

Weekends Are Something Special In Radio

By ED HARRISON

LOS ANGELES—AOR and adult contemporary stations are beefing up their special music programming on weekends and holidays, offering a varied range of programs to keep listeners glued to the station during these peak listenership times.

During the three day Labor Day weekend (Aug. 30-Sept. 1), live concerts, block parties (three or four consecutive cuts by one artist), oldies and hours featuring one artist were all part of station festivities created to keep listeners from changing the dial.

Why are weekends the right time for special music programming? And why are they on the upswing?

Says Frank Cody, program director of KBPI-FM Denver: "People tune in the radio for an upper experience and to be entertained, especially when listeners have so much free time. Listening time stretches out on the weekends and what better way is there to rack up those quarter hours?"

Cody notes that KBPI utilizes about half of the year's weekends for special programming ranging from artist profiles, a

Muse weekend featuring music and interviews with participants in the Muse concerts, live tracks and concert promotions.

The station has featured Bob Seger, the Doobie Brothers, Rolling Stones, the Who, Eric Clapton, Jimmy Buffet (July 4 concert) and other artists on weekends beginning Friday night at 5 p.m. and continuing through Sunday evenings at 10 p.m. all interspersed with regular programming.

KBPI's Labor Day weekend included "a rock'n'roll weekend" (Continued on page 19)

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MONTY GREENLY

MAR 81

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LONG BEACH CA 90807

NEWSPAPER

Billboard

85th
YEAR

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Sept. 6, 1980 • \$3 (U.S.)

AM Tendency In U.S. To Downplay Music?

By DOUG HALL

NEW ORLEANS—A large segment of radio, specifically AM, will be turning its back on music it was indicated in a variety of ways during the three-day National Assn. of Broadcasters Radio Programming Conference which ended here Wednesday (27) at the Hyatt Regency Hotel.

Nowhere was this trend more strongly emphasized than at the final session of the conference entitled, "Radio In The '80s," which was designed to take a look into the decade ahead.

Small and large market programmers alike (Continued on page 18)

Chappell Bows Stance For Home Video Use

By IRV LICHMAN

NEW YORK—Chappell Music, in granting home video rights to its copyrights, is now seeking an "agreement to agree" approach with a year's limit before submitting the matter to the American Arbitration Assn.

This newer stance, termed "supportive" of the home video industry despite uncharted royalty seas, offers those attempting to obtain theatrical synchronization rights to Chappell music the opportunity to be granted home video rights as well.

The new formula, instituted about a month (Continued on page 32)

Mystery Buyer Acquires Odyssey Inventory

By JOHN SIPPEL

LOS ANGELES — A mystery buyer appears to have temporarily throttled label creditors of Odyssey Records in their efforts to halt auctioned product assets of the bankrupt western states record chain from coming back in returns.

At an auction at the Odyssey headquarters in Capitola, Calif., Monday (25) American Media Communications' Kirt Simmons beat

out Billy Robbins of Leopold's with a high of \$396,000.

Craig Stuppi, attorney for trustee Paul B. Andrew, confirms he received a cashier's check for the bid amount Tuesday (26) and was awaiting word as to how the goods would be picked up by a Simmons representative.

A check of the Bay Area phone directory (Continued on page 60)

Rural Areas Love 8-Track But Labels Ignore Demand

By GEORGE KOPP

NEW YORK—Moves by labels to cut back on filling 8-track orders perplexes many distributors in the South and Midwest.

For additional developments, see Commentary, page 16 and Capitol story, page 46.

Despite the strength of cassettes in the country as a whole, 8-track remains the dominant tape format in many rural areas.

And 8-track still commands at least half of the tape market in the rural South, with one distributor putting the format at 75%, down from 85% six months ago.

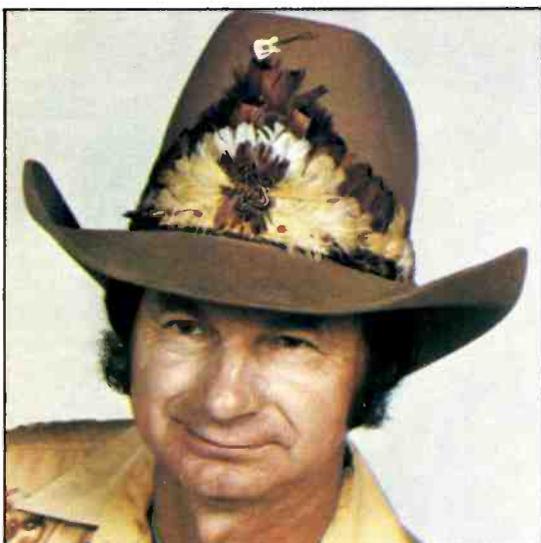
Says Terry Woodward, owner of (Continued on page 46)

Execs Explore Talent Innovations At Forum

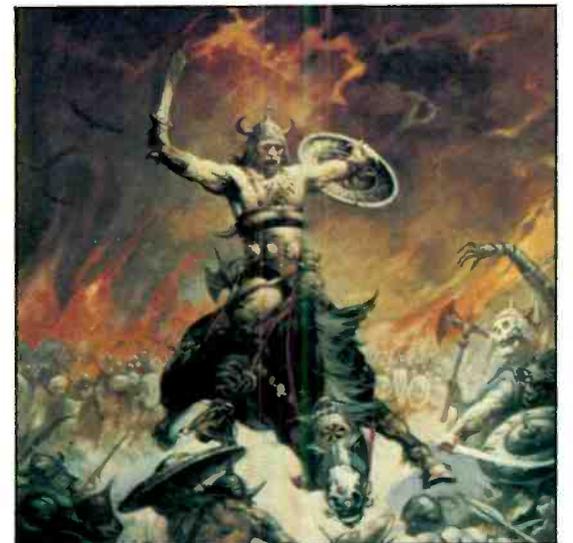
NEW YORK—Leading industry executives will probe recent developments in the talent industry, more sophisticated operating practices and future business opportunities at Billboard's Sixth International Talent Forum which runs Wednesday through Friday (3-5) at the Sheraton Centre Hotel here.

The Forum kicks off with a 1 p.m. keynote address, followed by a series of concurrent sessions entitled "The Talent Industry Takes A Look At Itself."

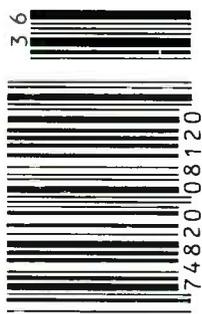
Thursday (4) starts at 10 a.m. with (Continued on page 75)



"UNTIL THE BITTER END" (MDJ#1005A) is the premier single that showcases the enormous sensitivity of KENNY SERATT. Kenny is true country music from old country reality. Produced by Harold Shedd and Larry McBride for MDJ Productions. Distrib. by MDJ Records and Tapes Dallas, Texas. (Advertisement)



When all about you are losing their heads... Molly Hatchet's "Beat It The Odds." The third album. On Epic Records and Tapes. FE 36572. Produced by Tom Werman for Julia's Music, Inc. Management and Direction: Pat Armstrong and Associates, Inc. (Advertisement)



code blue



Produced by Code Blue and Nigel Gray • Engineered by Mike Stone • On Warner Bros. Records & Tapes BSK 3461

JETHRO TULL

ATTENTION: RED ALERT



CROSSFIRE

11.17. FINAL HOUR. JOBSON AND ANDERSON MAKING NOTES.

FYLINDALE FLYER

11.22. FINAL HOUR. ANDERSON GLANCES AT SKY. NO SIGNS AS YET.

WORKING JOHN, WORKING JOE

11.28. FINAL HOUR. BARRE HARD AT IT.

BLACK SUNDAY.

11.36. FINAL HOUR. CRANEY AND PEGG SWAPPING RHYTHMS. IT'S TIME TO THINK ABOUT CHANGING SIDES.

PROTECT AND SURVIVE

11.40. FINAL HOUR. RED GLOW IN SKY. WARNING LIGHTS FLASHING. ANDERSON LOOKS STARTLED.

BATTERIES NOT INCLUDED

11.44. FINAL HOUR. JOBSON'S KEYBOARDS RUN OFF THE MAINS. SWITCHING TO AUXILIARY POWER.

UNIFORM

11.48. FINAL HOUR. JOBSON, PEGG, CRANEY, BARRE, ANDERSON SUITED UP.

4.W.D. {LOW RATIO}

11.52. FINAL HOUR. MOTOR RUNNING. STEADY RHYTHMS. BARRE MONITORS ON HEADPHONES. SIGNAL CLEAR.

THE PINE MARTEN'S JIG

11.56. FINAL HOUR. SOMETHING OTHER THAN BIRDS IN THE SKY. JOBSON MARKS REFERENCE.

AND FURTHER ON

12.00. ZERO HOUR. RED ALERT.



Chrysalis
Records and Tapes

THE ALBUM CHE 1301
PRODUCED BY IAN ANDERSON AND ROBIN BLACK

CBS Alters Field Sales, Distribution Structure

Market Territories Move Up From 5 To 6 Areas

By ROMAN KOZAK

NEW YORK—CBS Records has restructured its field sales and distribution organization, introducing more vice presidents into the field to interface more closely with the New York home office. It has also increased its sales territories from five to six regions.

The reorganization was announced at a meeting of CBS national and international marketing, promotion and a&r executives held at the Fontainebleau Hotel in Miami for four days ending Thursday (28).

The meeting of the top 300 executives from the U.S. and abroad was chaired by Dick Asher, deputy president and chief operating officer of the CBS Records Group.

Under the terms of the reorganization, three CBS Records distribution vice presidencies have been created. Each one will oversee the activities of two regions. They will assume the responsibilities in their areas previously handled by the vice president of national accounts marketing.

The three new distribution vice presidents

are John Kotecki, vice president of CBS Records distribution in the Eastern Region; Don Van Gorp, vice president of CBS Records distribution for the Central Region; and Frank Mooney, vice president of CBS Records distribution for the Western region.

The three will report to Tom McGuiness, newly named vice president of marketing for branch distribution, CBS Records, who in turn reports to Paul Smith, senior vice president and general manager of marketing for CBS Records (See Executive Turntable).

The three new CBS Records distribution vice presidents will have the regional vice presidents reporting to them, as well as the regional operations managers.

Kotecki's Eastern division encompasses the Northeast region: New York, Boston, Hartford, Philadelphia, and now the Washington branches; and the Southeast region, which includes the Miami, Atlanta and now the Memphis branches. Ron Piccolo, based in New York, remains the regional marketing vice

president in the Northeast region. Roger Metting, based in Atlanta, remains the regional marketing vice president for the Southeast.

Frank Mooney is moving to Los Angeles where he will oversee the Western division: Los Angeles, San Francisco, Seattle, and Honolulu; and the Southwest region that includes Dallas, Houston and now Denver. Del Costello remains the Western regional marketing vice president, and Jack Chase, based in Dallas, has the corresponding job for the Southwest region.

Van Gorp will now oversee the activities of the Central division, which includes the Midwest region, and the Midcentral region. The former includes Chicago, Minneapolis and St. Louis, while the latter encompasses Cleveland, Cincinnati and Detroit. Jim Scully, based in Chicago, is the new vice president of marketing for the Midwest region, and Rich Kudolla, based in Cleveland, has the same job in the Midcentral region.

(Continued on page 69)



Billboard photo by Brian McLaughlin

ELTON'S GOLD—Elton John is presented with a five-foot plaque displaying the 12 gold singles he's received during his 10-year career by MCA president Bob Siner and the Incredible Hulk from the Universal City tour. John received the award during a 10th anniversary party MCA threw for him at Palomino Club in North Hollywood last week.

U.S. & GLOBAL

Irving/Almo Divides Management In Half

By PAUL GREIN

LOS ANGELES—Administration of Irving/Almo Music is being divided into domestic and international spheres in the wake of Chuck Kaye's exit as president of the company for a partnership post in Geffen/Kaye Music (Billboard, Aug. 23, 1980). Lance Freed, formerly executive vice president of the A&M publishing wing, is now president of Almo/Irving Music (the names are being transposed into alphabetical order), governing publishing activities in the U.S. and Canada.

Bob Grace, managing director of Rondor Music (London) Ltd., wholly-owned U.K. subsidiary of Almo/Irving, retains that title and also becomes president of Rondor Music International, supervising publishing activities throughout the rest of the world.

Brenda Andrews continues as vice president of professional activities in the firm's L.A. headquarters.

Freed, Grace and Andrews are the three top-ranking Almo/Irving officials to remain with the company. Evan Medow, former vice president of administration and business affairs, is leaving to go into independent practice; Joel Sill, former director of Almo Productions, is exiting for a top music post at Paramount Pictures.

At least at first, Freed will be handling his current job responsibilities as well as those now fielded by Kaye and Sill. Medow, however, will be replaced in the next couple of weeks with a business affairs specialist from outside the company, but with a publishing background.

As for Sill's post, Freed notes: "It's been a lucrative area with Sill at the

(Continued on page 71)

Walt Disney To Tackle Rent/Sell Video Quandary

By JIM McCULLAUGH

LOS ANGELES—When Walt Disney Home Video enters the consumer videocassette market this month with 10 feature films and three cartoon features, it believes it will have the thorny rent/sell issue licked.

The firm is offering a three-pronged option—believed to be the first of its kind in the fledgling home video industry—according to Jim Jimirro, president of Walt Disney Telecommunications and Non-Theatrical, a newly formed division of Walt Disney Studios.

Dealers will have the opportunity to be either a sales or rental outlet, or both. There will be separate programs for sales and rental involving separate agreements, financial terms, packaging, inventory and merchandising support, a significantly different approach from the other major videocassette software suppliers.

If a dealer wants to rent only, he receives titles on a 13 week cycle. The dealer may rent that title at the price he sets himself as many times

(Continued on page 56)

Korvettes Still Seeks End To \$ Woes

By IRV LIGHTMAN

NEW YORK—The 31-store Korvettes retail chain moves into the final quarter of the year, traditionally retailing's best period, with some measure of hope it might begin to unravel its financial woes.

But, once again last week there was a plot twist. One day after Korvettes said it was prepared to make a cash payment of \$26 million as part of its settlement with three institutional lenders—when was still open to question—an upper management development did little to bring glee to the retailer's vendors.

Jean-Pierre Willot Jr. resigned as vice chairman of the company. He's the son of Jean-Pierre Willot Sr., chairman of Korvettes' parent, Agache-Willot of France.

The younger Willot joined Korvettes in April 1979 when Agache-Willot acquired the chain. What meaning, if any, this has in relation to the belated cash payment to lenders could not be learned at press-time.

If the \$26 million is paid this week—and there is no certainty that it will be—this would not immediately lead to a resolution of Korvettes' debts to music vendors, who continue to put a "hold" on selling the retailer merchandise, sorely needed to replenish depleted stock.

The payment, however, would most probably lead to upper management discussions of how to handle its outstanding debt, estimated at \$28 million to suppliers.

Contrary to previous reports of a

\$12 million debt to music suppliers, a source close to the situation says it's closer to \$5.5 million, which does not take into account return authorizations which could reduce the money owed music suppliers.

The resignation of the younger Willot—who will remain with the parent company—was the "bad" news that followed a "good" news report that the French government had agreed to a transfer of funds from France to make the \$26 million payment.

While music vendors clearly want Korvettes in business, observers feel the retailer must quickly restore confidence in its ability to pay its bills or foster a belief it can no longer get hold of its financial senses.

Some Labels Offer Publishers Liberal Cutout Pay Plan

By IS HOROWITZ

NEW YORK—Some manufacturers are hoping to soften the hardening stance of music publishers against reduced mechanical royalty rates on cutouts by liberalizing traditional payment norms.

Capitol Records for one is said to have developed an alternate payment plan which is to be presented to publishers shortly for consideration. In another case, a major label has offered to include an inflation factor in the cutout payment formula.

For many years publishers, through the Harry Fox Agency, have accepted 12% of the dollar volume realized by bulk sales of cutouts

and overruns in lieu of a detailed accounting.

Amounts are usually determined during routine auditing by the Fox Agency of label books, and take into account guidelines showing proportions of product normally requiring royalty payment to the agency.

But some major publishers, who apparently feel that cutouts pollute the retail market and work to inhibit the sale of current and catalog product, thus reducing normal mechanical royalty expectations, have balked at continuing the formula.

Among them is Chappell Music,

which more than a half-year ago put labels on notice that the full mechanical rate would be demanded on cutout and overrun sales (Billboard, Jan. 12, 1980).

Chappell's position is still the same, says the company's president Irwin Robinson, although he adds that there may well be special cases that could lead to exceptions. One special case, he suggests, might be where the product of a writer/artist pact to Chappell is involved in a promotion that doesn't sell through.

In general, however, Robinson sees the cutout situation moderating as manufacturers exhibit greater caution in pressing commitments

and initial shipments. "In this climate I'd be willing to listen to any proposal," he says.

Capitol's move to work out a new cutout royalty formula is confirmed by Fox Agency president Al Berman, who would not, however, disclose details until they are first outlined to publisher affiliates. He stresses that the agency functions entirely at the direction of its members.

Nor would a Capitol business affairs spokesman discuss the possibility of a new royalty accommodation with publishers. "Such matters are between publishers and ourselves," he says.

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CAMPUS FUN—Carly Simon autographs her new Warner Bros. LP, "Come Upstairs," at the Harvard Coop in Cambridge, Mass., during a promotional tour.

\$5.98 SERIES Capitol Adds 172 Catalog Albums To Prosperous Greenline Series

By PAUL GREIN

LOS ANGELES—Capitol is adding 172 catalog albums to its \$5.98 Greenline series, following two successful tests on \$5.98 product in the past year. The series was launched last September with 14 LPs; five more were added in March.

While most of Capitol's existing \$3.98 midline series consists of older catalog titles by MOR and country acts, the \$5.98 series is peppered with more recent catalog titles by acts currently hot on the roster: Peabo Bryson, Natalie Cole, Carole King, the Little River Band, Maze, Steve Miller, Anne Murray, Lou Rawls, Bob Seger, Sweet and Bob Welch.

A total of 134 Capitol albums are being added to the \$5.98 line, as are 35 UA albums and three on Sunbird. The UA titles are topped by such name acts as Crystal Gayle, Enchantment and Billie Jo Spears. Gayle has five titles in the series; Gordon Lightfoot, now on Warners, has six.

On the Capitol side, the acts with the most affected LPs are the Band, with nine; the Beach Boys, with

eight; Nat "King" Cole and Quicksilver, each with six; and Be Bop Deluxe, Gentle Giant, Frank Sinatra and Triumvirat, each with five.

According to Dennis White, Capitol's vice president of marketing, the series will be accompanied by 30-days extended dating and a dealer program whereby ad dollars will be allocated to Capitol district managers to be directed to participating accounts.

White says he plans to have a second substantial addition to the series after the first of the year. He hopes at that time to add titles by acts that elected not to be in this round of releases (including Dr. Hook) and to improve the representation by other acts who are in the series, but only on a limited basis or with marginal LPs.

White explains that several managers put one or two LPs into the series at the reduced artist royalty rate to see if the \$5.98 list would indeed spur sales. White hopes to go back to these managers at the end of the year with impressive before-and-after sales statistics.

Most of the \$5.98 titles were dropped from \$7.98 list. About 12 were upped from Capitol's \$3.98 series, including some Beach Boys titles and "best of" collections by Al Martino, Wayne Newton, Peter & Gordon, Lou Rawls, and the Seekers. Also with LPs upped from \$3.98: Be Bop Deluxe, Nat Cole and Quicksilver.

White acknowledges that the fu-
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Executive Turntable

Record Companies

Lennie Petze is named Epic/Portrait's vice president and general manager in New York. He moves up from his vice president of national a&r post at Epic. ... **Gordon Bossin** returns to Arista as president of sales and distribution in New York. After leaving the label three years ago as vice president of marketing, he was vice president and co-owner of Project Three Records. He has



Petze

also served as United Artists vice president of marketing. He is replacing **Leonard Scheer** who had that position for two years. Scheer will be presiding over his own consulting firm. ... **Mickey Eichner** is upped as vice president of national a&r at Columbia in New York. With the label since 1972, he has been vice president of East Coast a&r for six years. At the same time, **Gregg Geller** moves up to the vice president of national a&r slot



Eichner

at Epic, also in New York. Previously at Columbia for three years, he most recently was East Coast a&r vice president of contemporary music. At CBS, six new vice presidents step in amidst restructuring in the field sales and distribution division. **Tom McGuiness**, former vice president at the New York sales branch elevates to vice president of marketing for branch distribution. **John Kotecki** is



Geller

promoted to vice president of the distribution unit's Eastern division. With the label since 1966, his most recent position was vice president of national accounts marketing. **Don Van Gorp**, former vice president of Midwest region marketing, takes over as vice president of the distribution unit's Central division in Chicago. **Frank Mooney** is appointed vice president of the Western division of the distribution wing. He steps up



McGuiness

from his vice president of marketing branch distribution post. **Jim Scully**, based in Chicago, moves up as vice president of Midwest region marketing. He is the former Chicago branch manager. Finally, **Rich Kudolla** is named vice president of marketing for the newly formed Midcentral region for the Cleveland/Pittsburgh area. He was branch manager for that region. ... **Claude**



Kotecki

Nobs, head of the European artists relations office at WEA International in Montreux, Switzerland, takes on the additional role of European consultant to Warner Communications, Inc. ... **Jimmy Smith** appointed East Coast promotion manager for Motown. Previously, Smith was regional promotion director for ABC Records. He'll be based in Kensington, Md. ... **Ben Edmonds** transfers to



Edmonds

EMI/UA in L.A. from the EMI London office, and becomes a&r manager. In London, he was senior a&r manager. He was formerly director of talent acquisition for Capitol in L.A. before EMI. ...

Michael Solomon upped to director of artist relations for Elektra-distributed Planet in L.A. He was president Richard Perry's executive assistant. ... **Charlie Lourie** moves up as Warner Bros. director of progressive music in L.A. For three years, he was product manager. Also,



Lourie

Bob Gooding joins as manager of East Coast marketing and promotion of progressive music in New York. Formerly with Arista, he was national promotion director of jazz/progressive music. ... **Arnold McCloud** joins Savoy Records in Elizabeth, N.J., as director of promotion and publicity. He leaves a deejay spot in New York. ... RCA promotes four in the field sales division: **Joe Wallace**,



Gooding

former Rockaway, N.J., distribution manager, is named Detroit branch manager. **George Jackson** moves out of his Atlanta branch sales manager slot to manager of that branch. **Harry Fox**, former sales representative in Atlanta, takes on Jackson's post. And **Susan Gabriel** replaces Fox. She was a field sales representative. ... **Paul DeGennaro** replaces **Mike Holzman** as WEA sales



DeGennaro

manager in New York. At the same time, **Barry Eisenberg** takes over as marketing coordinator. DeGennaro and Eisenberg was a sales representative. ... **Frank Turner** joins EMI/UA as local promotion manager of Atlanta. He was with Warner Bros. as director of Southeast artist development. ... At Philadelphia International, **Becki Butler** moves up as product manager. She steps out



Butler

of her manager of publicity advertising, merchandising promotion and artist relations spot. ... **Debbie Rue** is appointed West Coast promotion assistant for Epic, Portrait, Associated Labels in L.A. She was a staffer in the promotion department since 1978.

Marketing

David Hutkin upped to director of marketing at Pickwick International in Minneapolis. He joined the rackjobber last year to head the newly created national merchandising division.



Hutkin

Publishing

Lance Freed, formerly executive vice president of Irving/Almo Music, named president of the newly-named Almo/Irving Music, supervising publishing activities in the



Freed

U.S. and Canada. **Bob Grace**, managing director of Rondor Music (London) Ltd., retains that post and is also president of Rondor Music International. Freed is based in L.A.; Grace in London. Both report to A&M chairman Jerry Moss. The two replace Chuck Kaye, who left the firm to become a partner in Geffen/Kaye Music, (see story on page three). ... **Anita Charron** is upped to

(Continued on page 71)

PIRATE ALERT BEGINS

NEW YORK—The "Hitline Alert" established by the Recording Industry Assn. of America, announced in April, has been activated for the first time following the seizure of 20,000 allegedly illegal tapes in a raid in three locations in Kentucky.

The alert provides a description of seized counterfeit product to manufacturers and to retailers through the National Assn. of Recording Merchandisers, enabling them to determine whether they have in their possession the same counterfeit product.

Following the raids by the Kentucky State Police special investigations unit, 12 persons were arrested and eight cited for the

distribution and sale of the 8-tracks and cassettes. According to police, the product seized included 15 titles on 12 different labels. They say half was pirated and half counterfeit.

Some of the seized tapes included recent releases by Bob Seger, Led Zeppelin, Billy Joel, Pink Floyd, Van Halen, Heart, Supertramp, Fleetwood Mac, and the Eagles.

Under the terms of the "Hitline Alert," RIAA representatives in the record companies get as detailed as possible descriptions of the seized product, with samples kept at the RIAA office for physical inspection. The descriptions are also sent to the NARM office for dissemination to its membership.



“Woman In Love.”

1-11364

From Streisand's forthcoming album, "Guilty." ^{FC36750*}
The single. Written by Barry Gibb and Robin Gibb.
The album. Produced by Barry Gibb,
Albhy Galuten & Karl Richardson.

On Columbia Records.

CBS Revives Portrait Label

NEW YORK—CBS Records has revitalized its dormant Portrait label, renaming it Epic/Portrait, with Lennie Petze at the helm as vice president and general manager. He will report to Don Dempsey, senior vice president and general manager of Epic. Portrait. Associated Labels.

The first new artist to be signed to Epic/Portrait is Barry Goudreau, guitarist for Boston. Already signed to Portrait are Ringo Starr, Frannie Golde, 20/20 and Gene Manson.

Petze will have complete control over a&r at Portrait, says CBS. He was the head of a&r for Epic, and his position there will be taken over by Gregg Geller, who moves over from Columbia where he was the head of East Coast progressive a&r.

Meanwhile, Mickey Eichner has been appointed vice president of national a&r for Columbia.



JAM SESSION—Keyboard player Lee Curreri, one of the musical stars of the movie "Fame," leads the band Modern Times during an in-store appearance at Manhattan's downtown Record City outlet.

RSO MEET 'Times Square' Strategies Planned

LOS ANGELES—RSO held a convention in Atlanta recently to plan the coordination of merchandising, marketing and promotion of the soundtrack and film "Times Square."

In attendance were RSO Records promotion, sales and publicity staff, the Stigwood film company, PolyGram Distribution regional vice presidents and sales managers, AFD film distributors and representatives from EMI who will distribute the film internationally.

In addition to a sneak preview of the film, audiences were given a special 12-inch record featuring six key songs from the forthcoming two-record set.

The seminars included slide shows, music from the motion picture and soundtrack and elaborate displays of extensive merchandising and marketing materials including posters, mobiles, bin header cards, flyers and teaser trailers that will be made available to retailers and theatre owners in the U.S. and throughout the world.

In an attempt to draw attention to the film prior to its Oct. 17 national release, 20 sneak previews will be shown in different cities Saturday (6) with an additional 150-200 additional previews 10 days prior to the film's opening.

Black Music Talks

NASHVILLE—Panel discussions here highlighted the recent first annual National Conference On Black Music Research.

Key speakers included Russell Sanjek, vice president, BMI; James Tyrrell, T-Electric Records president, and composers Hale Smith and Carmen Moore.

The three-day event was sponsored by Fisk Univ.'s Institute For Research In Black American Music. Samuel Floyd is director of the institute.

LICENSEE ACQUISITIONS

Boardwalk Expands Foreign Affiliates

LOS ANGELES—Based on the present pace of acquiring licensees overseas, Boardwalk Records executive vice president and general manager Irv Biegel anticipates a full slate of foreign affiliates when the label releases its first product early in October.

Label president Neil Bogart announced exclusive distribution through Bellaphon of Frankfurt Germany last week for Germany, the U.K., Switzerland and Austria.

Collector Meeting For L.A.

By KAREN KELLY

LOS ANGELES—Record collectors, record and music accessory dealers, and those interested in acquiring music memorabilia will converge Oct. 12 for the first West Coast Record Collectors Convention at the Hollywood Palladium.

Gary Theroux, Bob Gilbert and Lee Cohen began formally organizing the indoor convention a couple of months ago after much discussion with dealers and others who have frequented a monthly music swap meet held outdoors in the Capitol Records parking lot for the past several years.

They were disgruntled by the lack of security there, weather conditions, poor facilities, inadequate lighting and the escalating cost of reserving lot space to display merchandise. (The new convention is completely independent of the parking lot swap meet.)

The West Coast Record Collectors Convention will be a 12 hour long affair, beginning at noon and ending at midnight. Records, posters, T-shirts, buttons, picture sleeves, picture disks, books, magazines, photographs, sheet music, audio tapes, videotapes and stereo gear will be on sale.

Theroux says live entertainment is planned and several locally based signed and unsigned pop bands are currently under consideration. Recorded entertainment will be provided in the form of rock videotapes and clips from rock films.

The \$1 admission charge to the convention grants those interested membership in the recently formed (by Theroux, Gilbert and Cohen) West Coast Record Collectors Assn. for one month, renewable at each convention (to be held the second Sunday of each month), or available for a year for one \$12 payment.

Theroux says the purpose of the association is to promote record collecting. He hopes to bring collectors on the West Coast together to exchange ideas and provide information about the activities of record companies in regard to current releases, reissues and records being deleted from company catalog. One means of doing this is through a planned newsletter.

Theroux is expecting about 250 dealers and 3,000 to 4,000 consumers at the convention.

The West Coast Record Collectors Convention and the West Coast Record Collectors Assn. are sponsored by Pop Record Research, an archive of historical music information on recording artists of the last 30 years. Theroux and Gilbert are principals in this company.



Liberty 'New' Name Of UA

LOS ANGELES—United Artists will reassume its original name, Liberty Records, with the release of "Kenny Rogers' Greatest Hits" in September. It will also revive its familiar Statue of Liberty logo.

The move is being made to minimize the confusion which arose last year when the label was purchased by Capitol Industries-EMI Inc. from its former owner, United Artists Corp.

The corporate name since that time has been Liberty/United Artists Records, though the trading name United Artists Records has been widely used, leading to a misconception that it was still connected with UA Corp. and UA Music Publishing.



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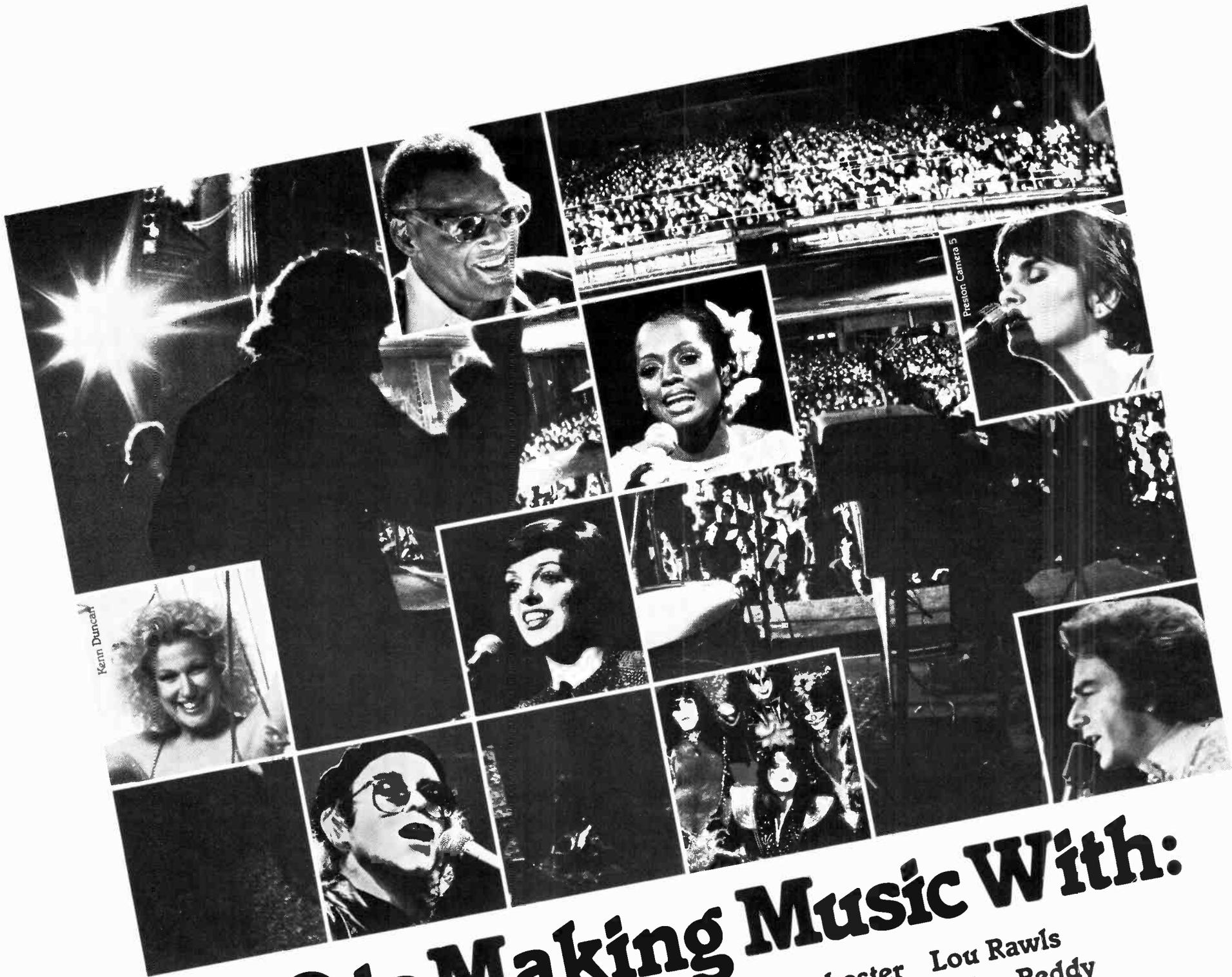
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CLOSE TO 1978 LEVEL

'79 Turnover High For P'Gram

By IRV LICHTMAN

NEW YORK—The PolyGram Group, including its PolyGram Record Operations, says its 1979 worldwide turnover almost reached the record-breaking levels of 1978, despite weakened economic conditions.

PolyGram Record Operations, the Group's annual report indicates, "lagged slightly behind the exceptional performance of the preceding year."

The Group, a joint venture of the Siemens and Philips companies, reports that consolidated turnover reached almost \$1.3 billion, compared with more than \$1.2 billion in 1978.

The report also reveals that PolyGram Record Operations' U.S. share of its global revenue dipped significantly in 1979. According to the report, U.S. volume for 1979 was 20% of the division's global penetration, compared with a 33.5% figure in 1978. Other markets showed gains: Europe: from 47% to 56%; Japan: 9% from 8% and remaining markets: 15% from 11.5%.

In relation to the world music market as a whole, as expressed by the company's own study, the following percentages are stated: Europe, 38%; U.S., 32%; Japan, 13% and other markets, 17%.

The report notes that the PolyGram Group had no dividend payout in 1979, following a decline in such payments in 1978 over 1977.

PolyGram's 1978 sales in the U.S. more than tripled that of 1977, ac-

ording to the company's last annual report. Worldwide turnover for the company in 1978 showed an increase of 24% over 1977.

"The Group's results," comments Coen Solleveld in a president's statement in the report, "were influenced by the weak music market, growing piracy, home taping and the unhealthy returns situation in the United States. PolyGram showed its firm confidence in future growth opportunities, however, by making substantial investments during the past year."

Solleveld, who will retire in January and will be succeeded by Dr. Wolfgang Hix, elevated in July from executive vice president to deputy president, also says that PolyGram Record Operations turnover "lagged slightly behind the exceptional performance of the preceding year," mainly reflecting "generally deteriorating economic conditions and a stagnating music market worldwide—a situation that continues into 1980."

Without citing specific turnover figures, Solleveld said the company's music publishing unit, Chappell-Intersong, continued a "record-breaking performance," partially, he added, "the result of an overflow from 1978." Music print sales increased 11%. He also said that business in direct marketing and trading, including recording interests, was "good."

"In many markets," the report cites, "radio and television-adver-

tised product made a major contribution to turnover. PolyGram's overall sales of this product more than doubled between 1976 and 1979."

The report declares that 1979 worldwide results for the music and record division was affected by an "enormous cost factor—higher costs encountered at every step in the business from recording to manufacturing to marketing and distribution."

The report expresses confidence in the worldwide potential for music. This is underscored, the company says, by the fact that "still only 0.25% of consumer expenditure is

(Continued on page 14)

\$7.8 Bil Sales In BASF's 1st Half, Up 12.3% On '79

NEW YORK—The BASF Group finished the first half of 1980 with sales of \$7.8 billion, a 12.3% gain over sales during the first six months of 1979. The gain in Group sales is attributed to higher price levels.

Pre-tax earnings rose from last year's \$473 million to \$502 million this year, a gain of 6%.

Capital expenditures, at \$424 million, were down 1.3% from last year's \$430 million.

BASF Aktiengesellschaft, the parent company of the Group, had sales of \$3.7 billion during the first half of this year, a 14.1% gain from last year's \$3.2 billion for the same time span. Its pre-tax earnings of \$261 million were down to 0.4% from the first six months of last year when pre-tax earnings were \$262 million.

BASF's gain in sales is due at least partially to the adjustment of prices to higher raw material costs. Volume, however, was still off and business lagged significantly in the second quarter as pricing by international competitors, high raw material costs and increased labor costs put BASF's earnings under pressure in the first half of this year.

Exports accounted for 58.2% of sales in the second quarter as opposed to 57.2% in the previous three months. Current orders reflect a declining trend.

BASF's capital expenditures for the first half of this year were, at \$214 million, an 18.2% decline from last year's \$261 million during the same time period. The company expects capital expenditures to reach \$261 million by the end of the year.

Cetec Corp. Posts Increased Earnings

LOS ANGELES—Cetec Corp., parent company of Cetec Gauss, manufacturer of high-speed tape duplicating equipment and professional loudspeakers, reports higher sales and earnings for the second quarter and six months.

The company posted earnings of \$388,000, or 18 cents a share, on sales of \$14,533,000 for the second quarter, compared to earnings of \$373,000, or 17 cents a share on sales of \$14,148,000 for the same quarter a year ago.

For six months, Cetec reports earnings of \$947,000, or 43 cents a share, on sales of \$29,310,000, compared to earnings of \$678,000, or 31 cents a share on sales of \$27,894,000 for the same period a year ago.

Market Quotations

As of closing, August 28, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corporation	—	749	1 1/2	13/16	1 1/2	+5/16
39	26	ABC	6	374	32 1/2	31 1/2	31 1/2	— 1/4
36 1/2	27 1/2	American Can	6	137	31 1/2	31 1/2	31 1/2	— 1/4
28 1/2	14 1/2	Ampex	12	723	27 1/2	25 3/4	26 1/2	+ 1/4
5	2 1/2	Automatic Radio	—	6	3 1/2	3 1/2	3 1/2	— 1/4
55	42 1/2	CBS	8	105	50 1/2	50 1/2	50 1/2	Unch.
36 1/2	27	Columbia Pictures	8	367	31 1/2	30 3/4	30 3/4	— 1/2
8 1/2	4	Craig Corporation	—	—	—	—	5 1/2	Unch.
53 1/2	40 1/2	Disney, Walt	12	467	50 1/2	50 1/2	50 1/2	— 1/2
12	7	Filmways, Inc.	—	118	9	8 1/2	8 1/2	— 3/4
20 1/2	11	Gulf + Western	5	884	19 1/2	18 1/2	18 1/2	— 3/4
13 1/2	7 1/2	Handleman	6	109	12 1/2	12	12	— 3/4
13	5 1/2	K-tel	12	41	11 1/2	11 1/2	11 1/2	+ 1/4
35 1/2	25 1/2	Matsushita Electronics	9	13	33 1/2	33 1/2	33 1/2	— 1/4
51 1/2	44 1/2	MCA	8	763	47	46 1/2	46 1/2	— 3/4
19 1/2	10	Memorex	—	130	16	15 1/2	15 1/2	Unch.
60 1/2	46 1/2	3M	10	1023	58 1/2	57 3/4	57 3/4	— 3/4
63 1/2	41 1/2	Motorola	11	652	59 1/2	57 1/2	57 1/2	— 2 1/4
31 1/2	23 1/2	North American Philips	5	20	30 1/2	30 1/2	30 1/2	— 1/4
8 1/2	4 1/2	Orrox Corporation	39	216	8 1/2	8 1/2	8 1/2	— 3/4
20	13 1/2	Pioneer Electronics	14	—	—	—	19 1/2	Unch.
27 1/2	18 1/2	RCA	8	1041	26 1/2	26 1/2	26 1/2	— 3/4
12 1/2	6	Sony	13	1393	11 1/2	11 1/2	11 1/2	— 3/4
33 1/2	20 1/2	Storer Broadcasting	10	230	28 1/2	27 1/2	28	— 1/4
6 1/2	3	Superscope	—	174	6 1/2	6 1/2	6 1/2	— 3/4
35 1/2	25 1/2	Taft Broadcasting	9	118	31	30 3/4	30 3/4	— 3/4
19 1/2	14 1/2	Transamerica	5	896	17 1/2	17 1/2	17 1/2	— 1/4
39 1/2	29 1/2	20th Century-Fox	6	66	35 1/2	34 3/4	34 3/4	— 1 1/2
54 1/2	34 1/2	Warner Communications	13	498	54 1/2	53 1/2	53 1/2	— 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	—	1 1/2	2 1/2	Integrity Ent.	—	31	1 1/2	1 1/2
Certron Corp.	31	14	3/4	7/4	Koss Corp.	7	16	7 1/2	7 1/2
Data Packaging	4	11	6 1/4	7 1/4	Kustom Elec.	—	10	1	1 1/4
Electrosound Group	5	30	5	5 1/4	M. Josephson	9	104	13 1/4	13 1/4
First Artists Prod.	10	—	3 1/4	3 1/2	Recoton	7	—	1 1/4	1 1/4
					Schwartz Bros.	—	—	1 1/2	2

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

New Blues Label Founded At Memphis State Univ.

MEMPHIS—High Water Recording Co., a new label owned by Memphis State Univ., debuts with four blues records by artists from Northern Mississippi.

The first release, Raymond Hill's "Going Down," picks up where the numbers on Sam Phillips' Sun label stop. Hill, one of the first artists Phillips recorded on Sun, played saxophone on the late Jackie Brenston's "Rocket 88," an early rock'n'roll record. Both High Water and Sun were founded to give blues artists an opportunity to record and market their music commercially.

Other artists featured on High Water are Hill's wife Lillie, Jessie Mae Hemphill, R.L. Burnside and Ranie Burnette.

"The purpose of the records," says professor David Evans, who produced the disks through a grant from the National Endowment for the Arts, "is not only to document the contemporary blues tradition

but also to stimulate and popularize that tradition.

"Major record companies and even the small labels have neglected blues artists in recent years," Evans says. "They work only with established stars and don't try to develop new talent. The smaller labels cater mainly to the specialist record collectors and have little impact on the Southern regional market or the musical community that creates and supports the blues."

Evans plans to market High Water records through the University to specialist record collectors and to the regional audiences for blues in the South. He hopes his dual marketing approach will fill a gap ignored by other record companies.

"High Water will continue to produce blues and other forms of regional music on its own label and as a production company for other labels," says Evans.

Schwartz Bros. Opens Its \$3.5 Mil Lanham Structure

NEW YORK—The new 93,000 square foot Schwartz Bros. facility in the Washington Business Park in Lanham, Md., was officially unveiled with open-house fanfare Aug. 15.

Hundreds of industry representatives attended, and continuous music was provided by both soul and bluegrass bands.

Almost twice the size of the wholesaler/retailer's former facility, the \$3.5 million warehouse and headquarters building was financed through Prince George's County, Md., Industries Revenue Bonds and is on land purchased by the company two years ago.

About 67,000 square feet serve as a warehouse and distribution center for the wholesaler and its 21-unit Harmony Hut retail chain. The remaining 26,000 square feet are occupied by corporate headquarters and

support facilities, including data processing and materials handling systems.

The company says the new facility will enable it to facilitate its expansion program, which includes the opening of four additional Harmony Hut stores in the fiscal year ending Jan. 31, 1981. As a distributor, Schwartz Bros. represents more than 80 independent labels.

CBS Sues Newton

LOS ANGELES—CBS Inc. is suing Wayne Newton doing business at Wayneco, Las Vegas, for \$66,781.31.

The suit states the money is owed by Newton for services rendered by a CBS entity located in San Luis Obispo County, Calif. The CBS pressing and duplicating plant, Santa Maria, is located in that county.

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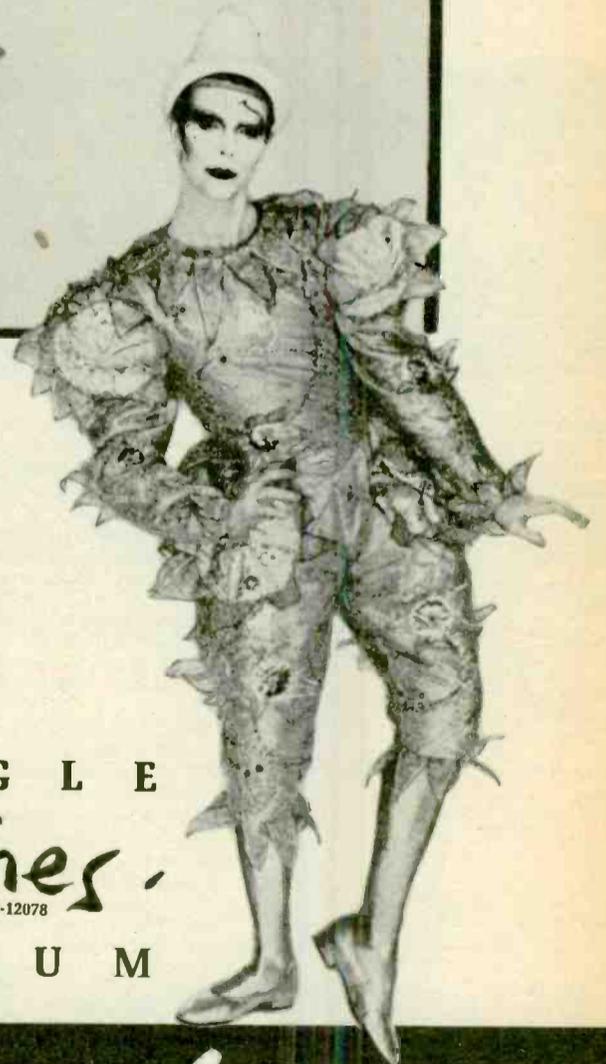
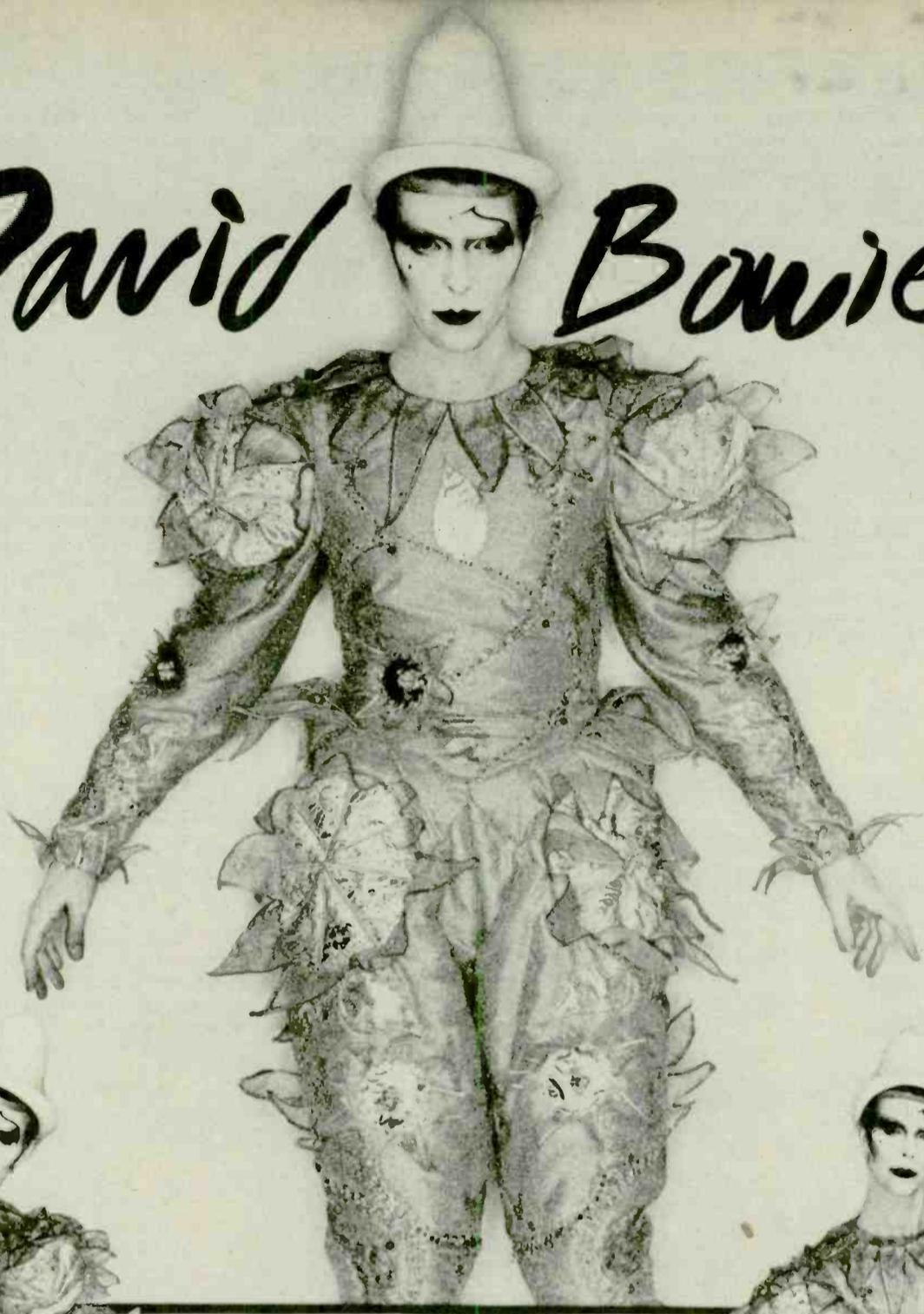
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SCARY MONSTERS*

McDONALDS WILL SOON DISTRIBUTE

Tag 3 Groups For Book Covers

By ED HARRISON

LOS ANGELES—Approximately 300 McDonalds outlets in the New York metropolitan area will be giving away one million book covers featuring the Charlie Daniels Band, Journey and the Jacksons as part of a back to school promotion the last week in August and first week of September.

