROSS Diana Motown M8-936M1	8.98	8.98	8.98	41	36	11	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98	★	86	4	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)	7.98	7.98	7.98
★	8	28	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	★	50	3	DIONNE WARWICK No Night So Long Arista AL 9526	8.98	8.98	8.98	77	37	37	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98
★	9	12	SOUNDTRACK Fame RSO RX-1-3080	8.98	8.98	8.98	★	49	5	DAVE DAVIES Dave Davies RCA AFL1-3603	7.98	7.98	7.98	78	40	14	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98
★	22	3	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	8.98	8.98	8.98	44	46	19	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98	79	69	12	CAROLE KING Pearls—Songs of Goffin & King Capitol SOD 12073	8.98	8.98	8.98
	10	10	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SOD-12041	8.98	8.98	8.98	45	45	7	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98	★	92	15	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98
	11	7	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	7.98	7.98	7.98	46	48	31	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	★	106	12	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98
	12	12	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	47	47	7	BOB JAMES H Tappan Zee/Columbia JC 36422	7.98	7.98	7.98	82	76	45	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98
★	31	3	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	7.98	7.98	7.98	★	75	2	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	8.98	8.98	8.98	83	73	24	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98
	14	14	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	★	60	5	POCO Under The Gun MCA MCA-5132	7.98	7.98	7.98	84	82	11	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98
★	15	9	THE KINKS One For The Road Arista A2L 8401	13.98	13.98	13.98	50	51	10	BLACKFOOT Tomcattin' Atco SD 32-101 (Atlantic)	7.98	7.98	7.98	★	124	2	ATLANTA RHYTHM SECTION The Boys From Doraville Polydor PD-1-6285	8.98	8.98	8.98
★	16	7	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98	★	100	2	SOUNDTRACK McVicar Polydor PD-1-6284	8.98	8.98	8.98	★	NEW ENTRY		THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535	8.98	8.98	8.98
	17	17	COMMODORES Heroes Motown M8-939M1	8.98	8.98	8.98	53	54	10	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98	★	99	3	CHICAGO Chicago XIV Columbia FC 36517	8.98	8.98	8.98
★	20	7	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98	★	NEW ENTRY		ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699	69.95	69.95	69.95	88	89	23	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98
	19	13	SOUNDTRACK The Blues Brothers Atlantic SD 16017	8.98	8.98	8.98	55	56	19	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	89	71	15	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
	20	11	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	13.98	13.98	13.98	★	62	3	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98	90	94	5	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98
	21	18	ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98	57	57	8	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98	91	74	19	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
	22	23	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98	58	53	19	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98	92	77	15	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98
	23	24	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98	★	66	3	EDDIE MONEY Playing For Keeps Columbia FC 36514	8.98	8.98	8.98	93	70	10	CHAKA KHAN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98
★	NEW ENTRY		AC/DC Back In Black Atlantic SD 16018	8.98	8.98	8.98	★	68	4	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229	7.98	7.98	7.98	94	98	8	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98
	25	25	CAMEO Comeosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	61	65	7	CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98	95	90	69	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
	26	26	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	62	64	6	THE DIRT BAND Make A Little Magic United Artists LT 1042	7.98	7.98	7.98	96	87	45	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98
	27	27	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	63	63	16	CHANGE The Glow Of Love RCA RFL 3438 (Warner Bros.)	7.98	7.98	7.98	★	107	7	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
★	30	5	HERB ALPERT Beyond A&M SP 3717	7.98	7.98	7.98	64	34	7	BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98	98	101	11	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
	29	29	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98	65	44	13	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98	★	109	5	TOM BROWNE Love Approach GRP/Arista GRP 5008	7.98	7.98	7.98
★	NEW ENTRY		TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	8.98	8.98	8.98	66	55	19	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98	100	95	12	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98
	31	19	PAUL McCARTNEY McCartney II Columbia FC 36511	8.98	8.98	8.98	67	67	42	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	101	97	17	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
	32	21	JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	68	58	36	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	★	NEW ENTRY		PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	8.98	8.98	8.98
	33	33	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	★	79	4	MAZE Joy And Pain Capitol ST-12087	7.98	7.98	7.98	103	81	13	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98
★	38	7	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98	70	59	13	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98	104	103	8	ALI THOMPSON Take A Little Rhythm A&M SP 4803	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.

Closeup

SONNY CURTIS—Love Is All Around, Elektra 6E283. Produced by Hitmen Productions.

There she was—an exemplar of American perkiness and hygiene—standing on that morning-busy street corner and tossing her little knit tam high into the cold Minneapolis air. At the same time, somewhere out of the picture, behind and above Mary Richards and audible only to her and us, Sonny Curtis was crooning her the assurance, "You're gonna make it after all."

Well Mary is probably producing a Sunday morning public affairs program in Indiana and taking an adult education course in business. But Sonny Curtis has finally taken the advice he was giving Mary. And it looks like he's going to make it after all.

This album takes its title from "The Mary Tyler Moore Show" theme song, which Curtis wrote as well as performed.

Curtis sings well and writes even better—twin talents that are fully integrated and displayed here. Moreover, the instrumentation is crisp, subtle and invariably arranged to heighten the mood of each song—not the self-esteem of each picker.

Of the 10 cuts, Curtis wrote eight. Two of them were hits for other singers: "Walk Right Back" for Anne Murray and "I Fought the Law" for Hank Williams Jr. Curtis charted himself with the autobiographical "The Real Buddy Holly Story."

Effortlessly, Curtis can move from the easy listening vocalizing of "Love Is All Around" and "You Made My Life A Song" to the gritty lamentation of "The Wild Side Of Life." (To his credit, he gives this old classic a fresh reading rather than relaxing into an unconscious parody of Hank Thompson, as so many singers do.)

The odd inclusion of Paul Simon's "Fifty Ways To Leave Your Lover" turns out to be a happy one. For openers, it gives the musicians and background singers a vehicle to show how much can be said with just touches of sounds instead of layers of it. And then it demonstrates how good Curtis is at handling unconventional phrasing.

While "The Real Buddy Holly Story" flirts with being "in," (there are enough allusions here to make a graduate student ecstatic), it does tell a tale and make a point worth hearing. Basically, though, it's the rhythm that is most engaging and memorable.

From the point of view of lyrical sophistication, the best selections are



Sonny Curtis: From Buddy Holly to Mary Tyler Moore.

"Eager For The Edge," "Cowboy Singer" and "The Clone Song."

"Eager For The Edge" would be a winner if there were nothing more to it than the sharp imagery of the title. There is more, however, in the detailed lining out of the old situation of love unappreciated, love lost.

"Cowboy Singer" is musically undistinguished, but the story effectively creates a character and leads him to a dramatically just come-uppance.

"The Clone Song" is divinely inspired foolishness, whose only redeeming social quality is its elevation of the low pun to high art. It's as if the warped baton has been passed to Curtis through Don Bowman, Dick Feller, Roger Miller and Jim Stafford in a long distance running relay.

Although Curtis doesn't add anything to Murray's version of "Walk Right Back," his treatment of "I Fought the Law" could easily eclipse Williams'. This simple morality tale is firmly driven home by a hammering intro and merciless drum beat. The female backup singers add an r&b flavor to the project.

The chief musicians for the album, working collectively as the Hitmen, are Larrie Londin (drums), Reggie Young (electric guitar), Bobby Thompson (rhythm guitar, banjo) and Joe Osborn (bass). Additional sidemen include Buddy Emmons and Weldon Myrick (steel), Shane Keister, Larry Knechtel, Hargus Robbins and Bobby Wood (keyboards), Buddy Spicher (fiddle) and Curtis (rhythm guitar).

The background singers are Arleen Harden, Gordon Payne, Bergen White, Diane Tidwell, Sherry Kramer, Duane West and Sudie Callo-way. **EDWARD MORRIS**

Lifelines

Births

Girl, Beau Alexis, to Carrie and Jeff Franklin Aug. 8 in New York. Father is chairman of American Talent International.

Boy, Geoffrey Alan, to Nancy and Ralph King Aug. 1 in Durham, N.C. Father is vice president of marketing for Record Bar, Inc., the 100-store retail chain.

Girl, Ami Love, to Dale and Jim Callon July 29 in Los Angeles. Father is a producer, and owner of JDC Records.

Boy, Peter Matthew, to Anne and Adam White Aug. 13 in New York. Father is Billboard's international editor.

Girl, Cherokee Dawn, to Tammy and Terry Woolley last month in Post, Tex. Father is president of Terry Woolley Enterprises.

Marriages

Charles Rachlin, personal manager with Renaissance Management in Beverly Hills, to Gaynor Scott of Oxford, England, Aug. 2 in Summit, N.J.

George Wallace, who records for Epic, to Amy Bolton, publisher for Castle Music and recently signed Import 12 singer and songwriter, Aug. 9 in Bearsville, N.Y.

Deaths

Bruce Tesman, 46, branch manager for WEA in New York, of injuries suffered in a car accident Aug. 10 in Deer Park, L.I. He is survived by his widow, Sylvia, and four children.

Viktor Kasak, director of Czechoslovakia's Supraphon Records and its publishing arm, July 30 in Prague after a long illness. He was long regarded as a spokesman for the Czechoslovakian recording industry.

Stock Probed At Chapel Hill Shop

CHAPEL HILL, N.C.—Postal inspectors are investigating an alleged mail-order bootleg record and tape firm here, following a raid in July on premises of the B&H Specialty Co., 1898 Smith Level Rd.

The raid, based on a search warrant which alleged the premises contained bootleg product and sales records, therefore resulted in the confiscation of hundreds of boxes of albums along with recording equipment and business records.

Madonna Bentz and Stephen Lee Holstrom were listed as B&H principals in an affidavit filed with the search warrant. Also named in the affidavit was Charles M. Mann. The affidavit, provided by W.M. Gulas, local postal inspector, says B&H and its predecessor Pied Piper Records advertised recorded product in Rolling Stone.

A spokesman for the U.S. Attorney's office in Greensboro states that no legal action has been taken as yet following the July raid.

Marriott's Pacts 2

CHICAGO—Ronnie Milsap and Mel Tillis are Labor Day weekend country music festival headliners at Marriott's Great America amusement park, cosponsored by WMAQ-AM, Aug. 29 to Sept. 1.

15 Florida Arrests

• Continued from page 1

jail and a \$10,000 fine for interstate transportation of stolen property; five years in jail and a \$1,000 fine for fraud by wire; and a one year imprisonment and a \$25,000 fine for the copyright violations.

The indictment is the result of an 18-month investigation of an alleged multi state ring involved in the manufacture and distribution of pirated 8-track tapes and cassettes, which, according to the Recording Industry Assn. of America, was responsible for a \$40 million a year loss to artists and the legitimate recording industry.

Seized in the 1979 raid was an estimated \$800,000 worth of tapes containing performances by the Bee Gees, Dolly Parton, Olivia Newton-John, Kenny Rogers, Crystal Gayle and Tanya Tucker, and others.