The tie-in between McDonalds and pop artists is part of Rockbill Inc.'s increasing emphasis on cross-promoting national advertisers with contemporary music personalities.

According to Jay Coleman, president of the New York-based marketing and merchandising company, the promotion will be supplemented by a television and radio campaign that will feature each of the group's most recent hit singles. McDonalds will supply nearly \$150,000 worth of media advertising as well as in-store displays.

Each book cover will feature the cover art in color of most recent product, a list of albums in the artist's catalog and a short biography. Additionally, the book covers will offer T-shirts at a special price.

"The group will benefit by the short and long term exposure," notes Coleman, "in addition to a royalty and money from the merchandising."

Rockbill, which has worked with about 25 acts in the past four years in various advertiser tie-ins, will print the covers as well as design the book cover artwork. The firm was respon-

sible for choosing the three acts and negotiating with McDonalds.

McDonalds is test marketing the promotion in New York for possible expansion into other areas next fall.

Since 1976, Rockbill has negotiated merchandising deals between Jose Cuervo Tequila and Pure Prairie League and later David Bromberg; Budweiser backing Journey; Mothers Finest and the Outlaws; Busch Beer hooking up with Charlie Daniels as did Skoal Smokeless Tobacco; Pabst with Marshall Tucker; Blue Oyster Cult with Ampex; Tom Chapin and Mateus Wine; Renaissance and MG cars and Sea Level with JVC Electronics.

Coleman's biggest and most recent advertiser hookup is with Panasonic whereby Earth, Wind & Fire, backed by a \$500,000 television campaign will endorse Panasonic recorders.

On top of that, Panasonic, CBS and Earth, Wind & Fire are tying-in for a "Panasonic Platinum Series

Sweepstakes" to break Oct. 1 with the release of the group's new "Faces" LP. About 5,000 display pieces will be put up in record outlets and an additional 5,000 in stereo outlets.

Panasonic is also sponsoring a two-hour radio special in October that will detail the history of Earth, Wind & Fire.

Coleman adds that with record companies decreasing tour support and records selling fewer quantities, cross promotions with Madison Ave. are becoming more attractive to both artist and record company for exposure and income.

Because image is vital to both advertiser and artist, Coleman is careful in matching artist with product. "I found a few years ago there was no contact between national advertisers and the music industry," says Coleman. "They were trying to sell to the same audience, but they weren't speaking the same language."

L.A. Academy Overhauls Awards

LOS ANGELES—The annual most valuable player awards given by the local chapter of the Recording Academy are being overhauled.

The awards, designed for musicians working and living in the L.A. area, will be announced at a brunch in November.

Entry forms and ballot boxes are being placed in more than 60 area

studios. Interested parties have until Sept. 26 to enter a candidate. Only active members of the Recording Academy may vote for nominees or final winners.

This year 21 area musicians will receive special emeritus awards for having won three or more past MVP citations. The awards are now in their seventh year.



FANATICAL FAN—A rather humbled Barry Manilow autographs a book for 15-year-old fan Lori Scussel following his show at the Concord Pavilion in Concord, Calif. Scussel had toiled for three months writing in the book 10,000 times "You are my singer and my song, Barry Manilow." She was unable to contact Manilow on her own, but KFRC-AM intervened and set up a phone call which led to the meeting. Scussel also gave her idol two songs she had written for him.

Rock'n'Rolling

U.K. Booker Views New Wave's Impact

By ROMAN KOZAK

NEW YORK—The punk scene is over, but it is still easier for a new wave English band to come to America than for a mainstream U.K. act. Meanwhile, U.S. new wave acts have almost no appeal in Europe.

Such are the observations of Paul Charles, partner in the London-based Asgard booking agency. The roster of artists Asgard exports to the U.S. leans heavily toward the new wave, with the agency representing such acts as the Buzzcocks, the Cowboys International, Ian Gomm, Human League, the Jags, 999, Margo Random & the Space Virgins, Steel Pulse, Ultravox, and the Undertones.

But the U.S. acts that the agency books and promotes in Britain and the Continent, are of a different genre altogether. That roster includes such acts as the Burrito Bros., J.J. Cale, Ry Cooder, Emmylou Harris, Carolyn Mas, Kate & Anna McGarrigle, Poco, John Prine, Bonnie Raitt, Leon Redbone, the Roches, George Thorogood and Loudon Wainwright III.

Why new wave to the U.S. but folk/cowboy/blues to Europe? Explains Charles:

"When the recession started, the record companies cut down on their tour support, which prevented many hands from going to the U.S. until Ian Copeland of Frontier International showed bands could play cheap club tours without tour support and still be able to go home with a few bob in their pockets.

"Then a great many English (new wave) bands, not all very good, came to the U.S. And people became more selective. Being English is no longer enough. You need something more now, some advertising, a bit of support. But it is still easier to bring in a new wave act. An act like Gerry Rafferty you would have to put on a showcase tour, and promote him the traditional way."

And the tour support is still not there. Another current example is Sweet, a band that has sold an estimated 30 million LPs around the world, and which, ironically enough in the early '70s helped create what is now known as power pop. It has a new LP, "VI" out on Capitol Records, and a new single, "60s Man."

but it is not going out on tour to support these releases. It is going back into the studio to make its next LP.

"It has become just too expensive to play," says Steve Priest, singer and bass player for the band. "Especially guesting for someone else. And for us to play small venues and clubs would be stepping down too much. We are not geared to small venues. The way we work we would trip over each other on a small stage."

In Europe, meanwhile, there is a demand for Americana, with the Irish, for instance, eager for cowboy and country acts, says Charles.

"Loudon Wainwright can do 20 concerts, 3,000 capacity, and sellout everywhere. And you can build a following for him. Same thing on the Roches. And Sonny Terry and Brownie McChes are very popular," he says.

"As for American new wave, who is there? Maybe the Talking Heads. This is a good band that the critics and the public likes and it can do very well. But beyond that, who? The B-52s may do well in London, but that is about all. Blondie, whom you may consider new wave, in Britain is seen as a teeny bop band. And critics hate the Knack.

"It is funny the way perceptions and tastes change across the Atlantic. A band like 999, which you consider punk, is just good old rock 'n' roll to us. And the Undertones, who can do no wrong now in Europe, never could get started in the U.S.," he adds.

"Punk was good for English music," says the agent, "especially in that it allowed a lot of new bands to come up quickly. But gone are the days of the overnight success. That is finished now. Tutone was the end of that."

So what does Charles see on the horizon?

"I see the synthesizer bands coming up. Gary Numan proved that. Ultravox and Human League could also have total commercial success. Beyond that there is really nothing.

"But there will be always good bands like Dire Straits, the Police, or Ian Gomm with good songs, who could have made it 10 years before punk, or 10 years after it."

CUT YOUR AD BUDGET LATELY?

Honesty compels us to admit that you're not alone

Whenever the cost/price squeeze gets really tough, it's a temptation to regard advertising as a cost . . . and to cut

Not at every company, however

In recent years a significant change has taken place in the thinking of many management people about advertising budgets. No longer are appropriations cut automatically when the pressure is on

Why?

For a number of reasons. Among them are:

1. *With the growth of the marketing concept*, advertising is no longer looked upon merely as an expense, but as an integral part of the company's marketing mix.

2. *Companies that maintain advertising during recession periods do better in sales—and profits—in those and later years.* That was proved conclusively in studies of five separate business declines made by American Business Press and Meldrum and Fewsmith.

3. *The cost of a salesman's call today makes it imperative to make maximum use of advertising.* The average cost of a sales call soared to a record \$137.02 according to the latest report by McGraw-Hill. Yet studies show that a completed

advertising sales call—that is, one ad read thoroughly by one buying influence—literally costs only pennies. Why deny yourself such efficiency?

4. *In some cases, there is no way to reach customers except by advertising.* The "Paper Mill Study" shows (1) the number of buying influences in the average operation is far greater than marketers are aware of, (2) the majority of these influences are unknown to salesmen, (3) no salesman has the time to contact all influences even if he knows them

5. *Selling costs are lower in companies that assign trade advertising a larger role in marketing products.* So advertising is an investment in profit, just like a machine that cuts production costs

6. *Memories are short.* There is an estimated 30% turnover every year among buyers. It isn't surprising, then, that lack of advertising contact can quickly result in loss of share of market

7. *Most down periods turn out to be shorter than expected.* The history of every postwar recession is that it didn't last as long as predicted

8. *Advertising works cumulatively.* It would be nice to think that every reader reads all of your ad. We know it doesn't

work that way. To be most effective advertising must have continuity

9. *Sales and promotion people need support.* They know that their chance of getting an order is better if they are backed up by advertising. Can they be as effective when they learn that the support has dwindled?

10. *You know better.* Survey after survey of executives shows that they expect a drop in sales if advertising stops

But there is need for efficiency . . .

whenever advertising budgets are being assembled—never more than in these inflationary times. Significantly, a recent survey shows that nearly 40% of the average budget for advertising to business and industry is invested in business publication space and preparation. That's more than double the next largest item.

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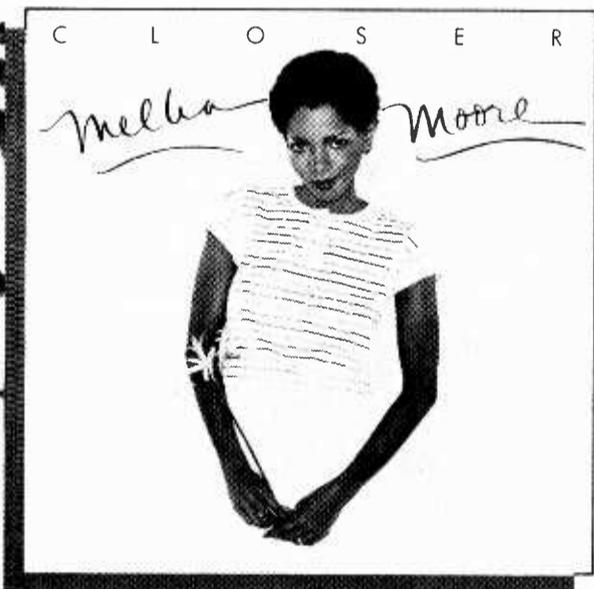
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10/15 Austin, TX
10/16 Dallas, TX
10/18 Denver, CO
10/20 Portland, OR
10/21 Seattle, WA

10/24 Oakland, CA
10/26 Tucson, AZ
10/28 Tempe, AZ
10/29 San Diego, CA
11/1-2 Anaheim, CA
11/6-7 Los Angeles, CA
11/14-15 Honolulu, HI

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MCA RECORDS

SOON TO BE 87

'42nd St.' a Hit For Octogenarian Warren

By IRV LICHMAN

NEW YORK—Harry Warren, who celebrates his 87th birthday Dec. 24, boasts his biggest Broadway triumph with "42nd Street," yet the entire score is composed of songs he wrote for film musicals of the '30s.

Actually, Warren is credited with only two Broadway musicals, the obscure "Laugh Parade" (with, however, the standard "You're My Everything") and "Crazy Quilt." He left for Hollywood in 1929, where he composed dozens of standards for film scores.

Lyricist Al Dubin, who died in 1945, is the lyricist of all songs with one exception in the stage production of "42nd Street" and he, too, essentially wrote for films. The only other Warren collaborator in the score is Johnny Mercer, the lyricist of "There's A Sunny Side To Every Situation" from the 1938 film, "Hard To Get."

Although the plotline of the show follows the movie version, only four of the 12 songs in the show are actually from the film version, including "Audition," "You're Getting To Be A Habit With Me," "Shuffle Off To Buffalo" and "Young & Healthy."

Culled from other Warren-Dubin film scores are: "Shadow Waltz," "We're In The Money" from "The Gold Diggers of 1933," "About A Quarter To Nine" and "Go Into Your Dance" from "Go Into Your Dance" (1935), "Dames" from "Dames" (1934), "Lullaby Of Broadway" from "Gold Diggers Of 1935" and "I Know How" from "The Singing Marine" (1937).

All the songs are published by Warner Bros. Music, whose parent, Warner Bros. Pictures, originally produced the films. The publisher is presently working to release a number of folios of the songs in the Broadway production.

As for a cast album of "42nd Street," no label by late last week had obtained the rights, although it's considered a certainty that a cast album will materialize. It's known that none of the Warner's associated labels had any first-option to record the show. In line with recent industry practice, few manufacturers commit themselves to Broadway musicals prior to their Broadway run.

Capitol's Greenline Gets 172 More

• Continued from page 4

ture of the \$3.98 midline series, which contains in excess of 250 titles, hinges on the success of \$5.98. "If this is a phenomenal success," he says, "it might deter from the \$3.98 line. We've gone through the \$3.98 catalog and pretty much creamed it."

White notes that he monitored the success which CBS and WEA have had with their \$5.98 midline series in the past year of tightened business conditions. "We talked to our customers," White says. "They informed us of what's going on."

Most of the albums in the \$5.98 series have the same artwork as before, though a new package concept was used on the Beatles' silver-cover "Rock'N'Roll Music" collection, now split into two LPs. Other doubles that were split include the Band's "Rock Of Ages" and "Anthology."

All of the titles were renumbered with new prefixes: SN for Capitol and LN for United Artists.

The last products to be added to the \$5.98 line were four Linda Ronstadt pre-Asylum titles, which were confirmed Aug. 8.

'42nd Street' Stills Rumors With a Spectacular Opening

NEW YORK—"42nd Street," the first big musical of the 1980-81 Broadway theatre season, opened at the Winter Garden Theatre here Monday (25) following weeks of disturbing rumors about its internal problems which had allegedly forced several cancellations of its originally scheduled opening date.

Happily, the fears engendered by the rumors are totally unfounded as "42nd Street," a David Merrick production is, without doubt, one of the most stunning spectacles of song, dance and color to be seen on the Broadway stage in many a season.

The show, a symphony of energy, style, wit, and good old-fashioned razzle-dazzle, is a captivating tribute to its creators, in the forefront of whom is the late Gower Champion, its director/choreographer who succumbed to a rare form of blood cancer at New York's Sloan-Kettering Cancer Center hours before the curtain rose on the opening night's show.

"42nd street," based on the 1933 movie of the same name, orchestrates the unforgettable music of Harry Warren and Al Dubin, with some of the niftiest tap dance sequences seen in the theatre in quite a while. Utilizing a chorus of 40 dancers (one of the largest ever assembled for a musical on the Broadway stage) which exudes an energy and enthusiasm that mesmerizes the audience, the show explodes into a series of breath-taking crescendos that are like New Year's eve and the Fourth of July all rolled into one.

There is no original music in "42nd Street," but the songs, including a dazzling rendition of "We're In The Money," and the forever

charming, "Lullaby Of Broadway," are presented with a freshness of appeal that should help in revitalizing their popularity. At this time Warner Bros. has no plans to release an original cast album, but the rave notices the show has been getting should prod them into making a positive decision in that direction.

Champion's staging of the show is exceptional. This multiple Tony-award winner, whose credits include "Bye, Bye Birdie," "Hello Dolly," "The Happy Time," "Carnival," "Sugar," "The Act," and "I Do, I Do," bedazzles the audience with the breadth and versatility of talent displayed in this exciting musical extravaganza.

The story line in "42nd Street" revolves around a young, star-struck, hick-town dancer with better than average talent, who comes to the big city, looking for the big break. It comes in a show called "Pretty Lady," when its star (Tammy Grimes) literally breaks a leg and has to be taken out of the show. Broadway newcomer, Wanda Richter is convincing as the stage struck artist, and Grimes is delightfully nasty as the aging actress, zealously guarding her shaky territory. Jerry Orbach also fits nicely into his role as the harried producer of the show.

"42nd Street" is musical theatre in the tradition of the all-time greats of the Broadway stage.

It is an extraordinary testimony to the man who made it possible, and who stayed on the job, in spite of the seriousness of his illness, to the very end. It will be a hard act to follow this season, or any other.

RADCLIFFE JOE

Label Execs Blasted By B'way Producers For Ignoring Shows

NEW YORK—The producers of the multimillion-dollar Broadway musicals "Camelot" and "My Fair Lady" have blasted record companies "for being indifferent to the renewed potential for financial success of sadly neglected Broadway show music."

Mike Merrick and Don Gregory, producers of "Camelot" with Richard Burton, (\$1.2 million), and "My Fair Lady," with Rex Harrison, (\$1.3 million), charge label executives "with losing touch of the realities of the music business, and pursuing record recording and release

policies that are in part responsible for their shaky financial position."

Both Merrick and Gregory, who shifted to the musical theatre from successful careers as producers of dramatic works, (their credits include: "Belle Of Amherst," Julie Harris; "Clarence Darrow," Henry Fonda; and "Paul Robeson," James Earl Jones), point out that the Broadway theatre has never enjoyed greater financial success than it is today.

They point to the staggering increase in boxoffice grosses to support their argument. In the first nine weeks of this season, attendance was up by 35% over last season, and grosses are up by 50% over last season. In excess of 2.2 million persons paid to see a Broadway show this season, as compared to 1.6 million for the same period last season; and the theatres have realized \$36 million from the sale of tickets this season as opposed to \$23.7 million for the same period last year.

In the case of "Camelot," for instance, the concessionaire in the lobby of the New York State Theatre where the show is playing is selling an average of 600 souvenir books per show, according to Merrick and Gregory. They feel similar sales could have been realized had a new cast album been available.

Gregory and Merrick dismiss arguments that the record labels may be reluctant to record original cast albums because so many revivals are surfacing. They state that in the case

(Continued on page 35)

P'Gram Business

• Continued from page 8

made on recorded music, and in industrialized nations still only 65% of homes—a growing figure—own record-playing equipment. The market is also in the initial stages in many developing countries."

Outside the U.S., PolyGram Record Operation encountered varying degrees of success, with the report declaring that European major markets lacked their "traditional vitality." "This did not alter PolyGram's leading position in many major markets, but did result in disappointing turnover, uncharacteristically low growth rates and even some declines."

In Asia, the report says sales in the Japanese market increased "slightly" both for national and international repertoire.

PolyGram Records Hong Kong exceeded 1978 turnover by almost 50%, the report declares, while the market in Singapore, led by PolyGram Records, showed a "very slow upward trend."

Other markets reported on include Polydor of India, with "strong" business in film soundtracks and "increased" sales of international product; Australia and New Zealand, where both "succeeded with pinpointing campaigns, notably for Demis Roussos, who became the top selling artist in Australia during 1979."

Also, Africa, where "pressures of the economy affected the African companies, especially in Ghana, but PolyGram Records in Kenya and Nigeria both grew in 1979;" Latin America, where subsidiaries in Argentina and Brazil and Mexico showed "substantial" turnover growth in 1979. "Polydor S.A. in Venezuela, however, had to cope with a market that reached a low in 1979."

With regard to piracy and home taping, the report declares that PolyGram is "convinced that both problems can only be solved with cooperation by the entire industry through its international federations—and constitute two of the major challenges of the '80s."

The PolyGram Group, with more than 13,700 employees and operating companies in 31 countries, consists of five divisions: record operations, publishing, film and tv, video and direct marketing and trading.

"The home video market," Solleveld states, "is beginning to take shape in the U.S., Europe and elsewhere. PolyGram's video division is participating in the initial release of progress in this increasingly important medium."

The video division has marketed some videocassette programming in the U.K. under the Spectrum label and terms "first sales results encouraging" and preparations are being made for similar introductions in other European markets.

"PolyGram's approach to the vast potential of the home video market," the report notes, "remains this: to introduce videodisks and videocassettes when and where the availability of the hardware justifies such a start." No indication is made in the report on exploitation of the U.S. market with home video repertoire.

The report says the video division has started acquiring programs specifically for video exploitation, flowing from various sources and cooperation with PolyGram's film and tv division has been intensified to achieve "optimal coordination of program opportunities."

(Continued on page 71)

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Greco Back With Project 3 Label

NEW YORK—After 19 years, a master deal will reunite singer Buddy Greco with Herb Linsky, president of Project 3 Records.

The label will market a live Las Vegas performance by the performer in the fall. Linsky served as director of national promotion for Epic and toured with Greco when he had such successes as "The Lady Is A Tramp" and "Around The World."

Greco is currently appearing at Lake Tahoe and will be performing in various concerts and club dates promoting the album.

In recent months, Project 3 has added other licensing deals, including sessions by Larry Elgart & His Orchestra, Louis Armstrong and Paul Whiteman.

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1979

October

26	Pocatello, ID	Mini Dome
27	Ogden, UT	Dee Events Center
28	Salt Lake City, UT	Salt Palace
31	Denver, CO	McNichol's Sports Arena

November

1	Denver, CO	McNichol's Sports Arena
2	Albuquerque, NM	Tingley Coliseum
5	St. Louis, MO	Checker Dome
6	St. Louis, MO	Checker Dome
7	Cincinnati, OH	Riverfront Coliseum
10	New Haven, CT	Veterans Memorial Coliseum
11	Uniondale, NY	Nassau Veterans Mem. Col.
12	Uniondale, NY	Nassau Veterans Mem. Col.
15	New York, NY	Madison Square Garden
16	New York, NY	Madison Square Garden
17	Boston, MA	Boston Gardens
20	Rochester, NY	War Memorial
21	Philadelphia, PA	The Spectrum
22	Providence, RI	Civic Center
25	Largo, MD	Capital Center
26	Pittsburgh, PA	Civic Arena
29	Ann Arbor, MI	Crisler Arena
30	Champaign, IL	Assembly Hall

December

1	Cedar Falls, IA	Uni-Dome
4	Los Angeles, CA	The Forum
5	Los Angeles, CA	The Forum
6	Los Angeles, CA	The Forum
9	San Diego, CA	Sports Arena
10	Los Angeles, CA	The Forum
11	Los Angeles, CA	The Forum
14	San Francisco, CA	Cow Palace
15	San Francisco, CA	Cow Palace
16	San Francisco, CA	Cow Palace

1980

February

3	Tokyo, Japan	Budokan
4	Tokyo, Japan	Budokan
5	Tokyo, Japan	Budokan
8	Kyoto, Japan	Kaikan
9	Gifu, Japan	Shimin Kaikan
11	Sapporo, Japan	Kuseinenkin Hall
13	Yokohama, Japan	Kenmin Hall
14	Sendai, Japan	Sports Center
16	Osaka, Japan	Festival Hall
17	Osaka, Japan	Festival Hall
21	Perth, Australia	Entertainment Centre
22	Perth, Australia	Entertainment Centre
25	Adelaide, Australia	Tennis Stadium
27	Sydney, Australia	Hordern Pavilion
28	Sydney, Australia	Hordern Pavilion

March

1	Melbourne, Australia	Festival Hall
2	Melbourne, Australia	Festival Hall
3	Melbourne, Australia	Festival Hall
6	Brisbane, Australia	Festival Hall
7	Brisbane, Australia	Festival Hall
8	Brisbane, Australia	Festival Hall
11	Melbourne, Australia	Festival Hall
12	Melbourne, Australia	Festival Hall
15	Sydney, Australia	Hordern Pavilion
16	Sydney, Australia	Hordern Pavilion
17	Sydney, Australia	Hordern Pavilion
20	Wellington, NZ	Athletic Park

March (continued)

22	Auckland, NZ	Western Springs
27	Honolulu, HI	Neil Blaisdell Center (HIC)
28	Honolulu, HI	Neil Blaisdell Center (HIC)
29	Honolulu, HI	Neil Blaisdell Center (HIC)

April

30	Portland, OR	Coliseum
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May

1	Seattle, WA	Hec Edmundson Pavilion
2	Vancouver, BC	P.N.E. Coliseum
5	Alberta, Canada	Coliseum
6	Alberta, Canada	Coliseum
9	Minneapolis, MN	MET Center
10	Minneapolis, MN	MET Center
11	Madison, WI	Dane County Arena
14	Chicago, IL	Rosemont Horizon
15	Chicago, IL	Rosemont Horizon
16	Indianapolis, IN	Market Square Arena
19	Buffalo, NY	Municipal Auditorium
20	Richfield, OH	Richfield Coliseum
21	Richfield, OH	Richfield Coliseum
23	Detroit, MI	Joe Louis Arena
24	Detroit, MI	Joe Louis Arena

June

1	Munich, Germany	Olympic Horse Riding Stadium
3	Bremen, Germany	Stadthalle
4	Cologne, Germany	Sportshalle
8	Frankfurt, Germany	Betzenburg Stadium
9	Zurich, Switzerland	Hallenstadion Zurich
12	Brussels, Belgium	Forest National
13	Rotterdam, Netherlands	Ahoy
14	Paris, France	Palais De Sport
16	Stafford, England	Bingley Hall
17	Stafford, England	Bingley Hall
20	London, England	Wembley Arena
21	London, England	Wembley Arena
22	London, England	Wembley Arena
25	London, England	Wembley Arena
26	London, England	Wembley Arena
27	London, England	Wembley Arena

August

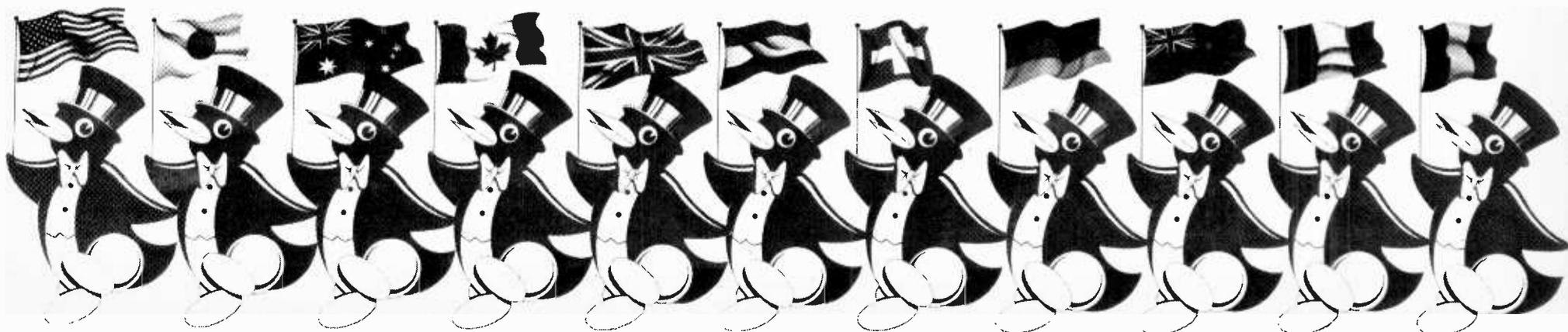
5	Lakeland, FL	Civic Center
6	Miami, FL	Sportatorium
8	Atlanta, GA	Omni
11	Mobile, AL	Municipal Auditorium
12	Birmingham, AL	Jefferson Civic Center Coliseum
13	Baton Rouge, LA	Riverside Centroplex
16	Dallas, TX	Reunion Arena
17	San Antonio, TX	Convention Center Arena
18	Houston, TX	The Summit
21	Omaha, NB	Civic Auditorium
22	Oklahoma City, OK	Myriad
23	Wichita, KS	Kansas Coliseum
24	Kansas City, MO	Kemper Arena
27	Las Cruces, NM	Pan Am Center
28	Tucson, AZ	McKale Center
29	Phoenix, AZ	Compton Terrace
31	Los Angeles, CA	Hollywood Bowl

September

1	Los Angeles, CA	Hollywood Bowl
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Vol. 92 No. 36

Commentary

The Tangled Status Of Tape

By JOE BRESSI

The advent of the tape cartridge in the mid-'60s was as much of a boom to our business as many of the "benchmarks" we as an industry recognize as landmark achievements. When we look back we should certainly include the tape cartridge right along with the stereo record, Elvis Presley and the Beatles as stimuli for the giant leaps made in the past quarter of a century.

Yet, in recent months, despite the bonanza that the tape cartridge has brought to us all, I find it distressing that those of us out in the retail trenches must deal with ivory tower attitudes and decisions about tape that don't necessarily apply in the real world... the marketplace.

The prevailing themes that I find cause the most problems are, "8-track is dead" and "blank tape is evil."

There is no question but that 8-track is slowly regressing while the cassette is very much on the rise. Prerecorded cassette has perhaps overtaken prerecorded 8-track on a national basis, although figures from our stores in 25 states still show them running pretty much neck and neck.

Yet, the major labels now have taken the stance, "let's kill 8-track. It's down, so let's put it out of its misery!"

Right? Wrong! I have news for you. It ain't gonna die just yet. There are millions of 8-track players out there that are not going to disappear and turn into cassette decks overnight. There are plenty of older cars out on the roads with 8-track players. Are you fellows in Los Angeles and New York aware that there aren't too many new cars being sold these days, so those old cars may be around a while longer?

Millions of 8-track players out there won't disappear

Our figures have always shown that the great bulk of our 8-track business comes from three categories: (1) heavy metal-type rock (2) black music, and (3) country music. Now if you relate our national economic distress to these three groups of consumers, it should seem clear that they are the least likely to rush on down to Radio Shack and pick up a new cassette deck just so they can hear those hot new releases that aren't being issued in 8-track anymore.

Obviously, the 16 to 18 year olds (heavy metal), blacks, and all those blue collar factory workers (heavy country) on the unemployment rolls are the groups most affected by the current recession. While there still may be enough disposable income to allow them to entertain themselves while they are not working or trying to make ends meet in these inflationary times, they are not presently into upgrading their entertainment systems.

They can afford software, but no new hardware. Stop down at your corner hi fi shop and the owner will verify this for you.

So my first point is that 8-track is not going to disappear overnight. There is an 8-track buyer out there, and will be for some time. We, as an industry, have no business ignoring his wants and needs.

Let's move over to some cause and effect on home taping. How about if we take time out from damning Memorex, TDK, radio, and everyone else for home taping. Why don't we shoulder a little of the burden ourselves?

The albums that offer the most potential in tape sales also demand a certain immediacy in availability. Retailers, go back and look at your receipt dates on the last few month's hot releases and you'll find that on so many of the big tape sellers, the tape release (both 8-track and cassette) followed the LP release by as much as two weeks. Name them: things like Ted Nugent, Teddy Pendergrass, AC/DC, B.O.C., Charlie Daniels, etc., etc.

Tape buyers were waiting for these albums, so when they go to the store to buy and they're not there, they tape them off a friend's record or off the radio. And you know something, they are so used to not being able to get their new music on tape on time, they don't even come in much anymore.

And, to those tape buyers we lose because of later release dates, add those we lose when an 8-track isn't even issued. How many people have had to tape Benny Mardones from a friend's record, or how about Cameron, or Ali Thompson?

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.



Joe Bressi: "Lateness of tape releases has alienated the buyer and sent him over to Memorex."

This lateness of tape releases, in general, and the lack of any release at all on 8-track on many breaking artists has alienated the tape buyer and sent him over to Memorex. But we retailers are castigated for at least being able to provide that Memorex 8-track to our customers.

And now comes this questionable policy of not allowing blank tape advertising along with record advertising. Manufacturers should realize that this will have very little effect on home taping. It will just hurt record sales more, and hurt the health of your accounts who are already hurting... in case you haven't looked at your accounts receivable lately.

The person that tapes at home is the person who really cannot afford to buy all his music from the record store. We have priced ourselves out of his reach and he would rather take the time and the effort (and taping is time and effort) to make his own tape than spend the \$7, \$8 or \$14 a tape costs today. Except for an occasional purchase, he/she is lost to us. He/she just can't afford us.

That person that many of us try to reach in our print and radio advertising is called an audiophile. He likes to buy a lot of records and then put them on a

high quality TDK or Maxell cassette because they sound much better than the tape we use in our prerecorded cartridges. He is a voracious record buyer and the ad policies are now making it tougher for us to get him into our stores.

Believe me, that 17-year-old taping Pink Floyd off the radio isn't reading our newspaper ads anyway. And what do we do about him? Do we throw all the blank tape out of our stores just so he can't get any music at all, forgetting that someday he may grow up and become prosperous and prefer buying tape from our stores (for that old 8-track player that he has) rather than spending valuable leisure time screwing around with pause buttons. Do we turn off our future customers?

Let manufacturers begin addressing our tape business from a realistic standpoint rather than from an emotional one.

1) Don't stop making 8-track. Be more careful in your selling and get the label salespeople to monitor their accounts more closely. Returns have been a problem because no one was making an adjustment in selling and buying to compensate for the recession, the cassette, and the massive cutout dumps of 8-tracks that have been made by the labels because of those returns.

Let's stop blaming others for inroads of home taping

Iran solved its return problems. It banned music. Are we to take a similar stance on 8-track?

2) Release 8-tracks and cassettes on established artists at the same time as the LP. Our industry has enough duplicating capacity to do this and should certainly be able to schedule these shipments to arrive at the same time. Don't chase the tape buyer out of the store before we have a shot at him.

Develop the ability to quickly build and release the tape configurations on a new artist who begins to break. We've surely lost 1,000 8-track sales on Benny Mardones in the past month. How often can we afford this?

3) Relent and do away with the reactionary and emotional blank tape advertising policy that many of you have issued. It is pointless and does not solve the problem. Ad dollars are hard to get and so are customers these days. You are cutting off the hand that feeds you... your accounts and their customers.

We at retail need every method possible to help us bring people into our stores. Don't remove one of these methods: we can't afford it.

Joe Bressi is vice president, purchasing/marketing, at Stark Record & Tape Service in North Canton, Ohio, whose near 100 Camelot and Grapevine stores are scattered over 25 states.

Letters To The Editor

Dear Sir:

With regard to your article on Philadelphia's WYSP-FM (Billboard, July 26, 1980), it was great to see that the people in New York recognize good quality in radio programming, even when it comes from out of town. The people at WYSP have been doing it right for

some time now, and I'm sure glad to see them get a little press for it! A few of their staff have taken from their own time to help out college stations such as ours, by answering small questions and giving little hints, in a big way.

We've recognized their talent, and we're glad you have too. A public thanks to them, and a salute to you.

George Clancy
Advisor, WCOB-AM
Cobleskill, N.Y.



Caddyshack!

Smash movie.
 Smash single, "I'm Alright"!
 Kenny Loggins on the soundtrack of "Caddyshack!"
 On Columbia Records and Tapes.

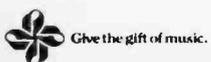


Single — Billboard 27*
 Album — Billboard 122*

Cash Box 22*
Cash Box 118*

Record World 26*
Record World 151

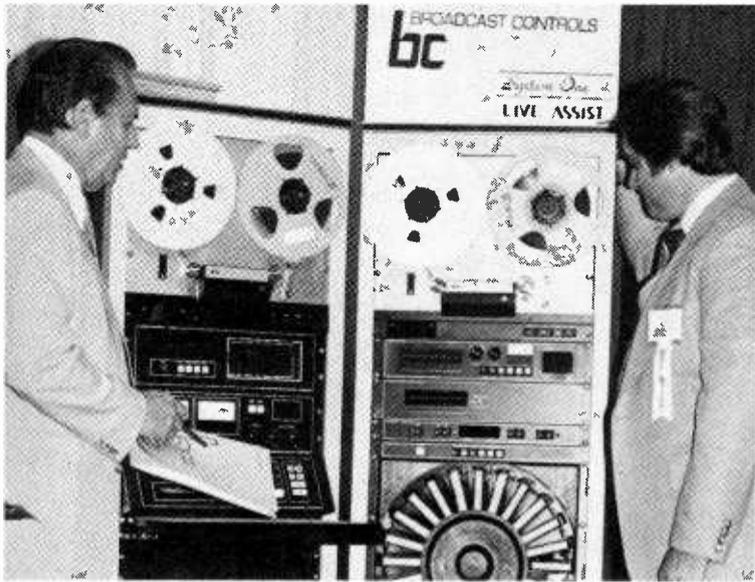
*denotes with a Bullet.



An **ORION PICTURES** Release

"Caddyshack" is an Orion Pictures Release of a Jon Peters Production. The album was produced for The Boardwalk Entertainment Co. Album Supervision: Kenny Loggins, Bruce Botnick and Michael Diltbeck "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

Radio Programming



Billboard photos by Sean Smith
NAB Exhibitors: At left, representatives from Broadcast Controls examine its automation and computer equipment while at the ABC Radio marketing services booth, at right, exhibitors discuss promotions and image campaigns.

Large Segment Of Radio Could Turn Its Back On Music In 80's

• Continued from page 1

expressed the trend in various ways. Carey Davis, station manager of WSDR-AM in Sterling, Ill., stressed community features and services for his 500-watt station. "We only play music when we don't have something to say."

"Something to say" ranged from farm news, obituaries, travel news, senior citizen news to recipes, sports reports and medical reports. Davis noted that special Arbitron and Mediatrend studies showed 63% to 77% of his market tuned to his station. Advised Davis: "You unplug your automated music system and have the guts to program your station yourself."

At the other end of the spectrum, Bruce Marr, operations director of KVI-AM in Seattle, predicted, "AM will diversify into non-music entertainment. And this programming will be offered with greater flexibility by today's networks and others that don't exist yet. Merv Griffin is coming into radio. ABC is exploring syndication of a telephone talk format on a nationwide hookup."

Marr continued: "The future of radio will be more akin to the programming of the 1940s and '50s rather than the '60 or '70s. Some of us are like the auto dealers delivering a 1960s gas-guzzling product."

"But we instead are playing records for teenagers. As our audience grows older, non-music programming of news and talk are the right answers. During the 1980s FM will play music while AM will be talk."

Al Brady, program director of WHDH-AM in Boston, also said radio must look back to the '50s "and farther." He said, "AM stereo is not the answer. Those who failed in mono will fail in stereo but just sound better." He also said contests, promotions, the right record or right talk topic were not the answers. "You must find out what your audience wants and give it to them," Brady said.

He predicted fragmentation of listenership will lead to innovation. "AM radio is not dead and won't die unless we allow it to because of a lack of imagination."

Brady called Arbitron "a monster," and said qualitative research must go beyond the current quantitative research that tells more than "pure tonnage" about listeners.

Rick Sklar, vice president for radio programming at ABC, the panel moderator, predicted that "these next 10 years are shaping up to be the greatest in the history of radio."

"Changes in society, technology,

demographics and regulation are redefining radio as we know it as much as the changes that occur in public tastes in tunes and topics," Sklar said. "The audience itself is doing something that radio did a long time ago—fractionalizing into individual interest groups and formats."

"There are more individual personal, single listening decisions. What sociologists call demassification of society is occurring as we move from an industrial to information-based social order."

Sklar noted that "the number of young people—teens and the 18 to 24-year-old—will drop by a third in this decade. And they will marry later and have fewer kids. Thirty-five to 44-year-olds will increase by almost two-thirds and we will have enough people over 64 to make for significant buying power and perhaps another format in that group."

Sklar predicted that radio, of all the media, "may be the most suited to benefit from these changes. Radio has the flexibility to change its programming quickly and economically and still become a more selective medium as the numbers of stations, networks and syndicated offerings grow."

Sklar said, "New technologies to inform and entertain people will be upon us with an ever-increasing presence for the next two decades. But despite competition from them, radio will continue to reach its public because, unlike videodisks, cable tv and videocassettes, radio has the unique ability to reach, inform and entertain people while they are engaged in another activity and with a portability that is an essence of our medium."

"And we must remember that radio remains the medium for free music, while non-free keeps going up in price," Sklar declared.

He also predicted that "radio in the '80s will experience major changes in content and distribution of programming resulting from satellite distribution."

"Some of this programming will be excellent but some will be very inappropriate locally," Sklar warned. "Stations will have to learn how to intermix the best of the centrally produced programming with its access to big names, top talent and top production with the appeal of local material and voices. In the last analyses people will still create the programming and the best programming will attract the most listeners."

Sklar complained that "the Fed-

eral Communications Commission seems to be saying that what you need is more AM competitors. Let's lengthen the dial, squeeze the signals closer and break up the clears. Hundreds of new competitors can be shoehorned in there. If you broadcast music on AM you've found out you're going to have to wait a little longer if you were depending on stereo for your salvation."

"And you haven't heard anything about rulemaking to force manufacturers to produce a decent AM receiver that would be competitive with FM. And even if all those problems were solved with 450 million receivers out there, it would be the end of the decade if they started today before there would be enough quality AM stereo receivers out there to make a difference."

Len Hensel, general manager of WSM-AM in Nashville, picked up on this complaint and charged that the FCC has put radio on "a treadmill to oblivion."

To back this up, Hensel quoted FCC assistant broadcast bureau chief Frank Washington: "Our job is not to protect radio license holders but to expand radio until the last one on the air cannot stay on the air."

Hensel warned that radio will not be able to perform a public service if the number of radio stations doubles in the next five years."

Syndicated Stations Grow At Rapid Rate

NEW ORLEANS—Syndicated radio is growing at a rapid rate, with public service briefs and live music programming in the forefront of that trend.

This was among the many topics related to syndicated radio at a forum here Sunday (24) that was part of the NAB Radio Programming Conference.

Syndicated musical programming is becoming such a factor in the marketplace that some stations are acquiring rights to syndicated shows as a "defensive decision" made to prevent competitors in the same market from getting those programs for themselves.

"It's never a bad decision to take a program on a defensive basis providing you clear your spots with the syndicator," says John Young.

(Continued on page 25)

NAB Workshop Stresses Listener Service Necessity

NEW ORLEANS—Increased competition between music stations is forcing these stations to look "beyond the music" for services to listeners to gain advantages over other signals.

"Beyond The Music" was the workshop Monday (25) during the National Assn. of Broadcasters programming conference here which saw even a manager for an FM AOR station say that additional programming elements must be added "after you've got the music on target."

Louisa Henson, general manager of WLRS-FM in Louisville, told the gathering for this session. "We're a bit unusual. We developed our on-air personalities and get them out into the market visiting the clubs, concerts and other events in the community."

Henson stressed, "You must be out in the community with a dedicated staff. After you get the music on target, you've got to develop the right image and you must pay attention to the marketing of your station."

She ticked off a number of community projects that her stations had been involved in or sponsored and noted that the station had raised \$420,000 in the past four years.

Gary Havens, program director of WIRE-AM in Indianapolis, noted that his station could no longer rely on the music to deliver large shares of listeners in his market. "We really don't want to be in a music battle with the FMs," which now play much of the country music WIRE does.

Doing more, to Havens, means "full service, news, information, personalities, play-by-play sports, consumer reports, movie reviews, promotions and stunts." He pointed to an annual WIRE picnic and a WIRE garage sale which drew 25,000 people.

"You must support your personalities and see that they are informed, see that they have the newspapers and magazines to read so that they will be informed," he advised.

He suggested that on-air events sound spontaneous but be well planned. He explained that the station celebrated the anniversary of the invention of the parking meter with a comment from a jock along the lines of, "Hey, I've got an idea. Let's go downtown and put dimes in all the meters" in a certain area.

He said stations should avoid straight announcements of local events. They should be presented in ways to sound like the jock is really up on the details of these events. He

reasoned that a program director must direct the on-air staff, "like the director of a play."

Tom Barsanti, operations manager of WTIC-AM-FM in Hartford, said care must be taken to tailor promotions and community services to the station's image just as the music is tailored.

"Your station must sound like your community," he advised and suggested, "everyday there is some

(Continued on page 25)

BILLBOARD & DIRECTOR TIES UPPED

NEW ORLEANS—Advisory committees to further strengthen the ties between Billboard and the music programming community of radio were formed Sunday (24) at a Billboard-sponsored lunch at the opening of the NAB programming conference here.

Doug Hall, Billboard's radio programming editor, appointed Ed Salamon of WHN-AM New York as chairman of a country format advisory committee, John Sebastian of WCOZ-FM Boston as chairman of an AOR advisory committee, and Don Kelly of WXLO-FM New York as chairman of a Top 40/adult contemporary advisory committee.

All of these men are program directors at their respective stations. Salamon in turn named Bill Hennes of WMAQ-AM Chicago, Joel Raab of WEET-AM-FM Pittsburgh, Billy Parker of KVOO-AM Tulsa, Bob Young of KNEW-AM San Francisco, Dan Halyburton, program director WQAM, Miami Beach as committee members.

Sebastian appointed Dave Hamilton of KDWB-AM Minneapolis and Chris Miller of KLOL-FM Houston. Neil Mirsky of WSHE-FM Miami and Tom Owens of KZEW-FM Dallas to his committee.

Kelly named Gary Berkowitz of WPRO-FM Providence, Jim Fox of WKRQ-FM (Q102) Cincinnati, John Young of WZGC-FM Atlanta, Bob Hamilton of KRTH-FM Los Angeles, Dave Martin of WFYR-FM Chicago and Frank Cody of KBPI-FM Denver.

The first order of business at these committees will be to review and establish guidelines for the judging of the 1980 Billboard Radio Programming Awards. Further plans for these awards will be announced shortly.

AOR, Adult Contemporary Stations Beef Up Weekends

Programs Varied For Peak Listening

• Continued from page 1

featuring lots of music to stretch the weekend" including reports on places to go and things to do. The holiday culminated on Monday (1) with a special concert with Heart and Robert Palmer, copresented with Feyline Presents.

Cody adds that the tradition of doing weekend specials dates back to 1974 when KBPI initiated block party weekends.

Tom Hedges, program director of Los Angeles' KLOS-FM, had a weekend long block party which featured a particular artist for an entire set. Hedges believes that weekend specials "are another reason for listening."

During the last few months, KLOS has offered "Sidetracks," one interrupted album side; the Who A-Z and the Eagles A-Z (interspersed with interviews); and a Memorial Day 500 in which listeners selected the top 500 AOR album cuts. "There are a number of ways to package them," says Hedges. "It gives people a strong reason to listen."

Also, on Sunday (31) KLOS carried a live Charlie Daniels concert from 6:30 p.m.-8:30 p.m. originating from the Civic Center in Hartford, Conn., as part of its first association with the newly formed Blair Starfleet Network.

Although at presstime, WMMR-FM in Philadelphia hadn't had its Labor Day plans officially set, station spokesperson Stuart Levy claims it was to be "a big one."

"It will be something special so more thought has to be put in it. Labor Day should be one of the three or four best weekends of the year. Everybody is out at the beach or someplace so we'll do something that's a killer."

WMMR traditionally has three kinds of weekend programming it utilizes during the year: "MM Archives" featuring live concerts in 30 minute segments; dealers choice in which whoever is on the air can program what they wish; and "MM Arsenal," a combination of requests, classic tracks, album sides and block parties. Similar to KLOS, WMMR had a Memorial Day Philadelphia 500 a countdown of the top 500 rock tracks.

At WMMS-FM in Cleveland, program director John Gorman says the holiday weekend commenced Friday night with about eight hours of live music pulled from concert LPs, including local talent. Sunday was an all oldies day mostly from the '60s.

The station usually programs weekends with live remotes from Cleveland's Agora club as well as syndicated programs such as "King Biscuit" and "Innerview" or in-house produced shows. "Home-grown" spotlights local bands while a jazz hour is a regular Sunday feature.

WPLJ-FM in New York started the holiday weekend rolling on Friday night with a live broadcast of

Stephen Stills' Central Park concert. On Saturday from 10 p.m.-11 p.m. the station presented its weekly featured artist series, with Cheap Trick spotlighted on (30).

Assistance in preparing this story provided by Kip Kirby and Robyn Wells.

On Sunday from 7 p.m.-9 p.m. WPLJ presented a BBC Paul McCartney special that included music and interview pertaining to the ex-Beatle's solo career. And at 9:30, the live broadcast of Charlie Daniels' Hartford concert was aired, according to music director Dorothy Vanturini.

Says Nils Von Veigh, program director of KZOK-FM Seattle: "My philosophy toward weekend specials is to create sort of a party atmosphere with live things. It adds to the feeling of the weekend as fun time. Anyone listening to the radio Saturday night is at a party or wishes they were."

KZOK airs live concerts, usually from the Source, on Saturday nights. A Yes broadcast from Madison Square Garden is slated for Saturday (6). A new Sunday evening '50s and '60s oldie show from 6 p.m.-9 p.m. has been instituted as well.

"I don't like having something every week because it then becomes ho-hum," says Von Veigh. "We had no big block buster for Labor Day

because people leave town. The weekend after is a big one."

Says Chris Cvorick, program director of KZEL-FM in Eugene, Ore.: "Our two biggest holidays for specials are Halloween and July 4 because of the nature of the holiday and music."

"On Halloween it's a good time to get out old Alice Cooper records like 'Black Widow,' or Black Sabbath and Arthur Brown's 'Fire.' It's non-religious and connected to a time of the year. Labor day is not a holiday we put a lot of emphasis on," says Cvorick.

KZEL's weekend programming consists of "King Biscuit" hours or an occasional London Wavelength feature, the last one on the Rolling Stones. Sunday evenings are programmed with '50s and '60s rock from 9 p.m.-midnight, while the 7 p.m.-9 p.m. slot is filled with jazz. Sunday mornings feature "Sunrise" from 6 a.m.-10 a.m. which is a combination of classical rock, classical and traditional folk. Live music weekends are also frequently programmed.

Thom O'Hair, program director of KQFM in Portland, Ore., says the station recently programmed the "Psychedelic '60s," a music feature consisting of a late '60s acid rock fantasy. Sunday mornings feature Bill Slater's "Back Tracks" from 9 a.m.-11 a.m. consisting of FM oldies and there is an occasional live concert, with the next one being Yes

from Madison Square Garden (6).

The Charlie Daniels Band concert, Hartford, Conn., Sunday (31), was broadcast live on KSHE-FM in St. Louis, WKLS-FM in Atlanta, with WSHE-AM, Ft. Lauderdale airing the event Monday (1).

KMBQ-FM, Shreveport, La., kicked off its four-day "Triple-Play Weekend" at 3 p.m., Friday (29). The special featured an artist for three consecutive cuts. Program director Howard Clark says that the station runs triple play weekends every 45-60 days, with positive results.