All of the indicted are residents of Florida and North and South Caro-

lina. They are: Ferrol McKinney, Robert Lee Nations, Gary Andrew Nations, Frances Moore Lockamy, Philip L. Parker, Lanny Darrell Drum, Jack Edward Painter, George Washington Cooper III, Jack Reeves Wynn and Curtis R. Snipes.

Also arrested were: Richard Neil Turner, Jerry Hervert Jones, John C. McCulloch and Wyllie Eugene Pleasant. Summoned were William Ricky Garrison, Katherin Chappell and George Washington Cooper II.

The joint federal and state investigation and prosecution were coordinated by Curtis S. Fallgatter, assistant U.S. attorney, and Michael Obringer, assistant Florida state attorney. The case will be tried in U.S. District Court for the central district of Florida. Francis A. Burns, FBI supervisor in Jacksonville, says the case is separate and unrelated to the current federal piracy investigation in New York.

RIAA Files Court Appeal

• Continued from page 3

istence of the RIAA's antipiracy unit, violate traditional lawyer-client privileges and reveal "confidential information relating to pending civil and criminal litigation totally unrelated" to the Goody indictment. This indictment charges the retail chain with trafficking in alleged counterfeit product.

Although the defense subpoena had already been modified at the judge's behest, it appears that Goody's lawyers stepped up their demands for a look at the RIAA files after RIAA president Stan Gortikov referred to the antipiracy unit's findings in a speech at the National Assn. of Recording Merchandisers convention last March.

In that speech, Gortikov castigated retailers who trafficked in counterfeits and said that RIAA studies indicated some 90% of retail-

ers surveyed showed some evidence of stocking counterfeits or pirated material.

But attorneys for the RIAA say that speech was made without Gortikov examining any of the confidential reports of the antipiracy unit.

"In good faith and complete candor I informed defense counsel of the full circumstances that led to Gortikov's statement and in that regard the existence of the daily investigative reports and case reports became known," says Kulcsar's brief.

The affidavit also sheds light on the inner workings of the RIAA. For example, it says antipiracy reports prepared by Yarnell's staff are not shown to RIAA officials, but are prepared solely as adjuncts to prosecution by RIAA members whose copyrights have been infringed by pirates and counterfeiters.

Talent Forum's Panelists

• Continued from page 1

Jaffey, Polydor; Don Dempsey, Epic Records; Harold Childs, A&M Records; John & Ivy Bauer, John Bauer Concerts; Steve Jensen, ICM; Wayne Forte, William Morris; Ed Rubin, Magna Artists; Derek Sutton, Stardust Enterprises; Hank LoConti, Agora Ballroom; Todd Rungren; Jeff Baxter; Bill Golden, Oak Ridge Boys; Bud Prager, personal manager; Bette Kaye of Bette Kaye Productions.

Launching the conference will be a series of small action/interaction sessions entitled "The Talent Industry Looks At Itself."

Most subjects on the agenda will include subtopics in an effort to fully explore areas of concern. Frank Barsalona will moderate the "Where Are We—Where Do We Go From Here?" session. Also discussed will be "Have Artists Become Political Pawns?" and "Are Facility Costs Killing Live Talent?"

"Alternate Methods Of Breaking An Artist" will be moderated by Mary Beth Medley. Panel subtopics include: "Problems Marketing An Artist—Locally And Nationally," "Choosing The Right Venue—Concerts Verses Clubs" and "Methods Used By Labels To Determine How Far They Will Go With Acts."

Bill Graham will moderate the session, "The Big Sellout—How To Get It And How Not To Get It."

Final session of the three-day Forum will be "Artist, Label, Agent, Manager, Promoter, Attorney, Facility—Partners Or Adversaries?" to be moderated by Derek Sutton.

The National Assn. of Recording

Merchandisers will feature its audio/visual "Give The Gift Of Music" campaign. The presentation, tailored for the live talent industry, will highlight avenues which may be used by conference attendees to maximize concert ticket and record sales.

For the first time, artists will be included on all general session panels.

And with retailers and radio programmers a vital part of the talent industry, representatives from these areas also will be involved in the conference.

One-on-one luncheons also are on the agenda. Panelists will be on hand at the luncheons for informal conversations with conference attendees.

Billboard will sponsor a welcoming cocktail party the opening evening of the Forum, to be followed by a talent showcase.

Talent showcases will top off the first two days of working sessions. Set to perform Sept. 3 are Bonnie Pointer, Alabama and Point Blank.

Sept. 4 will feature Carolyn Mas and Love Affair. A third act will be added to the second day's lineup.

The awards banquet will close out the convention. To reflect the broad talent industry, Billboard's talent awards categories have been expanded to include rock artist of the year, r&b artist of the year, country artist of the year, top boxoffice attraction of the year and tour director/road manager of the year.

Gallager, who has gained national attention as possibly the fastest rising comedian, will perform at the awards banquet.

LILIAN BRON SOON TO ARRIVE

U.K. Bronze Label Is Seeking Deals

By PETER JONES

LONDON—British independent Bronze Records is pursuing U.S. deals for four of its six label acts: Motorhead, Hawkwind, Girlschool and Sally Oldfield. The company's international director, Lilian Bron, visits the U.S. next month for this purpose.

Says Bron: "I'll be seeking companies with which we can work closely and realistically to break those acts in the U.S. and Canadian markets, and I'm prepared for a long hard slog, if necessary." She notes that interest in the label's heavy metal acts, and Oldfield, has been strong.

The Bron Organization, parent of the Bronze label, is in the midst of renegotiating its worldwide licens-

ing deals. Publishing agreements expire at the end of this year, and Bronze has yet to complete licensing deals for the U.K. and Eire, where its existing pact with EMI expires shortly.

Deals completed to date cover Brazil and South/Central American territories (Ariola) and Japan (Victor).