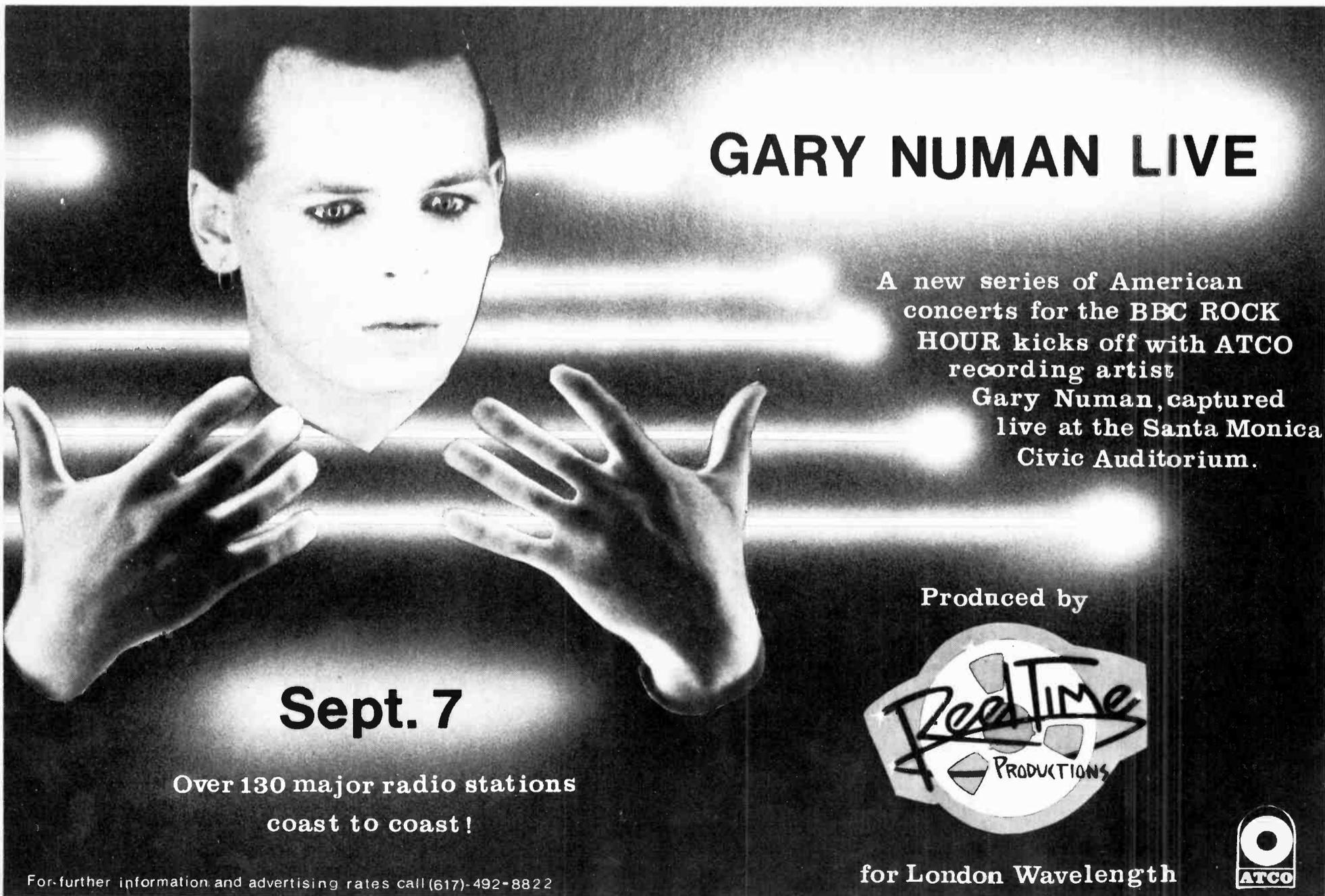
"We soundly defeated the competition in the last Arbitron, with our ratings going from 3.8 to 7.0," says Clark. "These triple-play weekends really help our ratings, because people are afraid they'll miss something if they turn us off."

WRNO-FM in New Orleans played an in-house special entitled the "All Time Top 300 Of Rock 'N' Roll." The programming will run from noon to midnight on both Sunday (31) and Monday (1), with the No. 1 song playing just before midnight, Monday.

WKQB-FM in Nashville ran a three-day "1980 Rock Awards," which began on Friday and ran through midnight Monday. Listeners send in their favorite bands, artists and song choices, with the station featuring the winning cuts and selections during the weekend.

Also on Monday evening, at 9 p.m., both WKQB and WLAC-AM simulcasted an 18-minute fireworks

(Continued on page 25)



GARY NUMAN LIVE

A new series of American concerts for the BBC ROCK HOUR kicks off with ATCO recording artist Gary Numan, captured live at the Santa Monica Civic Auditorium.

Produced by

RealTime PRODUCTIONS

Sept. 7

Over 130 major radio stations coast to coast!

For further information and advertising rates call (617)-492-8822

for London Wavelength

ATCO

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/28/80)

TOP ADD ONS - NATIONAL

DOOBIE BROTHERS—Real Love (WB)
BARBRA STREISAND—A Woman in Love (Columbia)
BOZ SCAGGS—Look What You've Done to Me (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.

Pacific Southwest Region

TOP ADD ONS:

DOOBIE BROTHERS—Real Love (WB)
BARBRA STREISAND—A Woman in Love (Columbia)

PRIME MOVERS:

BOB SEGER—You'll Accom'ny Me (Capitol)
GEORGE BENSON—Give Me The Night (WB)
AIR SUPPLY—All Out of Love (Arista)

BREAKOUTS:

NATALIE COLE—Someone That I Used To Love (Capitol)
DIONNE WARWICK—No Night So Long (Arista)
AL STEWART—Midnight Rocks (Arista)

KFI—L.A.

- **DOOBIE BROTHERS**—Real Love (WB)
- **NATALIE COLE**—Someone That I Used To Love (Capitol)
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 12-6
- ★ **GEORGE BENSON**—Give Me The Night (WB) 21-15

KHJ—L.A.

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **BOB SEGER**—You'll Accom'ny Me (Capitol)
- ★ **PAUL SIMON**—Late In The Evening (WB)

KRTH (FM)—L.A.

- **BARBRA STREISAND**—Woman In Love (Columbia)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **AIR SUPPLY**—All Out of Love (Arista) 21-16
- ★ **BENNY MARDONES**—Into The Night (Polydor) 14-10

KCBQ—San Diego

- **DOOBIE BROTHERS**—Real Love (WB)
- **OLIVIA NEWTON-JOHN**—Xanadu (MCA)
- ★ **AMBROSIA**—You're The Only Woman (WB) 12-7
- ★ **AIR SUPPLY**—All Out of Love (Arista) 5-2

KFXM—San Bernardino

- **IRENE CARA**—Fame (RSD)
- **DIANA ROSS**—Upside Down (Motown)

KERN—Bakersfield

- **DOOBIE BROTHERS**—Real Love (WB)
- **LARSEN FEITEN BAND**—Who'll Be The Fool Tonight (WB)
- ★ **BOB SEGER**—You'll Accom'ny Me (Capitol) 24-19
- ★ **DIANA ROSS**—Upside Down (Motown) 25-10

KUPO—Phoenix

- **EDDIE MONEY**—Trinidad (Columbia)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 20-13
- ★ **ROGER DALTRY**—Free Me (Polydor) 13-8

KOPA—Phoenix

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **AIR SUPPLY**—All Out of Love (Arista) 18-8
- ★ **IRENE CARA**—Fame (RSD) 28-19

KTKT—Tucson

- **DEVO**—Whip It (WB)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **DIANA ROSS**—Upside Down (Motown) 22-15
- ★ **BILLY JOEL**—Don't Ask Me Why (Columbia) 12-4

KENO—Las Vegas

- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **DIANA ROSS**—Upside Down (Motown) 20-12
- ★ **ROBBIE DUPREE**—Hot Rod Hearts (Elektra) 16-8

KFMB—San Diego

- **DIONNE WARWICK**—No Night So Long (Arista)
- **AL STEWART**—Midnight Rocks (Arista)
- ★ **GEORGE BENSON**—Give Me The Night (WB) 18-12
- ★ **BOB SEGER**—You'll Accom'ny Me (Capitol) 27-19

Pacific Northwest Region

TOP ADD ONS:

BARBRA STREISAND—A Woman in Love (Columbia)
DOOBIE BROTHERS—Real Love (WB)
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:

QUEEN—Another One Bites The Dust (Elektra)
LARSEN FEITEN BAND—Who'll Be The Fool Tonight (WB)
BOB SEGER—You'll Accom'ny Me (Capitol)

KFRC—San Francisco

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA) 14-8
- ★ **AIR SUPPLY**—All Out of Love (Arista) 17-9

KYA—San Francisco

- **BARBRA STREISAND**—Woman In Love (Columbia)
- **DIANA ROSS**—Upside Down (Motown)
- ★ **LARRY GRAHAM**—One In A Million You (WB)
- ★ **ROBBIE DUPREE**—Hot Rod Hearts (Elektra) 26-20

KROY—Sacramento

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **BOB SEGER**—You'll Accom'ny Me (Capitol) 27-21
- ★ **DIANA ROSS**—Upside Down (Motown) 12-8

KYNO—Fresno

- **DIONNE WARWICK**—No Night So Long (Arista)
- **OLIVIA NEWTON-JOHN**—Xanadu (MCA)
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 10-5
- ★ **KIM CARNES**—More Love (EMI) 12-7

KGW—Portland

- **POINTER SISTERS**—He's So Shy Planet (Columbia)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 21-16
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 10-6

KING—Seattle

- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **GEORGE BENSON**—Give Me The Night (WB) 18-14
- ★ **PAUL SIMON**—Late In The Evening (WB) 25-20

PRIME MOVERS - NATIONAL

PAUL SIMON—Late in the Evening (WB)
AIR SUPPLY—All Out of Love (Arista)
DIANA ROSS—Upside Down (Motown)

KJRB—Spokane

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 16-11
- ★ **DIANA ROSS**—Upside Down (Motown) 12-7

KTAC—Tacoma

- **QUEEN**—Another One Bites The Dust (Elektra)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **GEORGE BENSON**—Give Me The Night (WB) 14-10
- ★ **AIR SUPPLY**—All Out of Love (Arista) 18-14

KCPX—Salt Lake City

- **BOZ SCAGGS**—Look What You've Done To Me (Columbia)
- **QUEEN**—Another One Bites The Dust (Elektra)
- ★ **AIR SUPPLY**—All Out of Love (Arista) 13-7
- ★ **DIANA ROSS**—Upside Down (Motown) 18-2

KRSP—Salt Lake City

- **LARSEN FEITEN BAND**—Who'll Be The Fool Tonight (WB)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 14-8
- ★ **BOB SEGER**—You'll Accom'ny Me (Capitol) 8-3

KTLK—Denver

- **IRENE CARA**—Out Here On My Own (RSD)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **DIANA ROSS**—Upside Down (Motown) 22-12
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 29-18

KIMN—Denver

- **BOZ SCAGGS**—Look What You've Done To Me (Columbia)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 10-5
- ★ **BILLY JOEL**—Don't Ask Me Why (Columbia) 18-12

KJR—Seattle

- **BARBRA STREISAND**—Woman In Love (Columbia)
- **LARSEN FEITEN BAND**—Who'll Be The Fool Tonight (WB)
- ★ **ROBBIE DUPREE**—Hot Rod Hearts (Elektra) 17-13
- ★ **GEORGE BENSON**—Give Me The Night (WB) 17-13

KYYX—Seattle

- **BARBRA STREISAND**—Woman In Love (Columbia)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **DIANA ROSS**—Upside Down (Motown) 18-17
- ★ **PAUL SIMON**—Late In The Evening (WB) 12-4

KCBN—Reno

- **PETER GABRIEL**—Games Without Frontiers (Mercury)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **DIANA ROSS**—Upside Down (Motown) 13-3
- ★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA) 24-14

North Central Region

TOP ADD ONS:

DOOBIE BROTHERS—Real Love (WB)
BARBRA STREISAND—A Woman in Love (Columbia)
CLIFF RICHARD—Dreaming (EMI)

PRIME MOVERS:

PAUL SIMON—Late in the Evening (WB)
CARLY SIMON—Jesse (WB)
QUEEN—Another One Bites the Dust (Elektra)

BREAKOUTS:

OLIVIA NEWTON-JOHN—Xanadu (MCA)
BOZ SCAGGS—Look What You've Done To Me (Columbia)
EDDIE RABBITT—Drivin' My Life Away (Elektra)

CKLW—Detroit

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **CARLY SIMON**—Jesse (WB) 26-22
- ★ **PAUL SIMON**—Late In The Evening (WB) 27-16

WORQ—Detroit

- **GENESIS**—Turn It On Again (Atlantic)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 15-10
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 23-15

WTAC—Flint

- **VAPORS**—Turning Japanese (UA)
- **707**—I Could Be Good For You (RSD)
- ★ **BILLY JOEL**—Don't Ask Me Why (Columbia) 27-14
- ★ **PAUL SIMON**—Late In The Evening (WB) 9-2

Z-96 (WZZR-FM)—Grand Rapids

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **ROBBIE DUPREE**—Hot Rod Hearts (Elektra) 12-8
- ★ **LARRY GRAHAM**—One In A Million You (WB) 23-16

WAKY—Louisville

- **BOZ SCAGGS**—Look What You've Done To Me (Columbia)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **PAUL SIMON**—Late In The Evening (WB) 10-7
- ★ **BILLY JOEL**—Don't Ask Me Why (Columbia) 22-15

WBGH—Bowling Green

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **BOB SEGER**—You'll Accom'ny Me (Capitol) 18-13
- ★ **PAUL SIMON**—Late In The Evening (WB) 13-6

WGCL—Cleveland

- **CLIFF RICHARD**—Dreaming (EMI)
- **OLIVIA NEWTON-JOHN**—Xanadu (MCA)
- ★ **QUEEN**—Another One bites The Dust (Elektra) 8-1
- ★ **PAUL SIMON**—Late In The Evening (WB) 18-16

WZZP—Cleveland

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **PAUL SIMON**—Late In The Evening (WB) 15-11
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 22-15

WXGT—Columbus

- **GEORGE BENSON**—Give Me The Night (WB)
- **DOOBIE BROTHERS**—Real Love (WB)
- ★ **AMBROSIA**—You're The Only Woman (WB) 10-4
- ★ **PAUL SIMON**—Late In The Evening (WB) 19-10

Q-102 (WKQF-FM)—Cincinnati

- **PURE PRAIRIE LEAGUE**—I'm Almost Ready (Casablanca)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **DARYL HALL & JOHN OATES**—How Does It Feel To Be Back (RCA) 35-30
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 26-21

WNCI—Columbus

- **DOOBIE BROTHERS**—Real Love (WB)
- **POINTER SISTERS**—He's So Shy (Planet)
- ★ **PAUL SIMON**—Late In The Evening (WB) 24-19
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 17-14

WCUE—Akron

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **PAT BENATAR**—You Better Run (Chrysalis) 39-36
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 29-20

13-Q (WKTQ)—Pittsburgh

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **CARLY SIMON**—Jesse (WB) 23-17
- ★ **BOZ SCAGGS**—Look What You've Done To Me (Columbia) 25-15

BREAKOUTS - NATIONAL

LARSEN FEITEN BAND—Who'll Be The Fool Tonight (WB)
BOB SEGER—You'll Accom'ny Me (Capitol)
QUEEN—Another One Bites the Dust (Elektra)

WPEZ—Pittsburgh

- **CHRIS THOMPSON**—If You Remember Me (Not listed)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **CARLY SIMON**—Jesse (WB) 19-12
- ★ **AIR SUPPLY**—All Out of Love (Arista) 14-8

Southwest Region

TOP ADD ONS:

BARBRA STREISAND—A Woman in Love (Columbia)
DOOBIE BROTHERS—Real Love (WB)
LARSEN FEITEN BAND—Who'll Be The Fool Tonight (WB)

PRIME MOVERS:

KENNY LOGGINS—I'm Alright (Columbia)
DIANA ROSS—Upside Down (Motown)
AIR SUPPLY—All Out of Love (Arista)

BREAKOUTS:

BOZ SCAGGS—Look What You've Done To Me (Columbia)
WILLIE NELSON—On The Road Again (Columbia)
POINTER SISTERS—He's So Shy (Planet)

KILT—Houston

- **ANNE MURRAY**—Could I Have This Dance (Capitol)
- **LARSEN FEITEN BAND**—Who'll Be The Fool Tonight (WB)
- ★ **ROBBIE DUPREE**—Hot Rod Hearts (Elektra) 12-6
- ★ **BOZ SCAGGS**—Look What You've Done To Me (Columbia) 29-13

KRBE—Houston

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 29-20
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 14-8

KLIF—Dallas

- **LENORE O'MALLEY**—First Be A Woman (Polydor)
- **NEIL SEOAKA**—Letting Go (Elektra)
- ★ **AIR SUPPLY**—All Out of Love (Arista) 25-11
- ★ **DIONNE WARWICK**—No Night So Long (Arista) 32-24

KNUS-FM—Dallas

- **AMH STEWART & JOHN BRISTOL**—My Guy/My Girl (CBS)
- **BARBRA STREISAND**—Woman In Love (Columbia)

KFJZ-FM (Z-97)—Ft. Worth

- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- **BOZ SCAGGS**—Look What You've Done To Me (Columbia)

KINT—El Paso

- **KENNY LOGGINS**—I'm Alright (Columbia)
- **FATBACK**—Backstrokin' (Spring)
- ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 13-8
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 10-3

WKY—Oklahoma City

- **DOOBIE BROTHERS**—Real Love (WB)
- **WILLIE NELSON**—On The Road Again (Columbia)
- ★ **DIANA ROSS**—Upside Down (Motown) 22-11
- ★ **PAUL SIMON**—Late In The Evening (WB) 24-19

KVIL—Oallas

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **DIANA ROSS**—Upside Down (Motown) 16-4
- ★ **AMBROSIA**—You're The Only Woman (WB) 15-9

KTSA—San Antonio

- **DOOBIE BROTHERS**—Real Love (WB)
- **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **OIANA ROSS**—Upside Down (Motown) 19-10
- ★ **PAT BENATAR**—You Better Run (Chrysalis) 10-1

WTIX—New Orleans</



Billboard photo by Sean Smith

ADVISORS MEET—Lee Zhitto, Billboard's publisher and editor-in-chief, center, addresses the chairmen of the advisory committees set up to strengthen ties between Billboard and the radio community.

Mike Harrison

The Third Z

Any column dedicated to over-viewing the latest developments in radio would be deficient were it not to mention that relatively new area of commercial music best described as "triple-z-jazz."

"Triple-z-jazz" is a behind-the-scenes catch-phrase (simply spelled, jazz) that is being used among programmers and musicians to describe the extremely wide and diverse body of music that is burgeoning within commercial rock radio—most notably within the circles of upper-demo AOR—in much the same "underground" manner that "progressive rock" did back in the late '60s-early '70s.

It is providing older-demo programmers with an elemental spice playing a role similar to that of new wave rock on their younger-demo counterparts. (Simply using the standard term "jazz" is not applicable here because much of the actual music responsible for the "jazz" movement is not considered by purists of the genre, at this point in time, as being real jazz.)

The semantic third "z" symbolizes the growing acceptance on the part of more liberal radio programmers and musicians, alike, to the broadening spectrum of modern sounds that owe their roots, at least in part, to jazz.

Of course, much of this body of music falling under the jazz umbrella is equally rock-influenced with many of its purveyors convinced that it is actually the next phase in the evolution of progressive rock (which the more pop-oriented rock programmers—and particularly, the more youth-oriented ones—have long given up on as being extinct).

Others consider jazz to be a whitened strain of traditional r&b, while even other jazz forms are strikingly flavored by folk, salsa and disco.

From where I stand, jazz is all these things and more. Jazz is the early '80s result of massive late '70s music and cultural crossover.

Approaching the subject from a demographic marketing standpoint, jazz can be considered the rock generation's first adult-oriented underground, an ironic result of the Howdy Doody set reaching mass-maturation. This maturation is not only wrinkling rock programmers and their listeners, but is greying a significant segment of the musician population as well—a syndrome not to be ignored.



Many programmers of jazz are betting on its becoming a major commercial form of sophisticated pop music for the '80s, citing the steady rise in popularity enjoyed by jazz-related music over the past few years as evidence to support their optimism.

During this period, which began roughly around the time of the release of Steely Dan's highly-respected "Aja" album, more than 100 small, medium and major market radio stations have significantly stepped-up the play of jazz within their otherwise traditional rock-oriented approaches.

This is being accomplished by different stations in three basic ways: first, the scheduling of special one or two hour jazz block-programs adjacent to the regular rock format.

Second, some stations are simply increasing the number of jazz tracks being programmed within their formats' regular rotations.

Third, and most dramatically, jazz is becoming more and more a part of the programming and environmental attitude of many all-jazz stations such as KKGQ-FM Los Angeles; WRVR-FM New York; KADX-FM Denver; WJZZ-FM Detroit, and WTJZ-FM Hampton. And the fact that all jazz is also becoming a very popular format among campus facilities can be interpreted as prognosticator.

Among the most notable of the diverse pioneering rock stations that are increasing the play of jazz as a ratings-getting element are KZAM-AM-FM Seattle; KINK-FM Portland; WYDD-FM Pittsburgh; WZOK-FM Rockford; WLIR-FM Long Island; WDVE-FM Pittsburgh; WMMR-FM Philadelphia; WHFS-FM Washington, D.C.; KREM-FM Spokane; WEEL-FM Boston; WWWZ-FM Charleston; WCAS-AM Cambridge; WOUR-FM Utica; KTIM-FM San Rafael; KKSJ-AM Portland; KPEN-FM Mountain View; and KOZZ-FM Reno among others.

Among the artists enjoying increased airplay on mainstream rock radio as a result of this breakthrough are the Crusaders, John Klemmer, Bob James, Al DiMeola, George Benson, Al Jarreau, Pat Metheny, Jeff Lorber, Spyro Gyra, Dan Siegel, the Manhattan Transfer, Herb Alpert, George Duke, Michael Franks, George Cables, Chick Corea, Freddie Hubbard, the Brecker Brothers, Stanley Clarke, Jeff Beck and numerous others.

This, of course, is a wide spectrum and it extends even further in both directions from the eclectic jazzy sounds of purist material to highly

(Continued on page 25)

Ohio Prof Blackwell Prophesizes Increasing Format-Lifestyle Linkup

By RICHARD M. NUSSER

NEW ORLEANS—Radio programmers and station managers were told to start thinking hard about how their formats reflect the lifestyles of their audience if they want to succeed in the coming decade, an Ohio State Univ. professor told a seminar at the NAB Radio Programming Conference here Sunday (24).

"Radio's direction in the 1980s will be away from the book, away from ratings and toward getting customers into the stores of its clients," claims Roger D. Blackwell, an Ohio State marketing man. Blackwell began his vocational career as a broadcast engineer on a small market station. But, Blackwell also touted the continued importance of musical programs as a way to achieve this goal.

Although many programmers and station executives do not necessarily agree with his attitude toward ratings, Blackwell's market analysis, sponsored by the McGavren Radio Guild dovetails with the trend toward increasing fragmentation of radio programming.

In a 2½-hour audio/visual presentation, Blackwell outlined the basis for his conclusion by showing

how lifestyles determine consumer taste, whether it be for a particular music or how to furnish a consumer's home.

"Changing American Lifestyles: Implications For Market Strategies," was Blackwell's topic, and he showed how market research applies techniques of motivational research to support his claims.

He warned that demographic shifts toward a preponderance of older, better educated, affluent female listeners is inevitable, with the implication that mass appeal formats won't necessarily be radio's salvation.

In fact, Blackwell's prognosis heralds further segmentation of formats, making in-depth research a crucial factor in programming.

"Demographics and rising education are making the radio market more segmented," said Blackwell, as he bombarded the audience with statistics in support of his conclusions. As a result, he said, the media and the audience it serves must reflect those changes.

"Advertisers who demand more and better research from stations," he said and "program directors must know and understand this function as well as a consumer packaging ex-

pert or they will have consumer product experts who will decide formats for them."

It won't be easy programming for a specific demographic, Blackwell admits, predicting "lifestyle segments" and "multi-segment formats" will have to be developed to cope with "programming subtleties." Such formats will have to be engineered in accordance with the particular demand of a station's audience at a given time.

The so-called "me generation" of the 1970s was confined to an elite that will now comprise a mass audience, Blackwell believes, making it necessary for programmers to come up with formats that stress personal identification with their audience.

Blackwell blew an upbeat note for the value of music Programming when he stressed music's ability to function as a barometer of consumer taste.

"Music always reflects what's going on," Blackwell said, segueing into an audio/visual rendering of Harry Chapin's "Cats In The Cradle."

"Things are changing rapidly and the concept of formats are ending," he said. "We are entering an era of programming to a divisive and segmented audience."

STAFF RELATIONS

Airwave Execs View Motivation

By DOUG HALL

NEW ORLEANS—Motivating a station's on-air staff and getting the most out of that staff were topics explored at a session on "Real People: What Does Your Talent Garden Grow" Tuesday (26) at the NAB Radio Programming Conference.

Don Bustany, producer of Watermark's "American Top 40" syndicated show advised that "working with creative people is not an exact science. There's a widely held notion that creative people are like children, that they are self-centered and egotistical, but there's holes in this theory. Like children, creative people do test limits and a manager must be aware of this."

Bustany suggested that managers must define limitations so that creative people know what is expected. There must be a combination of freedom and responsibility, he added. "And he must let them know it's okay to make mistakes." Bustany also advised, "You should agree upfront on the limitations and growth potential of a job."

Frank Murphy, vice president of client relations of Bonneville Broadcast Consultants, said, "You must always be positive. People listen to the radio to feel good. You must be vital, enthusiastic and act like a winner to motivate your staff."

"You must offer adequate training. Never assume people know what to do. Set clear goals and objectives and challenge your staff. Keep people informed."

"The overnight guy needs to know what's happening at the station during the day. The overnight spot is a good one to develop some talent."

Added Murphy: "You must go to bat for your people. As a program director, you are their direct link to top management. But be a management person. Communicate in clear terms. Stress the team approach and take a 'let's go it together' attitude. Master the art of asking the right

questions rather than telling your staff. Make them know you appreciate them. Be constructive in your criticism and be specific in what you want."

Murphy summed up with the comment, "Be a leader, not a boss. Take preventive actions rather than remedial actions."

Ron Riley, program director of WCAO-AM in Baltimore, recalled when he was a deejay at WLS-AM in Chicago, a red light would go on if

Veteran Deejays Impart Wisdom At NAB Huddle

NEW ORLEANS—Some tips on being a better deejay were imparted from three of the best in the business during a "Making Money With Your Mouth" lunch Monday (25) at the NAB programming conference here.

When they weren't getting off quips and drawing roars of laughter from the luncheon crowd, Don Imus of WNBC-AM in New York, Dan Ingram of WABC-AM in New York, and Robert W. Morgan of KMPC-AM in Los Angeles came up with some solid advice.

After suggesting "You've got to sell yourself or you won't make a success of your career," Ingram warned against imitating top deejays. "If there's a guy in Kansas City imitating me, he'll never come to New York because I'm already here."

Ingram also advised against comedy or joke services, but he added, "You can sometimes play off of them."

Morgan advised that a successful deejay must not only be topical but

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he talked too long. And this would make him nervous.

"It's easier to pick up a phone and yell at a jock while he's on the air," but it's not constructive, he said. "We have a company policy to do a critique on the personality once a month, but I try to do it once a week."

Bucks Braun, program director of WHOO-AM in Orlando, said, "We do air checks without the disk jockey knowing it. We review this with them and I emphasize it when they are doing well." Braun, who also does an air shift, added, "I need help too. I have confidence in my staff to have them critique me."

Riley said that staff meetings can be kept informal and suggested that a Sunday night gathering with pizza and beer can be one approach. Riley said his station is "going through a mid-life crisis moving from Top 40 to older demos" and noted it is a challenge to work with the deejay staff through a format change.

Braun said that his station went through this in the 1960s when the station shifted from Top 40 to country. He added that he was "high on hiring local talent from stations in satellite communities."

"He also suggested it is important to get the staff involved in the music. They need to read to about it and play it at home."

Latin On WOJO-FM

CHICAGO — Evanston, Ill.'s WOJO-FM is carrying live broadcasts of top Latin bands appearing at the International Amphitheatre this month. Groups are Willie Colon and Ruben Blades, July 18; Eddie Palmieri, Sunday (20) and Tito Puente Sunday (27).

The two-hour broadcasts begin at 8 p.m. Concerts are part of the Amphitheatre's International Carnival.

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (8/28/80)

Continued from page 20

WIFE—Indianapolis

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- DOOBIE BROTHERS—Real Love (WB)

WNDE—Indianapolis

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- DOOBIE BROTHERS—Real Love (WB)
- DIANA ROSS—Upside Down (Motown) 20-13
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 12-7

WOKY—Milwaukee

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- DIANA ROSS—Upside Down (Motown) 30-22
- JOHNNY LEE—Lookin' For Love (Asylum) 22-17

WZUU-FM—Milwaukee

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia) 24-13
- NATALIE COLE—Someone That I Used To Love (Capitol) 28-23

KSJQ-FM—St. Louis

- ALI THOMSON—Live Every Minute (A&M)
- BARBRA STREISAND—Woman In Love (Columbia)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- AMBROSIA—You're The Only Woman (WB) 14-9

KXOK—St. Louis

- BARBRA STREISAND—Woman In Love (Columbia)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 30-19
- FRED KNOBLOCK—Why Not Me (Atlantic) 16-10

KIOA—Des Moines

- QUEEN—Another One Bites The Dust (Elektra)
- LARRY GRAHAM—One In A Million You (WB)
- KENNY MARDONES—Into The Night (Polydor) 13-7
- PAUL SIMON—Late In The Evening (WB) 19-14

KDWB—Minneapolis

- POINTER SISTERS—He's So Shy (Planet)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 8-4
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 11-8

KSTP—Minneapolis

- GEORGE BENSON—Give Me The Night (WB)
- PAUL SIMON—Late In The Evening (WB)
- AMBROSIA—You're The Only Woman (WB) 17-10
- NATALIE COLE—Someone That I Used To Love (Capitol) 20-15

WHB—Kansas City

- BARBRA STREISAND—Woman In Love (Columbia)
- WILLIE NELSON—On The Road Again (Columbia) 22-11
- DIANA ROSS—Upside Down (Motown) 17-13

KBEQ—Kansas City

- ALI THOMSON—Live Every Minute (A&M)
- JOHN COUGAR—This Time (Riva)
- FRANCE JOLI—The Heart To Break The Heart (Prelude) 14-6
- PAUL SIMON—Late In The Evening (WB) 13-5

KKLS—Rapid City

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- KENNY LOGGINS—I'm Alright (Columbia) 23-20
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 13-8

KQWB—Fargo

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- DIANA ROSS—Upside Down (Motown) 14-8
- PAUL SIMON—Late In The Evening (WB) 19-13

KLEO—Wichita

- WILLIE NELSON—On The Road Again (Columbia)
- BARBRA STREISAND—Woman In Love (Columbia)
- JOHNNY LEE—Lookin' For Love (Asylum) 19-14
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 16-13

Northeast Region

TOP ADD ONS

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- BOB SEGER—You'll Accompany Me (Capitol)

PRIME MOVERS

- PAUL SIMON—Late In The Evening (WB)
- AIR SUPPLY—All Out of Love (Arista)
- LINDA CLIFFORD—Red Light (RSO)

BREAKOUTS

- QUEEN—Another One Bites The Dust (Elektra)
- CARLY SIMON—Jesse (WB)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)

WABC—New York

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- BOB SEGER—You'll Accompany Me (Capitol)
- AIR SUPPLY—All Out of Love (Arista) 14-10
- QUEEN—Another One Bites The Dust (Elektra) 27-13

WKLO—New York

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 16-10
- IRENE CARA—Fame (RSO) 10-5

WPTV—Albany

- RAY, GOODMAN & BROWN—My Prayer (Polydor)
- DIANA ROSS—Upside Down (Motown)
- LIVINGSTON TAYLOR—First Time Love (Epic) 24-20
- PAUL SIMON—Late In The Evening (WB) 21-11

WTRY—Albany

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- DIANA ROSS—Upside Down (Motown) 19-5
- CARLY SIMON—Jesse (WB) 23-16

WKBW—Buffalo

- STACEY LATTISAW—Let Me Be Your Angel (Cotillion)
- QUEEN—Another One Bites The Dust (Elektra)
- BOB SEGER—You'll Accompany Me (Capitol) 20-15
- PAUL SIMON—Late In The Evening (WB) 22-17

WYSL—Buffalo

- MELISSA MANCHESTER—If There Is Love (Arista)
- ANNE MURRAY—Could I Have This Dance (Capitol)
- LIVINGSTON TAYLOR—First Time Love (Epic) 18-14
- LARRY GRAHAM—One In A Million You (WB) 29-13

WBBF—Rochester

- CARLY SIMON—Jesse (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- AMBROSIA—You're The Only Woman (WB) 19-15
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 25-20

WRKO—Boston

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- LINDA CLIFFORD—Red Light (RSO) 17-11
- PAUL SIMON—Late In The Evening (WB) 8-4

WBZ-FM—Boston

- BILLY JOEL—Don't Ask Me Why (Columbia)
- CARLY SIMON—Jesse (WB)
- POINTER SISTERS—He's So Shy (Planet)
- PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- PAUL SIMON—Late In The Evening (WB) 22-16
- JACKSON BROWNE—Boulevard (Asylum) 9-5

F-105 (WVBF)—Boston

- POINTER SISTERS—He's So Shy (Planet)
- PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- PAUL SIMON—Late In The Evening (WB) 22-16
- JACKSON BROWNE—Boulevard (Asylum) 9-5

WDRC—Hartford

- PAUL SIMON—Late In The Evening (WB) 17-10
- FRED KNOBLOCK—Why Not Me (Scotti Bros.) 19-13

WPRO (AM)—Providence

- DOOBIE BROTHERS—Real Love (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- AMBROSIA—You're The Only Woman (WB) 6-2
- DIONNE WARWICK—No Night So Long (Arista) 12-6

WPRO-FM—Providence

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 13-9
- AIR SUPPLY—All Out of Love (Arista) 10-5

WICC—Bridgeport

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 10-10
- DIANA ROSS—Upside Down (Motown) 17-10

WBEN—Buffalo

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 13-6
- PAUL SIMON—Late In The Evening (WB) 23-17

Mid-Atlantic Region

TOP ADD ONS

- BARBRA STREISAND—Woman In Love (Columbia)
- DOOBIE BROTHERS—Real Love (WB)
- DIANA ROSS—Upside Down (Motown)

PRIME MOVERS

- QUEEN—Another One Bites The Dust (Elektra)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- PAUL SIMON—Late In The Evening (WB)

BREAKOUTS

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- DIONNE WARWICK—No Night So Long (Arista)
- AMBROSIA—You're The Only Woman (WB)

WFIL—Philadelphia

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- DIONNE WARWICK—No Night So Long (Arista) 30-26
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 29-16

WIFI-FM—Philadelphia

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- LARRY GRAHAM—One In A Million You (WB) 22-19
- QUEEN—Another One Bites The Dust (Elektra) 18-8

WPGC—Washington

- DIANA ROSS—I'm Coming Out (Motown)
- BARBRA STREISAND—Woman In Love (Columbia)
- QUEEN—Another One Bites The Dust (Elektra) 15-7
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 11-8

WGH—Norfolk

- DONNA SUMMER—Walk Away (Casablanca)
- DIANA ROSS—I'm Coming Out (Motown)
- PAUL SIMON—Late In The Evening (WB) 4-3
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 17-12

WCAO—Baltimore

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 21-9
- IRENE CARA—Fame (RSO) 16-7

WYRE—Annapolis

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- QUEEN—Another One Bites The Dust (Elektra) 25-10
- POINTER SISTERS—He's So Shy (Planet) 11-2

WLEE—Richmond

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- LIVINGSTON TAYLOR—First Time Love (Epic)
- DIANA ROSS—Upside Down (Motown) 20-12
- AMBROSIA—You're The Only Woman (WB) 11-5

WRVQ—Richmond

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 24-14
- AMY HOLLAND—How Do I Survive (Capitol) 31-23

WAEB—Allentown

- QUEEN—Another One Bites The Dust (Elektra)
- KENNY LOGGINS—I'm Alright (Columbia)
- DEVO—Whip It (WB) 23-17
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 25-18

WKBO—Harrisburg

- LARSEN 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) 22-19
- JOHNNY LEE—Lookin' For Love (Asylum) 19-5

WFBZ—Baltimore

- RAY, GOODMAN & BROWN—My Prayer (Polydor)
- PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- PAUL SIMON—Late In The Evening (WB) 16-8
- AMBROSIA—You're The Only Woman (WB) 10-5

Southeast Region

TOP ADD ONS

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- QUEEN—Another One Bites The Dust (Elektra)

PRIME MOVERS

- PAUL SIMON—Late In The Evening (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- AMY HOLLAND—How Do I Survive (Capitol)

BREAKOUTS

- BOB SEGER—You'll Accompany Me (Capitol)
- CHARLIE DANIELS BAND—The Legend of Wooley Swamp (Epic)
- LARSEN FEITEN BAND—Who'll Be The Fool Tonight (WB)

WQXI—Atlanta

- DOOBIE BROTHERS—Real Love (WB)
- ATLANTA RHYTHM SECTION—I Ain't Much (Polydor)
- AMY HOLLAND—How Do I Survive (Capitol) 19-14
- PAUL SIMON—Late In The Evening (WB) 22-13

Z-93 (WZGC-FM)—Atlanta

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 15-10
- AMY HOLLAND—How Do I Survive (Capitol) 27-24

WBQQ—Augusta

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- CHARLIE DANIELS BAND—The Legend of Wooley Swamp (Epic) 30-26
- LARSEN FEITEN BAND—Who'll Be The Fool Tonight (WB) 28-25

WFOM—Atlanta

- ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA)
- DOOBIE BROTHERS—Real Love (WB)
- KENNY LOGGINS—I'm Alright (Columbia) 22-17
- GEORGE BENSON—Give Me The Night (WB) 15-9

WGA—Savannah

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- CARLY SIMON—Jesse (WB) 27-23
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 24-19

WFLB—Fayetteville

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- BILLY JOEL—Don't Ask Me Why (Columbia) 27-21
- PAUL SIMON—Late In The Evening (WB) 29-23

WMJX (96X)—Miami

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)

Y-100 (WHYI-FM)—Miami

- QUEEN—Another One Bites The Dust (Elektra)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 24-16
- DEVO—Whip It (WB) 18-11

WLOF—Orlando

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 25-16
- BOZ SCAGGS—Look What You've Done To Me (Columbia) 33-24

Q-105 (WRBQ-FM)—Tampa

- PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
- DOOBIE BROTHERS—Real Love (WB)
- AMBROSIA—You're The Only Woman (WB) 19-16
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 24-21

BJ-105 (WBJW-FM)—Orlando

- QUEEN—Another One Bites The Dust (Elektra)
- DOOBIE BROTHERS—Real Love (WB)
- MICKY GILLEY—Stand By Me (Asylum) 7-4
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 19-14

WQXQ—Daytona Beach

- LINDA CLIFFORD—Red Light (RSO)
- BARBRA STREISAND—Woman In Love (Columbia)
- KURTIS BLOW—The Breaks (Mercury) 17-10
- DIANA ROSS—Upside Down (Motown) 9-1

WAPE—Jacksonville

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 23-19
- BOB SEGER—You'll Accompany Me (Capitol) 19-14

WAYS—Charlotte

- AMY HOLLAND—How Do I Survive (Capitol)
- QUEEN—Another One Bites The Dust (Elektra)
- CARLY SIMON—Jesse (WB) 23-17
- DIONNE WARWICK—No Night So Long (Arista) 22-18

WKIX—Raleigh

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- DOOBIE BROTHERS—Real Love (WB)
- PAUL SIMON—Late In The Evening (WB) 24-20
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 14-9

WZDQ—Chattanooga

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- DELIVERANCE—Leaving L.A. (Columbia) 28-24
- PETER GABRIEL—Games Without Frontiers (Mercury) 26-22

WTMA—Charleston

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- PAUL SIMON—Late In The Evening (WB) 30-22
- AMBROSIA—You're The Only Woman (WB) 7-3

WORD—Spartanburg

- DOOBIE BROTHERS—Real Love (WB)
- COMMODORES—Heroes (Motown)
- CHARLIE DANIELS BAND—The Legend of Wooley Swamp (Epic) X-23
- ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA) 24-19

WLAC—Nashville

- RAY, GOODMAN & BROWN—My Prayer (Polydor)
- PETER GABRIEL—Games Without Frontiers (Mercury)
- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA) 22-18
- KENNY LOGGINS—I'm Alright (Columbia) 18-13

(WBQ) 92-Q—Nashville

- JOHNNY LEE—Lookin' For Love (Asylum) 11-7
- KENNY LOGGINS—I'm Alright (Columbia) 19-15

WHBQ—Memphis

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- DIANA ROSS—Upside Down (Motown) 9-4
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 23-18

WFLU—Chattanooga

- AL STEWART—Midnight Rocks (Arista)
- DOOBIE BROTHERS—Real Love (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 28-21
- BOB SEGER—You'll Accompany Me (Capitol) 26-20

WRJZ—Knoxville

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- DOOBIE BROTHERS—Real Love (WB)
- PAUL SIMON—Late In The Evening (WB) 24-18
- POINTER SISTERS—He's So Shy (Planet) 16-11

WGOW—Chattanooga

- DOOBIE BROTHERS—Real Love (WB)
- BARBRA STREISAND—Woman In Love (Columbia)
- ENGLAND DAN SEALS—Late At Night (Atlantic) 18-12
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 17-13

Billboard's Wardlow Emphasizes Charts' Need For Stations' Input

NEW ORLEANS—The importance of radio input for the Billboard charts was emphasized to radio programmers at two sessions Sunday (24) during the NAB programming conference here.

Billboard associate publisher Bill Wardlow, who directs the charts, covered the subject during a Billboard-sponsored lunch and a Top 40 rap session Sunday night.

Wardlow explained that Billboard's Hot 100 chart is based on data which combines retail sales and radio airplay. "It is radio that brings a record on the charts," Wardlow told the rap session. "And radio is important clear to the top, but at the top, record sales influence the positions by three to one."

Wardlow said that "within the next few weeks," the radio station input to both the Hot 100 and the singles Radio Action Charts will be expanded. He said stations reporting to the Hot 100 will climb to more than 150 stations from a current 120.

As for the singles Radio Action Charts, Wardlow said, "We will be showing major playlist moves, all add-ons and be introducing other radio features. And we will be making additional radio research available in greater depth."

Blend Of R&B Is On Rise

NEW ORLEANS—A blend of black and white r&b-based rhythms is "coming in the back door" as an emerging format for black radio, an NAB panel on black rhythm/fusion and jazz was told here Sunday (24).

Panel moderator Candice Westling, FM music services director for Plough Broadcasting of Memphis, made the prediction. She sees the format as "evolutionary," and geared toward a new, pluralistic lifestyle.

"People's taste has always been wider than radio would have you believe," said Bob Law, program director for New York's WWRL-AM. "It's not risky to program just good music. People who like jazz like James Brown as well as Miles Davis. The industry is just now catching up with what is evident on the street."

"Some black stations don't play Ray Charles because they think the audience only likes Earth, Wind & Fire. Stations don't accurately reflect trends, which often start with other areas such as college radio," he said, mentioning the reggae influence on contemporary music that has not been reflected in radio programming.

The notion that traditional music such as gospel and blues no longer appeal to blacks striving for middle class acceptance was dispelled by Mark Christian of Memphis' WDIA-AM.

Alluding to a format that includes "blues, jazz, gospel, contemporary r&b and a little disco," p.d. Christian pointed out that the traditional forms of black music such as blues and gospel "have always survived."

Bob Law addressed himself to this factor with a criticism of the media's role in helping establish trends.

"Why is it?" asked Law. "that the media will pick up on a black station playing Rolling Stones but they don't think it's significant when we play Art Blakey?"

Wardlow also said his department would continue checking record dealers, one-stops and radio stations for input in selecting Billboard reporting stations.

Earlier, Wardlow pointed out that label product shipping figures have no bearing on any chart positioning in Billboard.

The Top 40 session was cochaired by Michael O'Shea, national pro-

EXHIBITORS

Response At Booths Good At Conference

NEW ORLEANS—Although many of the exhibitors at the NAB Radio Programming Conference held here Aug. 24-27 were disappointed over the lack of traffic in the exhibit area, most reported a positive response from those registrants who did manage to stop at one or another of the 45 or so booths housing equipment suppliers, syndicators and related broadcast service.

Hardware manufacturers in particular were pleasantly surprised to see program directors, who made up the bulk of the registrants, participating in equipment buying decisions with owners and general managers.

"Programmers are influential in the choice of equipment," said Jesse Maxenich of Orban Broadcast Products. "They're concerned with how it affects their sound."

"This particular conference enables us to reach a different group than we do at other shows," agreed Jim Ariana, radio sales manager for the Harris Corp. "Rather than just meeting engineers and owners we're meeting a lot of program directors concerned with studio equipment."

Ariana blamed the lack of traffic on the tight convention schedule, which did not allow registrants enough time to browse. On the whole, business is good, believed Ariana.

"Broadcasts are making money and they're spending it to upgrade facilities," he said.

Bob Cambridge, director of marketing for the ABC Radio Division, said sales for the company's marketing services were very upbeat.

"We firmed a lot of deals in terms of marketing services and our research services."

Much of his business came from adult contemporary stations which are in what is probably radio's most competitive zone these days.

"They don't know where they're going and they need research," explained Cambridge. "They are after

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Tom Hall Debuting As Syndicated Host

NASHVILLE—Tom T. Hall will debut as host of "Pop! Goes The Country," when the nationally syndicated show begins its seventh consecutive season Monday (8). As host, Hall will perform with his band and interview guest artists.

"Pop! Goes The Country" is one of the top country programs, with strongholds in such markets as Chicago, San Francisco, Dallas and Washington. It will begin airing in Los Angeles in 1981.

gram director of Golden West Broadcasters and Bobby Rich, former program director of KHTZ-FM in Los Angeles.

O'Shea and Rich reminisced about how they once worked as a morning drive team. Rich complained that "something is wrong with the Top 40 term" that has been brought into scorn.

"We're all playing the same records and shifting upwards and ignoring the teens. We'll soon be starting to ignore the 18-24-year-olds. Radio is becoming dull and boring. And it bothers me."

Vince Cremona of WICC-AM in Bridgeport, said that "there is still excitement at stations, but programmers are becoming dated."

A programmer from Savannah complained that stations don't market their programming properly. And he said, "We're so competitive that we won't take a chance. We don't play records that are selling—the black records. We all have vanilla ears."

Blake Hooper of WHBB-AM in Selma, Ala., advised programmers to "get the sales manager on your side." Charlie Van Dyke, program director of WRKO-AM in Boston said, "We're trying to put personality back into radio." Apparently noting the shift to FM, Van Dyke commented, "Never has so many giant megaton stations been trying to climb out of the mud."

Some Country Outlets Caught Unprepared

By KELLY TUCKER

NEW ORLEANS—Country radio stations had better get their acts together. That was the consensus at a country format rap session Sunday (24) at the opening of the NAB Radio Programming Conference.

Almost everyone at the three-hour country music forum agreed that with country taking over Madison Ave. and Hollywood, country is indeed "the format of the '80s." However, the sudden popularity of country music seems to have left many station managers and station programmers unprepared.

During the session, which was chaired by Hal Jay, program director of KPLX-FM Dallas, one question came up repeatedly: "How do I promote my station now that everybody's listening to country music?"

Everyone agreed that television is too expensive, but each gave a different and often humorous solution as an alternative. Ed Salamon, program director of WHN-AM New York, recommended country stations follow the example set by AOR stations and air more live broadcasts as promotions.

"They've really helped our station, and can make any station much more exciting for the listener," said Salamon. "Other than the broadcast itself, it gives air personalities something to say about the station instead of just announcing time and time again what the next record coming up is."

Most speakers favored off-air promotions such as picnics, bumper sticker campaigns, parades, concerts or autograph sessions with celebrities.

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BACKSTAGE HIJINX—Henry Paul of Atlantic Records Henry Paul Band gives KMET-FM Los Angeles program director Sam Bellamy a lift as KMET DJ Mary Turner at right looks on.

EASY LISTENING?

Beautiful Music's Tag May Change

NEW ORLEANS—Beautiful music will remain beautiful, but it might be called "easy listening" in the future if programming changes continue, a forum at the NAB Radio Programming Conference concluded here Sunday (25).

The easy listening tag is thought to be the best choice since many beautiful stations are relying more and more on that chart category for contemporary titles.

Beautiful music stations still face the problem of finding new sources for easy listening and beautiful music formats. Programmers were told that syndicators also want to hear from the stations regarding problems or upbeat reports on their services.

In another development, the scarcity of music tailored for one of the country's most successful formats—beautiful music—has been alleviated by a spirit of cooperation among stations using the format.

In contrast to the intensely competitive scramble to secure beautiful music packages from supplies here and abroad that existed a few years ago, beautiful formatted stations are now sharing and exchanging the predominantly orchestral music that forms the bulk of such programming.

Beautiful stations have formed pools and now often buy custom tailored programming as a group.

Al Braud of WBYU-FM here hosted the session, which reflected the desire of many programmers to change their image with a change in nomenclature.

"Many of us feel beautiful music is a misnomer," Braud notes. "We're not looking to be called 'ugly music,' but we need another term." The need for a new label stems from shifts in programming.

While the overwhelming music, contemporary arrangements of classic melodies, and orchestral renderings of contemporary pop, soft rock and country titles are invading a format once exclusively the domain of songs that have long been considered standards.

The fact that "some beautiful stations are drifting toward MOR formats" also signals the need for a name change, several programmers claim.

"Traditional music is still a key-

stone of beautiful music," Braud said, acknowledging at the same time that contemporary sounds are vital in order to encourage new listeners.

The word that beautiful music programmers believe best expresses the format's intent is "relaxation," it was agreed, and promotions for the format should reflect this.

News, traffic and weather reports should also be part of the format, the session was told, and strong identification with the community is important in making beautiful, or easy listening formats visible.

"The beautiful music image is not perceived as an active format," one programmer notes. But that shouldn't stop stations from taking an aggressive posture, especially on off-air promotions.

"Be as active as you can be in the community," Braud urged the gathering. "Just keep your promotions consistent with the image of the format."

Veteran DJs Impart Wisdom

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locally topical. He explained that he gets into KMPC at 4:30 a.m. to do a show which begins at 6 a.m. so he can read the day's paper and prepare himself.

Ingram says he cannot prepare himself like that and added, "I sit down at the mike 30 seconds before I go on the air."

Morgan advised program directors not to "clamp down on new talent. It's like raising a child. You've got to let them grow."

Added Ingram: "You've got to trust the personality. That's a problem if you're running scared." And Imus said, "Sales are the bottomline. You'll run into trouble if your sponsors complain."

Imus, at one point, went into his Bible Belt preacher routine and advised, "I ask Jesus every morning to make me funny. Sometimes He does and sometimes He doesn't."

Turning serious, Imus, recalling his up and down career at WNBC of being fired and rehired, said, "My goal is to be a professional and act like one. It was really great to get a second chance after being fired."

Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/27/80)

Top Add Ons-National

- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- DECLARATION OF INDEPENDENTS—Various Artist (Ambition)

Top Requests/Airplay-National

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)

National Breakouts

- BARRY GOUDREAU—(Epic)
- CARS—Panorama (Elektra)
- PAUL SIMON—One Trick Pony (WB)
- YES—Drama (Atlantic)

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)

- JIMMY HALL—Touch You (Epic)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- PAUL SIMON—One Trick Pony (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- AL STEWART—24 Carrots (Arista)
- MINK DeVILLE—Le Chat Bleu (Capitol)
- GAMMA—Gamma 2 (Elektra)
- PAUL SIMON—One Trick Pony (WB)
- YIPES—A Bit Irrational (RCA)
- KORGIS—Dumb Waiter (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- CARS—Panorama (Elektra)

KSJO-FM—San Jose (F. Andrick)

- PAUL SIMON—One Trick Pony (WB)
- ARTFUL DODGER—Rave On (Ariola)
- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)

Midwest Region

TOP ADD ONS

- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- JIMMY HALL—Touch You (Epic)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)

TOP REQUEST/AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)
- QUEEN—The Game (Elektra)

BREAKOUTS

- CARS—Panorama (Elektra)
- BARRY GOUDREAU—(Epic)
- YES—Drama (Atlantic)
- R.A.F.—(A&M)

WABX-FM—Detroit (J. Duncan)

- AL STEWART—24 Carrots (Arista)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- DONNY IRIS—Back On The Streets (Midwest)
- GAMMA—Gamma 2 (Elektra)
- IRON CITY HOUSE ROCKERS—Have A Good Time (MCA)
- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- McVICAR—Soundtrack (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AC/DC—Back In Black (Atlantic)

WLUP-FM—Chicago (S. Daniels)

- GAMMA—Gamma 2 (Elektra)
- AL STEWART—24 Carrots (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETER GABRIEL—(Mercury)
- AC/DC—Back In Black (Atlantic)
- WLPX-FM—Milwaukee (B. Beam)
- AL STEWART—24 Carrots (Arista)
- CARS—Panorama (Elektra)
- YES—Drama (Atlantic)
- YIPES—A Bit Irrational (RCA)
- BARRY GOUDREAU—(Epic)
- GAMMA—Gamma 2 (Elektra)
- CARS—Panorama (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)

WVMS-FM—Cleveland (J. Gorman)

- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- STEVE SWINDELLS—Fresh Blood (Atco)
- CARS—Panorama (Elektra)
- AMERICAN NOISE—(Planet)
- EDDIE MONEY—Playing For Keeps (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WYDD-FM—Pittsburgh (J. Kinney)

- AL STEWART—24 Carrots (Arista)
- JIMMY HALL—Touch You (Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- URBAN COWBOY—Soundtrack (Asylum)

WLWQ-FM—Columbus (S. Runner)

- CARS—Panorama (Elektra)
- YES—Drama (Atlantic)
- PAUL SIMON—One Trick Pony (WB)
- BARRY GOUDREAU—(Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)

KSHE—St. Louis (R. Batis)

- AL STEWART—24 Carrots (Arista)
- JIMMY HALL—Touch You (Epic)
- GAMMA—Gamma 2 (Elektra)
- R.A.F.—(A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

Southwest Region

TOP ADD ONS

- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- CHEVY CHASE—(Arista)

TOP REQUEST/AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)

BREAKOUTS

- CARS—Panorama (Elektra)
- SPLIT ENZ—True Colours (A&M)
- YES—Drama (Atlantic)
- AMERICA—Alibi (Capitol)

KZEW-FM—Dallas (J. Dolan)

- AL STEWART—24 Carrots (Arista)
- SPLIT ENZ—True Colours (A&M)
- CARS—Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- McVICAR—Soundtrack (Polydor)
- KTXQ-FM—Dallas (T. Spencer)
- CARS—Panorama (Elektra)
- YES—Drama (Atlantic)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)

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

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- CARS—Panorama (Elektra)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- GAMMA—Gamma 2 (Elektra)
- AL STEWART—24 Carrots (Arista)
- AMERICA—Alibi (Capitol)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- CARS—Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- PAUL SIMON—One Trick Pony (WB)

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

- GAMMA—Gamma (Elektra)
- AL STEWART—24 Carrots (Arista)
- CHEVY CHASE—(Arista)
- IRON MAIDEN—(Harvest)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- QUEEN—The Game (Elektra)

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

- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- JACKSON BROWNE—Hold Out (Asylum)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- AC/DC—Back In Black (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

Southeast Region

TOP ADD ONS

- AL STEWART—24 Carrots (Arista)
- THUNDER—(Atco)
- GAMMA—Gamma 2 (Elektra)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- PAUL SIMON—One Trick Pony (WB)
- BARRY GOUDREAU—(Epic)
- LE ROUX—Up (Capitol)
- SEA LEVEL—Ball Room (Arista)

WKLS-FM—Atlanta (R. Piombino)

- AL STEWART—24 Carrots (Arista)
- SEA LEVEL—Ball Room (Arista)
- GAMMA—Gamma 2 (Elektra)
- THUNDER—(Atco)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- WROQ-FM—Charlotte (J. White)
- LE ROUX—Up (Capitol)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- CHARLIE DANIELS BAND—Full Moon (Epic)

WSHE-FM—Miami (N. Mirsky)

- AL STEWART—24 Carrots (Arista)
- BARRY GOUDREAU—(Epic)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- McVICAR—Soundtrack (Polydor)

WKDF-FM—Nashville (M. Beck)

- AL STEWART—24 Carrots (Arista)
- JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- JIMMY HALL—Touch You (Epic)
- ARTFUL DODGER—Rave On (Ariola)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)

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

- TORONTO—Looking For Trouble (A&M)
- AL STEWART—24 Carrots (Arista)
- PAUL SIMON—One Trick Pony (WB)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WHFS-FM—Bethesda (D. Einstein)

- THUNDER—(Atco)
- YIPES—A Bit Irrational (RCA)
- STEVE GIBBONS—Street Parade (Polydor)
- CHEVY CHASE—(Arista)
- AL STEWART—24 Carrots (Arista)
- STEVE SWINDELLS—Fresh Blood (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- IAN MATTHEWS—Siamese Friends (Mushroom)
- DAVE DAVIES—(RCA)

Northeast Region

TOP ADD ONS

- AL STEWART—24 Carrots (Arista)
- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- GAMMA—Gamma 2 (Elektra)
- STEVE SWINDELLS—Fresh Blood (Atco)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- PAUL SIMON—One Trick Pony (WB)
- GARY MYRICK & THE FIGURES—(Epic)
- BARRY GOUDREAU—(Epic)
- TREMBLERS—Twice Nightly (Johnson)

WNEW-FM—New York (M. McIntyre)

- GARY MYRICK & THE FIGURES—(Epic)
- STEVE SWINDELLS—Fresh Blood (Atco)
- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- KID CREOLE & THE COCONUTS—Off The Coast Of Me (Ze)
- DONNY IRIS—Back On The Streets (Midwest)
- HAZEL O'CONNOR—Breaking Glass (A&M)
- HALL & OATES—Voices (RCA)
- PAUL SIMON—One Trick Pony (WB)
- CARS—Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WCMF-FM—Rochester (T. Edwards)

- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- AL STEWART—24 Carrots (Arista)
- GAMMA—Gamma 2 (Elektra)
- THUNDER—(Atco)
- PETER GABRIEL—(Mercury)
- CARS—Panorama (Elektra)
- AC/DC—Back In Black (Atlantic)
- TORONTO—Looking For Trouble (A&M)

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

- PAUL SIMON—One Trick Pony (WB)
- R.A.F.—(A&M)
- THUNDER—(Atco)
- KINKS—Second Time Around (RCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- CHARLIE DANIELS BAND—Full Moon (Epic)

WMMR-FM—Philadelphia (J. Bonadonna)

- AL STEWART—24 Carrots (Arista)
- THE SOUNDS OF ASBURY PARK—(Visa)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- PETER GABRIEL—(Mercury)

WGRQ-FM—Buffalo (G. Hawras)

- AL STEWART—24 Carrots (Arista)
- BARRY GOUDREAU—(Epic)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- JACKSON BROWNE—Hold Out (Asylum)
- McVICAR—Soundtrack (Polydor)
- QUEEN—The Game (Elektra)
- CHARLIE DANIELS BAND—Full Moon (Epic)

WLIR-FM—Long Island (D. McHamara/R. White)

- STEVE GIBBONS—Street Parade (Polydor)
- ASLEEP AT THE WHEEL—Framed (MCA)
- TREMBLERS—Twice Nightly (Johnson)
- BARRY GOUDREAU—(Epic)
- STEVE SWINDELLS—Fresh Blood (Atco)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is Sacrifice (Mercury)
- HALL & OATES—Voices (RCA)
- YES—Drama (Atlantic)
- BLOTTO—(Blotto)

WAQX-FM—Syracuse (E. Levine)

- GAMMA—Gamma 2 (Elektra)
- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- GARY MYRICK & THE FIGURES—(Epic)
- KINKS—One For The Road (Arista)
- AC/DC—Back In Black (Atlantic)
- TORONTO—Looking For Trouble (A&M)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

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

- AL STEWART—24 Carrots (Arista)
- IAN MATTHEWS—Siamese Friends (Mushroom)
- T-BONE BURNETT—Truth Decay (Takoma)
- TREMBLERS—Twice Nightly (Johnson)
- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- CARS—Panorama (Elektra)

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

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

WCOZ-FM—Boston (K. Ingram)

- AL STEWART—24 Carrots (Arista)
- SPLIT ENZ—True Colours (A&M)
- BLACKFOOT—Tomcattin' (Atco)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

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Vox Jox

By DOUG HALL

NEW ORLEANS—There's little specific information available, but within the next few weeks major changes are expected on ABC's flagship, WABC-AM in New York.

While the format is expected to stay in a contemporary music format, there will be a greater emphasis on non-music elements according to reliable reports circulating at the NAB Radio Programming Conference which ended here Wednesday (27).

Also possible is a shakeup of on-air talent. There is no information on who might be changed or moved, but in the April/May Arbitron report, afternoon drive jock Bob Cruz had the best numbers and evening personality Howard Hoffman had the weakest.

One step, if only temporary, taken away from the long-standing music format which once made WABC "the No. 1 station in the nation" was the addition of play-by-play coverage of New York Yankee baseball games as WINS-AM gave up these games for gavel-to-gavel coverage of both the Republican and Democratic national conventions.

Laurie Sanders has joined WISN-AM Milwaukee in the 10 p.m. to 1 a.m. slot. She comes from WRKR-FM Racine, Wis. ... Gay Levinson has joined WGBS-AM/WLYF-FM Miami as promotion and creative services director. She comes from WAXY-FM Fort Lauderdale. ... Jim Higgs is joining WNNW-AM-FM Coldwater, Mich. In the 9 a.m. to 12:30 p.m. slot. He comes from WKMI-AM Kalamazoo.

In a surprise move in Rochester, N.Y., FM99 nighttime jock Barsky moves to cross-town rival WBBF-

AM in the 6 a.m.-10 p.m. slot. Could the AM dial rise there once more?

★ ★ ★

WPAT-AM/FM in New York which for more than 30 years has programmed its own beautiful music, has signed with syndicator Jim Schulke.

★ ★ ★

WBLS-FM New York personality Frankie Crocker was the MC for the second annual Kool Jazz Festival Aug. 23 in Giants Stadium in the New Jersey Meadowlands. ... Country station WBEU-AM-FM Beaufort, S.C. has been named station of the year by the South Carolina Broadcaster's Assn. ... WCOZ-FM Boston personality Steven Clean interviewed Rick Ocasek and David Robinson of the Cars and John Oates of Hall and Oates when they visited the station recently. ... Sandy Beach, the new program director at KYUU-FM San Francisco, has decorated his office with his collection of more than 75 picture disks ranging from Warren Zevon to Engelbert Humperdinck to a nude Britt Eckland.

★ ★ ★

Kelly Randall is the new 7 p.m.-12 midnight personality at WFFM in Pittsburgh. He joins the station from WPEZ-FM. ... John Larson joins Detroit's WLLZ-FM as program director. He held the same position at WZOK-FM in Rockford, Ill. Heidi Chang, who began in radio at Honolulu's KGU-AM, has returned to the station after stints at KORL-AM playing Top 40 and KPIG-FM playing disco and adult contemporary. Chang is hosting the "Jazz Show" in the 7 p.m.-midnight slot and is music director for all jazz programming.

WGH-AM in Hampton, Va., is looking for air personalities. Interested parties should send tapes, picture and resume to Bob Canada, WGH, P.O. Box 9347, Hampton, Va. 23670. ... Norma Goldstein is the talent coordinator of "Satellite Live," the first satellite delivered live national call-in radio show. ... Art G. Ortega is the new general manager of WNCI-FM in Columbus, Ohio. He held programming jobs in Denver and Boston before moving to Columbus.

Richard J. Yanjus is the general manager of WKSJ-AM-FM in Mobile, Ala. He was previously with Nationwide Communications at stations in Cleveland and Pittsburgh. ... Rollye Bornstein is the new producer of Watermark's "Soundtrack Of The '60s." She was news director at KHTZ-FM in Los Angeles. ... At Denver's KADX-FM, Bill Neal is the new program director and John Rezabeck is the new music director.

The Third Z

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accessible superstar entities such as the Doobie Brothers and Steely Dan.

The forces of change can be crushingly impolite to industrial tradition. When the concept of cross-over becomes dominant within any musical marketplace, the old fence can become the new bullseye.

If, in fact, the third "z" is the missing link between the concepts pop, rock, white, black and adult that so many programmers are looking for in their quests to build new double-digit ratings giants of the mature-but-still-hip '80s, then record labels and broadcasting companies, alike, had best begin reconsidering their presently structured lines of conceptual and departmental division.

Scott Seiden is leaving WQOT-AM Savannah where he is program director. He is looking for a new position and will be at the station until Sept. 15. ... WHFS-FM in Washington recently broadcast a live concert from the Cellar Door in Washington featuring "Chicken Legs," a special gathering featuring former Little Feat members.

Syndication Up Across Country

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WZGC-FM Atlanta program director, Young explained that some stations will take a hard rock concert that is not suited to its audience and place it in a middle of the night slot just to keep it out of the market.

The pros and cons of live concert reproduction versus canned or studio productions was discussed. Although satellite-generated programming is described as "the wave of the future," one programmer warned that "live tape loses a certain amount of energy during transmission."

Another programmer noted that studio-originated productions such as "Fantasy Park" enable you to do things that bring out the intrinsic magic of radio theatre.

In contrast to live concerts beamed via satellite, canned programs enable closer control of interviews and local station drop-ins.

One leading syndicator noted that major market research shows a station which subscribes to syndicated shows achieves higher visibility in the market as a result of the promotion that usually accompanies these special shows.

This same representative urged program directors and general managers not to be swayed by syndicated programs offered on a barter basis. He suggested that they take a hard look when a station is offered on a cash basis instead.

"Sometimes this (cash) can be the better deal," he said.

The greatest value of a syndicated program is that it allows small market stations "to seem big time and give it an edge over the competition at very low cost."

Traffic Low, But Response Is Good At Booths

• Continued from page 23

a mix that's an abortion in radio terms. They are confused about talk/music/news formats and they don't know where the audience is coming from."

The ABC company offers custom research through its ListenerScan service and its marketing service which offers custom of syndicated advertising and promotional packages.

Many deals were made in the various suites sponsored by participating companies.

The TM companies reported heavy traffic as they introduced their new Alpha I format, a black-oriented sound with the non-black appeal of a WKTU-FM, WBLS-FM of New York and KMJQ-FM of Houston. TM vice president Lee Bailey, reported such a positive reception for the format as "the format to fill the void created the day disco died."

Other syndicators, networks and suppliers were also happy with suite traffic and the resultant business it produced.

New On The Charts



DEVO
"Whip It" ★

Straddling the pop and disco charts in the tradition of the B-52s' "Rock Lobster" and Gary Numan's "Cars," this single is a quirky melange of robotic rock and danceable synthesizer rhythms.

Devo is a five-man show as well as rock band. Hailing from Akron, Ohio, this five-year-old Warner Bros. act draws a consistent turnout of "Devotees" throughout its tours. Fans are noted to return Devo's onstage abandon, flagged by zany antics and robot headgear, with equal fanaticism.

The band is vague about its origins; rather, it offers its "de-evolution" theory as the magnet behind the members' union and the origin of its name. Briefly, this is a summary of the principle: mankind will now begin regressing (as opposed to progressing as outlined in Darwin's Theory) because it has reached its ultimate, dehumanized state in the shadows of technology. Devo bases much of its lyric on this theory.

Subsequent to its signing with Warner Bros. three years ago, the band relocated to Los Angeles and quickly whipped up a following among new wave fanciers along the local club circuit. It has released two previous WB LPs.

In Los Angeles, Devo is managed by Elliot Roberts and Bill Gerber at Look-out Management, (213) 278-0881. It is booked by Bob Ringe of the William Morris Agency, (213) 274-7451.

AOR, Adult Contemporary Beef Up Weekend Fares

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display choreographed to music. The fireworks, sponsored by the stations in Centennial Park, were shot off to Electric Light Orchestra's "Roll Over Beethoven," Billy Thorpe's "Children Of The Sun" and Queen's "Another One Bites The Dust." During the weekend "Rock Awards" promotion, five car stereos were given away by WKQB in a drawing for its listeners.

WHFI-FM, Ft. Lauderdale, copromoted the "Jerry Lewis Telethon," with WTVJ-TV, the CBS affiliate, over Labor Day weekend. Deejays and air personnel appeared during the telethon, raising money for muscular dystrophy. The station, (which categorizes itself as contemporary-mass appeal, not AOR, as we had been led to believe), normally does quite a bit of special programming.

It recently simulcast the Home Box Office Linda Ronstadt concert highlights special, carrying stereo sound for the show. It features "Holiday Highs" during holidays. On Mother's Day, it gave away a phone call to anywhere in the country every hour.

Most stations surveyed do some type of special programming, at least every couple of months, with differing opinions as to how such programming effects ratings.

Says Rick Harris, corporate program director, WKQB, Nashville: "I think this is what helped us turn the station around in the ratings. Promotions that pre-empt regular programming seem like 'special events' and give a lot of thrust. Giveaways also help week-end features."

Jim Morrison, program director for WQXI-AM, Atlanta, notes that he rarely programs an entire week-end of one act because "we've found that while our comes go up, our quarter-hour shares drop because people can only take so much of one sound and then they'll turn off." Morrison says he always makes sure to keep at least 25% regular programming in effect and the longest

he schedules one artist's music at a time is a half-hour. The station did not plan anything special for Labor Day.

A spokesperson for WSHE-FM in Ft. Lauderdale says that the station finds that it loses as many listeners as it gains when it block-programs for a whole weekend. Three-hour specials are about the maximum that WSHE uses.

According to Alan Sneed, program director for WKLS-FM, Atlanta, the station only does special programming during holidays because, "I feel that it is a 'Top 40' concept to promote something along the lines of a 'Led Zeppelin' weekend." "Special programming won't make or break a station," he continues. "If ratings are going, special programming's not enough to save you."

KRTH-FM in Los Angeles presented a Labor Day weekend special saluting the No. 1 hits of Southern California from the '50s, '60s, '70s to current hits. The week-end began at noon on Friday continuing through Monday evening.

In Chicago special programming over Labor Day was minimal. WXRT-FM carried the Starfleet Charlie Daniels concert Sept. 1. Says general manager Seth Mason: "We've been playing Charlie for years and we've been doing live broadcasts for a long time. I'd do a Charlie Daniels broadcast any day of the week any week of the year."

NAB Workshop

• Continued from page 18

big event in your town and your personalities must be talking about this event."

Barsanti explained that this event can just be the weather or some particular show on television the night before. Barsanti maintained that the key to talk was not the amount so much as the type depending on the daypart.

Bubbling Under The HOT 100

- 101—THEME FROM THE DUKES OF HAZZARD, Wrayton Jennings, RCA 12067
- 102—I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar 12021 (RCA)
- 103—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 104—TURNING JAPANESE, The Vapors, United Artist 1364
- 105—GIVIN' IT ALL, Player, Casablanca 2295
- 106—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 107—LETTING GO, Neil Sedaka, Elektra 47017
- 108—THE REST OF THE NIGHT, Cliff Newton, Scotti Bros. 602 (Atlantic)
- 109—STARLIGHT, Ray Kennedy, ARC/Columbia 1-11298
- 110—HOW GLAD I AM, Joyce Cobb, Cream, Cream 8040

Bubbling Under The Top LPs

- 201—MARTHA AND THE MUFFINS, Metro Music, Virgin VA-13145 (Atlantic)
- 202—DAVID GRISMAN, Quintet 80, David Grisman, Warner Bros. BSK 3469
- 203—HUEY LEWIS AND THE NEWS, Huey Lewis and The News, Chrysalis CHR-1292
- 204—FRANCE JOLI, France Joli, Prelude, PRL 1217
- 205—ORIGINAL CAST, Barnum, Columbia JF 36576
- 206—ULTRAVOX, Vienna, Chrysalis CHR 1296
- 207—LARSEN-FEITEN BAND, Larsen-Feiten Band, Warner Bros. BSK 3468
- 208—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111
- 209—LOVE AFFAIR, Love Affair, Radio Records RR 204
- 210—THE RECORDS, Crashes, Virgin VA 13140 (Atlantic)

Counterpoint

KWAM-AM: Gospel To R&B Move?

By JEAN WILLIAMS

LOS ANGELES—Stars Inc., owner of KWAM-AM, an all gospel outlet in Memphis, is contemplating a format change.

The firm, which also owns WEDR-FM, a top rated r&b/jazz outlet in Miami, is reportedly looking to compete with Memphis' WHRK-AM, WLOK-AM and WDIA-AM. All have black music formats.

If/when the format switch is made, it will reportedly be similar to WEDR. WHRK, which moved into the market as an r&b oriented outlet about a year ago, recently leaped over WLOK and WDIA (the city's black music mainstays) in the ratings.

At WLOK, Melvin Jones, program and music director, has left the station to take over the music director's post at WIGO-AM in Atlanta. C.J. Stone has replaced Jones.

★ ★ ★

Barbara Mason has not signed with Frederick Knight's Juana Records as previously reported.

According to Knight, owner of the Jackson, Miss.-based label, "Everything was ready to go. It was just a matter of getting Barbara down to Jackson to officially sign the papers."

"Unfortunately, at the same time I was involved with setting up distribution for my company. We had actually negotiated everything."

Mason, who penned and popularized the 1965 hit "Yes I'm Ready," has admittedly had problems landing a recording contract. However, it appears she is now talking to both WMOT in Philadelphia and Juana.

As for her present status, Mason insists "people feel that when you write and record a hit record you will forever do well (financially)."

"Well—I have not been doing well at all," she says candidly. "I have not been able to get a recording deal. I don't know why."

"People seem to be interested in me as an artist again. KC (of KC & the Sunshine Band) has come into my life and it is one of the best things to ever happen to me." Mason is speaking of the KC produced "Yes I'm Ready" by Teri Desario which she wrote. The disk rose to number two on Billboard's Top 100 chart this year.

"I loved the way Teri recorded the song. In addition to that," she continues, "thanks to KC I am doing all right again. He (KC) was on the 'Mike Douglas Show' and mentioned that I wrote the song. He also said that he didn't know where I was but he wanted to contact me. He did contact me and I look on that as a new career start."

"He wants some more of my songs. I am also writing a song for Blue Magic called 'You're Giving Me The Run Around.' I'm also writing for Jimmy Bo Horne and a few other people."

★ ★ ★

Armen Boladian, president of Sound of Gospel Records, based in Detroit, has purchased the catalog of Birthright Records. The move, however, does not include future Birthright product. Birthright was distributed by the now defunct GRT Corp.

LPs by Edwin Hawkins, the East St. Louis Gospelettes, Rodena Pres-

(Continued on page 27)

Billboard® Hot Soul Singles

Survey For Week Ending 9/6/80

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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	1	9	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers, Motown 1494 (Chic, BMI))	34	17	11	FOR THOSE WHO LIKE TO GROOVE —Ray Parker Jr. & Raydio (R. Parker Jr., Arista 0522 (Raydiola, ASCAP))	★68	78	2	I NEED YOUR LOVIN' —Teena Marie (T. Marie, Gordy 7189 (Motown) (Jobete, ASCAP))
★2	2	11	GIVE ME THE NIGHT —George Benson (R. Temperton, Warner Bros./Q West 49505 (Rodsongs, ASCAP))	★35	42	5	I TOUCHED A DREAM —The Deets (E. Record, 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI))	69	74	3	THINK POSITIVE—Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbit, RCA 12060 (Stage Presence/Carbaby, ASCAP))
★3	3	10	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch, P.I.R. 9-3107 (CBS) (Stone Diamond, BMI))	★36	52	4	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord, MCA 41298 (Perk's/Duchess, MCA/BMI))	★70	80	3	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein, Fantasy 892 (Parker/WIMOT/Across the Miles, BMI))
4	4	13	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons, Mercury 4010 (Neutral Gray/Funkygroove, ASCAP))	★37	44	6	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen, TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI))	71	71	4	IF YOU WANT ME SAY IT —Love Unlimited (B. White, F. Wilson, P. Polit, Unlimited Gold 9-1417 (CBS) (Seven Songs/Ba-Da, BMI))
★5	7	7	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff, TSOP 9-4790 (CBS) (Mighty Three, BMI))	★38	43	6	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff, P.I.R. 9-3111 (CBS) (Assorted, BMI))	★72	82	2	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore, Epic 9-50919 (MGM, BMI/Variety, ASCAP))
6	6	9	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson, Warner Bros. 49269 (Nick-O-Val, ASCAP))	★39	46	5	TASTE OF BITTER LOVE —Gladys Knight & The Pips (N. Ashford, V. Simpson, Columbia 1-11330 (Nick-O-Val, ASCAP))	73	73	3	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore, Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI))
7	5	19	ONE IN A MILLION YOU —Larry Graham (S. Dees, Warner Bros. 49221 (Irving/Medad, BMI))	★40	72	3	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman, Warner Bros. 49534 (Rubber Band, BMI))	★74	83	2	HEARTACHE NO. 9 —Delegation (K. Gold, M. Denne, Mercury 76071 (Screen Gems-EMI, BMI))
8	8	10	REBELS ARE WE —Chic (B. Edwards, N. Rodgers, Atlantic 3665 (Chic, BMI))	★41	49	5	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	★75	84	2	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood, 20th Century 2459 (RCA) (Jim-Edd, BMI))
★9	10	10	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	42	39	10	I LOVE THE WAY YOU LOVE —Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★76	85	2	DON'T BE AN ISLAND —Jerry Butler (K. Echols, P.I.R. 9-3113 (CBS) (Echo-Rama/AOPA, ASCAP))
★10	13	7	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca/Better Nights, ASCAP)	★43	50	5	FUNTIME —Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★77	87	2	MAKE ME YOURS —High Energy (B. Champion, Gordy 7187 (Motown) (Jobete, ASCAP))
★11	12	8	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★44	51	6	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Moore, BMI)	★78	88	2	SAVE ME —Dave Mason (J. Krueger), Columbia 1-11289 (Blackwood/Bruiser, ASCAP)
★12	15	10	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	45	28	12	JO JO —Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	79	79	4	SAY YOU LOVE ME GIRL —Breakwater (K. Williams, Jr., G. Robinson, Jr., Arista 0542 (Breaksongs, BMI))
13	9	11	OLD-FASHION LOVE —Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	46	32	12	YEARNIN' BURNIN' —Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★80	NEW ENTRY		NIGHT TIME LOVER —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)
14	11	11	BACKSTROKIN' —Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	47	18	17	DYNAMITE —Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★81	NEW ENTRY		GIMME WHAT YOU GOT —Al Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)
★15	26	6	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	48	30	20	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★82	NEW ENTRY		TRIPPING OUT —Curtis Mayfield (B. Sigler, Curtom/RSO 1046 (Unichappell/Henry Suenway, BMI))
16	16	10	RESCUE ME —A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduceive/Big One, BMI/ASCAP)	★49	55	7	SHAKE IT UP —Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)	★83	NEW ENTRY		HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)
★17	27	6	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic/Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	50	45	10	HEY LOVER —Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★84	NEW ENTRY		HELP FROM MY FRIENDS —Pariet (R. Dunbar, T. Lampkin), Casablanca 2293 (Rick's/Malbiz, BMI)
★18	20	9	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	51	40	11	I ENJOY YA —Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★85	NEW ENTRY		CAN'T HELP MYSELF —Kwicks (Bartlett, Williams, Brown, Sumlin, Jones), EMI-America 8048 (Quicksong/Cessess, BMI)
★19	24	5	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microvscod, ASCAP)	★52	62	3	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterly, BMI)	★86	NEW ENTRY		DOES IT FEEL GOOD —B.T. Express (W. Hall, Jr.), Columbia 1-11336 (Triple "O", BMI)
★20	23	10	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	53	56	4	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★87	89	2	JOY RIDE —Jerry Knight (J. Knight), A&M 2248 (Almo/Crimson, ASCAP)
21	21	14	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	54	48	12	HOUSE PARTY —Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	★88	NEW ENTRY		WE CAME TO FUNK YOU OUT —Southroad Connection (L. Job), United Artists 1361 (Harrindur, BMI)
22	22	9	PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	55	35	12	BY YOUR SIDE —Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)	★89	NEW ENTRY		MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic/Warner-Tamerlane/It's The Song, BMI)
23	14	21	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★57	65	4	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)	90	90	2	THE HUNTER GETS CAPTURED BY THE GAME —Grace Jones (W.S. Robinson), Island 49531 (Warner Bros.) (Jobete, ASCAP)
★24	36	5	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century (Frozen Butterfly, BMI)	58	33	15	SOMEONE THAT I USED TO LOVE —Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	91	91	2	FILL ME UP —Elaine & Elben (D. Burnside), Ovation 1148 (Burnt Out, BMI)
★25	37	6	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	59	29	13	HERE WE GO AGAIN —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2291 (CBS) (Bovina, ASCAP)	92	70	4	HOLD ON —Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)
★26	41	6	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	60	53	11	MAKE IT FEEL GOOD —Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	93	66	4	SHE BELIEVES IN ME —D.J. Rogers (S. Gibb), ARC/Columbia 1-11324 (Angel Wing, ASCAP)
★27	47	3	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	61	61	6	BABY WHEN LOVE IS IN YOUR HEART —Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)	★94	NEW ENTRY		RIGHT IN THE MIDDLE OF FALLING IN LOVE —Solaris (S. Dees), Dana 1416 (Unichappell, BMI)
★28	34	6	SEARCHING —Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	62	60	8	POP YOUR FINGERS —Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	95	67	5	DON'T MAKE ME WAIT TOO LONG —Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)
29	19	10	I JUST WANNA DANCE WITH YOU —Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	63	64	4	TAKING YOUR SPACE AWAY —Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)	96	68	5	MYSTERY DANCER —Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WBW/Almo, ASCAP)
30	31	7	GIRL OF MY DREAM —Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	64	63	7	SLOW DANCE —David Ruffin (C. Gadson, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	97	94	16	LOVE JONES —Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)
31	25	9	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Mc-Benish, ASCAP)	★65	75	3	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	98	98	5	MAKING LOVE —Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★32	38	8	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★66	76	3	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	99	54	11	BODY LANGUAGE —Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)
★33	58	3	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★67	81	2	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	100	59	13	FIGURES CAN'T CALCULATE —William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)

SEPTEMBER 6, 1980 BILLBOARD

Survey For Week Ending 9/6/80

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	12	1	★	DIANA Diana Ross, Motown M8-936M7	39	39	21	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
2	3	5	★	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	40	40	15	YOU AND ME Rockie Robbins, A&M SP 4805
3	4	4	★	T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	41	38	7	BEYOND Herb Alpert, A&M SP-3717
4	2	12		ONE IN A MILLION YOU Larry Graham, Warner Bros. BSK 3447	42	52	3	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)
5	5	11		HEROES Commodores, Motown M8-939M1	43	42	54	OFF THE WALL Michael Jackson, Epic FE-35745
6	7	6	★	JOY AND PAIN Maze, Capitol ST-12087	44	33	7	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
7	15	2	★	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	45	41	5	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
8	9	17		CAMEOSIP Cameo, Casablanca CCLP 2011	46	45	9	MIDDLE MAN Boz Scaggs, Columbia FC 36106
9	13	3	★	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	47	47	12	LOVE TRIPPIN' Spinners, Atlantic SD 19270
10	11	14	★	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	48	46	21	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515
11	12	7	★	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	49	NEW ENTRY		SHINE ON L.T.D., A&M SP 4819
12	18	6	★	LOVE APPROACH Tom Browne, Arista/GRP 3008	50	60	2	EMOTIONAL RESCUE Rolling Stones, Rolling Stones COC 16015 (Atlantic)
13	6	11		S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	51	56	25	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SDR-3197 (MCA)
14	8	6		REAL PEOPLE Chic, Atlantic SD 16016	52	51	19	PARADISE Peabo Bryson, Capitol S00-12063
15	10	23		HOT BOX Fatback, Spring SP-1-6726 (Polydor)	53	55	2	ROUTES Ramsey Lewis, Columbia JC 36423
16	14	12		THIS TIME Al Jarreau, Warner Bros. BSK 3434	54	48	24	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
17	31	3	★	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)	55	50	14	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)
18	19	8		CAMERON Cameron, Salsoul SA 8535 (RCA)	56	49	27	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
19	16	9		RHAPSODY AND BLUES Crusaders, MCA MCA-5124	57	54	24	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197
20	20	5		GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	58	44	12	BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221
21	17	21		AFTER MIDNIGHT Manhattans, Columbia JC 36411	59	53	11	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)
22	23	12		NAUGHTY Chaka Khan, Warner Bros. BSK 3385	60	58	18	POWER Temptations, Gordy G8-994M1 (Motown)
23	NEW ENTRY		★	LOVE LIVES FOREVER Minnie Riperton Capitol 500-12097	61	57	8	WAITING ON YOU Briek, Bang JZ-36262 (CBS)
24	30	4	★	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	62	68	3	STARPOINT Starpoint, Chocolate City CCLP 2013 (Casablanca)
25	26	19		SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	63	63	21	MONSTER Herbie Hancock, Columbia JC 36415
26	25	9		SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)	64	64	12	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
27	22	15		ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	65	62	21	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806
28	28	5		TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	66	61	22	TWO G.Q., Arista AL 9511
29	29	20		THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	67	59	3	PRISONER IN THE STREET Third World, Island ILPS 9616 (Warner Bros.)
30	24	22		LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	68	66	17	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
31	21	14		'80 Gene Chandler, 20th Century T-605 (RCA)	69	NEW ENTRY		HIPNOTISM Chocolate Mink RCA AFL-13569
32	34	3		FAME Soundtrack, RSD RS-1-3080	70	70	15	SHINE Average White Band, Arista AL 9523
33	27	8		SPECIAL THINGS Pleasure, Fantasy F-9600	71	71	17	SPLASHDOWN Breakwater, Arista AB 4264
34	43	5	★	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)	72	67	22	RELEASED Patti LaBelle, Epic JE 36381
35	37	11		ONE WAY FEATURING AL HUDSON MCA MCA 5127	73	73	16	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
36	32	12		DON'T LOOK BACK Natalie Cole, Capitol ST 12079	74	74	12	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
37	35	13		LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	75	75	2	A NEW DAY Johnnie Taylor, Columbia JC 36548
38	36	7		BLOW FLY'S PARTY Blow Fly, Weird World WXW 2034 (T.K.)				

RCA CAMPAIGN 5 Albums Included In Radio Push Geared To Colleges

NEW YORK—RCA Records has set its sight on a broad college level radio campaign—research study centering on five albums.

Seventy-five key college radio stations, with an estimated audience of 1.5 million, are involved. The albums are David Bowie's "Scary Monsters," Daryl Hall and John Oates' "Voice," "Polyrock," Ellen Shipley's "Breaking Through The Ice Age" and Bruce Cockburn's "Humans."

The campaign, prepared in cooperation with Thirsty Ear, a promotion consultant dealing with college radio, will start the week of Oct. 11 and run through the week of Nov. 10.

"In January of this year," explains Jack Chudnoff, vice president of marketing at RCA, "we tried similar plan and got a lot of valuable information which, applied to the new program, should make it even more important for our artists in terms of sales and visibility."

Each week, the stations will be provided with a special one-hour interview record to be utilized as programming material, each dealing with an individual act. The records will feature excerpts from the new commercial releases and will be packaged in specially designed jackets.

The "Voices" album will receive a special thrust with a contest running throughout the campaign. It will consist of identifying a "mystery voice" heard during the first three selections from the RCA catalog will be given away in each market.

"Retail stores serving the campuses will be stocked ahead of each broadcast," notes Don Wardell, RCA product manager, "and campus representatives in all 75 markets will drum up additional interest in the campaign by distributing individual leaflets related to each show, and by postering the campuses during the weeks of the broadcasts."

Wardell also notes that the concept originated with a survey conducted by Alan Grunblatt of RCA's market research department. The survey, which covered product by Grace Slick and Bruce Cockburn,

among others, revealed that the campaign earlier this year had resulted in increased profitability at the campus level and greater acceptance of the artists among college audiences.

Grunblatt says the effectiveness of the new campaign would be measured by means of a response card, with detailed information about each product, which will be included in each album.

The earlier RCA survey indicated that the college audience in the markets covered by these stations is well above four million, out of which Thirsty Ear's Peter Gordon "conservatively" anticipates RCA will get a 25% share.

Goldman notes that both he and Davis have been involved with executives in the film industry since Arista was launched by Columbia Pictures Industries in 1973.

"We'll cut deals to fit the needs of the individual situation," Goldman says. "There are too many things to juggle in these cases to be that precise."

Rather than have Ariola's subsidiary or custom labels distributed through Arista's independent network, Goldman intends to let each label make its own distribution arrangements, under his supervision, at least in those areas where Ariola doesn't have its own pressing and distribution facilities. This applies to most of the world outside of Mexico, Europe and Brazil.

So far as Goldman's overall management philosophy is concerned, he believes the recording industry will never be the same as it was in the bullish years of the mid-1970s.

Consequently, he has introduced pre-planning sessions at Arista where marketing costs are anticipated for individual acts prior to a record's release.

"We're not out to criticize the creative areas," he says. "We just want to know up front what things are going to cost as a percentage of the sales dollar. Everyone does that after the fact but maybe the sales are not going to support it. We want to know that."



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Counterpoint

Continued from page 28

ton (sister of Billy), among others are included in the purchase.

According to Boladium, all LPs will now carry the Sound of Gospel label.

Patrice Rushen is set to release her third LP "Posh," on Elektra. Shelia Eldridge, Rushen's manager, suggests the new LP is an extension of "Pizzazz," her second LP.

Rushen has set a pattern which she plans to continue—all of her LP titles have and will start with the letter P. Her first LP was "Patrice."

"Posh," says Eldridge, "is an extension of 'Pizzazz,' shows Patrice moving from high energy to sophistication and at the same time incorporating many of the elements of her two previous albums."

Rushen produced the LP, wrote all music and arranged the strings and horns. The LP is set for release Oct. 24.

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SEPTEMBER 6, 1980 BILLBOARD

Country

Retail Survey Shows LPs And Cassettes Doing Well

By KIP KIRBY

NASHVILLE—While the future of country music 8-tracks may be up in the air, a Billboard retail survey shows strong, positive trends for cassette and LPs.

The fate of 8-tracks appears to hang in the balance, based on an initial letter of concern being mailed out to accounts from WEA branch managers regarding the "disturbing trend of 8-track returns." This alert is causing a ripple of alarm throughout the country retail industry.

Racks and chains who do a hefty percentage of business in country product are well aware of the sizable market represented by 8-track volume. They express concern that a decrease in production may negatively affect overall country sales.

"I'd like to tell record companies to reconsider if they're thinking about any cutbacks in manufacturing country 8-tracks," emphasizes Hayes Carlock, buyer for Music City

Distributors in Nashville. "Country fans are strong 8-track consumers and our accounts do a lot of business in tapes."

Ralph King, vice president of marketing for Record Bar, concurs. "Although we sell three cassettes for every 8-track in rock and pop, it's just the reverse in country. We're doing nearly 65% of our country tape sales in 8-tracks and only 35% in country cassettes at this time."

Eight-tracks and cassettes run neck and neck in the Los Angeles-based Music Plus chain country volume, according to buyer Cathy Culmone. Her evaluation is echoed as well by Buster Basset, who purchases country product for Oklahoma City's Sound Warehouse retail chain in the Southwest.

Most retailers admit that country cassette sales are beginning to make strides into 8-tracks' traditional territory but still have a long way yet to go.

"Country buyers who have a big collection of 8-tracks they've bought in the past few years—and an 8-track system—just aren't going to switch over right away to cassettes," observes Mike Turske, district supervisor for five southeastern Camelot stores.

"If the major labels plan on phasing 8-tracks out, they're going to need to do it slowly and gradually. People will need time to gear down for it."

If the fate of country 8-tracks is up in the air, however, overall country sales definitely are stronger than ever. The runaway success of crossover acts like a Kenny Rogers or a Willie Nelson coupled with huge booms in soundtracks has created a new demand for country.

Country discos appear to be taking up the slack left vacant by the demise of pop disco, and the staggering sales success of "Urban Cowboy" is expected to be reflected in sales for the just-released "Honeysuckle Rose" LP.

"There's no doubt about the influence of soundtracks on country sales," states Record Bar's King. "Our volume in country has doubled upon itself this year. I'd estimate we're doing about 20% of our whole sales just in country."

Label-sponsored country promotions have been successful in attracting heavier traffic into stores around the U.S., reinforcing catalog sales on popular artists and in some cases, bringing in customers who have never been fans of country before.

"There's an excitement in the country field now that wasn't there before," suggests King. "Urban Cowboy" has gotten a whole new record-buying public thinking country."

Record Bar, anticipating a heavy summer for soundtrack success, initiated a month-long spring campaign that spotlighted eight different artists from each label per week. Called "Country Music Roundup," it represented the first major full-scale country promotion Record Bar has undertaken in five years and considering the market climate at the time, King says it was a highly successful effort: "We quadrupled our country sales during the period we ran the campaign."

Lieberman also stayed busy this year with country activities, featuring promotions on "Urban Cowboy," Kenny Rogers, and an RCA-

sponsored program called "Kickin' Country," as well as a regional push behind the Kendalls.

Although retail outlets feel that country in-stores are a good way to bring customers into the store, they don't feel that live appearances necessarily sell records.

"We normally sell a lot more rock albums off a personal in-store than we do with country," says Record Bar's King, adding dryly that "Country fans will come out of the woodwork to get autographs from their idols, but often they'll bring in an old album from home to be signed instead of buying a new release."

Music Plus' Culmone believes that in-stores are most useful in educating the public's awareness about what country product is stocked at a certain outlet.

"A country buyer will go to a Sears or a Kmart because he knows they stock country singles, for example. He may not know that we carry a full line of country singles or be in the habit of coming into one of our stores when he wants a certain record."

One obvious advantage to country's mass popularity is the positioning it's won for itself in retail outlets.

Says Lieberman's Steve Salsberg, who is vice president of marketing for the mammoth rackjobber: "We sometimes relegate rock now to the back part of our stores and put country near the front. We don't want country buyers to feel intimidated by all the loud music and flashy rock displays while he's looking through the country bins."

Echoing this feeling, Camelot's Turske adds, "We used to position country in the corner or back, but now we've started featuring it right up front where people can find it easily."

Yet retail is well aware that to achieve strong sales results it needs the support of radio. Airplay which creates an excitement for an act or record must come before a retailer will devote space to stocking that product. Is country radio meeting this responsibility?

One who doesn't think so is Record Bar's King. "I hate to put the blame on country radio," he says firmly, "but basically, country radio has allowed itself to become Top 40 AM. There is absolutely no excitement being stirred up at all, no effort being made to let listeners know about new artists or new releases. Country radio has limited itself to tight playlists and formats which all sound identical."

King thinks that the dilemma resembles the old classic which-came-first theory: "Programmers say that their audiences don't want to hear new product, yet the programmers encourage this attitude by balking at playing anything new or different. We could use some young, daring programmers who aren't afraid to step out and take a chance now and then... experiment with breaking a new artist or a new record."

Culmone wonders if more competition in the country radio field might not help. She feels that if Los Angeles had a second major country outlet, area programming would suddenly become keener and more interesting, thus giving country listeners a wider variety of airplay to choose from.

(Continued on page 31)



J.R. SHOT—The "Mike Douglas Show" cameras shoot J.R. Ewing, in reality actor Larry Hagman, center, at the South Fork Ranch, scene of the popular "Dallas" television series. He's flanked by Mike Douglas, left, and Barbara Mandrell, right, who cohosted the Douglas show for five days.

Academy Re-Elects Don Langford

NASHVILLE — 1980-81 officers and board of directors for the Academy of Country Music have been selected. Chairman of the board is Don Langford, with Stan Moress serving as vice-chairman. Bill Boyd returns as president. Other officers include vice-president Paige Sober, secretary Bill Moritomo and treasurer Selma Williams.

New board members, along with their field of expertise, are Al Know, advertising/radio-television sales; Johnny Mosby, artist-entertainer; Bill Hollingshead, club operator; Joe Barber, composer; Jerry Armstrong, disk jockey; Stan Moress, manager/booker; Larry McNeely, musician/bandleader/instrumentalist; Cliffie Stone, music publisher; Bob Kirsch, record company; Forrest White, non-affiliated; Gene Weed, tv-motion picture; Ron Einy and Steve Tolin, publications; Kris Sheets, promotion; and Steve Thrapp, radio.

Continuing board members are Rocky Valdez, advertising/radio-tv sales; Lee Dresser, artist/entertainer; Tommy Thomas, club operator; Helen Hudson, composer;

Sammy Jackson, disk jockey; Jim Wagner, manager/booker; George Manz, musician; Dorothy Bond, music publisher; John N. Brown, promotion; Don Langford, radio; Ron Anton, non-affiliated; and Jim Freeman, tv-motion picture.

Kauff & Meyrowitz Segue Into Country

NASHVILLE—Spinning off the success of their national FM rock series, "King Biscuit Flower Hour," producers Peter Kauff and Bob Meyrowitz are moving into the country field. They've developed a new country concert series to be called "Silver Eagle" (after the popular touring bus used by many road artists).

The new country series will be similar in format to the eight-year-old "King Biscuit" show. Initially, "Silver Eagle" will be aired bi-weekly in 90-minute segments featuring two different country per-

formers in live concerts. Syndication will be handled by the ABC Radio Network, which numbers 400 affiliates in its chain.

The "Silver Eagle" segments will be recorded live in 24-track stereo, usually during scheduled concert performances. Each artist's producer will retain full editing and mixing supervision rights prior to the show's final air date.

With more than 600 live remotes under their belt with "King Biscuit," Kauff says he and Meyrowitz feel "fully equipped to handle the country concerts."

Already wrapped up in the can are programs with Don Williams, Merle Haggard and George Jones. Kauff points out that the element of surprise has been a key ingredient in the success of the long-running "King Biscuit" rock series, adding that the Jones concert taped earlier this month at the Bottom Line brought unexpected appearances onstage from Johnny Paycheck, Bonnie Raitt and Linda Ronstadt. "It's listener excitement," he says.

"Silver Eagle" is set to premier in January of 1981 with a regular host yet to be announced. The show's schedule calls for identical 90-minute segments to air simultaneously across the country in participating markets.

"This way," explains Kauff, "record companies can coordinate their promotion and advertising to tie in with individual broadcasts on their artists."

Kauff and Meyrowitz, who operate DIR productions in New York, feel that their experience with "King Biscuit Flower Hour" and other radio shows such as "The Robert Klein Hour" and "Conversations With..." interview program, gives them the necessary credentials to launch "Silver Eagle."

"We've already worked in most of these halls before. We know most of the promoters, we're already familiar with the top mobile recording studios in business," Kauff observes. "Since radio is where all artists live and breathe in the long run, we expect 'Silver Eagle' to be even more successful than 'King Biscuit' has been."

KIP KIRBY

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Nashville Scene

By KIP KIRBY

The big news on the screen these days (that's both the little screen and the silver screen) is the abundance of country performers who are sprouting up all over the place. "Middle Aged Crazy" has just been released starring Bruce Dern and Ann-Margret; the movie is based on an original country song by Sonny Throckmorton and features Jerry Lee Lewis singing it in the soundtrack. . . . T.G. Sheppard's been inked to sing the title track for Paramount Pictures "Coast To Coast," a film starring Robert Blake (of "Baretta" fame) and Dyan Cannon. It's due to premiere in October. . . . And now comes word that Lacy J. Dalton is making her film debut playing (of all things) David Allan Coe's wife in the movie version of "Take This Job And Shove It." It's being shot now on location in Dubuque, Iowa.



RAZZLE DAZZLE—RCA artist Razy Bailey receives a warm reception from the audience during his show at the "Country Opry" in Denver.

Although the Earl Scruggs Revue will continue, sons Randy and Gary Scruggs are leaving the group to explore a career as a duo (and also to keep a close eye on their new recording studio, Scruggs Sound, in Berry Hill).

Guess who was on hand to welcome "Larry ("J.R.") Hagman to Opryland for a two-day public press visit? None other than Minnie Pearl, who says she knows she isn't exactly J.R.'s type but is a huge fan of the "Dallas" show anyway. Hagman played straight man to Miss Minnie's man-catching antics and also fielded questions from excited Opryland crowds during his stay.

Slim Whitman, a long-time international star whose time in this country finally seems to be happening, made his debut recently on Wheeling's Jamboree U.S.A. Whitman told the packed house at the Capitol Civic Center there that "of the 60 albums I've released in 32 years, none has contained a song that couldn't be played in church." Cleveland International, which is distributing Whitman through Epic, is preparing his first U.S. single for release now.

Phonogram/Mercury's Larry G. Hudson is readying a club which he's opening in his hometown in Macon, Ga. It'll be called, naturally, Larry G's.

A 12-year-old singer named Kathy Kitchen was spotted singing in front of Country Corner, a Music Row souvenir store, and tapped to appear with actor Robert Duvall in a film being shot in Manhattan. Kathy's stint in the movie was filmed onstage at the Lone Star—quite a step up from singing at a tourist shop. The quick eye/ear who discovered the youngster is New York writer-producer Mark Sameth, who penned "Pregnant Again" for Loretta Lynn.

The first Gary Stewart Homecoming Concert takes place Oct. 9 in his hometown of Fort Pierce, Fla. The date falls in a 20-night tour of Texas, Oklahoma and Louisiana Stewart's doing in promote his fine album, "Cactus And A Rose." On hand as special guests for the homecoming show will be Hank Williams Jr. and the Bama Band.

Carl Raida, music director at country KLIX-AM up in Twin Falls, Idaho, reports that several of his programming personalities walked away with awards from the state's Broadcasters Assn. Raida's own "Top 100 Country Hits Of The '70s" show took the honors for best entertainment.