Ariola retains West Germany, Austria, Switzerland, Spain, Mexico and the Benelux countries, and licensing deals have also been renewed with Sonet in Scandinavia, WEA Filipacchi in France, Ricordi in Italy, EMI in Greece, India and the Far East, Yugoton for Yugoslavia, Festival for Australia and New Zealand and Gallo for South Africa.

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
106	NEW ENTRY		ORIGINAL CAST Evita MCA MCA-2-11003	8.98	8.98	8.98
106	NEW ENTRY		ASHFORD & SIMPSON A Musical Affair Warner Bros. HS 3458	8.98	8.98	8.98
107	118	4	CAMERON Cameron Saisoul SA-8535 (RCA)	7.98	7.98	7.98
108	110	11	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
109	NEW ENTRY		LYNYRD SKYNYRD One More Time For The Road MCA MCA-2-801	8.98	8.98	8.98
110	121	20	KENNY ROGERS Gideon United Artists UA-1035	8.98	8.98	8.98
111	NEW ENTRY		RICK JAMES Garden Of Love Gordy GB-995M1 (Motown)	8.98	8.98	8.98
112	80	29	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98
113	72	12	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98
114	117	45	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98
115	88	10	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98
116	93	18	SQUEEZE Argybargy A&M SP-4802	7.98	7.98	7.98
117	96	13	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AT-9517	8.98	8.98	8.98
118	113	6	THE CHARLIE DANIELS BAND Volunteer Jam VI Epic KE-2-36438	13.98	13.98	13.98
119	105	20	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98
120	111	21	PAT TRAVERS BAND Crash And Burn Polydor PD-1-6262	7.98	7.98	7.98
121	119	7	AL DI MEOLA Splendido Hotel Columbia CX-36270	9.98	9.98	9.98
122	78	8	CHEAP TRICK Found All The Parts Epic AE-36453 (10-inch)	4.98		
123	134	4	A TASTE OF HONEY Twice As Sweet Capitol ST-12089	7.98	7.98	7.98
124	102	14	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
125	114	10	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98
126	84	11	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
127	128	34	THE WHISPERS The Whispers Solar BXLJ-3521 (RCA)	7.98	7.98	7.98
128	139	5	CURTIS MAYFIELD Something To Believe In RSD RS-1-3077	7.98	7.98	7.98
129	116	12	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98
130	122	8	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
131	129	23	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98
132	130	29	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
133	144	37	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA-2-11008	12.98	12.98	12.98
134	112	12	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98
135	135	10	GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	126	30	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
137	131	10	SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98
138	108	14	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98
139	120	4	HENRY PAUL BAND Feel The Heat Atlantic SD 19273	7.98	7.98	7.98
140	145	4	MECO Meco Plays Music From The Empire Strikes Back RSO RO-1-3085	5.98	5.98	5.98
141	132	4	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	7.98	7.98	7.98
142	NEW ENTRY		SOUNDTRACK Caddyshack Columbia JS 36737	7.98	7.98	7.98
143	136	22	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
144	137	22	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98
145	125	25	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98
146	104	30	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98
147	157	3	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98
148	138	10	FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	8.98	8.98	8.98
149	151	3	JOHN KLEMMER Magnificent Madness Elektra GE-284	7.98	7.98	7.98
150	160	2	WHITESNAKE Ready An' Willing Mirage WIG 1976 (Atlantic)	7.98	7.98	7.98
151	140	101	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
152	143	19	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
153	133	15	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
154	156	10	HANK WILLIAMS JR. Habits Old And New Elektra/Curb GE-278	7.98	7.98	7.98
155	159	16	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
156	148	89	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
157	127	19	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	8.98	8.98	8.98
158	142	13	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98
159	123	14	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
160	150	5	CLEO LAINE & JAMES GALWAY Sometimes When We Touch RCA ARL1-3628	7.98	7.98	7.98
161	115	20	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AT 9515	8.98	8.98	8.98
162	165	20	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
163	152	23	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
164	174	2	THE VAPORS New Clear Day United Artists UA-1049	7.98	7.98	7.98
165	170	2	GARY STEWART Cactus And A Rose RCA AHL1-3627	7.98	7.98	7.98
166	176	3	JUSTIN HAYWARD Night Flight Oeram DRL-1-4801 (Mercury)	7.98	7.98	7.98
167	155	7	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
168	179	3	JOHNNY MATHIS Different Kinda Different Columbia JC 36505	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	NEW ENTRY		LYNYRD SKYNYRD Street Survivors MCA MCA-3029	7.98	7.98	7.98
170	146	16	DIXIE DREGS Dregs Of The Earth Arista AT 9528	8.98	8.98	8.98
171	181	2	NOEL POINTER Calling United Artists UA-1050	7.98	7.98	7.98
172	147	325	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
173	177	72	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
174	154	25	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
175	162	113	THE CARS Elektra GE-135	7.98	7.98	7.98
176	163	38	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98
177	NEW ENTRY		LE ROUX Up Capitol ST 12092	7.98	8.98	7.98
178	NEW ENTRY		SEA LEVEL Ball Room Arista AT 9531	7.98	7.98	7.98
179	191	2	THE KINGS Are Here Elektra GE-274	7.98	7.98	7.98
180	190	2	JAMES BROWN Live/Hot On The One Polydor PD-2-6290	11.98	11.98	11.98
181	NEW ENTRY		RAMSEY LEWIS Routes Columbia JC 36423	7.98	7.98	7.98
182	NEW ENTRY		JON & VANGELIS Short Stories Polydor PD-1-6272	7.98	7.98	7.98
183	171	4	TIM WEISBERG Party Of One MCA MCA-5125	7.98	7.98	7.98
184	149	10	MILLIE JACKSON For Men Only Spring SP-1-6277 (Polydor)	7.98	7.98	7.98
185	NEW ENTRY		DAVID HUDSON To You Honey Honey With Love Arista AT 9512 (T.K.)	7.98	7.98	7.98
186	141	9	STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36506	7.98	7.98	7.98
187	192	2	RUSS BALLARD Barnet Dogs Epic NJE 36186	5.98	5.98	5.98
188	166	23	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
189	167	23	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98
190	NEW ENTRY		LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA MCA-01273	7.98	7.98	7.98
191	185	5	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98
192	169	20	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98
193	178	19	EARL KLUGH Dream Come True United Artists UA-1026	7.98	7.98	7.98
194	199	48	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
195	197	13	POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98
196	180	46	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
197	168	4	VARIOUS ARTISTS Empire Jazz RSO RS-1-3085	7.98	7.98	7.98
198	183	22	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
199	184	20	BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
200	182	15	SYREETA Syreeta Tamia T7-372R1 (Motown)	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

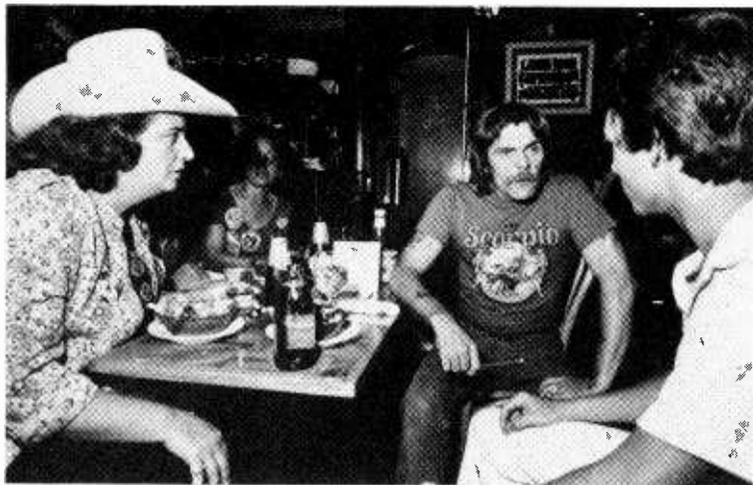
AC/DC	24
Air Supply	75
Alabama	72
Herb Alpert	28
Ambrosia	55
Joan Armatrading	39
Ashford & Simpson	106
A Taste Of Honey	123
Atlanta Rhythm Section	85
Russ Ballard	187
Jeff Beck	32
Pat Benatar	82, 102
George Benson	9
Blackfoot	50
Black Sabbath	41
Blondie	114, 151
Blow Fly	124
Blue Oyster Cult	34
James Brown	180
Jackson Browne	2
Tom Browne	99
Rocky Burnette	53
Cameo	25
Cameron	107
Kim Carnes	57
Cars	175
Gene Chandler	134

Change	63
Cheap Trick	122
Chic	36
Chicago	87
Eric Clapton	21
Stanley Clarke	186
Natalie Cole	98
Commodores	17
Con Funk Shun	192
Alice Cooper	138
Christopher Cross	7
Crusaders	29
Rodney Dangerfield	60
Mac Davis	159
Dave Davies	43
Devo	84
Billy Joel	121
Dixie Dregs	170
Robbie Dupree	167
Doobie Brothers	51
Bob Dylan	64
Dynasty	76
Eagles	96
Fatback	91
Roberta Flack & Donny Hathaway	144
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Billboard photo by Chuck Pulin

Saloon Politics: Johnny Paycheck chats with delegates to the Democratic National Convention during a reception for the delegation from Texas hosted by the Lone Star Cafe in New York.

ATTEND PLAYS, DISCOS

Democrats In N.Y. Buy Few Records

By ROMAN KOZAK

NEW YORK—Broadway plays and some discos benefited from the presence in town last week of the Democratic Convention. Record shops didn't fare too well, despite an influx of 35,000 persons attending the convention at Madison Square Garden.

Notes Richard Turk, manager of the Colony Records store on Broadway:

"Every summer we get a lot of tourists, but the convention doesn't help. I saw that in 1976, and again this year. Business was better the previous week than this week."

"I've seen an odd delegate here and there, but it's meant no great increase in business," adds John D'Antoni, buyer for Disc-O-Mat, which has a store one block from the Garden.

One place the delegates went to is Broadway, reporting the best year in its history.

The musicals "Evita," "Sugar Babies" and "Annie" were all 100% capacity while "Barnum," "Camelot," and "Dancin'" were all above 90%. The boom is attributed in part to the influx of conventioners.

Though most of the convention entertainment was private parties held in hotels and restaurants, some discos also benefited with Regine's and Xenon hosting convention events. Also the Roxy hosted a rock dance party for the Democrats at the close of business Thursday (14) organized by New York manager/promoter Bob Tulipan who has been named special events consultant to the Democratic National Committee. Set to play were Elliot Murphy, Cathy Camberlain, TV Toy and Candy Apple.

Earlier in the week the Lone Star Cafe hosted a party for the Texas delegation where Johnny Paycheck and Asleep at the Wheel performed.

On another note, foreign visitors have been making life a bit easier for some record dealers.

"They find out how many records they can bring back, then they come with a list, buy in bulk, and are happy as larks," says Disc-O-Mat's D'Antoni. "They especially like the prices. Sometimes they take a double album, look at the price and then ask if that is what it costs per disk."