Remember the old Jim Reeves standard, "He'll Have To Go"? Well, the song's been updated in a new version by Billy Joe Royal on Mercury Records.

SEPTEMBER 6, 1980 BILLBOARD

Billboard

Hot Country Singles

Survey For Week Ending 9/6/80

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			
★	★	★	★	★	★	★	★	★	★	★	★	
TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	TITLE—Artist	
(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	
★ 2	8	LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)	★ 35	39	5	★ 69	72	2	★ 69	72	2	THE DEVIL STANDS ONLY FIVE FOOT FIVE—"Blackjack" Jack Grayson (T. Purvin, J. Grayson), Hitbound, 4504 (Temar, ASCAP; Hinsdale, BMI)
★ 2	6	12	★ 36	19	13	★ 70	77	3	★ 70	77	3	COLD LONESOME MORNING—Johnny Cash (J.R. Cash), Columbia 1-11340 (House of Cash, BMI)
★ 3	4	12	★ 37	48	4	★ 71	76	4	★ 71	76	4	JUST TO PROVE MY LOVE TO YOU—Jimmy Snyder (D.A. Goe), E.1.0 1126 (Window, Captive, BMI)
★ 4	8	10	★ 38	44	7	★ 72	73	2	★ 72	73	2	TEARJOINT—Faron Young (D. Penn, D. Fritts), MCA 41292 (Dan Penn, BMI)
★ 5	1	12	★ 39	43	6	★ 73	75	4	★ 73	75	4	FOR LOVE'S OWN SAKE—Roy Clark (C. Kelly, J. Didier), MCA 41288 (Bobby Goldsboro, ASCAP)
★ 6	7	11	★ 40	49	4	★ 74	74	4	★ 74	74	4	FIRST LOVE FEELINGS—Glenn Barber (B.A. Barber, G. Barber), Sunbird 7551 (Blue Moon, ASCAP)
★ 7	10	8	★ 41	50	3	★ 75	79	3	★ 75	79	3	I'VE COME BACK (To Say I Love You One More Time)—Chuck Howard (C. Howard), Warner/Curb 49509 (Jeffrey's Rainbow, BMI)
★ 8	12	8	★ 42	46	7	★ 76	78	3	★ 76	78	3	COWBOY STOMP—Spurzz (F. Weller, B. Cason), Epic 950911 (Young World, BMI/Buzz Cason, ASCAP)
★ 9	9	10	★ 43	58	2	★ 77	82	2	★ 77	82	2	TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI)
★ 10	11	11	★ 44	22	15	★ 78	83	2	★ 78	83	2	STAR STUDED NIGHT—The Shoppe (S. Throckmorton), Rainbow Sound 8022 (Crosskeys ASCAP)
★ 11	13	9	★ 45	53	5	★ 79	NEW ENTRY	→	★ 79	NEW ENTRY	→	TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)
★ 12	14	6	★ 46	54	3	★ 80	81	3	★ 80	81	3	RIDE, CONCRETE COWBOY, RIDE—Roy Rodgers (C. Crofford, J. Durrill, S. Garrett), MCA 41294 (Peso/Duchess, BMI)
★ 13	16	6	★ 47	55	4	★ 81	84	2	★ 81	84	2	HOLLYWOOD SMILES—Glen Campbell (L. Weiss), Capitol 4909 (Larry Weiss, ASCAP)
★ 14	17	9	★ 48	56	4	★ 82	NEW ENTRY	→	★ 82	NEW ENTRY	→	THE LEGEND OF WOOLEY SWAMP—Charlie Daniels Band (C. Daniels, T. Crain, F. Edwards, J. Marshall), Epic 950921 (Hat Band, BMI)
★ 15	18	10	★ 49	57	2	★ 83	85	3	★ 83	85	3	I CAN HEAR KENTUCKY CALLING ME—Chet Atkins (B. and F. Bryant), RCA 12064 (House of Bryant, BMI)
★ 16	25	5	★ 50	61	4	★ 84	33	11	★ 84	33	11	GOOD LOVIN' MAN—Gail Davies (G. Davies), Warner/Curb 49263 (Dickerson, Beechwood, Sister John, BMI)
★ 17	3	12	★ 51	62	2	★ 85	NEW ENTRY	→	★ 85	NEW ENTRY	→	ROLAID, DOAN'S PILLS AND PREPARATION H—Dave Dudley (M. Dudley, M.J. Harter), Sun 1154 (Shelby Singleton, BMI)
★ 18	20	7	★ 52	60	4	★ 86	36	16	★ 86	36	16	DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)
★ 19	21	9	★ 53	29	15	★ 87	42	11	★ 87	42	11	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (J. Lennon, P. McCartney), Capitol 4878 (Macien, BMI)
★ 20	23	6	★ 54	65	2	★ 88	45	11	★ 88	45	11	THANK YOU EVER-LOVIN'—Kenny Dale (K. O'Dell), Capitol 4882 (Hungry Mountain, BMI)
★ 21	24	9	★ 55	59	4	★ 89	47	15	★ 89	47	15	WAYFARING STRANGER—Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)
★ 22	5	11	★ 56	31	15	★ 90	51	8	★ 90	51	8	THE LAST FAREWELL—Miki Mori (J. Eagan), NSD 49 (Baby Bun, BMI)
★ 23	28	6	★ 57	67	3	★ 91	52	16	★ 91	52	16	SAVE YOUR HEART FOR ME—Jacky Ward (B. McDill), Mercury 57022 (Hall Clement, BMI)
★ 24	26	8	★ 58	68	3	★ 92	NEW ENTRY	→	★ 92	NEW ENTRY	→	WHAT AM I GONNA DO?—Del Reeves (J. Foster, B. Rice), Koala 594 (April, ASCAP)
★ 25	32	6	★ 59	66	2	★ 93	80	4	★ 93	80	4	ONE NIGHT LEAD TO TWO—Paul Evans (P. Evans, B. Alan), Cinnamon 604 (Port. Trajames, ASCAP)
★ 26	27	10	★ 60	63	5	★ 94	86	10	★ 94	86	10	THE EASY PART'S OVER—Steve Wariner (J. Foster, B. Rice), RCA 12029 (Jack And Bill, ASCAP)
★ 27	34	5	★ 61	NEW ENTRY	→	★ 95	87	14	★ 95	87	14	LEAVIN' FOR UNBELIEVERS—Dottie West (R. Goodrum, B. Maher), United Artists 1352 (Welbeck, Blue Quill, Chappell, Sailmaker, ASCAP)
★ 28	15	11	★ 62	NEW ENTRY	→	★ 96	88	11	★ 96	88	11	HAVEN'T I LOVED YOU SOMEWHERE BEFORE—Joe Stampley (J. Hodges, C. Moore, D. Hodges), Epic 960893 (Brandwood, Mulef, BMI)
★ 29	30	8	★ 63	64	5	★ 97	89	8	★ 97	89	8	MAY I BORROW SOME SUGAR FROM YOU—John Wesley Ryles (C. Moman, B. Emmons), MCA 41278 (Vogue, Baby Chick, BMI)
★ 30	40	3	★ 64	NEW ENTRY	→	★ 98	90	14	★ 98	90	14	I'M GONNA LOVE YOU TONIGHT (In My Dreams)—Johnny Duncan (W. Holyfield), Columbia 1-11280 (Maplehill, Vogue, BMI)
★ 31	35	7	★ 65	NEW ENTRY	→	★ 99	91	7	★ 99	91	7	HEART MENDER—Crystal Gayle (R. Leigh, M. Blackford), United Artists 13262 (United Artists, ASCAP)
★ 32	37	5	★ 66	69	6	★ 100	92	13	★ 100	92	13	WE'RE NUMBER ONE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11282 (Larry Gatlin, BMI)
★ 33	38	3	★ 67	70	3							
★ 34	41	6	★ 68	71	3							



OOH AAH—Epic artist Mickey Gilley performs at a Sha Na Na television taping, as the cast provides strong backup support for his recent hit single, "True Love Ways."

Success Catches Outlets Unaware

• Continued from page 23

"I'd love to bring in Conway Twitty or Loretta Lynn, but I've never seen more excitement created when I brought in the Dallas Cowboy Cheerleaders," said Bob Nations, owner and program director of WAIM-AM-FM Anderson, S.C.

"For just \$6,000 we got five of the cheerleaders for two two-hour autograph signings sessions at a mall. It's the best promotion we've ever had."

"I can top that," followed Lynn Waggoner, program director of KEBC-FM Oklahoma City. "I've had the Dallas Cowboy Cheerleaders and did great, but it was unbelievable when I brought Larry Hagman of 'Dallas' to a western wear store. It was tremendous—a madhouse. If you can get him, by all means do. It'll help your station."

CMA Event Oct. 10-13

NASHVILLE—The Country Music Assn. will hold its ninth annual Talent Buyers Seminar Oct. 10-13 at the Hyatt Regency here.

According to Joseph E. Sullivan, seminar chairman, the event will focus on consumer, economic, and creative trends in the decade ahead. "Keynote speakers on each of the three days," Sullivan says, "will address one of the trends, and panels are being developed relative to these themes."

The seminar is for talent buyers, promoters, booking agents, artist managers, club owners, and representatives of fairs, auditoriums, and parks. More than 360 participated in last year's assembly.

Registration forms will be mailed in August. CMA agents and managers have already been sent memoranda asking for press kits on talent to be considered by the seminar's showcase committee.

The committee is chaired by Tandy Rice of Top Billing. Members are Billy Deaton, Billy Deaton Agency; Dave Barton, Dick Blake International; Tony Conway, Buddy Lee Agency; and Jack D. Johnson, Jack D. Johnson Talent.

The acts selected for the showcase will be announced Sept. 1.

A new CMA video presentation, "The Music For The Times," will be shown at the start of the seminar's business activities.

After the Dallas Cowboy Cheerleaders became the subject of the conversation once again, John Spangler of WQHK-AM Ft. Wayne snapped. "Doesn't that turn the women off? Half of our station's listeners are women, and I think they should be considered."

"For instance, everyone's trying to get Loni Anderson for a station promotion. There's only two reasons to see her and that's it. It's such a sexist promotion that I think women would be insulted."

"Not so," answered Nations. "I'd say 70% of the people who came to see the Dallas Cheerleaders were kids and more were girls than boys. Most of the adults were not men but women."

The topic of AM versus FM was the next most discussed issue, with AM program directors wondering what they could do to battle FM's superior sound.

Terry Wood of WSAI-AM Cincinnati said, "FMs hang their hats on the music because they have a better signal so you can make some inroads against them by offering things they're weak at—news programs, sports programs, information services and such. Make it a point that you offer services that they don't. That's what we've done, and it's helped a great deal."

Another topic that drew debate was the changing image of country music. Program director Greg Fowler of WKZO-AM Myrtle Beach, S.C. said, "Country is no longer people driving pickup trucks. Now, it's fashionable. Western fashion and movies are in. Yet we have some people who are doing the same thing they did 20 years ago. We need to shed our 'hick' stereotype in both our music and air personalities."

Taking offense was Bob Richards of the CETEC Broadcast Group. "If you're saying you're ashamed to play songs by someone like Moe Bandy then get the hell out of country music. If you keep playing pop songs by Eddie Rabbitt that are played everywhere else, then you're going to burn your audience out because they can hear them everywhere."

"I resent the artificial change in country music," continued Richards. "How many of you would have played 'Baby I'm Burnin'?' if you didn't know it was Dolly Parton, or should I say 'Disco Dolly'?" We've got to get back to our country image. If we're going to be country let's be country."

Chart Fox

By SHARON ALLEN

To the top at last, after five years of charted songs, Johnnie Lee reaches the No. 1 position on Billboard's Hot Country Singles chart with "Lookin' For Love," the single released from the "Urban Cowboy" soundtrack. "Country Party," peaked at 15 in May 1977. Lee's highest charted record prior to the current single.

The first week of September 1979 saw Conway Twitty in the No. 1 position with "I May Never Get To Heaven" and while we're looking into the past, the first week of September 1970 brought Hank Williams Jr. to No. 1 with "All For The Love Of Sunshine." Riding back into the present, the prime mover of the week is by Willie Nelson "On The Road Again," traveling 15 notches to a starred 43. Cristy Lane, Con Hunley and Hank Williams Jr. gain momentum with strong upward movement of 11 places each, while Don Williams, Red Stegall and Ronnie McDowell each climb ten steps. Other prime movers include Willie Nelson & Ray Price, Joe Sun, Mel Tillis, Gene Watson, Slim Whitman, Fred Knoblock and Dickie Lee.

Anne Murray danced right into a starred 61 position with her latest single "Could I Have This Dance," followed directly by Jerry Lee Lewis, Johnny Paycheck and George Jones & Tammy Wynette.

National out-of-the box breakouts: "What Am I Gonna Do?" by Del Reeves (Koala), was added in Detroit, WCXI-AM; Ypsilanti, WSDS-AM; Flint, WKMF-AM; Providence, WHIM-AM; Warrington, WKCW-AM; Louisville, WTMT-AM; Savannah, WQQT-AM; Columbia, WCOB-FM; Modesto, KCEY-AM; Bakersfield, KUZZ-AM; and Billings, KOYN-AM. "Roloids, Doan's Pills and Preparation H" by Dave Dudley (Sun), has been added by—KCEY-AM, Modesto; KEED-AM, Eugene; KFDI-AM, Wichita; KUUY-AM, Cheyenne; KWKH-AM, Shreveport; KYNN-AM, Omaha; WCEX-AM, Eden; WDXB-AM, Chattanooga; WITL-AM, Lansing; WKCW-AM, Warrington; WKKN-AM, Rockford; WKSJ-AM, Mobile; WPCM-AM, Burlington; WSDS-AM, Ypsilanti; WTMT-AM, Louisville; WYDE-AM, Birmingham.

Bubbling Under the top 100—101—Until The Bitter End, Kenny Seratt, MDJ; 102—Out Run The Sun, Jim Chestnut, UA; 103—One Bar Away From Being Home, Stoney Edwards, Music America; 104—Two Hearts Beat (Better Than One), Kay Austin, EIO; 105—Mexico Winter, Bobby Hood, Chute.

Entering the LP chart at starred 13 is "Elvis Aron Presley" and at starred 23 is the "Honeysuckle Rose" soundtrack. Country LP prime movers are Don Williams' "I Believe In You" and the soundtrack, "Smokey And The Bandit 2" moving 18 notches apiece. The Statler Brothers "10th Anniversary" moves from 30 to 16, while Willie Nelson and T.G. Sheppard each move up 7 places.

Retail Survey

• Continued from page 28

"Of course, we must remember that radio isn't in business to sell records," cautions Salsberg. "It's in business to sell air time. Radio isn't concerned with sales; it's concerned with what it needs to do to get good ratings."

Retailers suggest that more cooperation between record companies and merchandisers would be useful in boosting sales. They offer the idea of labels sponsoring discount packages during non-traditional times of the year, providing sales incentive programs and supplying strong marketing and advertising support campaigns designed to stimulate the public's appetite for country product.

They feel that more album-oriented country station at the radio level would give better exposure to albums and perhaps wean country away from its longtime dependence on singles.

"We believe country is the wave of the future for our business," says Lieberman's Salsberg. "Now we must learn to maximize our merchandising as an industry and translate it into sales."

Hot Country LPs

Survey For Week Ending 9/6/80

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★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	16	1	URBAN COWBOY Soundtrack, Asylum DP 90002	39	27	6	ED BRUCE MCA 3242	
	2	8	2	HORIZON Eddie Rabbitt, Elektra 6E-276	40	43	17	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064	
★	3	13	6	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	41	39	18	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	
	4	3	14	MUSIC MAN Waylon Jennings, RCA AHL1-3602	42	45	11	WAYLON AND WILLIE RCA AFL1-2686	
	5	5	12	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	43	34	27	HEART & SOUL Conway Twitty, MCA 3210	
★	6	8	5	FULL MOON The Charlie Daniels Band, Epic FE 36571	44	41	70	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418	
	7	4	15	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	45	48	7	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783	
	8	7	11	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	46	26	19	THE WAY I AM Merle Haggard, MCA 2339	
	9	10	71	GREATEST HITS Waylon Jennings, RCA AHL1-3378	47	54	11	OUTLAWS Waylon Jennings, RCA AFL1-1321	
	10	9	21	GIDEON Kenny Rogers, United Artists L00 1935	48	53	15	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751	
	11	11	8	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	49	56	18	LOVELINE Eddie Rabbitt, Elektra 6E-181	
★	12	21	NEW ENTRY	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	50	50	48	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202	
★	13	21	122	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	51	44	15	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096	
★	14	21	122	STARDUST Willie Nelson, Columbia JC 35305	52	52	33	ENCORE! Jeanne Pruett, IBC 1001	
★	15	13	23	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	53	42	13	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271	
★	16	30	4	10th ANNIVERSARY The Statler Brothers, Mercury SRM1 5027	54	46	43	PORTRAIT Don Williams, MCA 3192	
★	17	14	27	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	55	47	57	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353	
★	18	36	3	I BELIEVE IN YOU Don Williams, MCA 5133	56	60	5	CACTUS AND A ROSE Gary Stewart, RCA AHL1 3627	
★	19	15	43	THE BEST OF EDDIE RABBITT Elektra 6E-235	57	57	2	DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190	
★	20	38	2	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	58	51	43	CLASSIC CRYSTAL Crystal Gayle, United Artists L00-982	
★	21	17	91	THE GAMBLER Kenny Rogers, United Artists UA LA 934-H	59	55	28	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408	
★	22	23	43	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	60	49	34	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	
★	23	20	24	SOUNDTRACK Honeysuckle Rose, Columbia S236752	61	63	42	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158	
★	24	20	24	LACY J. DALTON Columbia NJC 36322	62	69	22	LOVE HAS NO REASON Debby Boone, Warner/Curb BSK 3403	
★	25	22	50	KENNY Kenny Rogers, United Artists LWAK 979	63	68	14	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562	
★	26	33	2	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	64	58	74	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	
	27	24	11	FRIDAY NIGHT BLUES John Conlee, MCA 3246	65	61	3	IN MY DREAMS Johnny Duncan, Columbia JC 36508	
	28	28	13	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606	66	74	4	JOHN ANDERSON Warner Bros. BSK 3459	
	29	16	24	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	67	NEW ENTRY	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700		
	30	19	13	BRONCO BILLY Soundtrack, Elektra 5E-512	68	59	6	SURE THING Freddie Hart, Sunbird ST 50100	
	31	31	20	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	69	62	23	DOWN & DIRTY Bobby Bare, Columbia JC 36323	
	32	37	7	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	70	64	6	EYES Eddy Raven, Dimension DL 5001	
	33	40	92	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	71	65	15	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155	
	34	32	62	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	72	67	4	AFTER HOURS Joe Stampley, Epic JE 36484	
	35	35	137	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	73	70	15	HEART OF THE MATTER The Kendalls, Ovalton OV 1746	
	36	25	9	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488	74	71	49	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203	
	37	18	27	TOGETHER The Oak Ridge Boys, MCA 3220	75	66	8	THE PILGRIM Larry Gatlin, Columbia PC 36541	
	38	29	48	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250					

2 Jenson Firms Now In Gotham

NEW YORK—Jenson Publications Inc., a leading Milwaukee-based educational print firm, has established a full-service music publishing operation here.

Two firms, Jenson Publications (ASCAP) and Jenson Productions (BMI), will operate under Victoria Clare as general manager. She was recently director of copyright management for the Infinity Music Publishing Group.

Clare says the setup is actively seeking new writers, copyrights and catalogs in general music areas, including television, theatrical and film properties.

Following a recent trip abroad, she and Art Jenson, president have already arranged North American subpublishing rights with the Passion Productions catalog of Kingsway Music, one of the top Christian music catalogs in the U.K. Other subpublishing deals are pending.

Jenson already owns full publishing rights to a number of copyrights originally written for the educational print market, many of which Clare views as suitable for pop recordings.

Jenson Publications Inc. employs a staff of 30 and deals with about 75 freelance writers and arrangers. It's a major supplier of band and vocal arrangements for high schools, colleges, churches and choral groups.

The new operation is located at 888 Seventh Ave., (212) 245-7361.

Discounts Aid Jobber Kane

NEW YORK—Monthly promotions that zero in on discounts have helped keep business humming at Walter Kane & Son, the New York print jobber operation of Carl Fischer.

The 50-year-old jobber was acquired by the publisher at the end of 1978, forming the East Coast unit of two other operations. Carl Fischer of Los Angeles and Carl Fischer of Chicago.

According to Lipton Buckner Nemser, general manager of the New York unit, accounts are contacted only by catalog and Wats line and so regular promotions take on "greater significance."

Each month's four-page pop circular contains a "Flip With The Flap" discount promotion, offering as much as 60% off on selected folios. During August, the circular heralds an "August Of 42% Discount" on 100 folios.

In addition to the monthly drive, the jobber's 28-page "standard and Wats" catalog contains a "Be A Smart Asterisk Buyer," which offers hundreds of special discounts at 40% on items marked with an asterisk.

Nemser says the company's normal discounts range from 33% to 40%, depending on the suppliers of print merchandise.

Publishers Rate Hits

LOS ANGELES—The Organization of Creative Music Publishers hosted its first "Pick A Hit" seminar Thursday (21) in the lobby level conference room of CBS Records here. The seminar, hosted by steering committee member Michael O'Connor, rated the bottom 10 starred Hot 100 titles as potential hits.

Chappell Music Stance Will Benefit Home Video

• Continued from page 1

ago, grants subsequent home video distribution as long as written notice is forwarded to Chappell, said to be a new feature in standard contracts of this nature.

If no negotiated fee is arrived at after a year's time following the written notification, an intensive 30-day bargaining period is called for and if no deal is made during this period, a final determination is to be made by the American Arbitration Assn.

"We feel this arrangement is very supportive of the home video industry and expresses our desire to see it get off the ground," explains Maxine Stein Lang, manager of special licensing at Chappell.

As to what the royalty formula is, Chappell, like other music pub-

lishers, is confronted with many options in view of no set royalty standards in home video.

Chappell, however, is "leaning" toward a percentage-of-list-price formula, even though the publisher concedes that actual royalties may be less than a "dollars-and-cents" charge for per song per videocassette or disk.

"The general concept of a percentage of retail price may not mean as much income to us, but a consistency of policy is more important," Lang explains.

Chappell president Irwin Robinson is hopeful that the Copyright Royalty Tribunal will decide a percentage of retail price on mechanical royalties for audio recordings, which could serve as a guideline for home video rights.

The music publisher is presently

in negotiation for home video usage of its copyrights without theatrical involvements that call for such a formula: a 6% royalty based on list.

Lang stresses that in this "difficult time" of royalty determination, Chappell's own preferences are open to review: "It simply reflects an industry in flux," she says.

According to Al Berman of the Harry Fox Office, looking at a retail percentage for home video rights "seems logical," but he too cautions that there may be no standards "for a long time, if ever."

Publishers, he notes, may fear that fees set now may be perceived as being "engraved in stone" and reasons that publishers may therefore be "naturally reluctant to commit themselves" to certain formulas.

Big 3 Music Country Sheet Sales Boom

NEW YORK—Though country music publishers have expressed some disenchantment with country print sales (Billboard, Aug. 2, 1980), Big 3 Music says it's experiencing a "substantial" increase in sales of country music sheets and books.

According to Stephen Cotler, general manager and vice president, the "feedback from the music market indicates that amateur and professional musicians are adding more and more country songs in both the traditional genre and the new style to their repertoires.

"With this in mind, we have placed an even greater emphasis on the development of a broad-based country music print catalog and we

are more actively working our Nashville connections to secure new print leasing agreements."

Big 3 notes that during August there was particularly strong market reaction with three out of the five top country songs on Billboard's Country Music Singles chart, including "Cowboys & Clowns," "Lookin' For Love" and "Love The

World Away." They are from current print rights deals with the Snuff Garrett music group and Combine Music.

Big 3 now represents about 40 country music publishers via print leasing deals. The firm also reports "very strong" initial sales on its newly released "Urban Cowboy" book listing at \$5.95.

Philadelphia ASCAP Going Under Cover

PHILADELPHIA—ASCAP's under cover approach is working to bring to court local clubs that play its music allegedly without a performance license.

William Fielder, ASCAP's regional representative working out of a suburban office in Jenkintown, Pa., has hired two investigators to visit a club and listen for ASCAP members' songs. They get \$50 each plus expenses.

Fielder uses about a dozen trained musicians as free-lance song sleuths, who go from bar to bar writing down the names of the tunes they hear. Generally, the investigators travel in pairs, usually a man and a woman, to a club with live music and spend

about four hours there nursing a drink while they take notes.

The musical detectives also have to be prepared to testify should the case come to court, Fielder says. However, that happens rarely, because most of the cases are settled out of court.

Fielder has already taken Joseph J. Hirsch, Jr., owner of the Ivyland Inn to U.S. District Court here for refusing to purchase an ASCAP license after investigators jotted down 10 titles of ASCAP songs being played by a three-piece band at the club on a Saturday night.

Ivyland Inn, a suburban spot, is only one of about 100 restaurants, bars and discos in the Philadelphia-Southern New Jersey area sued each year for refusing to buy an ASCAP license.

Fielder says that it is only after repeated efforts to make the innkeeper buy a license for about \$325 and some \$800 in back charges that ASCAP filed the civil suit against the Ivyland Inn. In court, Hirsch could be levied fines up to \$100,000.

Fielder admits that while the fees from Ivyland Inn might seem like small change, ASCAP goes after the large and small places alike. The fees, he says, mount up. His region, which takes in Southeastern Pennsylvania, Southern New Jersey and Delaware, collects about \$1 million in club licenses each year.

Fielder says that lots of restaurant and club owners need convincing and keep putting off getting a license for as long as possible. The yearly licenses vary in cost from \$90 for a neighborhood bar up to \$13,000 for a large hotel like Resorts International Casino Hotel in Atlantic City.

Memphis Workshop

MEMPHIS—John Braheny and Len Chandler, codirectors of the Alternative Chorus Songwriters Showcase in Los Angeles, will conduct a Songwriters and Composers Workshop at Memphis State Univ. Sept. 13-14.

The program, designed for both professional and aspiring composers, will feature practical sessions on "Polishing The Art And Craft Of Songwriting," "Analyzing The Marketplace," "Making Better Demos," and "Marketing The Product."

Songwriters, Composers Huddle Set For Memphis

MEMPHIS—John Braheny and Len Chandler, codirectors of the Alternative Chorus Songwriters Showcase in Los Angeles, will conduct a Songwriters and Composers Workshop at Memphis State Univ. Sept. 13-14.

The program, designed for both professional and aspiring composers, will feature practical sessions on "Polishing The Art And Craft Of Songwriting," "Analyzing The Marketplace," "Making Better Demos," and "Marketing The Product."

Classes dealing with "What Every Songwriter Should Know" will cover sources of income for writers, contract reversion clauses, and the pros and cons of a writer forming his own publishing company.

Braheny will conduct a special

session discussing procedures to follow when shopping for a record deal, and Chandler will offer an alternate session on writing "Topical Songs" for radio and tv shows.

Each evening Braheny and Chandler will conduct a one-on-one critique of songs previously submitted on cassette tapes and selected from the audience at random.

The two-day program is cosponsored by BMI and the school's College of Communication and Fine Arts.

Advance registration is \$35, and registration at the door is \$40. For additional information write: Assistant to the Dean, College of Communication and Fine Arts, Room 300 Journalism Building, Memphis State Univ., Memphis 38152.

Folio Soon On 'Singer'

NEW YORK—Stepping up its print activities, Cherry Lane Music will offer the matching folio on the Neil Diamond-starred remake of "The Jazz Singer."

In addition, reports Lauren Keiser, president, the company has obtained print rights to material by Kiss, formerly distributed through Almo Publications. Latter deal was made through Aucoin Management and product through Cherry Lane will follow shortly after it receives Kiss print inventory.

Another deal includes a just-released folio, "Blues Brothers Songbook" (\$7.95), which will include material from the team's film and first Atlantic album, which was never released in print.

Another print first involves a forthcoming songbook with songs by Pure Prairie League, including its current hit, "Let Me Love You Tonight."

In yet another folio deal, Cherry Lane will offer a matching folio of "Breaking Glass," a British film due for release here next month. A&M Records has already marketed the soundtrack, which has a score by Hazel O'Connor, who also stars in the film.

The folio of "The Jazz Singer" will contain about 12 new songs by Diamond. Capitol will release the soundtrack in mid-November, with the film to premiere in December, at which time the matching folio will be released. No price has been set, although it will involve extensive artwork, notes Keiser.

AGAC 10-Week Series In N.Y.

NEW YORK—A 10-week advanced workshop, "Melodic/Harmonic Techniques For The Songwriter," has been established by the American Guild of Authors & Composers.

The series, to be held at AGAC headquarters here starting Sept. 24, will be conducted by Dan Ricigliano, chairman of the theory department of the Manhattan School of Music and author of "Melody & Harmony In Contemporary Writing." All applicants must play an instrument and have a basic working knowledge of the rudiments of music.

AGAC is also the host of Norman Dolph's "Strategy Of The Hit Single" and "The Craft Of Lyric Writing" conducted by Sheila Davis, both of which begin a fall series starting Sept. 8.

Information on the new series is available from AGAC at 40 W. 57th St. or by calling (212) 757-8833.

DeCourcy Chosen New Jobber Chief

NEW YORK—The Music Jobbers Assn. has elected a new slate of officers, including Dick DeCourcy of Georgia Music Supply as president.

In addition to DeCourcy, who replaces George Bielo Jr. of Charles Dumont Inc., the print association has elected Harold Goydel of Mark Music Service as vice president and the following as board members: Charles Dumont, Ron Ravitz of Controlled Sheet Music, and Cy Simon of Grossman Music. Dumont has also been elected secretary-treasurer.

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Diana Ross
 Motown (LP) M8 936 M1



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DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	2	UPSIDE DOWN/I'M COMING OUT —Diana Ross Motown (LP) M8-936 M1
2	1	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack) — Various Artists RSO (LP) RS-1-3080
★ 3	3	GIVE ME THE NIGHT —George Benson O West/Warner (LP/12-inch*) HS 3453
★ 4	5	LOVE SENSATION —Loleatta Holloway Salsoul (LP) GA-9506
★ 5	6	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL —Dynasty Solar (LP/12-inch) BXL1-3576/YD 12027
★ 6	16	ANOTHER ONE BITES THE DUST —Queen Elektra (LP) 5E-513
★ 7	10	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson Warner (LP/12-inch*) HS 3458
8	8	QUE SERA MI VIDA —Gibson Bros. Mango (12-inch) 7783
★ 9	17	CAN'T FAKE THE FEELING —Geraldine Hunt Prism (12-inch) PDS 405
10	4	S-BEAT—all cuts —Gino Soccio

THIS WEEK	LAST WEEK	TITLE-Artist-Label
32	20	DYNAMITE/JUMP TO THE BEAT —Stacey Lattisaw Atlantic (LP/12-inch*) 5219
33	28	CAN'T BE LOVE—DO IT TO ME ANYWAY —Peter Brown Drive/TK (12-inch) 441
34	31	IN THE FOREST —Baby O' Baby O' Records, (LP) BO 1000
35	36	WE GOT THE BEAT —The Go Go's Stiff, (7-inch) Import
36	34	HELPLESS —Jackie Moore Columbia (LP/12-inch*) 43-11293
37	29	REBELS ARE WE—all cuts —Chic Atlantic (LP) AT 3665
38	42	ECHO BEACH/PAINT BY # HEART —Martha & The Muffins Virgin (LP) 13145
39	41	THINK/PETER GUN (Blues Brothers Soundtrack) — Various Artists Atlantic (LP) SD 5220
★ 40	45	I WANNA GET WITH YOU —Ritz Posse (12-inch) POS 1201
★ 41	51	UNDERWATER —Harry Thuman

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Subway Records formed by Doug Ashley. Company is committed to marketing underground product. Address: P.O. Box 520, Times Square Station, N.Y. 10036. (212) 246-0197.

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Hard Boiled Records formed by songwriters/artists Dan Orth and Phil Phillips. First releases are singles "Cruisin' The Strip" and "Pyramid Game" by Phillips. Address: P.O. Box 6, 484 Lake Park Ave., Oakland, Calif. 94610. (415) 482-4854.

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SEA Concerts formed with the merger of Starchild Entertainment Agency and R-A-M Productions with Sugar Ray Richardson as president and promotional director. Company does promotion in Southeast. First artist is Jerome Jackson on Camerica Records. Address: P.O. Box 212, Farmville, Va. 23901. (804) 392-8259.

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Second Sun Productions formed by Robert Krinsky for the independent production, development and release of Northwest artists. First release on the Second Sun label will be Stuff and Company. Address: Route 2, Box 133, Vashon Island, Washington 98013. (206) 463-2850 and (206) 625-9548.

Greater Philadelphia Entertainment Corporation formed by Robert G. Aisenstein, president, and attorney Robert Tacher for producing and syndicating full length music programming formats for broadcast. Address: 8357-D Southwest 107th Ave., Miami 33173. (305) 596-9510.

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Amayllis Entertainment Inc. established by Judith Knight as an artists management firm. First new artist is Pretty Things on Warner Bros. Address: 209 E. 56th St., New York. 10022. (212) 935-3110.

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Silver Dollar Records re-formed by Paul Kyser and Tom Vetri. Label is a rebirth of company formed in 1970 and later dissolved. Address: 1650 Broadway, New York 10019. (212) 489-2472.

Label Execs Hit

Continued from page 14 of most revivals, and especially in the case of "Camelot" and "My Fair Lady," there is an entire generation of young people for whom the productions are totally new.

They also state that the Broadway theatre patron of the 1980s should no longer be perceived as upper middle class and over 35. "The age and financial demographics now span a much wider spectrum," they state. They also point to the unprecedented success of the discount ticket booths on Times Square and Wall Street to support their argument.

Merrick and Gregory accuse record label executives of having "tunnel vision," and of "not doing their homework." They feel that in cases where labels hedge on releasing a revival cast album, they should at least mount promotional tie-ins on existing original cast albums—especially in the case of successful revivals.

The producers feel that the recording industry has isolated itself from the rest of the entertainment business, and they stress that unless this isolationist attitude is changed, the future of the record industry could be in even deeper trouble.

Gregory and Merrick assert that they expect the record labels to be discerning in their selection of original cast album material. But they point to the growing number of fresh new lyricists and composers, including Marvin Hamlisch, Carole Bayer Sager, Tim Rice and Andrew Lloyd Webber who are now lending their talents to Broadway musical scores, and declare it was time for the record labels "to develop a greater awareness of the changes that are taking place in the musical theatre."

They also stress that the "renaissance" in the theatre is not restricted to Broadway, but "throughout the country," and maintain that "business on the road is as healthy as it is on Broadway.

"It is no longer a small market, with limited sales appeal," they argue.

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★ 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.

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1★		8	THE ROLLING STONES Emotional Rescue, Rolling Stones COC 16015 (Atlantic)	29★	33	4	SOUNDTRACK McVicar, Polydor PD-1-6284	56	37	54	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745
2★		8	JACKSON BROWNE Hold Out, Asylum 5E-511 (Elektra)	30	30	7	CHIC Real People, Atlantic SD 16016	57	52	11	ROXY MUSIC Flesh And Blood, Atco SD 32-102 (Atlantic)
3★		17	SOUNDTRACK ▲ Urban Cowboy, Full Moon/Asylum DP 90002 (Elektra)	31★	38	3	ELVIS PRESLEY Elvis Aron Presley, RCA CLP8-3699	58★	65	6	DYNASTY Adventures In The Land Of Music, Solar BXL1-3576 (CA)
4★		8	QUEEN The Game, Elektra 5E-513	32	27	17	SOUNDTRACK ● The Empire Strikes Back, RSO RS-2-4201	59★			SOUNDTRACK Honeysuckle Rose, Columbia S2-36752
5★		13	DIANA ROSS Diana, Motown M8-936M1	33	26	12	LARRY GRAHAM One In A Million You, Warner Bros. BSK 3447	60	34	9	BLUE OYSTER CULT Cultosaurus Erectus, Columbia JC 36550
6★		30	CHRISTOPHER CROSS ▲ Christopher Cross, Warner Bros. BSK 3383	34	24	21	BOZ SCAGGS ● Middle Man, Columbia FC 36106	61	54	22	JERMAINE JACKSON Let's Get Serious, Motown M7-928R1
7★		14	SOUNDTRACK ● Fame, RSO RX-1-3080	35★	41	3	THE ALLMAN BROTHERS BAND Reach For The Sky, Arista AL 9535	62★	72	47	PAT BENATAR ● In The Heat Of The Night, Chrysalis CHR-1234
8★		5	GEORGE BENSON Give Me The Night, Qwest/Warner Bros. HS 3453	36	36	5	THE CHIPMUNKS Chipmunk Punk, Excelsior XLP 6008	63	47	9	BOB JAMES H, Tappan Zee/Columbia JC 36422
9		25	BILLY JOEL ▲ Glass Houses, Columbia FC-36384	37	25	16	CAMEO ● Cameosis, Chocolate City CCLP 2011 (Casablanca)	64★	74	13	DEVO Freedom Of Choice, Warner Bros. BSK 3435
10		26	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00-12041	38	32	9	JEFF BECK There And Back, Epic FE 35684	65	59	9	THE MOTELS Careful, Capitol ST 12070
11★		5	CHARLIE DANIELS BAND Full Moon, Epic FE 36571	39★	49	17	AIR SUPPLY Lost In Love, Arista AB 4268	66★	76	10	STACY LATTISAW Let Me Be Your Angel, Cotillion SD 5219 (Atlantic)
12★		9	SOUNDTRACK ● Xanadu, MCA MCA 6100	40★	45	5	EDDIE MONEY Playing For Keeps, Columbia FC 36514	67	56	14	JOAN ARMATRADING Me, Myself, I, A&M SP 4809
13★		3	AC/DC	41★	46	3	ASHFORD & SIMPSON	68★	75	4	ATLANTA RHYTHM SECTION The Boys From Doraville, Polydor PD-1-6285
											EMMYLOU HARRIS Roses In The Snow, Warner Bros. BSK 3422
											MICHAEL HENDERSON Wide Receiver, Buddah BDS 6001 (Arista)
											NATALIE COLE Don't Look Back, Capitol ST 12079
											BLACKFOOT Tomcattin', Atco SD 32-101 (Atlantic)
											VARIOUS ARTISTS Winners, I&M 1-017 (RCA)
											WAYLON JENNINGS Greatest Hits, RCA AHL-1-3378
											POINTER SISTERS Special Things, Planet P-9 (Elektra)
											RICK JAMES Garden Of Love, Gordy G8-955M1 (Motown)
											ELTON JOHN 21 At 33, MCA MCA 5121
											CAMERON Cameron, Salsoul SA-8535 (RCA)
											SOUNDTRACK ▲ The Rose, Atlantic SD 16010
											WAYLON JENNINGS ● Music Man, RCA AHL-1-3602
											MINNIE RIPERTON Love Lives Forever, Capitol S00 12097

Secular Meets Religious At Billboard Conference

LOS ANGELES—Eight topics have been firmed for discussion at Billboard's Gospel Music Conference Sept. 23-26 at the Sheraton-Universal Hotel here. The conference will bring members of the gospel and secular music industries together for the first time to discuss issues pertinent to both.

Scheduled panels and panelists (listed alphabetically by panel) are: "Are More Pop Labels Moving Into The Gospel Field? Will There Be More Gospel Labels?" with moderator Al Schlesinger, attorney and panelists Ray Bruno, president of Epoch/NALR; Ralph Carmichael, president of Lexicon Music Inc.—Light Records; Ray Harris, president of Nashboro Records; Billy Ray Hearn, president of Sparrow Records; Bruce Lundvall, president of the CBS Records Division; Bob MacKenzie, president of Paragon Associates; Fred Mendelsohn, vice president of Savoy Records; Stan Moser, senior vice president of Word Records; and Bob Siner, president of MCA Records.

"Production: What Are The Similarities And Differences In Producing Pop And Gospel Records?" with moderator Jim Foglesong, president, Nashville division of MCA Records and panelists Milt Biggum, producer for Savoy Records; Rev. James Cleveland, artist/producer for Savoy; Walter Hawkins, artist/producer for Light Records; Malik Levy, manager; Michael Omartian, producer/Warner Bros.

Records, artist/Word Records; B.J. Thomas, artist on MCA Records; and Shannon Williams, director of a&r for Nashboro Records.

"Is Gospel Music Seeking Secular Advertising?" with panelists David Benware, president of David Benware & Associates; Al Hobbs, general manager of WTLC-FM in Indianapolis; Mike Sears, president and general manager of WAEC-AM in Atlanta; and Bob Anthony, Christian Radio consultant and air personality on KFRC-AM in San Francisco.

"The Potential Of The Gospel Copyright," with moderator Frances Preston, vice president of BMI and panelists Charlie Monk, director, Nashville Southern operation of April-Blackwood Music; and Jim Myers, president of the Gospel Music Assoc. and vice president of SESAC Inc.

"Gospel Talent: Is It Viable On Secular TV?" with panelists Pierre Cossette, president of Pierre Cossette Productions, Inc.; Bob Eubanks, tv host and producer, Hill-Eubanks; Seymour Heller, chairman of the board of American Variety International; and Marty Klein, president of the Agency for Performing Artists.

"Crossover Radio: Is Gospel Music Crossing Over Into Top 40, AOR, R&B, and C&W Formats?" with moderator Bill Moran, Billboard Gospel Music Conference coordinator and panelists Kent Burkhart, president of Burkhart-Abrams Assoc.; Mike Cloer, national radio pro-

ducer, artist/Word Records; B.J. Thomas, artist on MCA Records; and Shannon Williams, director of a&r for Nashboro Records.

"The Great Merchandising & Marketing Crossovers—Into Secular Retail Outlets, Racks And One Stops. Differences And Similarities In Moving Black and White Gospel Products," with panelists Lou Fogelman, president of Music Plus; Macey Lipman, president of Macey Lipman Marketing; Roland Lundy, vice president of sales for Word Records; Steve Potraz, vice president of marketing for Sparrow Records; Joe Simone, president of NARM and Progress Distributing; Calvin Simpson Jr., president of Simpson's Wholesale Inc./Bad Records; and Eric Paulson, senior vice president and general manager, rack services division, Pickwick.

And, "How Do You Build A Gospel Act Into International Prominence?," with panelists Zack Glickman, manager; Joe Moscheo, director of affiliate relations, BMI, Nashville; Marshall Reznick, agent, Regency Artists; Edward W. Smith, manager; and Terry Sheppard, director of marketing for International Automated Media.

Other participants are expected to be announced.

Registration for the conference, is \$335 regular rate and \$250 for students, panelists and spouses. Registration at the door will be \$35 higher. Additional information may be obtained by calling Salpy Tchalekian or Nancy Falk at (213) 273-7040.

Black Gospel's Airplay Increases

Progress Seen At Religious Announcers Guild Session

By MAURIE ORODENKER

PHILADELPHIA—While black gospel music has not cornered the prime time radio market as yet, a rap session with representatives of record companies climaxing week-long meetings of the newly-named Religious Announcers Guild of America indicates a marked increase in the number of stations and personalities playing such music on the air.

That there can be more of it can come with better promotional efforts by the record companies, it was agreed.

The Guild is an autonomous auxiliary of the Gospel Music Work-

shop of America and met here at the Hilton Hotel Aug. 8-15 in conjunction with the 13th annual convention of the workshop group.

Founded in 1971, its name was changed this year from Gospel Announcers Guild to Religious Announcers Guild in a move to expand its membership of on-the-air announcers to include record manufacturers, music publishers, artist managers, concert promoters and newspaper columnists.

Not only are there now more radio stations classified as religious, gospel or inspirational, but even at other stations announcers report getting more air time and during better hours for gospel.

Black gospel music is getting out of its bind of after-midnight and only-on-Sunday hours.

Moreover, the announcers feel strongly that black gospel music could keep pace with flourishing sales of records and sheet music if the labels would add some promotional help.

Savoy Records reports that it is now producing videotapes to help promote sales. Milton Biggum, producer for the label, says the tapes are being made at the recording sessions in order to capture the religious fervor and excitement generated by the singers in the studio. The tapes will be made available to television stations and for in-store closed circuit tv.

The announcers urged the record manufacturers to provide them with more basic publicity material about

their artists, and that they bring their artists to the stations for interviews when they come to the city for a concert hall or church appearance.

To facilitate on-the-air interviews, David Allbritton, of Rainbow Records, says his company will prepare stock questions for each of its artists. Allbritton also underscored the increasing popularity of black gospel, stating that for his label it is out-selling country by five to one.

While the membership of the Guild at present is only about 200, it hopes to bring it up to 300 by the next convention at the Hilton Hotel in Los Angeles Aug. 8-14, 1981.

Allbritton says he has some 800 names of people in radio playing black gospel music.

In addition to singling out more promotional material and in-person interviews, the Guild membership entertained several projects on its own to help move black gospel up-front.

Plans will be made to promote a Gospel Music Week, starting in cities like Cleveland, Dayton and Indianapolis, which are major markets along with many Southern cities like Atlanta and Savannah.

At least eight states have already proclaimed a Gospel Music Week and it is hoped that such activity will encourage more states to get in line, and eventually have a Gospel Music Week proclaimed nationally.

Also planned is an effort for the announcers to arrange for black gospel music seminars at colleges and universities in their areas.

Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	85	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
2	7	14	TRAMAINE (WORD) Tramaire Hawkins, Light LS-5760
3	5	31	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
4	1	35	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5765
5	8	48	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL 7035
6	12	90	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
7	2	19	IT STARTED AT HOME Jackson Southernaires, Malaco M-4366
8	30	10	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
9	3	56	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
10	NEW ENTRY		DO YOUR BEST Walter Hawkins, Gospel Truth GT 14011
11	28	145	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
12	NEW ENTRY		LOVE ALIVE Walter Hawkins, Light LSS734
13	13	69	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
14	27	23	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
15	25	7	JESUS WILL NEVER SAY NO The Florida Mass Choir, Savoy SGL 7045
16	15	44	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Tribco Mass Choir, Savoy 14525
17	17	31	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Tribco Mass Choir, Savoy 14525
18	23	7	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
19	20	7	ONE DAY AT A TIME Rev. Thomas L. Walker, EGL 655
20	9	35	FIRST CLASS GOSPEL The Williams Brothers Tomato TOM 7027G
21	22	7	AT THE MEETING Rev. Ernest Franklin, Jewel LPS 0151
22	11	19	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
23	14	65	BECAUSE HE LIVES International-Mass Choir Of Churches, Tomato 9005
24	6	27	HEAVEN Genobia Jeter, Savoy SL 14547
25	10	73	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
26	NEW ENTRY		THANK YOU Fountain Of The Life Joy Choir, Gospel Roots 5034
27	18	23	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
28	NEW ENTRY		LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
29	21	39	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
30	26	10	TRY JESUS Troy Ramey & The Soul Searchers, Nashboro 7213
31	29	14	SHOW ME THE WAY Willie Banks & The Messengers, HSE 1532
32	16	65	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
33	19	19	NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7044
34	31	163	FIRST LADY Shirley Caesar, Hob HBL 500
35	32	23	LIVE IN CONCERT The Dixie Hummingbirds, Gospel Roots 5041

FOR WEEK ENDING SEPTEMBER 6, 1980



Give the gift
of music.



LP This Week

DIANA

Diana Ross

Motown M8-936M7



Billboard[®]
HOT SOUL SINGLES & LPS[™]

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★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1		9	UPSIDE DOWN —Diana Ross Motown 1494	★26	41	6	NO NIGHT SO LONG — Dionne Warwick Arista 0527
★2		11	GIVE ME THE NIGHT — George Benson Q West/Warner Bros. 49505	★27	47	3	HERE WE GO —Minnie Riperton Capitol 4902
★3		10	CAN'T WE TRY — Teddy Pendergrass P.I.R. 9-3107 (CBS)	★28	34	6	SEARCHING —Chicago RFC 49512 (Warner Bros.)
★4		13	THE BREAKS —Kurtis Blow Mercury 4010		29	10	I JUST WANNA DANCE WITH YOU —Starpoint Chocolate City 3208
★5		7	GIRL, DON'T LET IT GET YOU DOWN —O'Jays TSOP 9-4790 (CBS)		30	7	GIRL OF MY DREAM — Manhattans Columbia 1-11321
★6		9	LOVE DON'T MAKE IT RIGHT — Ashford & Simpson Warner Bros. 49269		31	9	LOVE MAKIN' MUSIC — Barry White Unlimited Gold 9-1418
★7		19	ONE IN A MILLION YOU — Larry Graham	★32	38	8	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME — Jermaine Jackson

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1		12	DIANA —Diana Ross Motown M8-936M7	26	25	9	SHEET MUSIC —Barry White Unlimited Gold FZ 36208 (CBS)
★2		5	GIVE ME THE NIGHT —George Benson Warner Bros. HS 3453	27	22	15	ABOUT LOVE — Gladys Knight & The Pips Columbia JC 36387
★3		4	T.P. —Teddy Pendergrass P.I.R. FZ 36745 (CBS)	28	28	5	TWICE AS SWEET —A Taste Of Honey Capitol ST 12089
★4		12	ONE IN A MILLION YOU — Larry Graham Warner Bros. BSK 3447	29	29	20	THE GLOW OF LOVE —Change RFC 3438 (Warner Bros.)
★5		11	HEROES —Commodores Motown M8-9739M1	30	24	22	LET'S GET SERIOUS — Jermaine Jackson Motown M7-928R1
★6		6	JOY AND PAIN —Maze Capitol ST-12087	31	21	14	'80 —Gene Chandler 20th Century T-605 (RCA)
★7		2	THE YEAR 2000 —O'Jays TSOP FZ 36416 (CBS)	32	34	3	FAME —Soundtrack RSO RS-1-3080

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HOT 100

★ **STAR PERFORMERS** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Upward movement of 4 positions; 21-30 Upward movement of 6 positions; 31-40 Upward movement of 8 positions; 41-100 Upward movement of 10 positions

● Recording Industry Assn. of America seal of certification as a "million seller."

▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	2	9	UPSIDE DOWN —Diana Ross Motown 1494
★2	1	13	SAILING —Christopher Cross Warner Bros. 49507
★3	4	10	EMOTIONAL RESCUE —The Rolling Stones Rolling Stones 20001 (Atlantic)
★4	7	13	ALL OUT OF LOVE —Air Supply Arista 0520
★5	6	13	FAME —Irene Cara RSO 1034
★6	3	16	MAGIC —Olivia Newton-John ● MCA 41247
★7	8	10	GIVE ME THE NIGHT —George Benson Qwest/Warner Bros. 49505
★8	5	15	TAKE YOUR TIME —S.O.S. Band ● Tabu 9-5522 (CBS)
★9	11	5	LATE IN THE EVENING —Paul Simon Warner Bros. 49511
★10	13	9	LOOKIN' FOR LOVE —Johnny Lee Asylum 47004
★11	12	13	INTO THE NIGHT —Benny Mardones Polydor 2091
★12	9	13	LET MY LOVE OPEN THE DOOR —Pete Townshend Atco 7217 (Atlantic)
★13	16	12	DRIVIN' MY LIFE AWAY —Edlie Rabbitt Elektra 46656
★14	10	15	MORE LOVE —Kim Carnes EMI-America 8045
★15	14	16	IT'S STILL ROCK AND ROLL TO ME —Billy Joel ● Columbia 1-11276
★16	26	11	ONE IN A MILLION YOU —Larry Graham Warner Bros. 49221
★17	19	9	YOU'RE THE ONLY WOMAN —Ambrosia Warner Bros. 49508

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★35	18	11	WHY NOT ME —Fred Knoblock Scotti Bros. 518 (Atlantic)
★36	25	12	MAKE A LITTLE MAGIC —The Dirt Band United Artists 1356
★37	40	9	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jernaine Jackson Motown 1490
★38	43	7	NO NIGHT SO LONG —Dionne Warwick Arista 0527
★39	45	3	LOOK WHAT YOU'VE DONE TO ME —Boyz Scaggs Columbia 1-11349
★40	46	7	REAL LOVE —The Doobie Brothers Warner Bros. 49503
★41	46	7	FIRST TIME LOVE —Livingston Taylor Epic 9-50894
★42	42	7	YOU BETTER RUN —Pat Benatar Chrysalis 2450
★43	27	20	SHINING STAR —Manhattans ● Columbia 1-11222
★44	50	5	HOW DO I SURVIVE —Amy Holland Capitol 4884
★45	33	16	MISUNDERSTANDING —Genesis Atlantic 3662
★46	38	19	LITTLE JEANNIE —Elton John ● MCA 41236
★47	41	12	TULSA TIME/COCAINE —Eric Clapton RSO 1039
★48	44	17	CUPID/I'VE LOVED YOU FOR A LONG TIME —Spinners Atlantic 3664
★49	NEW ENTRY	NEW ENTRY	WOMAN IN LOVE —Barbra Streisand Columbia 1-11364
★50	56	5	DON'T YOU WANNA PLAY THIS GAME NO MORE —Elton John MCA 41293

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★69	77	2	REBELS ARE WE —Chic Atlantic 3665
★70	78	3	I GOT YOU —Split Enz A&M 2252
★71	74	3	GIRL, DON'T LET IT GET YOU DOWN —O'Jays TSOP 9-4790 (CBS)
★72	80	3	SWITCHIN' TO GLIDE —The Kings Elektra 47006
★73	81	2	LEAVING L.A. —Deliverance Columbia 1-11320
★74	82	2	CAN'T WE TRY —Teddy Pendergrass P.I.R. 9-3107 (CBS)
★75	85	2	WHIP IT —Devo Warner Bros. 49550
★76	58	13	EMPIRE STRIKES BACK —Meco RSO 1038
★77	49	16	STAND BY ME —Mickey Gilley Asylum 46640
★78	NEW ENTRY	NEW ENTRY	ON THE ROAD AGAIN —Willie Nelson Columbia 1-11351
★79	89	2	MY GUY/MY GIRL —Anni Stewart & Johnny Bristol Handshake 7-5300 (CBS)
★80	NEW ENTRY	NEW ENTRY	TOUGH AND GO —The Cars Elektra 47039
★81	NEW ENTRY	NEW ENTRY	COULD I HAVE THIS DANCE —Anne Murray Capitol 4920
★82	47	20	COMING UP (Live At Glasgow) —Paul McCartney & Wings Columbia 1-11263
★83	52	18	TIRED OF TOEIN' THE LINE —Rocky Burnette

Billboard's Gospel Music Conference

BRIDGING THE SECULAR WATERS

September 23-26, 1980
Sheraton-Universal Hotel, Los Angeles

PANEL # 1

**ARE MORE POP LABELS MOVING INTO
THE GOSPEL FIELD? WILL THERE BE
MORE GOSPEL LABELS?**

CHAIRMAN: AL SCHLESINGER, Attorney

PANELISTS: **Ray Bruno**, President,
Epoch/NALR
Ralph Carmichael,
President, Lexicon Music
Inc.-Light Records
Ray Harris, President,
Nashboro Records
Billy Ray Hearn, President,
Sparrow Records
Bruce Lundvall, President,
CBS Records
Bob MacKenzie, President,
Paragon Associates
Fred Mendelsohn, VP, Savoy
Records
Stan Moser, Senior VP, Word
Records
Bob Siner, President, MCA
Records

PANEL # 2

**PRODUCTION: WHAT ARE THE
SIMILARITIES, DIFFERENCES IN
PRODUCING POP AND GOSPEL
RECORDS?**

CHAIRMAN: Jim Foglesong, President,
Nashville Div., MCA
Records

PANELISTS: **Milt Biggum**, Producer,
Savoy Records
Rev. James Cleveland,
artist/producer, Savoy
Records
Walter Hawkins, artists/
producer, Light Records,
Malik Levy, Manager
Michael Omartian,
producer/WB Records:
artist/Word Records
B.J. Thomas, artist, MCA
Records
Shannon Williams, Dir. of
A&R, Nashboro Records

PANEL #3

IS GOSPEL MUSIC SEEKING SECULAR ADVERTISING?

PANELISTS: **David Benware**, President, David Benware & Associates
Al Hobbs, GM-WTLC-FM
Mike Sears, President & General Manager WAEC-AM
Bob Anthony, Christian Radio consultant & air personality-KFRC

Mike Cloer, National Radio Promotions Director, Word Records

Dave Sholin, National Music Coordinator RKO Radio

PANEL #4

THE POTENTIAL OF THE GOSPEL COPYRIGHT

CHAIRMAN: **FRANCES PRESTON**, Vice President, BMI

PANELISTS: **Charlie Monk**, Director, Nashville Southern operation April-Blackwood Music
Jim Myers, President, Gospel Music Association, VP, SESAC Inc.

PANEL #7

THE GREAT MERCHANDISING & MARKETING CROSSOVERS—INTO SECULAR RETAIL OUTLETS, RACKS AND ONE STOPS. DIFFERENCES AND SIMILARITIES IN MOVING BLACK AND WHITE GOSPEL PRODUCTS.

PANELISTS: **Lou Fogelman**, President, Music Plus
Macey Lipman, President, Macey Lipman Marketing
Roland Lundy, Vice President-Sales, Word Records
Steve Potraz, VP Marketing, Sparrow Records
Joe Simone, President, NARM & Progress Distributing
Calvin Simpson, Jr., President, Simpson Wholesale Inc., Bad Records
Eric Paulson, Senior Vice President, General Manager, Rack Services Division, Pickwick

PANEL #5

GOSPEL TALENT: IS IT VIABLE ON SECULAR TV?

PANELISTS: **Pierre Cossette**, President, Pierre Cossette Productions, Inc.
Bob Eubanks, TV host and producer, Hill-Eubanks.
Seymour Heller, Chairman of the Board, American Variety Int'l

PANEL #8

HOW DO YOU BUILD A GOSPEL ACT INTO INTERNATIONAL PROMINENCE?

PANELISTS: **Zack Glickman**, Manager
Joe Moscheo, Director of Affiliate Relations, BMI, Nashville, Tennessee
Marshall Reznick, Agent, Regency Artists
Edward W. Smith, Manager
Terry Sheppard, Director of Marketing, International Automated Media

PANEL #6

CROSSOVER RADIO: IS GOSPEL MUSIC CROSSING OVER INTO TOP 40, AOR, R&B AND C&W FORMATS?

CHAIRMAN: **BILL MORAN**

PANELISTS: **Kent Burkhart**, President, Burkhart-Abrams Association

AND OTHER PARTICIPANTS AND SPECIAL FEATURES TO BE ANNOUNCED!

REGISTRATION FORM

Mail completed form to:
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Expiration Date _____

Signature _____

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to September 8, 1980. Absolutely no refunds after September 8, 1980.

Register Now! Registration at the door will be \$35 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

★19	21	10	BOULEVARD —Jackson Browne Asylum 47003 (Elektra)
★20	20	12	OLD FASHION LOVE —Commodores Motown 1489
★21	23	6	ALL OVER THE WORLD — Electric Light Orchestra MCA 41289
★22	24	8	HOT ROD HEARTS —Robbie Dupree Elektra 47005
★23	28	4	ANOTHER ONE BITES THE DUST —Queen Elektra 47031
★24	30	6	DON'T ASK ME WHY —Billy Joel Columbia 1-11331
★25	29	12	SOMEONE THAT I USED TO LOVE —Natalie Cole Capitol 4869
★26	31	5	XANADU — Olivia Newton-John/Electric Light Orchestra MCA 41285
★27	32	9	I'M ALRIGHT —Kenny Loggins Columbia 1-11317
★28	15	13	TAKE A LITTLE RHYTHM — Alli Thomson A&M 2243
★29	36	6	JESSE —Carly Simon Warner Bros. 49518
★30	37	5	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills 20th Century 2460 (RCA)
★31	34	8	HOW DOES IT FEEL TO BE BACK —Daryl Hall & John Oates RCA 12048
★32	35	8	HEY THERE LONELY GIRL — Robert John EMI-America 8049
★33	39	7	HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra)
★34	17	13	JO JO —Boyz Scaggs Columbia 1-11281

★32	60	5	LUVVING IT —Larsen-Felten Band Warner Bros. 49282
★53	53	7	RED LIGHT —Linda Clifford RSP 1041
★54	54	6	FIRST BE A WOMAN —Lenore O'Malley Polydor 2055
★55	55	7	FOOL FOR YOUR LOVING —Whitesnake Mirage 3672 (Atlantic)
★56	65	4	DON'T MISUNDERSTAND ME — Rossington Collins Band MCA 41284
★57	62	4	OUT HERE ON MY OWN —Irene Cara RSO 1048
★58	63	4	LATE AT NIGHT —England Dan Seals Atlantic 3674
★59	68	3	THE LEGEND OF WOOLEY SWAMP —The Charlie Daniels Band Epic 9-50921
★60	69	2	I'M ALMOST READY —Pure Prairie League Casablanca 2294
★61	61	4	MIDNIGHT ROCKS —Al Stewart Arista 0552
★62	70	4	I HEAR YOU NOW —Jon and Vangelis Polydor 2089
★63	71	5	GAMES WITHOUT FRONTIERS — Peter Gabriel Mercury 76063
★64	72	3	LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion 4601 (Atlantic)
★65	48	8	MY PRAYER —Ray, Goodman & Brown Polydor 2116
★66	66	4	UNDER THE GUN —Poco MCA 41269
★67	75	3	TRUE LOVE WAYS —Mickey Gilley Epic 9-50876
★68	76	3	GOOD MORNING GIRL/STAY AWHILE —Journey Columbia 7-1212
			THUNDER AND LIGHTNING — Chicago Columbia 1-11345

★84	NEW ENTRY	84	TURN IT ON AGAIN —Genesis Atlantic 3751
★85	88	2	LOLA —The Kinks Arista 0541
★86	87	3	YOU CAN CALL ME BLUE — Michael Johnson EMI-America 8054
★87	73	4	TREASURE —The Brothers Johnson A&W 2254
★88	NEW ENTRY	88	I'M COMING OUT —Diana Ross Motown 1491
★89	NEW ENTRY	89	YOU SHOOK ME ALL NIGHT LONG —AC/DC Atlantic 3761
★90	86	22	STEAL AWAY —Robbie Dupree Elektra 46621
★91	57	15	IN AMERICA —The Charlie Daniels Band Epic 9-50888
★92	67	17	ONE FINE DAY —Carole King Capitol 4864
★93	51	12	LOVE THE WORLD AWAY — Kenneth Rogers United Artists 1359
★94	83	25	THE ROSE —Bette Midler Atlantic 3656
★95	84	11	I CAN'T LET GO —Linda Ronstadt Asylum 36654 (Elektra)
★96	90	6	ROCK IT —Lipps Inc. Casablanca 2281
★97	92	10	FREE ME —Roger Daltrey Polydor 2105
★98	NEW ENTRY	98	THE BREAKS —Kurtis Blow Mercury 76075
★99	79	8	THE ROYAL MILE —Gerry Rafferty United Artists 1366
★100	59	11	HONEY, HONEY —David Hudson Ariston 3650 (T.K.)



Single This Week

UPSIDE DOWN

Diana ROSS

Warner Bros. 49507

Give the gift
of music.



TOP 50 Adult Contemporary

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These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	5	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
2	8	6	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
3	9	9	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
4	6	9	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (De/Dave/Briarpatch, BMI)
5	1	8	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchhill, BMI)
6	10	8	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
7	5	10	ALL OUT OF LOVE Air Supply, Arista 0520 (Arista/BRM/ASCAP/Riva, PRS)
8	3	15	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
9	18	5	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
10	11	7	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
11	4	10	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
12	14	11	SAILING Christopher Cross, Warner Bros. 49507 (Pop 'N' Roll, ASCAP)
13	21	6	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
14	7	17	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
15	17	10	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
16	22	3	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
17	12	15	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
18	28	4	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
19	13	12	WHERE DID WE GO WRONG Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
20	15	15	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
21	16	10	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
22	19	10	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)
23	20	10	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
24	47	2	LOOK WHAT YOU'VE DONE TO ME Boyz n the City, Columbia 1-11349 (Boyz n the City, ASCAP/Foster Frees/Irving, BMI)
25	31	3	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
26	35	4	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
27	30	5	HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
28	25	16	LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
29	32	6	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
30	33	4	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
31	24	10	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
32	34	5	LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
33	27	18	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
34	29	16	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems/EMI, BMI)
35	NEW ENTRY		WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
36	50	2	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
37	36	9	DOC Earl Klugh, United Artists 1355 (Capitol) (United Artists/Earl Klugh, ASCAP)
38	37	12	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
39	39	16	SHINING STAR Manhattans, Columbia 1-11222 (Content, BMI)
40	NEW ENTRY		REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)
41	23	12	LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
42	42	4	YOU AND ME Frank Sinatra, Reprise 49517 (Warner Bros.) (Unichappell/Begonia Melodies, Irving/Woolnough, BMI)
43	43	3	MIRAGE Eric Troyer, Chrysalis 2445 (Red Admiral/Eric Troyer, BMI)
44	44	3	WHEN LOVE IS GONE Photoglo, 20th Century 2458 (RCA) (Intersong/Happenstance, ASCAP)
45	NEW ENTRY		TRUE LOVE WAYS Mickey Gilley, Epic 9-50876 (Wren, BMI/MPL Communications, ASCAP)
46	48	2	ONE IN A MILLION YOU Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI)
47	NEW ENTRY		MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
48	49	2	DON'T YOU WANNA PLAY THIS GAME NO MORE Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI)
49	26	17	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
50	NEW ENTRY		HEART OF MINE Oak Ridge Boys, MCA 41280 (Silverline, BMI)

SEPTEMBER 6, 1980 BILLBOARD

Classical

NONESUCH LABEL

Director Holzman Sees Resurgence At Hand

By GEORGE KOPP

NEW YORK—Skeptics who thought Nonesuch Records would be allowed to wither and die are being won back, according to Keith Holzman, vice president and director of the label.

"It was the farthest thing from our mind to let the label die," says Holzman, who took over at the start of the year, after the much publicized departure of Tracey Sterne.

"Our purpose was to give it a rebirth and still maintain the Nonesuch character. This means recording works that the other labels are not interested in."

A case in point is the most recent Nonesuch release, the digital recording of Kurt Weill's opera "Silverlake" by the New York City Opera.

"We were the only label to ask if they were interested in making a recording," says Holzman. We made the album in three days in the studio while "Silverlake" was still running and we only had the chorus for one day. We would have liked more time, but it just couldn't be arranged with all the people involved."

Holzman calls "Silverlake" a "real Nonesuch kind of release." The Nonesuch catalog spans the classical repertoire from medieval music to the most avant-garde, and contains very few "standard" works.

Packaging and price also helped determine the label's character in its early days. While Holzman says the

packaging continues to receive the attention it always enjoyed, he is fighting the image of Nonesuch as a budget label.

All new releases recorded by Nonesuch itself will be digital, he

radio advertising tied in with major record stores."

So far this year Nonesuch reports billings are up 80% over last year, and the number of releases have more than doubled.



CARRADINE TAPES—Composer Martin Scot Kosins' "Songs Of The Seeker" is taped with narration by actor John Carradine, left, at an Open Sky Records recording session. Detroit-based Kosins, whose own label is producing the record, observes.

says, with a list price of \$11.98 an LP. Improved in-store displays and beefed up promotional efforts will be used to "get the albums in the front of the stores."

"We have received increased commitments from the WEA organization to push Nonesuch," Holzman says. "They want to see us succeed as much as we do. We're going to see promotional efforts move along the lines of pop music, including more

Among the artists who will have releases on Nonesuch shortly are pianist Paul Jacobs, the Sequoia String Quartet, the Los Angeles Chamber Orchestra and harpsichordist Igor Kipnis.

Holzman says Nonesuch is also trying to line up more internationally known artists. Contracts have not been signed yet, however, and Holzman says he cannot release any names until they are.

Galway's 'Annie' Pieces Put Out

NEW YORK—Flutist James Galway, RCA's strong seller, has transcribed nine of his encore pieces in "Song For Annie," published by G. Schirmer Inc. In addition, three more editions featuring Galway transcriptions are expected before the end of the year.

With the exception of a traditional Irish hornpipe for solo flute, the material includes piano parts arranged by Phillip Moll, Galway's accompanist.

Schirmer, along with its Associated Music Publishers, has set the following upcoming Galway editions: the "Flute Concerto In A Minor" by Bach, "Aria" from "Bachianas Brasileiras No. 5," by Villa-Lobos, and the "Carmen Fantasy Brilliant" by Bizet.

Other titles in the "Annie" collection, listing at \$8.98, include "La Plus Que Lante" by Debussy, "Berceuse" from "Dolly" by Gabriel Faure, "Tambourin" by J.A. Hasse, "Le Basque" by Marin Marais, the first movement of Mozart's "Piano Sonata In C" and traditional Irish and Spanish tunes. "Annie" was a crossover success for Galway last year.

Outcry Hits Keynote For Home Taping Panel Piece

CHICAGO—New York City's Keynote magazine has stirred a loud outcry from classical record collectors with its publication of a panel discussion on the home taping controversy.

The discussion, printed in the August issue, presented the record industry's point of view through comments of leading classical label executives.

According to editor Sedgwick Clark, the seven-page article drew more vehement reaction than any other feature published in the magazine's 3½ year history. Clark says a flood of negative comments about the record industry was received, and not all from home recordists.

The taped round table session involved Guenter Hensler, PolyGram Classics; Joseph Dash, CBS Masterworks; Tony Caronia, Angel Records; Pierre Bourdain, Peters International; Marcos Klorman, Desmar Records, and Recording Industry

Assn. of America executive director and Steve Traiman.

The moderator was Matt Biberfeld, program director of WNCN-FM, a New York classical station. Keynote is published by WNCN.

Clark says many letters complained about the high record defect rate, which was cited as a justification for home taping. Also prevalent was the opinion that records offer poor value for the money today, Clark says.

"The letters are all very negative," Clark relates. "The basic tenor of the letters is that the record companies have only themselves to blame for a great deal of the home taping that is taking place."

Clark plans to publish several of the readers' responses. The panel discussion was published, he said, because it was felt there was not enough public familiarity with the industry's viewpoint on home taping.

Classical Notes

Composer Vaclav Nehybel's reaction to the Iranian crisis was to pen a new work for 16 singers and piano entitled "Psalms 1979." The piece's world premiere will be given at the debut concert of the De Revere Singers, led by E. Jon de Revere, Wednesday (3) at Carnegie Recital Hall.

Philadelphia's Digital Recording Systems Co. has been asked to tape Metropolitan Opera performances for a second year. Last season, performances of "Otello," "Elektra," "Don Carlos," "Un Ballo In Maschera" and "Manon Lescaut" were taped digitally with an eye to future video disk production. Peter Jensen is Digital Recording Systems' chief engineer with Clem D'Alessio the Met's telecast producer. ... Angel Records

hopes its first EMI digital machine will be delivered before Christmas. Without a compatible digital machine on these shores, record lacquers must be flown in from England. Meanwhile, Angel producer Patti Laursen has completed recording Leonard Pennario in the Chopin Waltzes using Mitsubishi digital gear, a planned November release. ... Our Goof: Eduardo Mata's digital Stravinsky album contains the Symphony In Three Movements, not the Symphony In C (Billboard, Aug. 30, 1980)

Free Cincinnati Symphony Concerts led by Erich Kunzel will be presented Sept. 3-5 in famed Fountain Square in downtown Cincinnati. The four pops concerts are part of "Symphony Week," underwritten by Sohio and AmeriTrust of

Cincinnati. ... Pinchas Zuckerman's debut St. Paul Chamber Orchestra concert is expected to be produced for live Minnesota Public Radio airing and national NPR Network satellite transmission. The date is Oct. 4. ... Grant money from the National Endowment for the Arts is going to nurture several Composers Recordings Inc. projects. The label reports it is working on an album of William Schuman's music featuring soprano Rosalind Rees, a Da Capo Chamber Players 10th anniversary album, and a recording of Robert Moevs' Concerto for Piano, Percussion and Orchestra. ... Louisville Orchestra First Edition Records' newest release contains the world premier recording of Symphony No. 5 by American composer George Antheil.

14	14	11	THE KINKS One For The Road, Arista A2L 8401	7	DAVE DAVIES Dave Davies, RCA AFL1-3603	69	70	14	BENNY MARKUNES Never Run Never Hide, Polydor PD-1-6263	97	81	18	CHANGE The Glow Of Love, RFC RFC 3438 (Warner Bros.)
15	9	15	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere, MCA MCA 5130	42	AL JARREAU This Time, Warner Bros. BSK 3434	70	60	21	MANHATTANS After Midnight, Columbia JC 36411	98	99	13	DEVADIP CARLOS SANTANA The Swing Of Delight, Columbia C2-36590
16	3	3	PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275	44	MAZE Joy And Pain, Capitol ST-12087	71	58	33	PRETENDERS Pretenders, Sire SRK 6083 (Warner Bros.)	99	100	80	WILLIE NELSON & RAY PRICE San Antonio Rose, Columbia JC 36476
17	3	9	THE CARS Panorama, Elektra 5E-514	45	THE CRUSADERS Rhapsody And Blues, MCA MCA 5124	72	69	10	KIM CARNES Romance Dance, EMI-America SW 17030	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
18	3	7	TEDDY PENDERGRASS TP, P.I.R. FZ 36745 (CBS)	46	HERB ALPERT Beyond, A&M SP 3717	73	62	8	THE DIRT BAND Make A Little Magic, United Artists, LT 1042	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
19	11	7	PETE TOWNSHEND Empty Glass, Atco SD 32-100 (Atlantic)	47	POCO Under The Gun, MCA MCA-5132	74	61	13	ROBBIE DUPREE Robbie Dupree, Elektra 6E-273	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
20	13	13	S.O.S. The S.O.S. Band, Tabu NUJ 36332 (CBS)	48	PAUL MCCARTNEY McCartney II, Columbia FC-36511	75	64	21	VAN HALEN Women And Children First, Warner Bros. HS 3415	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
21	16	7	GENESIS Duke, Atlantic SD 16014	49	TOM BROWNE Love Approach, GRP/Arista GRP 5008	76	77	39	PINK FLOYD The Wall, Columbia PC 2-36183	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
22	23	5	PETER GABRIEL Peter Gabriel, Mercury SRM-1-3848	50	BOB MARLEY & THE WAILERS Uprising, Island ILPS 9596 (Warner Bros.)	77	87	5	CHICAGO Chicago XIV, Columbia FC 36517	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
23	20	5	COMMODORES Heroes, Motown M8-939M1	51	RODNEY DANGERFIELD No Respect, Casablanca NBLP-7229	78	102	2	SPLIT ENZ True Colours, A&M SP-4822	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
24	21	6	SOUNDTRACK The Blues Brothers, Atlantic SD 16017	52	STEPHANIE MILLS Sweet Sensation, 20th Century T-603 (RCA)	79	73	9	CARLY SIMON Come Upstairs, Warner Bros. BSK 3443	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
25	22	19	ERIC CLAPTON Just One Night, RS0 RS-2-4202	53	EDDIE RABBITT Horizon, Elektra 6E-276	80	71	8	ALABAMA My Home's In Alabama, RCA AHL1-3644	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
26	5	7	PAUL SIMON One Trick Pony, Warner Bros. HS 3472	54	AMBROSIA One Eighty, Warner Bros. BSK 3368	81	86	25	JOURNEY Departure, Columbia FC 36339	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
27	5	5	DIONNE WARWICK No Night So Long, Arista AL 9526	55	THE O'JAYS The Year 2000, TSOP FZ 36416 (CBS)	82	63	13	BLACK SABBATH Heaven And Hell, Warner Bros. BSK 3372	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825
28	4	4	DARYL HALL & JOHN OATES Voices, RCA AOL1-3646	55	THE O'JAYS The Year 2000, TSOP FZ 36416 (CBS)	83	83	26	LINDA RONSTADT Mad Love, Asylum 5E-510 (Elektra)	99	100	17	SCORPIONS Animal Magnetism, Mercury SRM 1-3825

NEW & HOT



★ LP This Week

EMOTIONAL RESCUE

The Rolling Stones

Rolling Stone COC161015 Atlantic



Give the gift
of music.

CBS Video Distribution Plan Looming

By GEORGE KOPP

NEW YORK—CBS Video Enterprises chief of marketing Herb Mendelsohn says the company will announce its distribution plans "inside of 10 days."

"We know how we want to do it," he says, adding: "The jello is made but it's still in the refrigerator."

Mendelsohn, who has spent the last three weeks on the road visiting distributors across the country, says CBS will be going with "around 20" distributors for its video product, "plus ourselves. The regional sales people will be dealing with national accounts and key regional accounts."

Mendelsohn says volume in video as a whole is increasing at a "geometric rate."

"The part that's really incredible is that the guys who've staked out their claims as distributors no longer have the financial clout to really serve the market."

MMO's Tactics Double Inner City Jazz Sales

By JOHN SIPPTEL

LOS ANGELES—By integrating a field staff of label-subsidized salespersons with a group of independent distributors, MMO, parent of a number of specialized labels, has increased Inner City Jazz LP domestic sales to where home office quarters have been doubled as has the office staff.

"By complementing our five distributors with 13 salespersons, Inner City Jazz is provided with a truer sales focus and dealers are more conscious of our regular releases and catalog," relates Irv Kratka, founder of MMO.

Three years ago at the insistence of vice president of sales and general manager Mort Hillman, Kratka opened a 6,000 square foot North Hollywood warehouse here and hired his first salesman. The innovative experiment prospered.

David Kratka, 25-year-old son of the label founder, now serves the entire Western States area

through company salespeople, while the remainder of the U.S. is served from 20,000 square feet in Manhattan and some drop shipments directly from four Eastern pressing plants. Inner City Jazz manufactures only LPs.

Tone, Miami; Tara, Atlanta; Pan-American, Denver and Pickwick in Dallas and Minneapolis independently distribute Inner City Jazz. The 13 salespersons in other areas work out of major cities calling on a universe of stores that has grown to between 1,500 and 1,800 nationally. After the first year, Kratka remembers that universe served directly was between 600 and 700.

"We are still growing," he says. "Recently we held a new account competition for our people. Our L.A. person, Randall Kennedy, came up with more than a dozen new accounts," Kratka explains.

Are accounts receivable a problem now that they are handled directly through the home base? "We have a better cash flow; we don't load accounts," Kratka says. "We don't insist on box lots. Our customers today are the solid jazz stores. Each individual account has smaller, more regular billing. Because our salespeople call on five to seven accounts daily, stores can order more prudently. And we

have conceived a regular release schedule of approximately five to six LPs every three weeks," Kratka points out.

Inner City Jazz, which has an active catalog of 254 LPs today, operates more like a pop label than a traditional jazz manufacturer. The employees include three local promo persons, while Lise Blanchard works nationally on the phone out of New York, contacting perhaps 20 different college and commercial stations daily.

Not only are Inner City Jazz employees supplied with album covers and backliners for their slick books, but where possible, Kratka and Hillman send such materials on new releases to larger accounts and some chains.

Kratka thinks he has about six to eight chains, numbering more than 700 stores, buying through his own salespeople.

Starting this fall semester, Hillman will recruit his first campus representatives to augment his present label and distributor sales force. Notes Hillman: "Take Florida for example. It's a long, narrow state. We get excellent coverage in the south end of the 900-mile area, but we could possibly bolster our sales and promotion with a student from Florida State in Tallahassee," Kratka feels.

8-Track Cuts Worry South And Midwest

• Continued from page 1

tape distributor one-stop and rack-jobber Wax Works in Owensboro, Ky.: "The recent Billboard article on 8-track returns (Aug. 23, 1980) astounded me. The percentages are changing, but 8-track is still strong in Illinois, Indiana and Kentucky. I think the labels are panicking."

Dwight Mullens, operations manager of Hot Line Record Distributors in Memphis, says: "It irritates me some of the ways the record labels are cutting back."

"We pre-sell a lot. If we pre-sell 250 8-tracks we'll order 300-350. They'll cut the order back to 125-150 and I'll look like a fool because I can't deliver."

Woodward also reports that his 8-track orders are not filled. "If I order 500 they'll ship 200," he says. "If I want 500 I'd have to order 1,000. When we reorder they say they don't have any more."

"I'm on a returns percentage," he continues, "so if I order too much it hurts me. This is what I don't understand. My returns have always been in line. I don't buy anything to return it."

"There's some truth that the return rates are high," says Mullens. "But I get the impression that they're trying to kill 8-track themselves. Sales will hold up for a long time."

"It's going to be a while before it dies out," says manager Ray Lafleur of Floyd's Wholesale Distributing Co. in Ville Platte, La.

"There are more cassettes being sold, but 8-track sales are very good—about 75% of my business."

"We still feel good 8-track sales in less populated markets," says Steve Kugel, vice president and sales manager of Buffalo-based Transcontinent Record Sales. "In non-metro areas it's 60%-40% in favor of 8-track. There are a lot of farm implements and trucks equipped with 8-track, and with the economy people don't want to switch to cassette."

In urban markets, however, cassettes are coming on strong, including urban centers in the South.

New Orleans' All South Distributing Corp. owner Warren Hildebrand thinks the new label policies on 8-track are "probably a good idea."

"8-track is still strong on new releases," he says, "especially r&b, but returns are very heavy on all other merchandise, particularly catalog merchandise."

Although he says he has had trouble filling orders for new releases in 8-track, he adds that it hasn't affected his business significantly.

"Almost all my business is in the larger cities," he says. "I know that it's a completely different picture when you get out to the more rural areas."

"Maybe the labels aren't familiar with all the areas down here," says Woodward. "I've been in the business over 30 years and I think I know my market. If 8-track is going to die gradually they should let it go gradually instead of trying to force it out."

Hostages LP Fund

NEW YORK—The artists and distributor behind the inspirational record, "Hold On, We Here In America Have Not Forgotten You" announce their profits are going to a special hostage fund set up by Jason Calvin, who made the record.

FOR 8-TRACK FIXTURES

Capitol Testing New Cassette Adaptations

By PAUL GREIN

LOS ANGELES—Capitol plans an October market test on AGI and Shorewood packaging configurations to determine which best adapts cassettes to 8-track fixtures.

The test will tap Lieberman and Tower, among other accounts, according to Dennis White, Capitol's vice president of marketing.

The effort reflects White's view that 8-track may be going the way of 4-track. He estimates that two years ago, 8-tracks accounted for 25% of the total unit mix, compared to just 11%-12% for cassettes. Now, he says, 8-tracks are under 20%, while cassettes exceed that figure.

By the end of the year, White projects that 8-tracks could be down to 15%, while cassettes will probably exceed 25%.

He estimates that the industry is probably three to five years away from the point that it's no longer profitable to issue 8-tracks.

He adds that if 8-track sales level off at 15% of the total unit mix, he would probably continue releasing them as he does now; if they drop below 10%, he probably wouldn't on 90% of the label's releases.

For the past couple of months the label has issued 8-tracks only on its

major and intermediate acts. "If acts are brand new, unknown or we're not sure," White says, "we don't. We can always come with it later if it looks as if we'll need it."

Capitol has actually been approaching 8-tracks with caution since last fall. At that point the label was still releasing all titles in all three configurations, but started scaling down 8-track manufacture.

The label has attempted to convert 8-track orders to cassettes in a couple of subliminal ways. It changed its logo in all advertising from Capitol Records & Tapes to Capitol Records & Cassettes and rearranged its check sheets and order forms from the standard albums-8-tracks-cassettes to albums-cassettes-8-tracks.

"I don't know when we'll cut out 8-tracks," White says, "but the handwriting is on the wall. Returns are up and the percent of sales is down and coming down every year. We've got to prepare now or we're going to have excessive inventories."

Capitol issued a Bob Welch cassette in an oversize AGI package early last year, as did the Bee Gees with "Spirits Having Flown."

White notes that 8-track sales are still comparatively healthy on country product and in the South and Southeast. "Those were always big 4-track markets," he notes, "and when 8-track came out it hit biggest there too."

White adds that Capitol's salesmen have been cautioning customers on their buying patterns relative to 8-track for about a year.

Guthrie Toiling

LOS ANGELES—Producer James Guthrie is working on Heatwave's new GTO album. The English producer has been coordinating the sound for a series of nine Pink Floyd concerts in London's Earl's Court Stadium.

Survey For Week Ending 9/6/80

Billboard Hot Latin LPs™

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SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El tapatio CBS 20388	1	JULIO IGLESIAS Hey CBS 50302
2	RAMON AYALA Ensename a olvidar Fredy 1165	2	CAMILO SESTO 15 Exitos mas Grandes Telediscos 1011
3	LOS CAJETES DE LINARES Pistoleros famosos Ramex 1050	3	ROBERTO CARLOS CBS 12301
4	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	4	NELSON NED Primavera de una vida AI 10501
5	LUPITA DALESIO En concierto Orfeon 16 044	5	ROCIO JURADO Sra. Arcano 3485
6	JUAN GABRIEL Recuerdos Pronto 1076	6	BASILIO Como yo te amo Karen 54
7	JULIO IGLESIAS Hey CBS 50302	7	LUCECITA Tierrazo 001
8	RAPHAEL Y sigo mi camino AI 60149	8	JOSE JOSE Si me dejas ahora Pronto 1070
9	LOS HUMILDES Mas de lo que merecias Fama 595	9	JOSE LUIS RODRIGUEZ Atravete TH 2095
10	NELSON NED Primavera de una vida AI 10501	10	GILBERTO MONROY Artomax 622
11	JOSE LUIS RODRIGUEZ Atravete TH 2095	11	JUAN GABRIEL Recuerdos Pronto 1076
12	PEDRITO FERNANDEZ La mugrosita CBS 20387	12	FELITO FELIX Caytronics 6005
13	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	13	EL GRAN TRIO Algar 20
14	LOS HERMANOS BARRON Quebrando piedra Joey 2080	14	RAPHAEL Y sigo mi camino AI 60149
15	RUBEN NARANJO Si Sr. El sarape 1148	15	CHUCHO AVELLANET Velvet 3012
16	GRUPO FELICIDAD Hermoso carino Fire ball 1005	16	JUAN GABRIEL Ella Arcano 3484
17	BROWN EXPRESS Caricia y herida Fama 596	17	PAQUITO GUZMAN LAD 328
18	ROBERTO CARLOS CBS 12301	18	ESTRELLAS DE ORO Vol #2 America 1007
19	GRUPO MAZZ Mazz 1980 Cara 017	19	YOLANDA DEL RIO Moneda de 14 pesos Arcano 3503
20	RIGO TOVAR Puras cumbias Mericana Melody 5636	20	ROCIO DURCAL Pronto 1068
21	LOS REYES LOCOS Disco cha CBS 20358	21	JOSE AUGUSTO Mi primer amor Odeon 61105
22	EMANOELLE Grandes exitos Arcano 3504	22	ANTHONY RIOS Vivencias Cedart 001
23	SUPER ESTRELLA En onda Viza 1017	23	SOPHY Velvet 3014
24	LOS CLASICOS Mi pequenita ARV 1061	24	ABBA Gracias por la musica CBS 40301
25	RIGO TOVAR 14 de oro Profono 2003	25	CLAUDIA Ternura CBS 15301

12	12	France Joli Prelude (LP) PRL 12179
13	13	EMOTIONAL RESCUE/DANCE —The Rolling Stones Rolling Stone Records/Atlantic (LP) COC 16015
14	9	SHAKE IT UP—DO THE BOOGALOO —Rod Prelude (12-inch) PRL 601
15	11	THE BREAKS —Kurtis Blow Mercury (12-inch) MDS 4010
16	14	PARTY ON—Pure Energy Prism (12-inch) PDS 404
17	15	I'M READY/HOLLY DOLLY —Kano Emergency (12-inch) EM 6504
18	18	GLOW OF LOVE—all cuts—Change Warner/RFC (LP/12-inch) RFC 3438/3435
19	18	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER —Gayle Adams Prelude (LP) PRL 12178
20	24	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE —Devo Warner (LP/12-inch*) BSK 3435
21	22	WARM LEATHERETTE—all cuts —Grace Jones Island (LP/12-inch*) ILPS 9592
22	26	LADY OF THE NIGHT —Ray Martinez & Friends Importe/12 (MAXI 33) MP-306
23	19	TAKE YOUR TIME (Do It Right) —S.O.S. Band Tabu (LP/12-inch*) JZ 36332
24	23	I LIKE WHAT YOU'RE DOING TO ME —Young & Co. Brunswick (12-inch) D123
25	25	LET'S GO ROUND AGAIN —Average White Band Arista (LP) AL 9523
26	30	HANDS OFF ... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL —The English Beat Sire (LP/12-inch*) SRK 6091
27	27	I JUST WANNA DANCE WITH YOU —Starpoint Chocolate City (LP/12-inch*) CCLP 2013
28	37	FUNKIN' FOR JAMAICA —Tom Browne Arista (LP/12-inch*) GRP 5008
29	32	LET'S GET IT OFF/MAGIC OF YOU —Cameron Salsoul (LP) SA 8535
30	21	EARTH CAN BE JUST LIKE HEAVEN —Two Tons O'Fun Fantasy (LP/12-inch*) (R) F-9584
31	40	IS IT ALL OVER MY FACE —Loose Joints West End (12-inch) (R) WES 22129
	33	BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BYE —Watson Beasley Warner (LP) BSK 3445

42	52	THANK YOU/BECAUSE YOU'RE FRIGHTENED —Magazine Virgin (LP) 13144
43	49	JUDY IN DISGUISE/CHIP N'ROLL —Silicon Teens Sire (LP/12-inch*) SRK 6092
44	54	TURNING JAPANESE —Vapors United Artists (7-inch) 1364
45	60	IF YOU COULD READ MY MIND —Viola Wills Ariola (12-inch) OP 02203
46	56	SATURDAY NIGHT/STARS IN YOUR EYES —Herbie Hancock Columbia (LP) JC 36415
47	NEW ENTRY	PRIVATE IDAHO/GIVE ME BACK MY MAN —B-52's Warner (LP/12-inch*) BSK 3471
48	46	DAMAGED GOODS/I FOUND THAT ESSENCE RARE —Gang Of Four Warner (LP) BSK 3446
49	48	THE PRETENDERS—all cuts —The Pretenders Sire/Warner (LP) SRK 6083
50	NEW ENTRY	DOES IT FEEL GOOD/GIVE UP THE FUNK (Let's Dance) —B.T. Express Columbia (LP) JC 36333
51	50	PSYCHE —Killing Joke Rough Trade (7-inch) Import
52	59	PARTY BOYS—FOXY TK (12-inch) TKD 442
53	NEW ENTRY	BIG TIME —Rick James Motown (LP/12-inch*) G8-995M1
54	38	CAN'T STOP THE MUSIC (Soundtrack) —David London/Village People/Various Casablanca (LP) NBLP 7220
55	NEW ENTRY	FOR YOU LOVE/DON'T FIGHT THE FEELING —Idris Muhammed Fantasy (LP/12-inch*) F 9598
56	NEW ENTRY	LOVE WILL TEAR US APART —Joy Division Factory (7-inch) Import
57	NEW ENTRY	MOSCOW 1980/METRONOME —Manicured Noise Charisma (7-inch) Import
58	47	A TASTE OF BITTER LOVE/BOURGIE BOURGIE —Gladys Knight & The Pips Columbia (LP) JC 36387
59	57	A FORREST —The Cure PVC (LP) Import
60	NEW ENTRY	THE ONE TONIGHT/DREAMS & DESIRES —Fever Fantasy (LP/12-inch*) F-9595



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Vet Songwriter Mann Eyes the Artist's Path

LOS ANGELES—Barry Mann is one of the few songwriters who was active two decades ago who's still turning out hits today. But he wants more. Mann recently signed a two-album deal with Casablanca and is intent on making it as an artist.

It's not the first time Mann has recorded; in fact this is his 12th label since a late '50s disk. "Dixabilly" (a combination of dixieland and rockabilly) was released under the pseudonym Buddy Brooks.

Mann acknowledges that he's "driven" to achieve success as an artist. "Look at me," he says. "I ain't a kid you know; most people would have given up by now, but I haven't."

Mann is optimistic that his self-titled Casablanca debut album will be the one to give him credibility as an artist. Actually, it's only his fourth LP, even counting an ABC album produced by Al Nevins and Don Kirshner which Mann regards as a mere cash-in on his 1961 novelty hit, "Who Put The Bomp (In The Bomp, Bomp, Bomp)."

"I've usually had singles deals," Mann notes, "and it's very hard to promote an artist without an album.

It makes it look like there's no belief."

Mann coproduced his new album with long-time friend Brooks Arthur. The two had recently teamed on Bernadette Peters' MCA album, which Arthur produced. Mann and his wife Cynthia Weil wrote two songs on the LP: "Heartquake" and "Chico's Girl."

Arthur, in fact, took the initiative in getting Mann signed to Casablanca. "I wasn't going to kill myself shopping around for a deal," Mann confesses. "I didn't want to put myself through that." Mann was signed on the basis of a duet with Carole King, with whom he worked at Aldon Music in the early '60s.

"I'd always wanted to sing a duet with Carole," Mann notes. "But she's very hard to get a hold of. She was in Idaho and Cynthia wrote her a letter and said it's about time we got together. Carole wrote back and said she'd give us a call when she was in town."

Mann hadn't seen King in three years, but they worked out the details and did two duets for the LP: "You're The Only One" and "Slow Motion." These are the pop veter-

By PAUL GREIN



Barry Mann: "Most people would have given up by now, but I haven't," says the veteran songwriter who is making his latest bid for acceptance as an artist. Mann's Casablanca album is the fourth of a checkered recording career which spans two decades.

ans' first duets, though a decade ago contributed background vocals and piano for an album Mann cut for

New Design, produced by Al Gor-goni.

Mann and Weil are one of a half dozen well-known married couples who are also successful collaborators. There's also Alan & Marilyn Bergman, Felice & Boudleaux Bryant, Kim Carnes & Dave Ellingson, Nick Ashford & Valerie Simpson, and, in the jazz field, Jackie & Roy Kral.

"The mortality rate with married collaborators is pretty high," Weil concedes. "We don't know which amazes us more: that we're still writing together or that we're still married."

Among the many casualties of wedded pop are Jeff Barry & Ellie Greenwich and Gerry Goffin & Carole King.

Mann and Weil have been married since 1961 and have written together ever since.

Mann says there's a trade-off of advantages and disadvantages to writing with one's spouse. "It's good because we're comfortable with each other so we're not afraid to say if we don't like something. But, because we know each other so well, I may come up with a chord progression that her ears are tired of hearing."

That's why Mann and Weil like to bring third parties into their collaborations on occasion. "It helps to work with outside writers from time to time," Mann suggests. "It revitalizes our writing relationship."

Still, Mann notes that writing with new partners can be painful at the outset. "It's hard to put yourself through that first encounter," he says. "No matter how many hits I've written, I always think my partner is

going to find out I've fooled everybody all these years. But you get over it."

Mann has recently written with Dan Hill, Leo Sayer, Gerry Goffin, Scott English and Tom Snow. Weil doesn't do as much outside writing, but has worked with Frannie Golde and Tom Snow.

Weil and Snow have teamed for four songs, three of which have drawn covers: "He's So Shy" is a current Top 40 hit for the Pointer Sisters; "Holdin' Out For Love" was cut by Cher and England Dan Seals and "You Sure Fooled Me" was waxed by Michael Johnson.

Mann says his longevity as a writer is something which hasn't come easily. "You've got to really keep at it," he suggests. "You've got to kill yourself to be quite honest. You get tired sometimes which is why there are years when you're not quite as fruitful as other years."

Mann adds that it's harder for a non-artist/writer to sustain popularity than for a writer/artist. "Artists always have a vehicle for their material," he notes. "If you're not an artist, you have to go and peddle your songs, and that takes a lot out of you."

Weil has never recorded, but it's not for lack of desire. "I have enormous desire," she says, "but I have a lousy voice. Originally I was going to sing 'Slow Motion' on the album, but Carole copped my gig. I can't complain: she's much better."

Mann cuts a youthful, vigorous figure, but he declines to reveal his age. "Let's just say," he parries, "that I'm younger than Willie Nelson and younger than Kenny Rogers."

3rd Lounge Talent Showcase Readies

LOS ANGELES—American Management, a company specializing in the management and development of acts that perform in hotel and motel lounges throughout the U.S. and Canada, will hold its third annual talent showcase in Pittsburgh, Sept. 21.

Gerald Pace, president of the company, says the firm presents the showcase each year for talent buyers and agents involved in lounge booking to view talent managed by American Management. Pace expects nearly 400 attendees at the showcase.

He says 20 of his approximately 25 acts will perform this year, beginning at 1 p.m. and concluding around 2 a.m. Sept. 22. Although none are nationally known recording acts and many are not even signed to labels, some of the more prominent acts include: Frank Cunimondo, a jazz keyboardist; Biddi & Company, an MOR family act; Acapulco (formerly Tribunis), a pop group; and Gold Rush, also a pop group.

Groups that have performed at the showcase in past years and have gone on to achieve some commercial success are Wild Cherry (Epic), the

Silencers (Precision) and the Iron City Houserockers (MCA). The first two are no longer associated with American Management.

American Management is a subsidiary of Aquarian Associates, Inc., a Pittsburgh-based company Pace formed about 12 years ago as a theatrical agency dealing with hotel and motel lounge entertainment.

Pace and Sam Manfredi, vice president of American Management, started that company five years ago. Most of the 25 acts associated with the company primarily frequent the lounge circuit although it also represents some rock acts that perform at college campuses and other venues.

Along with Pace and Manfredi, nine other people work for the Pittsburgh-based management firm, doing everything from choreography for acts to helping secure bookings to assisting in show development.

The American Management showcase will be held at Pittsburgh's International Airport Holiday Inn.

KAREN KELLY

1st New Wave Fest Nets \$1 Mil But Goes In Red

By DAVID FARRELL

MOSPORT—About 50,000 people paid between \$20 and \$25 to attend North America's first and perhaps only new wave festival at the raceway park here Aug. 23, with a bill that included the Pretenders, Talking Heads, Elvis Costello and the Attractions.

The Heat Wave festival was just as the name implied, with an almost cloudless day keeping the audience sedated under the intense sun. But for investors in the show, the more than \$1 million boxoffice gross was not enough to balance the close to double financial outlay.

According to Heat Wave producer John Brower, early budgeting forecasts had to be revised several times before the event actually took place and real profits were expected from ancillary rights from the show, including film and movie soundtrack rights.

Management for Elvis Costello, Nick Lowe and Rockpile refused to grant permission for the ancillary rights, however, the producers say, although negotiations continued well into the afternoon as the show progressed. A 24-man film crew and

(Continued on page 67)

New Rockers At Chi Fest

CHICAGO—Marriott's Great America, an amusement park in suburban Gurnee, presents the Great Chicago Rock Fest, Saturday-Sunday (6-7) featuring 12 of the most promising rock acts in Chicago.

Hosted by WLUP-AM, the two day rock extravaganza hopes to become an annual event, according to Margie Gillis-Moss, public affairs manager for Marriott's Great America.

"We've held end-of-summer rock events the last two years," says Gillis-Moss. "But they were '50s revival shows, hosted by Wolfman Jack. The attendance wasn't what we had

hoped for so we decided to change the format."

Of the 12 groups slated to perform, most are featured on the recently released WLUP album, "Chicago Rocks: Volume One." Headlining the show is Survivor, whose self-titled debut album and newly released single, "Somewhere In America," has placed it in the vanguard of Midwestern rock.

WLUP will be broadcasting live from the concert.

"We're hoping to draw 10,000 to 15,000 people for this event," says Gillis-Moss. "If we draw that many, then we'll repeat the event next year."

Fairmont Plans Eclectic Bookings

PHILADELPHIA—Although its opening season fell far short of being a money-maker, the Fairmont Hotel here will continue to bring in top talent for its plush Burgundy Room.

However, since the audiences have been of all ages, hotel manager Herman Weiner says the direction is toward "more eclectic bookings." Weiner ran the Fairmont's flagship hotel in San Francisco before coming here.

Season opens Monday (8) with the Pointer Sisters, and will follow with Leslie Uggams, Jose Feliciano, the Mills Brothers and Rita Moreno.

Each will play the Burgundy for two weeks, except for Sundays. Music for dancing is provided between shows and after the second show by the Bill Clifford Orchestra.

There will be an entertainment charge in the \$10 to \$15 range. Dinner show is 9 p.m. with the second show 11 p.m.

LOW PRICES

Cabaret Scene In S.F. Enjoys Boom

SAN FRANCISCO—A resurgence in the cabaret scene here is providing new venues for both national and local acts.

The cabaret renaissance is best represented by spots like the Plush Room, Fanny's, Chez Jacques and the Alta Plaza, most of which are relatively new.

Most active is the 200-capacity Plush Room in the Hotel York on Sutter St. just a few blocks from the heart of the downtown district. The venue, which opened Jan. 1, has been restored to its original look as the Empire Plush Room of the Empire Hotel, and is somewhat reminiscent of cabaret rooms found in Manhattan.

The Plush Room has just concluded a 17-night run with Eartha Kitt, with tickets pegged at \$10. It also has booked Nancy LaMott and expects to bring in Morgana King, Maxine Weldon and others.