"While CBS Records was not successful in halting the auction sale of its remaining product in the bankrupt Odyssey chain inventory, CBS Records is making it known that it will not accept any of this merchandise in its exchange program and will look with disfavor at anyone who attempts to return this product," a label spokesperson told *Track* at presstime. When queried as to how CBS will thwart such a return if the merchandise is sold to several different sources or how the label can distinguish Odyssey merchandise from that purchased from CBS by the successful auction bidder, CBS had no comment. The CBS pronouncement is precedential. But can it be implemented? *Odyssey* founder Rich Bullock himself told *Track* the auction lot of albums was not broken down by artist and title, but only by label.

More signs of the times: The West Coast studio business, spotty for the last nine months, sees some bellyups, mergers and acquisitions. Grapevine has a half a dozen major facilities up for sale in L.A. with a few others close to shuttering. Recently *Filmways/Heider* closed its San Francisco arm. There are an estimated 250 recording facilities in greater L.A. On a more optimistic note, the *L.A. Record Plant* will be featured in a September segment of "PM Magazine," the syndicated feature tv show. On-air will be Owner Chris Stone, engineer-producer Andy Johns, Rod Stewart drummer Carmine Appice and Gary Myrick & the Figures. Crew also took footage of a Plant remote with Stevie Wonder.

Did you dig Willie Nelson's new abbreviated version of the "National Anthem" done in prime tv time at the Democratic Convention? Wonder if he'll copyright a new derivative work of the Frances Scott Key immortal? **Internal Revenue agents** raided the New York apartment of *Bond's* disco owners John Addison and Maurice Brahms Thursday (14) and reportedly seized cash and business records. The raid followed a pattern set in a similar IRS swoop on Studio 54, which is now closed. *Bond's*, which opened in Times Square last June, has been the scene of a series of private parties recently. The dance floor holds 3,000 people. . . . Beatle John Lennon is reportedly asking \$25 million for his share of the Beatles' Apple publishing empire which Lennon put on the block several months ago as reported here.

An unidentified worker in *Sen. Ted Kennedy's* entourage called *Elektra/Asylum's* Gotham office last week requesting a copy of *Queen's* "Another One Bites The Dust" to play at a private staff bash. . . . Michael Bernstein, 21-year-old son of Jack Bernstein, vice president, distribution Pickwick International, joins *Showco*, working lighting for the current *Commodores* tour. He just graduated *Stephen F. Austin College*, Nacogdoches, Tex., as a theatre major. . . . **Word from the inside indicates the AFM/studio strike will be last ameliorated. The actors and directors must be assigned before the musicians get their new pact. At the last meeting between the AFM and the studios, the two camps were miles apart. . . . Fantasy president Saul Zaentz's next flick will be a remake of "D.O.A.," the old Edmond O'Brien chiller.**

Cannon Films is shopping distribution for the soundtrack in the U.S. for its forthcoming movie, "The Apple," whose plot revolves around 1994, when rock is the dominant force in the world. The track has 14 songs, most pro-

Inside Track

duced by George Clinton, local L.A. scorer, where Cannon is based. . . . **Big Bad Alan Dulberger** has surfaced with new administrative offices for his Milwaukee-based *1812 Overture*. The executive staff has moved into 1,500 square feet of office space in the chain's North Ave. 6,000 square foot store. The enterprising Dulberger, whose pappy was king of Wisconsin's hardgoods retailers two decades ago, has initiated a "Happy Hour" 5 p.m. to 7 p.m. sale Monday through Fridays and has increased traffic in those deadly hours.

Bernie Sparago, the long-time marketer, is convalescing nicely as his Encino home from gall bladder surgery. . . . **The seventh Morris Diamond Music Industry Tennis Tourney** is calendared for Nov. 7-9 at the *Riviera Hotel* and courts, Las Vegas. A call to (213) 466-6038 will provide details. . . . *Track* can't find **Bob Fead** to seek confirmation but word is that in addition to *ex-Casablanca* marketing brass **Pete Jones** reported earlier, **Bernie Grossman** rejoins his one-time A&M boss in promotion in the new label to be bankrolled by Nipponese yen. Rumor has Fead acquiring a building in West L.A., also purchased by the backers.

Watch for **Reuben Rodriguez** to depart his Manhattan promo post with *Casablanca* and join **Neil Bogart's Boardwalk Records** as a New York vice president of promotion. Bogart postponed his announcement of linking with CBS for distribution till this week. . . . **Takoma**, now, a subsidiary of *Chrysalis*, will soon announce **Doug Sahn** is aboard. **Robin McBride**, independent Chicago producer, reportedly has collated a Takoma compilation album from old *Phonogram/Mercury* masters by the Texas legend. . . . **Gary Barnard**, principal in United Distributing, Houston, has left there and is working in his brother's *Sun Dance Records* store in San Marcos, Tex., temporarily. **United Topper Jack Kirby** was out last week repairing his Texas coast vacation manse, damaged by the recent hurricane's sweep. . . . **Expect a major Midwest educational music publisher to throw its gauntlet into the pop publishing scene with a New York outlet directed solely toward that diversification. . . . CBS** is mulling the reactivation of the *Portrait* label with **Lennie Petze**, currently vice president, a&r, for Epic, at the helm. **Greg Geller**, vice president of contemporary a&r for Columbia, East Coast, would replace him.

A seminar, hosted by **Richard M. and Robert S. Sherman**, is being cosponsored by BMI and the music business department of *Belmont College* Aug. 22-23 in Nashville. The seminar, geared to composing for motion pictures and tv, is being held at the Nashville school. Fee is \$75. . . . **Looks as if Motown is taking no chances on anybody selling its white labels. The last six Motown promotion albums have come in a universal white cardboard jacket, marked "Motown/Promotion: Not For Sale" in huge letters. The jacket is die cut so the white and black label copy further indicates it's a "promotion only" copy. Is Motown setting a trend back to the "for promotion only" sample copies for radio and reviewers?**

RCA's first videodisk feature is the animated "Race For Your Life, Charlie Brown" from Paramount. . . . U.S. Pioneer is stepping up its market entry for its Laserdisk player and will sell the units in St. Louis, Boston, Houston and Denver by the end of September.