The other rooms, which range in capacity from about 75 to 200 seats, feature singers such as Ruth Hastings, Sharon McNight, Michael Greer Nicholas, Glover & Ray and others. All four of these acts were featured recently in a "Cabaret '80" show at Masonic Auditorium, sponsored by the San Francisco Council on Entertainment. The three-year-old organization is composed of several operating cabarets and night-clubs in the city.

"San Francisco has a history of good cabaret clubs," notes council chairman Tom Quinn. "It was strong in the 1950s and now I think

the cycle is repeating itself. Right now the economy is helping us a great deal.

"The whole idea with these clubs is for people to be able to come out and enjoy entertainment without paying a small fortune. We offer the best local talent at \$2 to \$4 and national acts at a reasonable price.

"I think the cabaret idea is an alternative that you'll see explored in more and more cities if the economy continues as it is."

JACK McDONOUGH

Talent In Action

GEORGE BENSON

Kleinhans Music Hall, Buffalo
Tickets: \$9.50, \$8.50

Into the third of an eight-week tour, Benson notched an upbeat, cohesive 1½-hour program Aug. 24 at two loudly receptive, SRO performances.

The Warner Bros. artist, matured and confident, opened his well-paced repertoire with three instrumental offerings, the first written by Buffalo native, keyboardist Ronnie Foster, entitled "Lady."

Benson and his talented, energetic nine-man band, easily moved from the easy listening jazz-pop opening to the rhythmic "Affirmation" featuring musical director Foster on piano.

"Weekend In L.A.," was outstanding along with his first vocal effort of the evening, Leon Russell's "Lady Blue."

James Moody's classic "Moody's Mood For Love" afforded the animated Benson and percussionist Vickie Randle time to share a striking vocal duet.

"Love Times Times" from his latest LP, contained tight-knit disco-pop coloration, followed by Dave Brubeck's offbeat "Take Five" spotlighting guitarist Phil Upchurch and Randy Waldron on keyboards.

The latter selection allowed Benson latitude to display his intricate guitaranship, which almost was equaled by his vocals on the dramatic, anthem-like ballad "The Greatest Love Of All."

His soulful tenor vocals drew applause for "What A Difference," with Benson scatting in harmony with his guitar.

The Righteous Brothers' old standard "Unchained Melody" was given gospel overtones by Benson, who then turned his sights on the familiar instrumental "Breezin'."

Benson rounded out his flowing, 15-song set with a more deliberate, free form "Masquer-

ade," the current LP title track "Give Me The Night" and the encore "On Broadway," which showcased drummer Tony Lewis and Randle on congos.

Bassist Stanley Banks provided strong support as did Benson's three-man brass section featuring Dave Boruff and Steve Tavaglione both on sax and flute and Ron King on trumpet.

HANFORD SEARL

BOZ SCAGGS
GREG KIHN BAND

Amphitheatre
Universal City, Calif.
Tickets: \$12.50, \$11.50, \$10.50

A Boz Scaggs concert is a study in deceptive contrasts. The debonair crooner possesses an icy coolness which some might interpret as callous indifference. Also, his insistence on a musically sharp big band might slap others as an overemphasis of technique over content.

However, in a soldout five night stand here beginning Aug. 19, the Bay Area's favorite son proved there's a blistering volcano bubbling beneath the glacial surface. With the help of a dynamic 10-piece band and three backup vocalists, Scaggs' 18-song, one hour 40-minute performance was a virtual musical photo album of his life and times since 1976's breakthrough "Silk Degrees" LP.

In past shows, he has shown his affinity for r&b, jazz and pop but this set proves his renewed commitment to rock—a form he had been trying to get away from since his first solo LP with the late Duane Allman a decade ago.

Opening with the steamrolling "Breakdown Dead Ahead," as opposed to his usual disconcerting "Lowdown" set starter, Scaggs is as adept at rock as he is the gentrified soul which made him the sultan of chic.

It is true Scaggs shows little outward emotion

onstage but the vibrancy of his concerts has always been in the musical interaction between the players and in his suave vocal technique. In this sense, he is more of a big band leader who lets the music do the talking for him. Despite occasional sound imbalances, the four guitars (when Boz played), two keyboards, two percussionists and two horns created a roaring wall of sound that no force on earth could have torn down.

The Greg Kihn Band, a pop-rock foursome from San Francisco, played energetically in a seven-song, half hour set. The audience, judging from its reaction to Kihn's histrionics and the band's eager-to-please attitude, would rather have been watching paint dry. CARY DARLING

BONNIE RAITT
SIPPY WALLACE & THE
LITTLE CHICAGO JAZZ
BAND

Central Park, New York
Tickets: \$5, \$3

Raitt headlined an evening of diverse musical styles with a near flawless performance before an enthusiastic sellout crowd Aug. 25.

She offered a well paced 80-minute set, drawing 15 songs from various periods of her career. The show had the intimate appeal of an informal blues jam, but Raitt never let things get loose or sloppy. Her hard-edged vocals and crisp guitar work focused the music's energy at a wonderfully funky pace.

Raitt's tight five-man band was superb throughout, but especially on upbeat rockers like "Three Time Loser" and "You're Gonna Get What's Coming." The latter featured an electrifying guitar duel between Raitt and Rick Zito at the song's climax.

Other highlights included "Give It Up," from the recent "No Nukes" soundtrack LP and "Runaway," Raitt's soulful rendering of the old Del Shannon hit.

Two special guests made appearances with Raitt during the festive event. Local favorite Southside Johnny Lyon bounced onstage to a roar of applause and contributed a blustery harmonica to "Just In Case We're Both Wrong."

Raitt also sang two songs with Sippy Wallace and the Little Chicago Jazz Band, who opened the show for Raitt with a 10-song, 40-minute set of rolling New Orleans-style jazz and blues.

MIKE LONDON

PAT BENATAR

Old Waldorf, San Francisco
Admission: \$7.50

Benatar, who quickly soldout three consecutive nights at this 600-seat niter, plus one followup night (Aug. 17) at the 3,300-seat San Jose Civic, seems to have become the focal point of all the energy that has been generated over the past year around the new batch of young women rockers.

Her solid, fiery and thoroughly appealing 12-

Additional talent news on
 page 69.

song, 70-minute set Aug. 16 featured a good mix of five tunes from her debut Chrysalis album plus seven from the new package. This included the current single, "Treat Me Right," which came second in the set, following the opener of the John Cougar-penned "I Need A Lover," one of the first album's most striking tunes.

Benatar's remake of the Rascal's 1966 hit, "You Better Run"—which she introduced as the followup single, came halfway through the set, followed shortly by "Hit With Me With Your Best Shot," one of the best received new tunes. Set closers were "Little Paradise" and her first hit, "Heartbreaker," with encores of "No You Don't" and "Hell Is For Children," a powerful statement on child abuse.

Musically, the most striking characteristic of the Benatar style is the payoff of her well controlled high vocal against the tight, thundering guitar-dominated beat of her road and recording band. This was best exemplified by "We Live For Love," which was in fact penned by lead guitarist Neal Geraldo, who shone all night while playing a trio of exceptionally handsome guitars.

Drummer Myron Grumbacher, flailing artfully at a drum kit bound within a steel frame, was also a standout. Guitarist Scott Sheets and bassist Roger Capps, both solid players, round out the band.

Visually, Benatar's new pixie-punk blondish hair was a definite contrast to the long, dark hair shown in her album photos. JACK McDONOUGH

B-52s
PYLON

Dr Pepper Music Festival,
New York
Tickets: \$5, \$3

The Wollman Skating Rink in Central Park was about as packed as it could get for the B-52s, a band from Georgia that New Yorkers have adopted as its own.

Not only were they all crowded tightly, but many sang along, and all bounced and jumped on their seats to the infectious and happy dance beat offered by one of the most endearing bands around.

Signings

Andy Williams to Burt Taylor of the Agency for the Performing Arts for representation. . . . The Police to a three-year deal with Ron Boutwell Enterprises for exclusive product licensing rights. . . . Jimmy Messina to Warner Bros. worldwide. . . . The Michael Stanley Band pacts with EMI-America. Its debut LP, "Heartland," is due in September. . . . Casablanca group Player re-signs with Palmer-Roswell & Co. in Los Angeles for management. . . . Rock band Blue Angel to Polydor with debut album, produced by Roy Halee, expected next month. . . . The Plim-

And it is the beat and the rhythm lines built around it that is the heart of the B-52s sound (just as it is with James Brown), with the vocals, the counterpoint percussion, and the electronic effects, the frosting that make the songs whole.

But such frosting. The B-52s is one of very few bands that it is just plain fun to listen to. With songs such as "Rock Lobster," its classic, "Planet Claire," and "Quiche Lorraine" in its repertoire, who could not smile?

Aug. 26 at Central Park the band could do no wrong. It's 15 song, 70-minute set drew mainly from its debut LP, with a few songs from its new "Wild Planet" LP included.

With the crush of fans it was difficult to see the stageman, but glimpses showed the five-person band to be as interesting to watch as to hear, or just to dance to.

Opening was Pylon, a four-person band from Athens, Ga. that is reputed to be the B-52s' favorite. In its 20-minute, five-song set it showed it had the B-52 beat down right, but where was the wit? ROMAN KOZAK

SPIDER
NERVUS REX

Bottom Line, New York
Admission: \$7.50

Two bands with debut albums on Mike Chapman's new Dreamland label presented a night of carefully-crafted rock 'n' roll to a rather subdued full house.

Spider headlined the show with an 11-song, 55-minute set drawing from its self-titled LP. Led by Amanda Blue, a tall, striking redhead, Spider played uptempo melodic rock in a style similar to Pat Benatar, another Mike Chapman discovery.

The band started strongly with three driving, rhythmically intense rockers, including the standout number, "New Romance." But the show lost momentum thereafter; the pace slowed, the melodies weakened and the music settled into a shopworn heavy metal vein.

The band's playing was excellent. Keith Len-
 (Continued on page 69)

Talent Talk

It took a court order recently to allow AC/DC to play Cincinnati's Riverfront Coliseum after the city sued to stop the concert. It argued there would be too many people in the area because an exhibition pro football game was scheduled for the same evening in nearby Riverfront Stadium. In denying the city's arguments, Judge Rupert Doan, of Hamilton County Common Pleas Court, said he saw up to 500,000 people at the city's Riverfest event without incident. The AC/DC show and the football game both went off without any trouble.

Bob Marley may play two nights at Madison Square Garden next month, and the Grateful Dead may do a month of dates in San Francisco. . . . "Ashes To Ashes," David Bowie's new single reportedly sold 250,000 copies in Britain in two weeks. . . . Devo visited Disney World recently, posing with the animals.

Black Rose, and its lead singer, Cher, were well received opening for Hall & Oates in Central Park. Catching the show was Gene Sim-

mons. After the show Hall & Oates went down to the Ritz to catch Kid Creole and the Coconuts. Bob Marley was there too.

Rumors were circulating recently that Motels' drummer Brian Glascock, 32, suffered a heart attack . . . not so. Glascock, whose family has been plagued with a history of heart trouble, was concerned when he began experiencing chest pains last week. He was subsequently admitted to St. Joseph's Hospital in Burbank for testing. Doctors soon discovered that the native Britisher was suffering from a virus infecting the area surrounding his heart. After a five-day stay, Glascock was released in good condition.

ROMAN KOZAK &
 SHAWN HANLEY

Ronnie Spector Starting Solo Comeback

By ROMAN KOZAK

NEW YORK—Ronnie Spector, the key voice of the Ronettes in the mid '60s, is making a major comeback with her first solo LP, a concert tour booked for the fall and a projected book.

Signed to Polish Records, the new independent label formed by artist/producer Genya Ravan and Steve Musick, and to Cy Berlin for management, Spector is now preparing for her tour debut at the Bottom Line here where she will play two nights at the end of October embarking on a club tour, initially through the Midwest.

Meanwhile, "Siren," her LP, which is being sold through independent distributors around the country, has soldout its first and second pressings (7,500 units and 20,000 units respectively), and Polish has ordered a third pressings on the record. It has been picked up by more than 40 stations around the country. Ravan claims, "Siren," produced by Ravan, is also the first release for Polish Records.



Billboard photo by Chuck Pulin
Ronnie's Reply: Polish Records artist Ronnie Spector fields questions during a recent interview.

Though Polish has no overseas distributors yet, the LP is getting good response as an import in Europe, especially in Britain, where Spector released her first single as a solo artist in 1973 when she was still married to producer Phil Spector.

She and Spector divorced in 1974. The next year she began playing oldies shows, before being invited to make guest appearances on Bruce Springsteen and Southside Johnny tours.

"Ronnie's time for guesting is over now," insists Ravan. You cannot treat her like she's an old artist from the past, because she's not. She's a new artist, with a totally recognizable voice."

Spector was signed briefly, through a production deal, to Cleveland International, which released one single, Billy Joel's "Say Goodbye To Hollywood," on TK Records two years ago. Though a collectors item now it didn't do very well then.

"I was working on and off," recalls Spector, "just to get my name out. I didn't really need the money. Then I met Genya, and she put me into the '80s. She didn't try to get that 'Be My Baby' raw '60s sound, she got an '80s sound, but still using my '60s voice. The sound is brighter, more alive and more today. I recorded the album as if I was onstage."

Preparing for her tour, Spector, with the help of a ghost writer is on her biography, telling of her career and life with Phil Spector one of rock's more mysterious characters who created the Ronettes. The book may be made into a film.

"I didn't hear any rock'n'roll music for the 5½ years I was married. Phil wouldn't allow it. After we were married he didn't want me to be reminded of it. He never called me Ronnie, just Veronica. We listened to Tony Williams, Frank Sinatra to put me to sleep, and classical in the morning," she remembers.

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Survey For Week Ending 8/24/80

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	COMMODORES/STEPHANIE MILLS/FATBACK—W.G. Concerts West, Houston Summit, Houston, Tx., Aug. 22-23 (2)	28,883	\$9.65-\$10.65	\$294,694*
2	HEART/ROBERT PALMER—Avalon Attractions, The Forum, Englewood, Ca., Aug. 21-22 (2)	28,970	\$8.75-\$10.75	\$285,149
3	FLEETWOOD MAC/ROCKY BURNETTE—Dwane In Vain Productions, Kemper Arena, Kansas City, Mo., Aug. 24	14,055	\$12.50	\$175,687*
4	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, The Myriad, Oklahoma City, Okla., Aug. 22	12,976	\$12.50	\$162,200
5	FLEETWOOD MAC/ROCKY BURNETTE—Friends Of Fulco, Kansas Colis., Wichita, Kans., Aug. 18	12,200	\$12.00	\$146,400*
6	COMMODORES/STEPHANIE MILLS/FATBACK—W.G. Concerts West, Reunion Arena, Dallas, Tx., Aug. 24	15,747	\$7.50-\$9.50	\$141,578*
7	FLEETWOOD MAC/ROCKY BURNETTE—A Wedgey Production, Omaha Civic Aud., Omaha, Neb., Aug. 21	11,729	\$12.00	\$140,748*
8	GRATEFUL DEAD—Monarch/Jam Production, Uptown Theatre, Chicago, Ill., Aug. 19-20-21 (3)	13,145	\$9.50-\$11.00	\$135,090*
9	MARSHALL TUCKER BAND/HANK WILLIAMS JR.—Alpine Valley Music Theatre, E. Troy, Wisc., Aug. 24	15,412	\$9.00-\$11.00	\$126,380
10	QUEEN/DAKOTA—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Aug. 22	14,117	\$6.50-\$9.50	\$121,764
11	THE ISLEY BROTHERS/LARRY GARHAM/S.O.O BAND/KURTIS BLOW—Feyline Presents/Marquee Productions/LuVason, McNicholas Arena, Denver, Colo., Aug. 24	10,990	\$8.00-\$10.00	\$115,293
12	BLUE OYSTER CULT/SHAKIN' STREET—Feyline Presents, McNicholas Arena, Denver, Colo., Aug. 21	10,571	\$8.00-\$10.00	\$112,757
13	GRATEFUL DEAD—Niederlander/Monarch, Alpine Music Theatre, E. Troy, Wisc., Aug. 23	11,591	\$9.00-\$11.00	\$111,005
14	JACKSON BROWNE—Mid-South Concerts, Mid South Colis., Memphis, Tenn., Aug. 23	11,999	\$8.00-\$9.00	\$108,054*
15	COMMODORES/STEPHANIE MILLS/FATBACK—W.C. Concerts West, Hemisphere Arena, San Antonio, Tx., Aug. 21	12,902	\$7.50-\$8.50	\$104,980*
16	JOURNEY/STERLING—Beaver Productions, The Spectrum, Philadelphia, Pa., Aug. 20	10,450	\$9.50	\$97,033
17	QUEEN/DAKOTA—Cross Country Concerts, Hartford Civic Center, Hartford, Conn., Aug. 20	9,930	\$7.50-\$9.50	\$91,590
18	KENNY LOGGINS—Avalon Attractions/Vision Attractions, Santa Barbara Country Bowl, Santa Barbara, Ca., Aug. 23-24 (2)	7,611	\$7.50-\$9.50	\$86,664
19	AL JARREAU—Bill Graham Presents, Greek Theatre, Berkeley, Ca., Aug. 23	7,868	\$9.50-\$11.00	\$73,978

Auditoriums (Under 6,000)

1	DEVO—Avalon Attractions, Santa Monica Civic, Santa Monica, Ca., Aug. 22-24 (4)	12,000	\$8.75	\$105,000*
2	ROBERTA FLACK/PEABO BRYSON—Radio City Music Productions, Radio City Music Hall, New York, N.Y., Aug. 21	5,802	\$10.50-\$15.00	\$81,840*
3	EMMYLOU HARRIS—Creative Concerts, Park West Ski Resort, Park City, Ut., Aug. 24	5,900	\$8.50-\$9.50	\$51,550*
4	ROSSINGTON COLLINS BAND/JOE PERRY PROJECT—Cross Country Concerts, Springfield Civic Center, Springfield, Mass., Aug. 24	5,778	\$8.50-\$9.50	\$49,286
5	PAT BENATAR/THE PROOFS—John Bauer Concerts, Paramount Theatre, Seattle, Wash., Aug. 20-21 (2)	5,952	\$8.00-\$8.50	\$46,399*
6	PAT BENATAR/THE PROOFS—Perryscope Concerts, Orpheum Theatre, Vancouver, B.C., Can., Aug. 22-23 (2)	5,467	\$8.00-\$8.50	\$45,960*
7	THE OUTLAWS/HIGH SIERRA—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 19	3,946	\$9.50-\$10.50	\$39,598*
8	FOGHAT/BLACKFOOT/POINT BLANK—Avalon Attractions, Sacramento Memorial Aud., Sacramento, Ca., Aug. 23	4,344	\$6.75-\$9.75	\$36,281*
9	ROSSINGTON COLLINS BAND/TORONTO—Ron Delsener, The Palladium, New York, N.Y., Aug. 19	3,300	\$8.00-\$9.00	\$28,700*
10	ROSSINGTON COLLINS BAND/FOUNTAINHEAD—Cross Country Concerts, The Palace Theatre, Waterbury, Conn., Aug. 22	2,700	\$9.50	\$25,735
11	GRATEFUL DEAD—Monarch Entertainment/Jam Productions, Grand Center, Grand Rapids, Mich., Aug. 24	2,806	\$8.50-\$9.50	\$24,533
12	PAT BENATAR/THE PROOFS—John Bauer Concerts, Paramount Theatre, Portland, Oreg., Aug. 19	2,922	\$8.00-\$8.50	\$23,112
13	FRANKIE VALLI & THE 4 SEASONS—DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., Aug. 20	2,611	\$7.95	\$21,963
14	ROSSINGTON COLLINS BAND/TORONTO—Monarch Entertainment, Aud. Theatre, Rochester, N.Y., Aug. 18	2,458	\$8.50-\$9.50	\$21,547*
15	JOAN ARMATRADING—Star Date Productions, Madison Civic Center, Madison, Wisc., Aug. 20	2,094	\$8.00-\$9.00	\$18,374
16	EDDIE MONEY/TOMMY TUTONE—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Aug. 23	2,200	\$7.50-\$8.50	\$18,243*
17	DAVID BRONBERG/AZTEC 2-STEP—Monarch Entertainment, Paramount Theatre, Asbury Park, N.J., Aug. 20	2,038	\$8.00-\$9.00	\$16,765
18	HALL & OATES/THE SILENCERS—DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., Aug. 22	1,907	\$7.95	\$16,701

Jazz

FLORIDA JAZZ SUPPER CLUB

Bob Shelley Hits On the Right Combination In Ft. Lauderdale

By SARA LANE

FT. LAUDERDALE—Bob Shelley, owner of Bubba's, a jazz supper club here, feels he's struck the right combination for a successful club. The right price, the right performer, good meals and drinks. Obviously the formula works. Bubba's has been offering jazz to its clientele for almost five years now.

"I'll admit it's been an uphill fight all the way," says Shelley. "This is a difficult town. A spoiled town which clamors for jazz and the arts, yet when you give it to the people they don't support it."

Although the recession being experienced by the rest of the country hasn't been felt as severely in South Florida, a good majority of its residents are retired and living on fixed incomes.

"They couldn't care less about jazz," Shelley continues. "They come in, have our dinner special at 5 p.m., then go home."

Yet Shelley's patrons range in age from 25 to 63 and draw from Palm Beach to South Miami depending on which group or artist is appearing.

The room is booked until June 1981 featuring such artists as Ahmad Jamal, Arthur Prysock, Al Grey and Jimmy Forrest, Eddie "Lock-jaw" Davis and Harry "Sweets" Edison, Art Blakey and His Jazz Messengers, Stan Getz, George Shearing, Sonny Stitt, Anita O'Day, Carmen McRae, Ernestine Anderson, Joe Williams, Dexter Gordon and Charlie Byrd.

An impressive list by any jazz aficionado's standards. Prices at the club range from \$3 to \$5 per person depending on the season and the act.

Shelley stresses that Bubba's isn't a jazz club per se. "We're a supper

club which plays jazz," he says. "Interestingly enough, a lot of oldtime acts don't like playing pure jazz clubs here. They don't have participating audiences and they feel the crowd's aren't attentive."

Shelley won't bring in unproved groups. No one is booked until Shelley hears them, then only if the act is the mainstream of jazz. Fusion Groups don't stand a chance of appearing at South Florida's only jazz room which is open six nights a week.

"I don't define fusion as jazz. I can't put in a fusion group: it would chase away the audience," he says.

Five years ago in November, Bubba's opened with supper club type entertainment. A year later Shelley "stole" Eddie Higgins and Ira Sullivan from a club "down the

street." Two years later he started bringing in guest artists and then went on to book self-contained groups.

"We get good results," he notes. "There's a certain segment of society here that supports jazz. Not as many as we'd like, of course."

Bubba's promotes the club and the artist via a 2½ hour live radio show each Saturday night over WGBS-AM combining music, interviews and talk. Listeners are urged to call in with questions.

"This radio show has proved to be very successful," Shelley says.

Shelley's found a resurgence of interest in the older music—artists such as Anita O'Day and George Shearing. "My concern is that in 10 years when these people aren't working anymore, what are we going to have?"

Survey For Week Ending 9/6/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	26	NEW ENTRY	26	THERE AND BACK Jeff Beck, Epic FE 36584
2	2	9	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	27	26	29	EVERY GENERATION Ronnie Laws, United Artists LT-1001
3	3	9	H Bob James, Tappan Zee/Columbia JC 36422	28	29	5	BODY LANGUAGE Patli Austin, C11 J2 36503 (CBS)
4	5	8	LOVE APPROACH Tom Browne, Ansta/GRP 5008	29	27	45	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
5	4	11	THIS TIME Al Jarreau, Warner Bros. BSK 3434	30	33	44	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
6	7	7	BEYOND Herb Alpert, A&M SP-3717	31	30	8	NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380
7	8	6	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	32	25	11	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
8	11	5	ROUTES Ramsey Lewis, Columbia JC 36423	33	35	29	FUN AND GAMES Chuck Mangione, A&M SP-3715
9	6	24	SPYRO GYRA Catching The Sun, MCA MCA-5108	34	22	17	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
10	9	13	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	35	NEW ENTRY	35	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2 36590
11	10	28	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	36	28	13	DETENTE Brecker Brothers, Arista AB 4272
12	20	3	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3380	37	37	16	SKAGGLY Freddie Hubbard, Columbia FC 36418
13	12	10	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	38	31	7	RHYTHM VISION Mark Soskin, Prestige P-10109 (Fantasy)
14	14	17	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	39	36	41	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
15	13	17	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	40	41	75	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
16	17	5	PARTY OF ONE Tim Weisberg, MCA MCA-5125	41	39	7	JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109
17	16	15	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	42	42	34	HIROSHIMA Hiroshima, Arista AB-4252
18	15	21	MONSTER Herbie Hancock, Columbia JC 36415	43	40	27	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
19	19	21	DREAM COME TRUE Earl Klugh, United Artists LT-1026	44	43	10	DREGS OF THE EARTH Dixie Dregs, Arista AL 9528
20	18	27	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	45	NEW ENTRY	45	HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh, Columbia JS-36741
21	21	4	CALLING Noel Pointer, United Artists LT-1050	46	47	6	FROSTBITE Albert Collins, Alligator 4719
22	23	12	INFLATION Stanley Turrentine, Elektra 6E-269	47	45	18	TAP STEP Chick Corea, Warner Bros. BSK 3425
23	34	3	QUINTET '80 David Grisman, Warner Bros. BSK 3469	48	44	6	EMPIRE JAZZ Various Artists, RSO RS-13085
24	32	3	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	49	49	2	CELESTIAL SKY Starship Orchestra Columbia NJC 36456
25	24	25	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	50	46	4	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310843 (RCA)

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SEPTEMBER 6, 1980 BILLBOARD

Sound Business/Video

Blank Videocassette Sales Up Spectacularly

LOS ANGELES—Blank videocassette sales at the half-way point of 1980 are continuing at a blistering pace, according to most suppliers.

With videocassette hardware also running ahead of expectations—up 107% in July and 64.6% for the first 30 weeks of 1980 as contrasted with the identical period last year—manufacturers are ballparking a 10-15 million unit neighborhood for 1980 and an estimated retail sales plateau between \$200-\$300.

Just about all the major audio blank tape manufacturers—3M, TDK, Maxell, Fuji, Memorex, BASF and Sony—have either VHS or Beta-format blank videocassette available. Moreover, many of the major blank audio tape firms are supplying a heavy duplicator and industrial market.

Hardware Also Moving Ahead Of '79

Major trends in products, as evidenced by recent introductions at CES, are new generations of tapes with "premium" formulations that are more compatible with the rigorous features of newer videocassette recorder/players.

Beta-format tape, which had been lagging behind VHS format for both blank and prerecorded tape, indicate suppliers, has also begun to reassert itself in the marketplace.

VTR sales estimates for 1980 are now expected to be more than one million. Prerecorded videotape estimates are forecasted at some four million for 1980.

"Our biggest problem is supply," says Don Patrician, Maxell national

sales manager for video. "The first six months of 1980 have far outstripped projections."

"We are literally selling all that we make," comments Dick Antonio, Ampex national sales manager. Business is booming. We are also seeing a lot of business from the duplicator side as well as from industrial and educational accounts. Beta seems to be coming on strong as far as the prerecorded side of the business goes."

"There are three major markets," echoes Phil Ostrom of Memorex. "Consumer, duplicator and industrial. Demand is outstripping supply, business has been so strong."

Patrician of Maxell is even more optimistic in his industry predictions than most—he foresees a sales pace of 16-17 million blank videocassette units for 1980.

"VCR hardware sales have been very strong so far this year, so blank tape sales have been very good. And this performance has been achieved without a great deal of sales effort by most manufacturers because of the relative shortage of product.

Maxell plans to launch an educationally-oriented merchandising and ad campaign for its premium blank videocassette line—similar to its premium audio cassette approach.

"The longer play machines and the more sophisticated features such as freeze-frame, and slow motion emphasize the need for premium quality videotape. When a customer uses these features with standard tape, there is a noticeable change in picture quality compared with premium product."

Underscoring the move to high grade videotape, TDK's CES introduction was its line of Super Avilyn HG (High Grade) six-hour VHS videocassettes. The firm says the product is designed specifically to meet the critical performance specifications demanded by recently introduced six-hour VCR units. They further claim the 1/2-inch product produces brilliant colors with consistent signal output and extremely high signal stability.

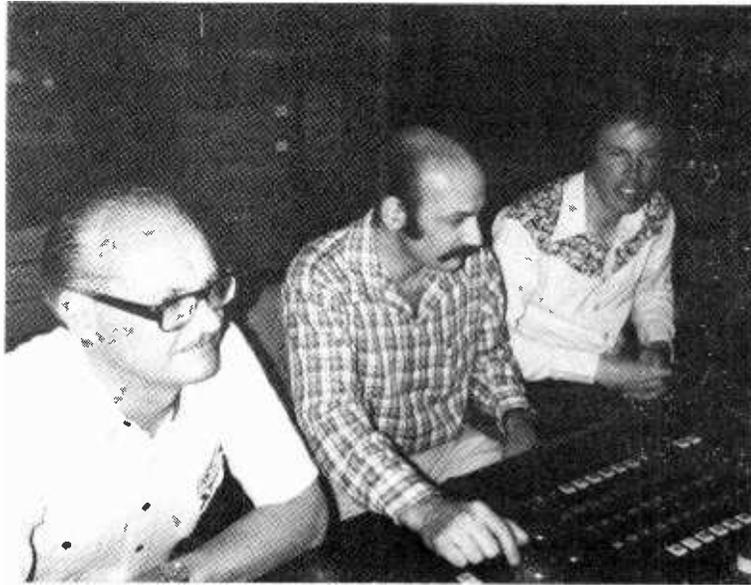
Notes Ken Kohda, TDK vice president and general manager: "The trend in home video recording is toward increasingly longer playing times, as well as more features. This slower tape speed raises a series of problems that cannot be answered by conventional videotapes, narrower track width which results in lower output levels and worsened signal-to-noise ratio.

Suggested retail price for the Super Avilyn HG T-60 is \$23, while the

Super Avilyn HG T-120 is \$31.50.

He adds: "At Fuji tape refinement is an on-going process. This product replaces our second generation cassette and is especially designed to stand up to the increased stresses imposed by the new VCRs with such demanding features as Beta-scan, freeze frame and frame-by-frame advance. While our videotape products are doing very well in the marketplace, we need to keep pace with the evolution of the hardware and the increased sophistication of the consumer." **JIM McCULLAUGH**

According to John Dale, Fuji vice president and general manager, the new offerings are a third generation videotape product.



DBX DOINGS—Jerry Ruzicka, left, dbx vice president and director of the firm's encoded disk program, listens to a playback from the first dbx encoded versions of albums from the Concord Jazz catalog. With him is mastering engineer Bruce Leek, middle. The action is at IAM Studios near Los Angeles.

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Warner Video Uses Antipirate SNID Process

NEW YORK—A new antipiracy system is now in place on all Warner Home Video cassettes, the company announced last week.

The system, dubbed SNID for serial number identification, was developed by Warner's duplicator, S/T Videocassette Duplicating Corp.

The system records a "fingerprint" on each cassette: a serial number indicating the lab in which it was duplicated, the date of duplication, the pass number and the recorder on which it was duped.

The information is recorded in both digital and binary configura-

(Continued on page 56)

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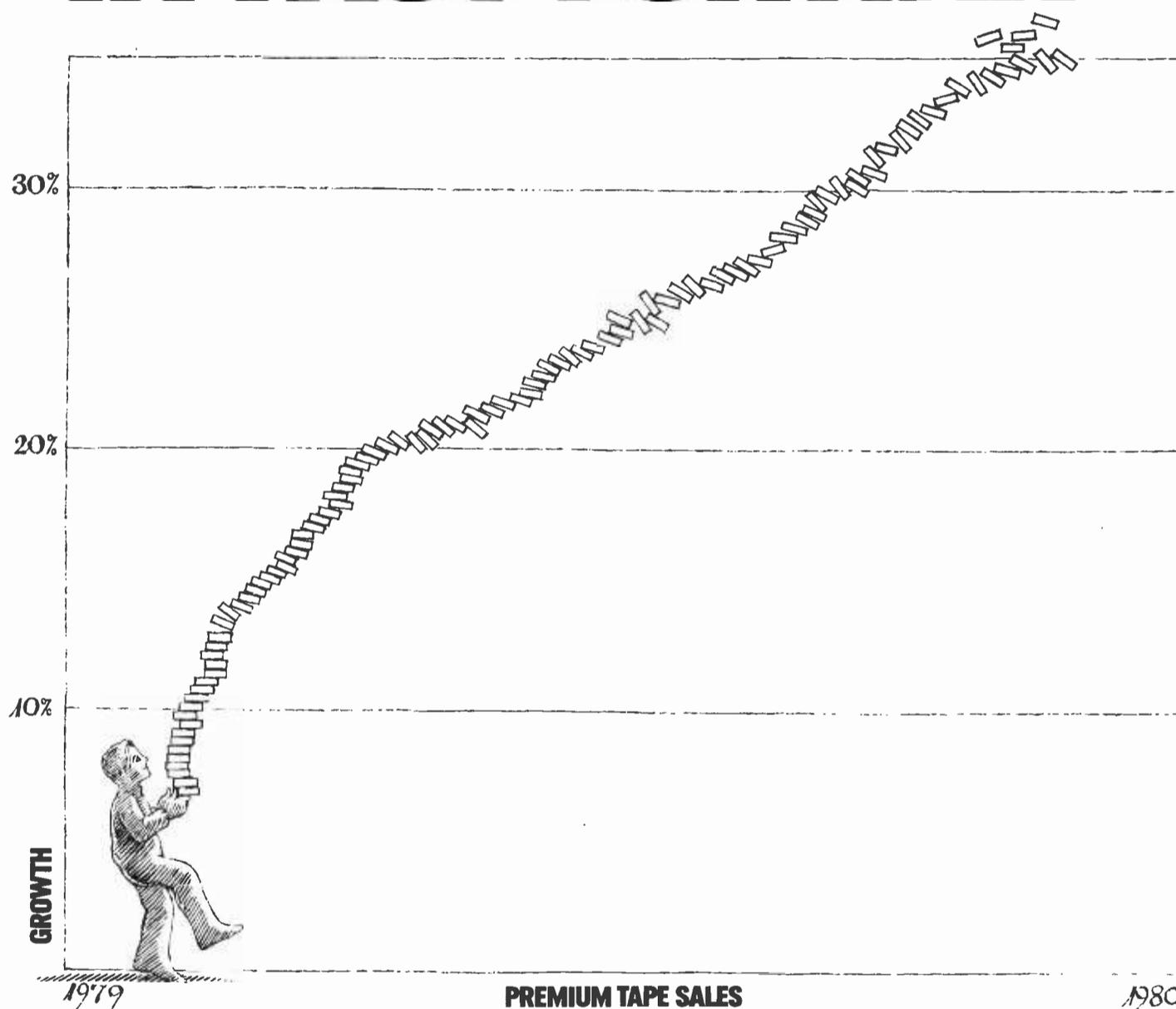
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THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.



Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from "cheapie" cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over \$350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

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'Alien' Emerges As First Runaway Video Hit

By GEORGE KOPP

NEW YORK—The video business has its first runaway hit movie, the 20th Century-Fox film, "Alien," distributed by Magnetic Video.

Reports from retailers across the country, confirmed by Magnetic Video president Andre Blay, indicate that "Alien" is selling out as fast as it can be supplied. The feature has been in the No. 1 slot on the Billboard videocassette chart since mid-July. It was introduced at the June CES.

"We at the factory have geared up for 'Alien' more than we have for any other product," Blay reports. "I expect it to do \$2 million in business this year." Suggested retail price of "Alien" is \$55.

"Up until now the programming tastes have been so broad that no movie has been a real hit," Blay says. "This is the industry's first encounter with a product everyone wants."

But for the new industry, experiencing unprecedented growth this year, a hit can create new problems. Blay acknowledges that "retailers didn't order enough" and that some do not have sufficient stock to meet demand. He says, however, that Magnetic Video can fill all orders within 24 hours.

"Retailers have always relied on a short supply line—we've taught them to. No one wants to be stuck with inventory. Magnetic Video would suffer more than anyone else if that were the case because we have so much product on the market."

But even when the movie started to sell, Blay says, retailers did not

take this to indicate that it would reach hit proportions.

"It's a two-edged sword," he continues. "Once you start anticipating

hits and they don't materialize, you're in trouble. I'm in favor of erring the wrong way."

The unpredictability of the mar-

ketplace is due more than anything to the fact that prerecorded video has not been around long enough for sales patterns to be established.

But there are other problems complicating the industry. The high prices of videocassettes make it a
(Continued on page 56)



Cherokee Studios, Hollywood, California.

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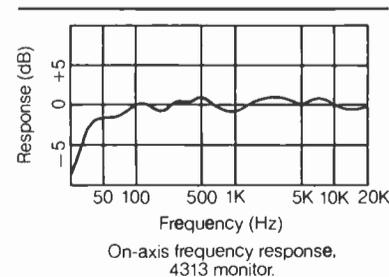
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JBL First with the pros.

Studio Track

LOS ANGELES—Lionel Ritchie is producing Kenny Rogers at Concorde (formerly Scott-Sunstorm). Also there, Andrae Fischer is producing tracks for Epic's Betty Wright, Reggie Dozier at the console; Ronnie and Hubert Laws producing Debra Laws, Gerry Brown at the board; Lamont Dozier producing Future Flight for Capitol; and Joey Carbone and Ritchie Zito producing Arista's John O'Banion, Kent Nebergall at the controls.

Music Recorders, Inc., completing remixing and editing the NBC Television series "Shogun" which will also feature an RSO soundtrack. Remix engineer Gary Ulmer also recording the original score for Paramount Television.

Alphonse Mouzon cutting tracks at Studio Sound Recorders for a new LP with Herbie Hancock and Lee Ritenour, Howard Wolen at the board. Also there, George Tobin producing a new Thelma Houston project.

The Eagles working on a live LP at Rudy Records, Bill Szymczyk engineering with Jay Parti the second. Dan Fogelberg also due in shortly to continue an LP project with engineer Marty Lewis.

Mal Function and Valentine Hart at Pasha Music House self-producing a debut LP.

Kris Kristofferson working on an LP project at Caribou Studios, Nederland, Colo., Norbert Putman producing, Gene Eichelberger the engineer. ... At Kingdom Sound, Syosset, L.I., Richard Gottehrer producing Regina & the Red Hots debut LP for A&M, Scott Powers engineering.

At New York City's Secret Sound Studio: Producers Pete Bunetta and Rick Chudacoff recording Steve Goodman and Phoebe Snow vocals for a new Goodman LP for Elektra/Asylum, Jack Malken at the console. Also there, Rich Calandra and Jay Beckenstein continue working on Spyro

Gyra's fourth LP for MCA, Michael Barry engineering.

Trooper working on a new MCA LP at Little Mountain Sound Company, Vancouver, British Columbia. ... Solar Records group the Whispers doing overdubs for an upcoming LP at

AuraSound Recording Studios, Orlando, Fla., Jerry Jaystone engineering, Tom Dicandia assisting.

At the Fantasy Studios complex in Berkeley, Calif., Two Tons are recording with producer (Continued on page 56)

Fuji Altering Cassette Products & Packagings

NEW YORK—Fuji Tape is revamping its product and packaging in the audio cassette field.

The company claims it has improved formulations on its four consumer audio products, normal bias FL, premium FX-I, high bias FX-II and metal. The company says performance improvements are in electro-magnetic characteristics and long-term tape stability under varying conditions.

Packaging has been standardized and color-coded and features the company's new logo. A graphic character, the "Fuji Cassette Sound Robot," a free-floating female android shown against a black background and silver grid, will be used in advertising, point of purchase and merchandising materials.

Prices for C-90 lengths of the four formulations are suggested at \$3.95 for FL; \$5.35 for FX-I; \$5.55 for FX-II and \$9.30 for metal.

Jim Owens Company Extending Services

NASHVILLE—Prepping for the growth of the videocassette industry, Jim Owens Enterprises is opening a new color videocassette editing-dubbing subsidiary here.

The facility, known as the Back Room, offers videocassette post-production and dubbing of 1/2-inch or 3/4-inch color or black and white videotape, including Beta and VHS formats. Half-inch reel-to-reel equipment is also available.

Angela Thorton is administrator for the new facility, and Gary Jones, formerly vice president of television station sales for Show Biz, Inc., is handling marketing.

Duplicator Bought

NEW YORK—Independent tape duplicator Preferred Sound of Rye, N.Y., has purchased a Series 8000 Electro Sound duplication system which it says will increase the company's capacity to 150,000 units a day. The new system, featuring microprocessor controls, becomes operative this month.

Crown Sells Amps

NEW YORK—Crown International will sell 140 D-150A amplifiers to the U.S. Army and Air Force Exchange Motion Picture Service. Installations are scheduled throughout the country. Crown reports.

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Different tape types. You can be sure

of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths. **National advertising.** Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential "recording artists" all year round.

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All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your Scotch Recording Tape Representative for more information.



SCOTCH® RECORDING TAPE. THE TRUTH COMES OUT.

3M

Disney Tackles Home Video Issue 'Alien' Triumphs In Video

• Continued from page 3

as he wishes in those 13 weeks. Disney will receive \$52 per title. At the end of the cycle the dealer can renew for another 13 weeks, again for \$52.

Rental titles will be more functionally packaged—heavier box and less elaborately illustrated than their sale-only counterparts.

In addition, the rental cassette will feature the phrase "For Rental Only/Not Intended For Sale" which will also appear hot-stamped on the videocassette shell as well as visually on the tape itself at the head of the program.

Rental dealers will be supported with point-of-purchase material indicating that the dealer is an authorized Disney Home Video rental dealer.

The sales part of the program will be fairly straightforward. With four-color packaging the sale only inventory will carry a \$59.95 suggested list for the feature films and \$44.95 for the cartoon programs. Packaging will also say "For Sale Only/Not Intended For Rental."

The new Disney approach is different from an earlier philosophy. Speaking at an ITA seminar last March in San Diego, Jimirro said: "We feel the long term interests of Disney are best served by the rental business. With rental we can keep our copyrights totally intact." (Billboard, March 22, 1980.)

Why the change? "We discovered the market was exploding to such an extent that it made more sense to rent and sell," Jimirro says.

"We discovered that there is really no system or apparatus out there in the marketplace," he continues, "which would allow us to get a fair share of the market unless we rented and sold."

A central problem facing home videocassette industry, and one which the major studios are sharply divided on, is how to participate in the enormous rental, exchange and swapping of videotapes that is currently taking place. If a dealer purchases a tape from any supplier, he can legally rent it as often as he likes and potentially realize a substantial

financial return the original supplier doesn't participate in.

The Disney sale and rent policy, Jimirro points out, is a method which will allow it to participate in both the sale and rental business.

"Disney will know," says Jimirro, "where those rental only tapes are at all times."

But what's to stop a dealer from getting on the sales only program but secretly renting? Jimirro indicates Disney will sever all business ties with that dealer.

Disney product will go through consumer electronics sales reps with about 80% of the country covered thus far. They will be augmented by Disney sales people.

Jimirro sees initial distribution going through video software and hardware specialty stores, widening later to such outlets as audio dealers, record stores and mass merchandisers.

Among the 10 initial titles are "The Black Hole," "Davy Crockett," "20,000 Leagues Under The Sea," "Apple Dumpling Gang," "The Love Bug," "Pete's Dragon," "Escape To Witch Mountain," "North Avenue Irregulars," "Bedknobs & Broomsticks" and "Hot Lead And Cold Feet."

Some titles have already been licensed non-exclusively to RCA SelectaVision and MCA/Philips videodisk software camps.

Fotomat test marketed Disney product on a rental basis in four markets and will now feature the product in all its 4,000 outlets nationwide.

Disney product will also feature the new SNID (serial number identification) antipiracy system developed by S/T Videocassette Duplicating Corp. (see separate story in this issue).

Studio Track

• Continued from page 55

Harvey Fuqua and engineer Eddie Harris for Fantasy. The Staple Singers are working on a single for Stax with Herb Jimmerson producing and Jessie Osborne engineering. The Blackbyrds are recording for Fantasy. George Duke is producing and Tom Vicari and Wally Buck are engineering.

Aerosmith was recorded live for a radio broadcast by Criteria Recording Studios, Miami, senior engineer Steve Klein and Felix Pappalardi. The performance, slated for a "King Biscuit Flower Hour," was recorded during the band's concert at Stage West, Hartford, Conn. The project was produced by Pappalardi while band members Steve Tyler and Tom Hamilton assisted at Criteria with mixing chores.

Warner Video

• Continued from page 52

tion and cannot be erased without destroying part of the picture.

Bob Follette, S/T general manager and vice president, says the system is in no way an anti-copy system, but was developed as an aid in prosecuting piracy cases.

When a computer network is in place Warner will also be able to track where every one of its cassettes is shipped to. Follette says the computer system will not be operative "for some time."

"This sort of fingerprinting was long thought to be impossible," says Follette. He adds that it will not add to the cost of a cassette.

Follette also leaves open the possibility of licensing the technology to other duplicators. "We developed the system for our own use, but I see no reason not to license it," he says.

• Continued from page 54

high rank business at retail. Most dealers can't afford to make the investment in inventory needed to keep all titles in stock at all times in both VCR formats.

The short supply of videotape and duplicating facilities also affects the industry's growth, but it is hard to say how much.

"Even though our duplicating capacity has doubled," says Blay, "we are still working as hard as we can to fill orders. There will be shortages of tape and duplicating capacity through the end of the year. The growth this year has been much greater than we thought it would be, but that's healthy."

Tape manufacturers call the video area "phenomenal" and "out of sight." The biggest factor in the high demand for tape is the entry of more studios into the home video industry, they say.

Says one executive: "Duplicators who used to deal mainly with corporations like IBM and GTE are now growing their hair long and calling people 'baby.'"

Blay says there is enough tape to supply the best sellers, but tape sup-

pliers stress that demand worldwide is far greater than anticipated.

3M market development manager for broadcast and recording markets Dennis Farmer says worldwide demand "caught most of the tape manufacturers by surprise. It's explosive to say the least. We're doing a good job of supplying the U.S., but I think all the tape companies underestimated worldwide requirements."

Says Fuji vice president and general manager John Dale: "I get calls for tape every day from the U.K., the Middle East, Australia, even Bombay."

Dale notes that this demand is occurring in spite of a worldwide recession. "I don't anticipate it will slow down. Our original forecast was that U.S. industrywide sales would be 12-13 million cassettes in 1980. Now it looks like it will be 15-17 million."

While at the beginning of the year projections for VCR sales of 500,000 units were considered optimistic, the industry is now looking for sales in the 700,000-800,000 range for 1980.

"I think we'll be able to give the videodisk a run for its money," says a tape manufacturer. "The options with the VCR are much greater."

AILING SUBSIDIARY

Lorimar Pulls Plug On Allied Artists

By GEORGE KOPP

NEW YORK—Lorimar Productions has pulled the plug on its subsidiary, ailing Allied Artists Video, and the videocassette distributor is now in the process of liquidation.

Lorimar is now looking for buyers for the rights to Allied Artists Video titles which include "The Betsy" and "The Man Who Would Be King." Sources in the company say the deals will be finalized within a month, and that the buyer will be one of the major home video distributors.

Allied Artists owed money to its duplicator, Bell & Howell, but Bell & Howell video division president Tom Wheeler says the debt is "very heavily secured."

"We have no financial exposure whatsoever," Wheeler says. "Ever since Allied artists Pictures went into bankruptcy we've had agreements guaranteeing us payment. The amount of money is not very substantial."

Allied Artists Video's inventory is now in the hands of the duplicator. "We're awaiting instructions on who to ship the inventory and the masters to. They're in the process of selling everything off. We're not making anything new," Wheeler reports.

Allied Artists Pictures went into bankruptcy in July 1979. Lorimar Productions took over but Allied Artists Video failed to return to profitability.

Industry sources say Lorimar did not provide the financial support needed to make the company competitive in the growing home video marketplace.

WEA Musik To Enter Software

HAMBURG—WEA Musik is going into the video software market. Managing director Siegfried Loch has announced the company will begin selling the Warner Bros. film catalog on videocassette before the end of the year.

Says Loch: "We hope that record dealers will see their chance to increase turnover through video sales, and non-specialist retailers are also keen to stock our videocassettes."

WEA already enjoys considerable success with the video hardware systems distributed by its Atari subsidiary.

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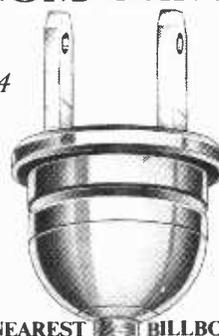
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Billboard's 2nd International Video - Music Conference

November 20-23, 1980
 Sheraton-Universal Hotel / Los Angeles

PRE-RECORDED VIDEO... THE NEW INDUSTRY

Videodisk, videocassettes... whatever the video medium, the subject is a new burgeoning industry with tremendous potential at all levels—retailers, wholesalers, producers, artists, writers, managers... Each and every facet of the industry which built the multi-billion record business now faces the beckoning challenge of pre-recorded video.