CBS Limited Edition Line May Be Easier To Order

NEW YORK—CBS Records has adopted a more liberal ordering structure for its Limited Edition series, the lowest priced line it carries. If 500 LPs are bought, the price is \$1.25 each. If it is 30, the price is \$1.40.

The series covers about 250 titles in album, cassette and 8-track con-

figurations. Under the new arrangement, accounts now have the opportunity to place minimum orders of 30 titles per configuration for many of the titles in the series. Previously, the minimum quantity was 510 per configuration. Those accounts who order 510 or more will receive a 10.71% discount.

As in the past, returns are not permitted on the Limited Edition product. All orders received before the first of the month will ship between the 26th and the end of the month.

Not all configurations are available on all the titles in the series, and the new deal does not apply to all configurations in all the titles.

Some of the albums in the series include: "Miles Davis In Person, Vol. I & II," "Runnin' Out Of Fools" by Aretha Franklin, "Christmas Carols Around The World," by the Mormon Tabernacle Choir, "Crisis Cross" by Thelonus Monk, "The Sound Of Johnny Cash," "Summer Of '42" by Tony Bennett, "Mellow Yellow" by Donovan and "Big Brother & The Holding Company."

Washington Disk/Tape Sales Climbing

• Continued from page 9

AC/DC and the Kurtis Blow 12-inch disk. The Rolling Stones "Emotional Rescue" LP is still strong and the new Maize release has seen major movement in the last week.

Waxie Maxie retails \$7.98 list albums at \$6.49 and \$8.98 LPs sell for \$7.49. Cassette sales are increasing while 8-track sales remain about the same. "The more rock-oriented the store is, the heavier the cassette sales

are," says Silverman.

At Penguin Feather Record Stores, a five-store chain in suburban Virginia, the number one seller is AC/DC with the Rolling Stones a close second. Other LPs moving quickly include product by Jackson Brown, the Rossington Collins band, the Kinks, Christopher Cross, Jeff Beck, Pete Townshend and Bob Seger. The "Urban Cowboy" and "McVicar" soundtracks are also doing well.

"Sales are way up over last year," says Penguin Feathers Meredith Sykes. "I think it's due to our aggressive promotion. People always have money to spend on themselves and if we generate enough excitement we'll get those dollars."

Recent promotions dreamed up by Sykes include an "Urban Cowboy" western outfit giveaway and a Jeff Beck mobile contest. A farewell to summer party scheduled for this month boosts local groups Artful Dodger's debut album on Arista with a bathing suit contest. The band judges the contest and the winner receives a \$200 gift certificate to local erotic supermarket, the Pleasure Chest.

Geffen-Kaye Music Group

• Continued from page 8

firm may be scaling down its involvement in the publishing field.

"I've heard the same thing for the past two years," Kaye says, "but I can't substantiate that."

An A&M spokesman says future plans for Irving/Almo have not been finalized.

Kaye began his career in the music industry as a promotion man for Lester Sill, president of Phil Spector's *Phillies Records*. Kaye later became general manager of the firm. He then joined Don Kirshner and Al Nevin's *Alden Music* and, following its absorption into *Screen Gens*, was named vice president by Lou Adler.

In 1966 he signed on with Irving/Almo, ultimately making it one of the world's foremost independent publishing companies. "Herb and

Jerry gave me and many other executives the freedom to grow as far as their creativity would allow," noted Kaye in a statement issued last week.

Much of Geffen's success has been with songwriters, including the Eagles, Crosby, Stills, Nash & Young, Jackson Browne, Joni Mitchell, Warren Zevon, J.D. Souther and Laura Nyro.

Kaye's enthusiasm about Geffen/Kaye is related to the fact that there is retrenchment in many quarters of the industry. "We have a real sense of creative commitment to a new and invigorating company of the '80s," Kaye notes.

"This will provide an atmosphere in which David and I can once again work with songwriters, artists and producers to establish the kind of creative rapport that is the essence of this business."



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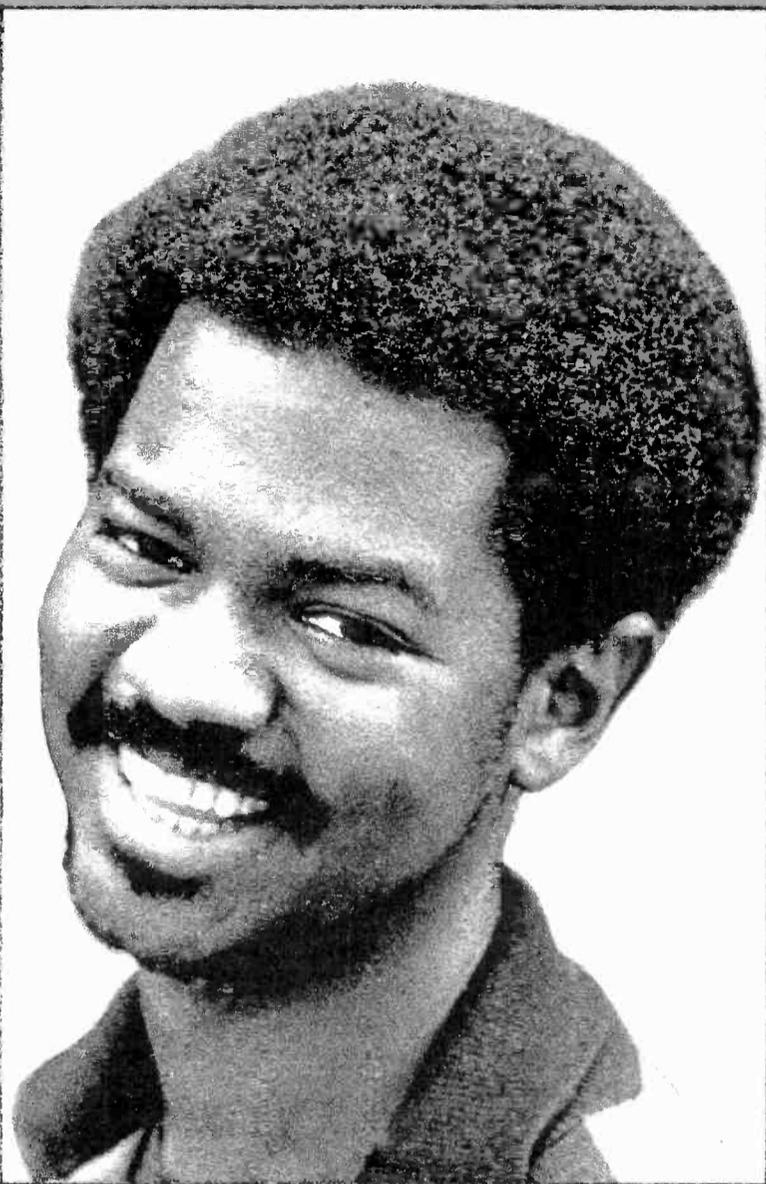
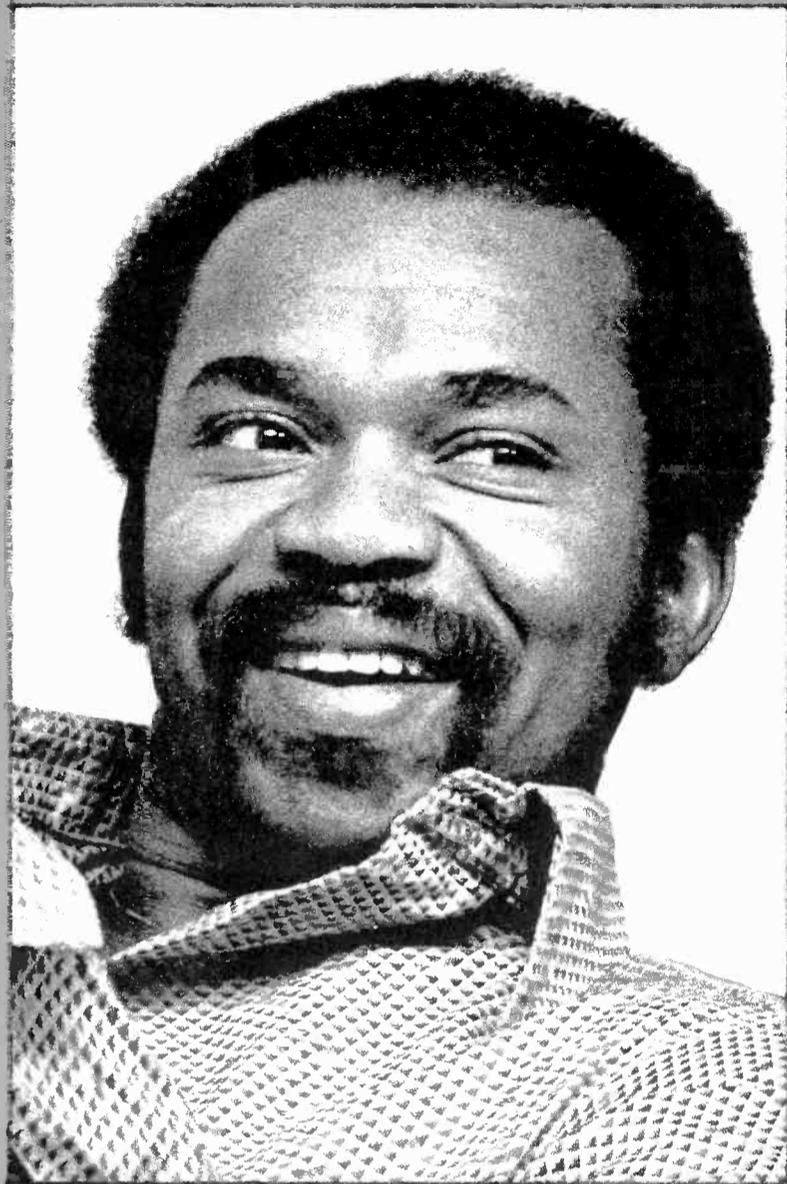
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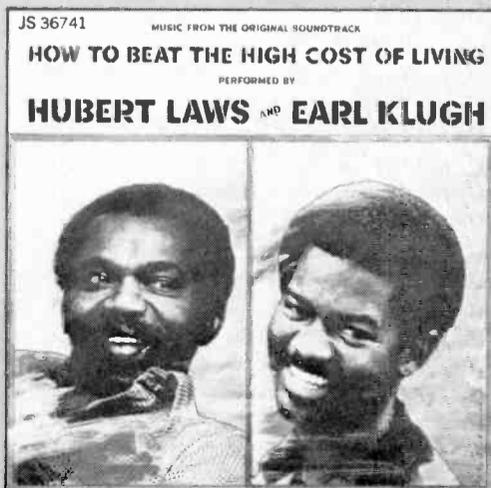


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