- 👁️👁️ How are record companies preparing to take a more active role in pre-recorded video programming?
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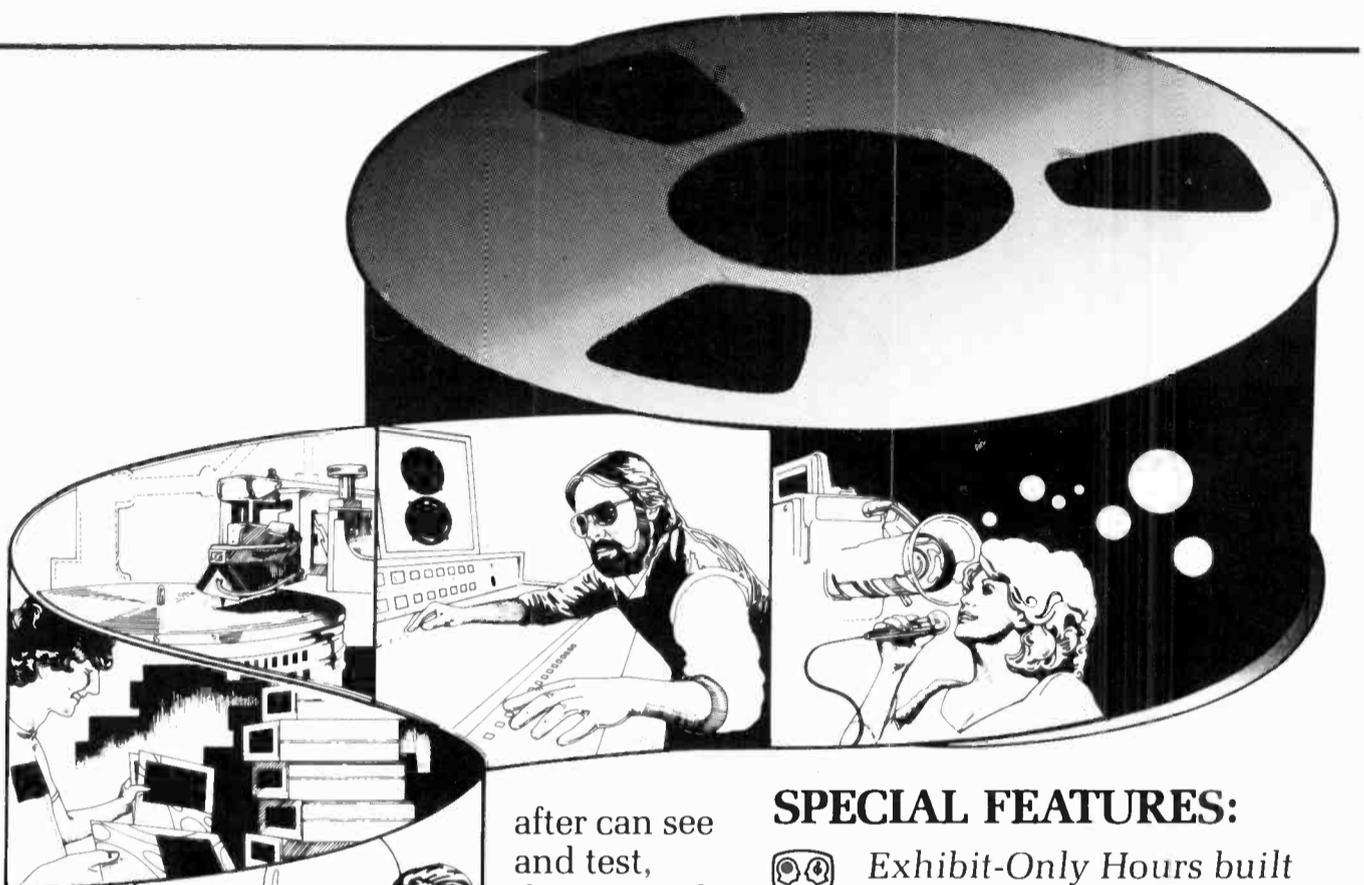
It's pre-recorded video: with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.



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Mystery Buyer Procures Odyssey Products

• Continued from page 1 shows no listing for the firm or Simmons. Another informant says Simmons' firm was at 64 Park Ave., New York City. Again the Manhattan

listings show no building or phone listed at that address.

"The \$396,000 bid was excellent," Stuppi states. "Much of the success of the auction must be credited to

Richard Bullock, who so ably supervised the entire situation." Bullock was solo proprietor at Odyssey.

Prior to the auction, creditors, including CBS, WEA, RCA and Poly-

Gram, urged Federal Bankruptcy Judge Lloyd King to "burn" all to-be-auctioned product.

By drilling or otherwise defacing album covers, manufacturers

pointed out they could differentiate the "burned" product from "cleans," or firstline unmarked goods to stop its being included in normal returns for full credit. King held on the advice of the trustee that defacing the product would greatly lessen its value at auction.

"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," was the gist of a ukase delivered exclusively to Billboard.

The auction was carried out in three stages, with first individual pallet lots, then master lots and finally bids for the cumulative inventory of 494,846 pieces. The collective individual and/or master lot bids reached \$389,000.

Observers noted both WEA branch manager Bill Perasso and CBS national credit manager Eugene Friedman bidding for their own product pallets.

Others at the auction included Lenny Silver, Transcon, Buffalo; Pat Moreland, City 1-Stop, Los Angeles; Chuck Rose, Surplus Records, Chicago; Rick Taxe, Music Market, Costa Mesa; Chet Copeland, American Music Marketing, Los Angeles; Jim McGraw, Viking Records, Los Angeles; Modern Records Service, Dave Burke, Cleveland; Rich Foss, Record Surplus, Chatsworth; and Billy Robbins, Leopold's, Berkeley.

The last is reportedly the money behind the successful bidder. Ironically, in the open bidding, Robbins, who heads a growing chain of retail outlets that spawned on the Univ. of California campus, was about \$4,000 off the successful bid. Robbins was unavailable when his office was called at presstime.

The \$396,000 bid was a most generous one if the bidder is to sell the auctioned product in normal retail channels. The master lot broke down as follows: LPs—87,000; defective LPs—71,000; 8-tracks—39,000; defective 8-tracks—9,700; cassettes—10,000; defective cassettes—11,000; disco 12-inch—8,000; and 45s—155,000.

However, if the Odyssey inventory can be returned for full credit, the successful bidder could realize up to a 200% profit.

Stuppi notes the \$396,000 will be banked for disbursement sometime in the future. Currently trustee Andrew is arranging a hearing before judge King, wherein the pleas of CBS, WEA, Pickwick and RCA that they are secured creditors or have a lien on the proceeds of the sale will be heard. Stuppi estimates that is 90 to 120 days away.

Pending too are prior claims of federal and state taxes and employe wage claims.

Liabilities of the estate are an estimated \$11 million.

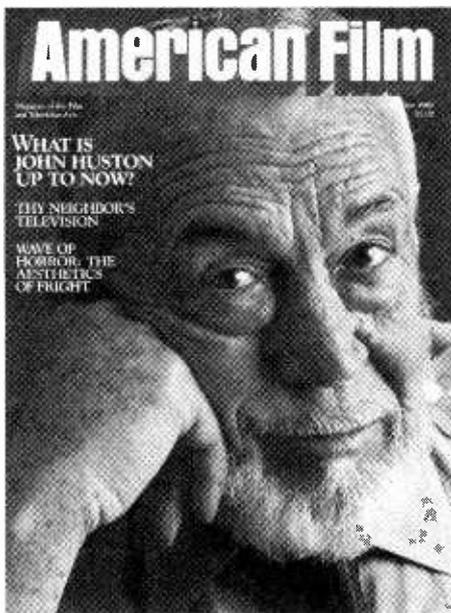
Elroy Enterprises Stages '80 Roundup

NEW YORK—A "1980 Fall Round Up" management and supervisory personnel meeting will be hosted here by Elroy Enterprises, supplier to the 32-store Record World/TSS chain in the Northeast.

Site of the meet is the Harrison Conference Center in Glen Cove, L.I., Sept. 17-18.

On the agenda are the retail store's role in advertising and promotion, merchandising and operations. Also, Elroy's major suppliers will host the luncheons and dinners followed by audio/visual presentations highlighting fall product.

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Disco Business

Lynn's Goodskates Soar

NEW YORK—Roller disco continues to gain in popularity throughout the country—especially in New York and other Northeastern states.

According to Judy Lynn, head of Goodskates International, a New York-based roller disco company, "Roller disco is taking over where conventional disco left off."

Lynn, who calls her firm "the total roller disco skating company around," is involved with a chain of roller disco establishments dubbed Rollerrooms which she believes will help to accelerate roller disco's popularity.

Three years ago when Goodskates was created as a roller skating rental shop in New York's Central Park, roller disco was virtually unknown to East Coast disco dancers.

However, according to Lynn, it caught on fast, spurred in part by the Goodskates Entertainment Co., a troupe of 20 roller disco skaters trained and headed by Jerry Butler.

Branching out from Central Park, the company has performed at roller rinks and at conventional discos throughout the New York area, thereby helping to create an entirely new popular dance form.

As Goodskates' business bloomed, Lynn found herself in uncharted waters. "I didn't know much about business. It was the skating that I had always been interested in," she recalls.

"As a woman, businessmen didn't take me seriously at first. I got ripped off by my first few partners... I had to surround myself with some strong businessmen to be successful."

Successful she is. Goodskates now

has 35 employees. The company encompasses the original entertainment company and rental shop in Central Park, a consulting firm which helps convert discos and roller rinks into roller discos, and a new division which designs and constructs Rollerrooms.

The Rollerroom design includes a large central skating floor with elaborate lighting and special effects, a game room, a juice bar with health foods, and a pro shop which sells and rents skating equipment and accessories.

As each Rollerroom opens, the Goodskates performers are on hand for a period of time to train the local patrons in the art of roller disco.

The maiden Rollerroom is now in operation in Sag Harbor, N.Y., and 20 more are scheduled for construction in the New York-New Jersey-Long Island area. Goodskates is also active in Europe; the first of 25 planned roller disco facilities in West Germany is now being completed, according to Lynn.

The key to the Rollerrooms will be their "warm, cozy environment," states Lynn. The musical format will be varied, including jazz, r&b, big band, and rock 'n' roll in addition to disco.

Lynn emphasizes that Rollerrooms are places for people to actively enjoy themselves. "No one stands around like at conventional discos, watching other people and feeling self-conscious," she comments. "You don't have time to watch anyone else when you're worried about staying on your feet."

MICHAEL LONDON

Prism Label, 2 Years Old, Looking To New Markets

NEW YORK—Prism Records, with a track record in disco since being formed here in 1978, looks to penetrate new markets, particularly soul, with a number of fall singles and albums.

Formed by Len Fichtelberg, who operates the Record Haven wholesaling setup with his father, Sam, the company has also completed its national lineup of distributors—begun at the beginning of 1980—with the appointment of Pickwick in the St. Louis, Dallas-Houston and Minneapolis territories.

Although its group Pure Energy, along with Erotic Drum Band and Geraldine Hunter, has scored on the disco charts, a single due in early September will shoot for broader soul audiences with a ballad date, "Come Closer," which will precede its first album by a few weeks, to be named after the group.

The company, according to Dee Joseph, vice president who joined Prism in March, has also made a singles deal with Loverde, a group

based in San Francisco which makes a September bow with a remake of the old Dixie Cups Hit, "Iko, Iko."

Fichtelberg, who says he formed the label to add a "creative aspect" to his business career, has also been lining up foreign licensees, including France's Carrere in some European markets, K-tel International in Scandinavia and Peerless in Mexico.

Also due in September is a second album by the Erotic Drum Band called "Touch Me Where It's Hot," also the title of a forthcoming single.

Prism, which operates out of 636 11th Ave. here, has also established a music publishing company, Prismatic Music (BMI), which publishes all material by the self-contained Pure Energy.

The label's executive staff is rounded out by Joe Bonner, who joined the company several months ago as head of national r&b radio.

Joseph promises further signings in a continuing process of inking acts with a concept of developing them over the long haul.

DISCO FRANCHISE LEADER

2001 Clubs Holding Their Own

By RADCLIFFE JOE

NEW YORK—Disco franchising continues to flourish for the Pittsburgh-based 2001 Clubs of America, the nation's oldest and largest disco franchiser.

According to John Wolf, head of franchising operations for 2001, current adverse conditions notwithstanding, all the discos in the 25-club franchise are either enjoying significant profits, or at the very least, "holding their own."

In addition, the \$500,000 to \$1 million price tag on a 2001 franchise has not been a deterrent to would-be investors. Wolf states that three major clubs in Downtown Harrisburg, Pa., and Cincinnati and Dayton, are currently under construction, with a fourth planned for Pittsburgh.

The downtown locations mark a significant departure in 2001's franchising policy. The firm has always opted for suburban locations in the past, primarily because these locations provided the space for 2001's super clubs—until now sizes ranged from between 20,000 to 30,000 square feet.

Further, 2001 and its franchisees always worked closely with shopping mall developers, as the malls are usually high-traffic areas, and a franchise at one of these sites was almost always guaranteed to succeed.

Buoyed by its success, 2001's franchising strategy for the 1980s has been expanded to include what the company calls "master franchises," a plan under which it offers territorial franchises to qualified buyers. The territorial franchises cost between \$25,000 and \$100,000 and permit the holder to solicit conventional franchises for 2001 in his designated area.

Judge's View Could Affect N.Y. Cabarets

NEW YORK—In a ruling which could have far-reaching effects on the dozens of discos that dot this city, a Criminal Court judge here has urged the New York City Council to revamp its laws regulating cabarets in order to make them clearer and to insure that they reflect advances in electronic music technology.

The New York City cabaret laws cover a wide range of entertainment establishments including discotheques and, as Judge S. Herman Klarsfeld observes, they state that an establishment which provides music by mechanical devices is exempt from licensing, "regardless of the noise level of that device." Whereas four acoustic guitars which might be subject an establishment to the licensing provision.

The judge continues, "In view of modern technology which has enabled one phonograph record with a complex speaker system to sound like an orchestra, the distinction drawn by the legislature has become, in effect, obsolete."

The judge's observations and recommendations are documented in his opinions in a case in which a Bronx cabaret operator had filed a challenge to the constitutionality of the New York City statute which required that the room be licensed.

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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	2	11	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	51	50	8	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
2	1	16	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	52	59	30	PARTY BOYS—Foxy-TK (12-inch) TKD 442
3	3	9	GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch*) HS 3453	53	63	3	BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1
4	5	7	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	54	38	9	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Variou—Casablanca (LP) NBLP 7220
5	6	11	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	55	75	2	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch*) F 9598
6	16	5	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	56	66	5	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import
7	10	8	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458	57	62	9	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import
8	8	9	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	58	47	13	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387
9	17	6	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS 405	59	57	8	A FORREST—The Cure—PVC (LP) Import
10	4	12	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430	60	70	2	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595
11	7	13	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	61	35	14	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING/V'LL ALWAYS BE YOUR FRIEND—Poussez—Vanguard (LP) VSD 79433
12	12	8	EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	62	53	9	HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR THE GRACE OF GOD GO I/MALADY D'AMOUR—Kid Creole & the Coconuts—Antilles/Ze (LP/12-inch) AN7078/802
13	13	10	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	63	43	11	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127
14	9	11	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	64	44	23	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963
15	11	11	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	65	55	10	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328
16	14	18	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	66	17	17	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223
17	15	24	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	67	84	11	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
18	18	16	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	68	90	3	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
19	24	10	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	69	69	9	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
20	22	11	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch*) ILPS 9592	70	85	2	CAN'T WE TRY—Teddy Pendergrass—P.I.R. (LP/12-inch*) FZ 36745
21	26	6	LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	71	81	3	EURO-VISION—Telex—Warner/Sire (LP/12-inch*) SRK 6090
22	19	22	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	72	82	3	ALL ABOUT THE PAPER—The Dells—20th Century (LP/12-inch) T-618/TCD 112
23	23	13	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	73	73	8	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
24	25	9	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523	74	74	5	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307
25	30	5	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091	75	71	9	I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
26	27	5	I JUST WANNA DANCE WITH YOU—Starpoin—Chocolate City (LP/12-inch*) CCLP 2013	76	86	13	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015
27	37	3	FUNKIN' FOR JAMAICA—Tom Brown—Artista (LP/12-inch*) GRP 5008	77	77	9	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import
28	32	11	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	78	88	3	I ENJOY YA/THE TILT—7th Wonder—Chocolate City (LP/12-inch*) DSR 9520
29	21	27	EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R) F-9584	79	89	3	SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
30	40	4	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	80	NEW ENTRY	1	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333
31	33	17	BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP) BSK 3445	81	NEW ENTRY	1	WELCOME BACK—Peter Jacques—Goody Music (LP) Import (LP)
32	20	17	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	82	NEW ENTRY	1	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296
33	28	18	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	83	NEW ENTRY	1	DON'T STOP TIL YOU GET ENOUGH—Derrek Larro & Trinity—Jo Gibb (7-inch) Import
34	31	20	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O—Records (LP) BO 1000	84	NEW ENTRY	1	LET ME ENTERTAIN YOU—The Controllers—Juana (LP) 10001
35	36	5	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	85	NEW ENTRY	1	CERCHEZ PAS—Madleen Kane—Chalet/Prelude (LP) CHO 701
36	34	10	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	86	NEW ENTRY	1	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003
37	29	7	REBELS ARE WE—(all cuts)—Chic—Atlantic (LP) AT3665	87	87	5	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
38	42	5	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145	88	58	17	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515
39	41	7	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic (LP) SD 5220	89	39	14	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269
40	45	4	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201	90	93	2	I NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century (LP/12-inch*) T-603
41	51	4	UNDERWATER—Harry Thuman—Uniwave (12-inch) Import	91	61	3	LET IT IN (Rock)—Caution—Roy B. Records (12-inch) RBDS 2507
42	52	4	THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine—Virgin (LP) 13144	92	NEW ENTRY	1	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
43	49	8	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092	93	NEW ENTRY	1	LATE IN THE EVENING—Paul Simon—Warner (LP) HS 3472
44	54	9	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	94	NEW ENTRY	1	THAT BURNIN' LOVE—Edmund Sylvers—Casablanca (LP) NBLP 7222
45	60	2	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	95	95	4	BE THANKFUL FOR WHAT YOU'VE GOT—William DeVaughn—TEC (LP) 1200
46	56	21	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	96	76	6	I LOVE IT—Trussel—Elektra (LP/12-inch*) 63272
47	65	2	PRIVATE IDAHO/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	97	97	6	IS IT LOVE/POWER & REASON/THUNDER, LIGHTNING & RAIN—Machine—RCA (LP/12-inch) AFL1-3529
48	46	9	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446	98	98	9	BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717
49	48	23	THE PRETENDERS—all cuts—The Pretenders—Sire/Warner (LP) SRK 6083	99	80	3	COME UPSTAIRS/JESSE—Carly Simon—Warner (LP) SRK 6092
50	68	21	DOES IT FEEL GOOD/GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP) JC 36333	100	91	8	ARGY BARGY—The Squeeze—A&M (LP) SP-4802

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Disco Business

Discount By Mobile Firm

BURLINGAME, Calif.—In a move aimed at drumming up even more business in a period claimed to be one of its busiest, the Music Man mobile disco is offering a \$55 discount on any job costing over \$300 for which it is retained.

According to Andrew Ebon, head of the Music Man, the discount coupon is aimed both at boosting new business and helping its existing clients fight the inflation blues.

Ebon stresses that the coupon, which is transferable and can be redeemed through March 1981, is being offered in spite of the fact that the Music Man's prices have remained at 1978 levels throughout spiraling inflation.

The coupon, in the form of a letter to Music Man's clients, is not applicable to the firm's existing contracts, and only one per family or company

can be redeemed. It is also not valid during December 1980.

Meanwhile, Ebon says August has been his firm's busiest month this year. In this month Music Man was called on to provide entertainment for 45 engagements, of which 30 were fashion shows.

Ebon further reveals that the August surge in business makes it the busiest period in the firm's three-year history. He states that about 80% of the August business could be attributed to either repeat contracts or referrals.

Ebon also attributes part of the popularity of his business to his membership in the Bay Area Disco Deejays Assn. of San Francisco, and his involvement with the Ad 2 club of San Francisco, an organization of young professionals in advertising and communications.

Disco Mix

By BARRY LEDERER

NEW YORK—Certainly one of the more popular groups to emerge on the recording scene in recent months is Kid Creole & the Coconuts. Its LP titled, "Off The Coast Of Me" on Antilles/Ze Records is reminiscent of Dr. Buzzard's Original Savannah Band but definitely taken a step further.

On all the cuts, the lyrical wit, a commercial sense and musicianship merge for best results. Yet a predominantly Latin/reggae flair gives the group its own identity. "Yolanda" and the title cut are laidback smokers that have a Tuxedo Junction 1940s sound. "Madadie D'Amour" which is available as a 12-inch 33 1/2 r.p.m. appears shorter on the album.

"Bogata Affair" is a fun-filled tune with a South American carnival feeling. Also included is an interesting version of "Lilli Marlene." Produced by August Darnell, the refreshing sound from the group is most welcome and hopefully they will last longer than their musical predecessor, Savannah Band.

Melba Moore returns to the dance music scene after a too long hiatus, with a most satisfying 33 1/2 r.p.m. titled "Everything's So Good About You" taken from her forthcoming Epic LP "Closer." This 5:33 melodic r&b pleaser is mid-tempo in beat.

The artist's voice is in exceptional form. Moore's vocal qualities show clarity and smoothness which match the clean and rich tracks. No breaks are needed as the length of the selections maintain a steady flow throughout. Produced by Bruce Hawes and Victor Carstarphen, Moore adds another tasty outing to her already established career.

Mtume (pronounced Em-too-may according to the credits) is a new group from Epic with diverse material on its debut 12-inch 33 1/2 r.p.m. record. Both "Mrs. Sippi" at 3:30 and "Give It On Up (If You Want To)" are from the group's LP "In Search Of The Rainbow Seekers." The former, though short in length, packs a solid punch with a funk-based beat accentuated with rockish guitar chords.

Its appeal is not as commercial as the flipside "Give It On Up (If You Want To)." The group's harmonizing here is effective and pitted against full-bodied orchestration with an extensive horn and string section.

No deejay collection is complete without a McFadden & Whitehead disk, and their latest release is "I Heard It In A Love Song." This 6:43

12-inch 33 1/2 r.p.m. disk on TSOP is taken from the LP of the same name. The disk follows the same tried sound and style that has made the duo favorites in the past.

Top notch string, horn and rhythm arrangements spark the lush instrumental backdrop. This midtempo and soulful offering should have no difficulty in securing a place on the deejay's turntable.

Out for several weeks and still garnering strong response from deejays is a special disco remix of "Saturday Night" by Herbie Hancock taken from his Columbia LP "Monster." This new mix runs a tight 7:02 as the disk is cut hotter, gearing it for deejay play.

"Another Brick In The Wall" by Pink Floyd has been discoized by a group called Snatch, from Millennium Records. They have taken this million seller turn and fused r&b/rock music to come across with another potential sizzler. The group stays close to the original in concept and sound with additional percussion, bells and synthesizer.

The harmonies whether from the kids, the moog or the group, come across with polish and dexterity. The catchy melody still haunts the dancer on this 6:36 selection produced by Geoffrey Chung. The flipside "Stand Up" is a more commercial r&b tune that is spritely in tempo and should see some reaction.

The B side of Cristina's 12-inch 33 1/2 r.p.m. on Antilles/Ze Records will catch the listener off guard. Not only is the production wild with an intense and rich orchestration but the mood changes from funk to rock to bubble gum and disco.

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Sugar Hill Gang Plays For Rappers

CHICAGO—Terrell Hedeman's Disco Van promoted a record rapping contest Aug. 16 at the Golden Tiara nightclub 3231 N. Cicero, headlining the Sugar Hill Gang of "Rapper's Delight" record fame.

Sugar Hill Gang and its Sequence Girls dancers will be performing live at the \$8 advance admission presentation.

Disco spinners Kenny Jason and Freddie Fro also are featured, and host is WGCI-FM's Marco Span. A \$100 cash prize is offered to the best amateur rapper.

Billboard's Disco Action

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Disco Business⁶³ Judge's View

• Continued from page 61

were described as a place where liquor is served, and dancing takes place to a five-piece brass and percussion band, had received 14 summonses for allegedly operating without a license.

The constitutionality issue, which was dismissed by the courts, had been filed in a move aimed at having the summonses dismissed.

Judge Klarsfeld observes that the portion of the New York City statute which defines the word cabaret, "is capable of a broad interpretation which the legislature may not have intended."

Adds Judge Klarsfeld: "The citizen who runs an establishment which provides amusement not specifically prohibited by the statute, is left at his peril, not knowing if he has violated a penal statute.

The opinion continues, "A cabaret is defined in the statute as an establishment which permits musical entertainment, singing, dancing or other form of entertainment where such musical entertainment is more than incidental."

Judge Klarsfeld notes, "The ostensible purpose of the licensing ordinance is to give the Dept. of Consumer Affairs the power to regulate certain kinds of establishments where the health and safety of the people of New York may need to be protected.

"Obviously, the legislature has determined that establishments which merely serve food and beverages do not require cabaret licenses."

SEPTEMBER 6, 1980 BILLBOARD

ATLANTA

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 4 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
 - 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 6 PARTY ON—Pure Energy—Prism (12-inch)
 - 7 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 9 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP/12-inch)
 - 10 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 11 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 12 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 13 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 14 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 15 CAN'T STOP THE MUSIC—all cuts—Various Artists—Casablanca (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 3 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 4 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 5 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 6 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
 - 7 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 8 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 9 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 10 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 11 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 12 FUNKIN' FOR JAMAICA—Tom Browne—Arista (12-inch)
 - 13 LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 14 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch)
 - 15 THE BREAKS—Kurtis Blow—Mercury (12-inch)

BOSTON

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
 - 6 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 7 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 9 LET'S GO ROUND AGAIN—Average White Band—Arista (LP/12-inch)
 - 10 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch)
 - 11 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 12 I WANNA GET WITH YOU—Ritz—Posse (12-inch)
 - 13 LET'S GET IT OFF/THE MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 14 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 15 ARE YOU READY—Brooklyn Express—B.C. Records (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 ANOTHER ONE BITES THE OUST—Queen—Elektra (12-inch)
 - 4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 5 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 7 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 8 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 10 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 11 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 12 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
 - 13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 14 LOVE SENSATION—Loleatta Holloway—Salsoul (12-inch)
 - 15 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 5 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 6 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 7 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 8 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 9 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 10 LET'S GO ROUND AGAIN—Average White Band—Arista (LP/12-inch)
 - 11 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (12-inch)
 - 12 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE—Watson Beasley—Warner (LP/12-inch)
 - 13 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 14 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 15 PARTY ON—Pure Energy—Prism (12-inch)

DETROIT

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 5 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 6 PARTY ON—Pure Energy—Prism (12-inch)
 - 7 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 9 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 10 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 11 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 12 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 13 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 14 I'M READY—Kano—Emergency (12-inch)
 - 15 LET'S GO ROUND AGAIN—Average White Band—Arista (LP/12-inch)

LOS ANGELES

- This Week**
- 1 RED LIGHT/FAME/HOT LUNCH JAM—(Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 3 PARTY ON—Pure Energy—Prism (12-inch)
 - 4 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/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—Ashford & Simpson—Warner (LP/12-inch)
 - 8 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 9 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 11 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 12 I'M READY—Kano—Emergency (12-inch)
 - 13 STRETCHIN' OUT/PLAIN OUTTA LUCK—Gayle Adams—Prelude (LP/12-inch)
 - 14 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 15 CAN'T BE LOVE/DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

MIAMI

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 5 ANOTHER ONE BITES THE OUST—Queen—Elektra (12-inch)
 - 6 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (12-inch)
 - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 10 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 11 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 12 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 13 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 14 WHIP IT—Devo—Warner (LP/12-inch)
 - 15 LET'S GET IT OFF—Cameron—Salsoul (LP/12-inch)

NEW ORLEANS

- This Week**
- 1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (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 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 5 LET'S GO ROUND AGAIN—Average White Band—Arista (LP/12-inch)
 - 6 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 7 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 10 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 11 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch)
 - 12 RHYTHM OF THE WORLD/S-BEAT—Gino Soccio—Warner/RFC (LP/12-inch)
 - 13 LET'S GET IT OFF—Cameron—Salsoul (LP/12-inch)
 - 14 YOUR EYES—Baby O'—Baby O' Records (12-inch)
 - 15 I'M READY—Kano—Emergency (12-inch)

NEW YORK

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 4 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 I WANNA TAKE YOU THERE NOW/HEARTBREAKERS/S-BEAT/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 8 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 9 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 10 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 11 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 12 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 13 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 14 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 15 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)

PHILADELPHIA

- This Week**
- 1 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 4 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 5 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 7 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 8 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 9 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 10 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch)
 - 11 FUNKIN' FOR JAMAICA—Tom Browne—Arista (12-inch)
 - 12 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 13 LET ME ENTERTAIN YOU—The Controllers—Juana (12-inch)
 - 14 BIG TIME—Rick James—Motown (12-inch)
 - 15 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)

PHOENIX

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD/S-BEAT—Gino Soccio—Warner/RFC (LP/12-inch)
 - 3 PARTY ON—Pure Energy—Prism (12-inch)
 - 4 I'M READY—Kano—Emergency (12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 WARM LEATHERETTE/BULLSHIT/LOVE IS THE ORUG—Grace Jones—Island (LP/12-inch)
 - 7 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 9 EURO-VISION/DANCE TO THE MUSIC/TWIST TO ST. TROPEZ—Telex—Warner/Sire (LP/12-inch)
 - 10 REBELS ARE WE—Chic—Atlantic (LP/12-inch)
 - 11 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 12 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 13 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 14 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
 - 15 FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammad—Fantasy (LP/12-inch)

PITTSBURGH

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 3 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 4 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 7 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 8 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (12-inch)
 - 9 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 11 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 12 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
 - 13 BOOGIE TO THE BOP—Mantus—SMI (12-inch)
 - 14 LET'S GET IT OFF—Cameron—Salsoul (12-inch)

SAN FRANCISCO

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 CAN'T BE LOVE/DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 4 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/S-BEAT—Gino Soccio—Warner (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 7 I'M READY—Kano—Emergency (12-inch)
 - 8 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 9 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 11 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
 - 12 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 14 UNDERWATER—Harry Thuman—Uniwave (12-inch)
 - 15 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 4 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 5 CAN'T BE LOVE/DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 6 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 9 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 10 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 11 HELPLESS—Jackie Moore—Columbia (12-inch)
 - 12 THINK/PETER GUN—(Blues Brothers, Soundtrack)—Various Artists—Atlantic (LP)
 - 13 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 14 FUNKIN' FOR JAMAICA—Tom Browne—Arista (12-inch)
 - 15 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)

MONTREAL

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—CBS (LP/12-inch)
 - 2 BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—CBS (LP/12-inch)
 - 3 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Uniwave (LP/12-inch)
 - 4 STAY THE NIGHT—Billy Ocean—CBS (12-inch)
 - 5 NOW THAT SHE'S ROCKIN'/OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
 - 6 YOU AND I/PUT A LITTLE LOVE ON ME—Delegation—Polydor (LP)
 - 7 S-BEAT/THE RUNAWAY—Gino Soccio—Quality (LP)
 - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—WEA (LP/12-inch)
 - 9 PARADISE GARAGE/RAZOR GIRL—The Zebras—Uniwave (LP/12-inch)
 - 10 I'M COMING OUT—Diana Ross—Quality (LP)
 - 11 MACHO—all cuts—Macho—Uniwave (LP)
 - 12 LOVE SENSATIONS—Loleatta Holloway—RCA (LP)
 - 13 LOVER'S HOLIDAY—all cuts—Change—WEA (LP)
 - 14 CHERHEZ PAS—Madleen Kane—Uniwave (LP)
 - 15 HOT LEATHERETTE—Passengers—Uniwave (LP)

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IN BRITAIN

Publishers Upset By BPI License Move

LONDON—A decision by the council of the British Phonographic Industry to abandon the home recording license issued by the Mechanical Copyright Protection Society has angered the publishing business here.

The BPI move was made unilaterally. There was no consultation with the Mechanical Rights Society, its partner in the license, and subsequent representations from both the MRS and the MCPS have failed to shift its resolve.

Only around 10,000 of the \$3.50 annual licenses have been sold, and the BPI argues, with some justice, that the scheme has proved neither practical nor economic, the cost of administration virtually equalling the revenue generated.

Though a license would clearly be

incompatible with a blank tape levy, the BPI says it did not abandon the first to smooth a path for the second. "The department of trade," it says, "has not said that the existence of a recording license would be any stumbling block to discussions on a levy."

The Mechanical Rights Society, on the other hand, thinks the license should be retained, preferably with an increased charge. Chairman Ron White says, "We feel that we should protect our rights as a matter of principle, even if it cannot be done in a very meaningful way. Just to abandon the license without providing any alternative is ridiculous: what are you going to say to people who want to be able to make home recordings legally?"

The next council meeting of the MRS in September will discuss the issue, but White admits the Society is in a "cleft stick."

"If we continue with the license, we can only cover the right to copy the music, not the right to the record itself, and since the BPI refuses to change its mind, it's hard to see a solution."

One ironic consequence of the BPI decision has been to disrupt an advertising campaign by blank tape manufacturer TDK. The record industry has for a long time been trying to persuade tape firms to keep inducements to home taping out of their ad copy.

TDK obediently devised a campaign encouraging the use of the MCPS license, which was due to run in national newspapers and magazines this month.

"Now," says managing director John Buchan bitterly, "the whole thing's a mess. I think this must have been a tactical move by the BPI to undermine our efforts."

New Zealand's Airwaves Opened By Jo Jo Zep?

AUCKLAND — Australian rock band Jo Jo Zep and the Falcons ended a world tour here with a broadcast show that could open new radio territory for New Zealand.

A sell-out date at Mainstreet, a 600-seat club, was due to be broadcast live to stations in the four main New Zealand cities: Auckland, Wellington, Christchurch and Dunedin.

Three private stations, Hauraki (Auckland), Windy (Wellington) and Otago (Dunedin) were due to take the show with 3ZM, a government broadcasting corporation station, completing the chain in Christchurch.

But an immediate problem for the organizers of the link-up, Radio Hauraki, and Festival Records, which distributes the band

on the Mushroom label here, was a broadcasting regulation prohibiting networking by private stations.

Eventually, Hauraki took 75 minutes of the show live to air, and the other three stations carried a 61-minute tape the following night.

As a showcase for live-to-air shows, relatively rare here, the concert was excellent, aided by the band flying engineer Ian McKenzie from Australia to mix the sound for broadcast.

Indications now are that the Broadcasting Tribunal, which sets radio regulations, will change the networking ban.

Festival Records followed up the gig with a major push for the band's new album, "Screaming Targets," which the company expects to see gaining immediate chart action.

Track Investing In Aussie Indie Labels

By GLENN A. BAKER

SYDNEY—As significant independent labels continue to emerge in Australia at a rate not even imagined a year ago, the peripheral areas of a thriving indigenous recording industry have been to assume prominence.

An interesting development has been a plan announced by a young Sydney accountant to sink up to \$250,000 into independent local labels.

Ken Wright, 32, and attorney partner Ross Turnbull have established themselves as Track Records, lording over the investments of 17 anonymous patrons of the arts. Common in the film industry, this is a first for Australian recording.

"We have both been interested in the contemporary rock industry for some time," claims Wright, "and it's our aim to be recognized as professionals with much-needed expertise."

"We have amassed considerable international experience in copyright, accounting and taxation, and plan to apply these skills to the Australian music industry. We have no plans to seek the sort of excessive control which American lawyers command in the production of music; instead, what we are saying is, we want to be part of your industry on a professional basis by coproducing, in the financial sense, fresh talent and young, ambitious record companies."

"Even though there has been no formal announcement of our plans, we have had no shortage of people knocking on our door with suggestions on how we can use our funds. However, our first condition is that a label must have secured a distribu-

tion pact with a major record company before we invest money."

The first recipients of Track Records' finance have been Airborne and Result Records, both distributed by PolyGram. Airborne is run by respected production figure Chris Neal, from his 24-track Airborne Studio in Sydney, while Result is in the hands of Sebastian Chase and Steve Hill, former managers of top chart group Dragon. Both labels have so far issued two singles each.

Track insists that it wields no creative influence or override, merely requiring a small 'produced in association with Track Records' byline on the disks.

Japan's Hori Agency Sets Plans For Diversification

TOKYO—Hori Production, one of the largest entertainment agencies in Japan, is diversifying into the sale of glassware.

According to company president Takeo Hori, it's to satisfy the desire of Japanese consumers for more culture in their lives.

But this move will not be at the expense of its main business, stresses Hori. "We'll continue to concentrate on music and singers, as well as actors and actresses, but we would like to branch out into related fields."

Hori Production's turnover during fiscal 1979 (April 1979 to March 1980) was \$9.6 million, an increase of 5.3% over the previous 12 months. But turnover for the Hori group as a whole—including Tokyo Music Publishing Co. and Hori Kikaku—was down by 12% to \$18.2 million in fiscal 1979.

The group's pre-tax profits totaled \$4.1 million in fiscal 1979, down 3.3% when compared to the previous year.

Says president Hori, "We expect a substantial increase in sales in fiscal 1980 because there'll be the sayonara concerts by Momoe Yamaguchi, our top-selling singer and actress."

"She'll play five concerts before October, when she marries, and these are expected to gross about \$22.2 million if they sell out."

Hori admits that Yamaguchi's exit

RCA France Sets Chrysalis Product Push

By MICHAEL WAY

PARIS—Following its acquisition on a long-term basis of rights to handle Chrysalis here, RCA France will make a reissue of the British independent's entire catalog the highlight of an ambitious fall release program.

On the international side, the RCA campaign will feature new albums from Jethro Tull, David Bowie and Al Stewart, and on the domestic side, fresh product from Sylvie Vartan, Georges Chakiris, Chantal Goya and Mama Bea.

RCA France president, Francis Dacla, says, however, that the company will release less product in the coming year, concentrating on established foreign and French artists, and a select stable of new acts.

The extensive RCA reissue catalog is being revamped under three main labels: "Paroles et Musique," for French artists; "Music" for international stars such as Elvis Presley, Harry Belafonte, Glenn Miller and Nina Simone; and "Musique" for classical product, many of the recordings coming from the Erato catalog.

Dacla says at least a dozen new titles will be added to each of these series, which will sell at between \$7 and \$10.

The company is also making moves in the video field. A sales manager with specific responsibility for videocassette product will be named in the new year, and RCA France will be at VIDCOM this month to expand its video catalog, currently about 95 titles.

Dacla says he hopes shortly to sign a deal for France with an as yet unnamed U.S. movie major, and a videocassette of "Sylvie Vartan Live at the Palais des Congres" will be released shortly.

WEA IRELAND OPENS DOORS

DUBLIN—WEA Ireland has officially opened its Eire office here (Billboard, May 10, 1980) and at the same time, Solomon & Peres, which previously handled WEA distribution, has closed its disk distribution branch after 57 years of trading.

WEA opens up with a staff of 10, while Solomon & Peres closes, according to managing director Mervyn Solomon, because "of the changing distribution pattern of the international record companies."

For the future, Solomon & Peres will concentrate heavily upon the development of its own labels, Emerald, Mint, Great Bands and Rip-off. It retains its radio and television activities in Eire, and remains one of the biggest record distribution companies in Northern Ireland.

Industry Continues Drive To Gain Disk Tax Relief

By PHIL GIFFORD

AUCKLAND—Private lobbying of individual members of Parliament will be at the center of the New Zealand record industry's continuing campaign to have the current 40% sales tax on records and tapes reduced.

A powerful public campaign, considered initially a model of its kind, collapsed under savage attack from prime minister Robert Muldoon.

Muldoon diverted attention from the central issues—why books and magazines should be exempt from tax while the record industry struggled to even stay viable—by dubbing pop music "uncultural" (Billboard, May 10, 1980).

AMIA Meet

SINGAPORE—The Asian Music Industry Assn. (AMIA), affiliated with the International Federation of Producers of Phonograms and Videograms, will hold its second annual meeting here Oct. 21.

High on the agenda is completion of details for the Asian Pop Music Festival, a project proposed during AMIA's meeting in Kuala Lumpur last April. A Singapore cabinet minister has also been invited to address the group and it is expected that he will discuss the piracy situation.

Industry leaders from Singapore, Malaysia, Thailand, Indonesia and the Philippines, as well as invited observers, will attend the conclave.

Ray Porter, chairman of the sales tax committee of the Phonographic Federation here, says efforts over the next six months will be concentrated at individual politicians.

"At the moment, we have no hint of relief from the tax," says Porter, "and it's been suggested that it would be very unwise for us to be too vocal publicly."

Muldoon's heavy-handed intervention into the sales tax campaign killed any chance of relief in a recent budget, and although "mini-budgets" have become common in New Zealand's depressed economic state, the record industry is almost certainly well down the list for tax relief.

Surprisingly, the tax issue has not been taken up by the Labor party, main opposition to Muldoon's conservative national government.

Industry sources say Labor politicians seem to be under the impression that all records are bought by sub-teens and teenagers, despite well-researched findings that half the record market here involves people over the age of 25.

The chance of any sort of backbench protest against Muldoon over the tax is worse than zero. Muldoon is rarely challenged inside his own party, and his attack on pop music seems to have drawn a favorable response from his party's older supporters.

New DG Chief

HAMBURG—Rudolf Gassner has been appointed managing director of Deutsche Grammophon, effective Oct. 1. He replaces Richard Busch, now president of Polydor International.

For the last three years, Gassner was managing director of Metro-nome, where he achieved sales growth running at more than 10% annually. His post there has been taken over by Heino Wirth, formerly assistant to PolyGram vice president Kurt Kinkele.

Roberta Kelly's Tour Threatened By \$\$ Shortage

JOHANNESBURG—The tour of South Africa by U.S. disco artist Roberta Kelly has run into serious financial trouble, and may have to be aborted.

Kelly said that her promoter, Jerry Dlepu, had run out of money, and could not even afford to pay the transportation costs for her and her musicians.

She added that if Dlepu could not quickly find the finance, the tour would have to be called off.

Kelly, whose show in Johannesburg's large downtown Colosseum Theatre attracted enthusiastic reviews, is also scheduled to appear in Soweto, Durban and Cape Town.

Kelly, who originally refused to visit South Africa because of "politics and discrimination," eventually agreed to tour the country when she was promised that the proceeds of her performances would go towards building an old-age home in Soweto, the teeming black township on the southern outskirts of Johannesburg.

"We have had to fork out of our own pockets to pay the musicians," Kelly said. "So you can bet there are no profits to go to the old people."

"I feel very bad about the whole thing, not so much for myself, but for the kids who expected to see me, and the old people who were relying on the money."

She added that there was no cash to pay for advertising, lighting, public address systems, transportation or the musicians.

Promoter Dlepu, of Soweto, could not be traced for comment at the time of writing.

Finn Singer Triumphant At Sopot Contest

By ROMAN WASCHKO

WARSAW—The fourth Inter-Vison Song Festival was held in Sopot Aug. 20-23, attracting entries not only from the East European Inter-Vison countries but also from Japan, Cuba and Eurovision members Britain, France, Holland, Spain, Greece, Finland, Switzerland and Ireland.

Two competitions were held: one for artists representing television companies, the other for those representing record companies.

In the first, the jury considered the artistic merits of the songs entered; in the second, it judged the performers' interpretation.

The outcome was a victory for Finnish singer Marion in the first contest. "Where Is The Love" taking the Grand Prix. Six years ago, the same artist won another Grand Prix at the Sopot International Song Festival.

First prize was shared by Czech performer Marika Gombitova with "Declaration," and Russian Nikolai Gnatiuk for the song "Dance On A Drum."

Gloria (Spain) took second prize with "It Doesn't Bother Me," Corina Chirac (Romania) claimed third prize with "Sometimes We Are Children."

In the second contest, no Grand Prix was awarded, and the British group Jigsaw (Splash Records) shared first prize with Polish vocal group Vox (Wifon).

(Continued on page 69)



Tricky Work: Air Supply's Russell Hitchcock gets first-hand instructions from a Katsuyama resident on how to weave a basket.

BPI Statistics Confirm Product Deliveries Down

LONDON—Figures for this year's second quarter issued by the British Phonographic Industry show that disk and tape deliveries to the retail trade are still in decline, their value in real terms less than 70% what it was one year ago.

Shipments of singles were 16.3 million, 29% down on the equivalent figure last year, and of albums 11.4 million (19% down). The BPI's statistics committee is currently making efforts to quantify the effect of parallel imports on the latter result.

In money terms, the value of the singles market in the second quarter was 21.6% down, the album market 17.5% down.

One bright spot was provided by the prerecorded cassette figures, which showed a unit increase of nearly 23% over the same period last year: 5.8 million units against 4.7 million. At \$25.3 million, however, the value of this market was marginally down on last year's figure.

The BPI suggests high activity at the cheap end of the tape market to account for this, and adds that the ratio of album to tape deliveries is now less than two to one.

Research has suggested, it goes on, that sales of disks are more seriously affected than sales of tapes by home taping. What it does not say, and what many opponents of the home-taping disaster theory believe, is that the cassette is rapidly becoming the public's preferred medium. This, in turn, implies that a deter-

Pirate Haul In Austria

VIENNA—More than 10,000 counterfeit cassettes have been recovered in this city alone, in what's emerging as Austria's biggest case of piracy to date.

It's expected many more tapes will be brought to light in police searches of record and electrical supply shops all over the country.

The action began when experts from the record companies and from mechanical right society Austro-Mechana detected counterfeit cassettes. More than 20 titles from K-tel and Ariola repertoire were involved, some of them very big sellers thanks to radio and television advertising campaigns.

The imitations were apparently so perfect even the experts had trouble detecting the frauds, and it's thought they originated from a Swiss company and were then imported. For this reason, Swiss police in Zurich mounted a parallel operation of searches.

mined marketing effort on prerecorded cassettes by the record industry could do a lot to alleviate the home taping problem.

Foreign Placement

NEW YORK—Just Friends Distribution Co. has placed new singles by Steve Bassett and Lynne Messenger in foreign markets. Former disk, entitled "Beauty Is Only Skin Deep," goes to Baby Records in Italy; latter 45, tagged "Possessiveness," goes to 7 Records in Australia and Disc AZ in France. An album by Messenger will follow.

Air Supply Campaign Pays Off With Sales

TOKYO—A major promotion campaign here for Australia's Air Supply is paying off with increased sales for the Arista act's current single and album, "Lost In Love," according to Alex Abramoff, artist relations manager in the international pop marketing department of Nippon Phonogram.

Company is the local licensee for Arista, and its drive has included a window display contest involving retailers throughout the country, and a personal visit to Japan by the group.

The promotion began in April, and strong initial results prompted Nippon Phonogram to request an in-person visit by Air Supply.

"It cost us \$30,000 to bring the group and its road manager to Japan, but we believe it was worth the expense. During their nine-day stay here, they appeared on six television shows and nine radio shows, and were interviewed by nine newspapers and magazines.

First highlight of Air Supply's excursion, says Abramoff, was a free concert given at the Nakano Sun Plaza hall in Tokyo, promoted via radio station JOLF.

Second highlight was a visit to Katsuyama Village in Yamanashi county west of Tokyo, which has a sister village tie-up with Yarrawonga Village in Victoria, Australia. Air Supply leader Graham Russell was made honorary village chief for one day, while the group visited a kindergarten.

The promotion has paid off, affirms Abramoff, and the "Lost In Love" album, released June 25, is selling very well. "At this rate, we're hopeful that sales will reach 50,000 in the not-too-distant future."

Another single from the album, "All Out Of Love," was released by Nippon Phonogram Monday (25).

The retail display contest took place from June 25 to July 31, with the results still to be announced. Seven stores will be given best display awards, plus prizes.

Concludes Abramoff, "This is the first time we've conducted such a big campaign for an Arista group or artist since we began handling the label in January last year.

"Air Supply has become popular enough in Japan to merit bringing the group back for a concert tour towards the end of the year. We're working on it with Kyodo Tokyo."

Gig Expands

VIENNA—Austrian label Gig Records, formed by Vienna retail chain owner Markus Spiegel, is expanding its repertoire range, which hitherto specialized in discos and selling direct to disco fans.

Having moved into direct import of unusual records, Spiegel is now involved in purchasing entire lines from independent producers, or individual titles not taken up by Austrian record companies through their licensing deals.

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Italian Independents Must Unite To Counter Multinationals, Says Fonit-Cetra Chief

By DANIELE CAROLI

MILAN—Italian independents should cooperate in order to combat recession, reduce costs, improve efficiency and compete more effectively

with the local subsidiaries of major multinational record companies.

That is the view of Carlo Fontana, managing director of Italy's only

state-controlled record operation Fonit-Cetra, which is owned by national radio and television network RAI-TV.

Speaking exclusively to Billboard, Fontana analyses the special character of the Italian market and spells out his prescription for health in the present difficulties.

"Although the European markets are facing some hard times because of the sales contraction, it seems to me the Italian marketplace is showing a stronger reaction.

"It has some peculiar features, of course: the wide interest in classical music, which accounts for well over 10% of overall sales, and the steady popularity of domestic singer/songwriters whose repertoire appeal to the young, thanks to its social and political message.

"These are examples demonstrating a diversified demand, which should make it possible to overcome the present problems, provided creative effort is supported and alternative channels are found for distribution.

"As it is, though, only the major foreign companies seem able to deal with the market shifts, benefiting from their international experience. So I believe the Italian independents should join together in order to coordinate certain services. A distribution consortium, for instance, could drastically reduce the relevant costs.

"I understand the indies view the particular relation between RAI-TV and Fonit-Cetra with some suspicion, but I believe they should worry more about the multinationals' activities, which are actually reducing their market share."

Fontana believes cooperation among Italian companies should extend not just to manufacturing and distribution, but also to the development of high-quality productions that would be competitive at the international level while remaining rooted in local culture.

Since the reshuffle late last year that gave Fontana his present post and made Silvano Giuntini general manager, Fonit-Cetra has devoted its energies to reorganizing its huge back catalog, which ranges across classical, folk, pop and jazz.

Says Giuntini: "Some important works had to be reissued, some weaknesses had to be removed, some additions had to be made, especially in the classical field, where we looked to local opera houses to gather new, often neglected repertoire.

"As to pop, if in the last few years our share was limited to a string of hit singles, we are now aiming at highly selective productions with sales potential and also with cultural value as well where possible. The fact that this is a public company does not mean we can underrate the profitability of our products."

Giuntini also sees a new role for Fonit-Cetra in working for a different music policy inside RAI-TV. "While local radio and television stations were growing at a terrific pace, we have to admit that RAI-TV did not understand it was aiding its competitors' expansion when it reduced music programming time."

Fonit-Cetra's distribution operation has recently acquired some additional independent labels, including Milan-based Ciao. In its first year, the label, which is now solely owned by founder Giorgio Pertici, was distributed nationally by CGD-MM, scoring chart successes with Roberto Vecchioni, Bernardo Lanzetti, Norma Jordan and Fausto Leali.

Aussie Demand For Kiss

SYDNEY—Though the concerts do not take place until late November, promoter Kevin Jacobsen has opened ticket sales for the much-touted Australian Kiss tour.

Eager fans waited in line all night in freezing conditions to secure tickets to the open-air Sydney show which do not even guarantee them a particular seat. The very same tickets could easily have been bought later in the week with no wait or discomfort.

Pricing is \$13.50, just \$1 above Abba tickets two years ago; 50,000 tickets were sold in the first two days of availability. So far, more than \$1 million has been pushed over ticket

counters, and one newspaper was quick to point out that, if placed on the short-term money market between now and November, the Jacobsen brothers could pick up an easy \$40,000 profit.

In Memoriam

MOSCOW—The Ministry for Culture here has decided to turn the home of legendary operatic singer Feodor Chaliapin into a museum devoted to his memory and to the history of Russian vocal arts. The house, on Tchaikovsky Street, will be restored and converted with a concert room for contests and other performances.

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SEPTEMBER 6, 1980 BILLBOARD

NEW AUSSIE SERVICE 'Tiny' Indies Offered Distribution By EMI

By GLENN A. BAKER

SYDNEY—A rare gesture of acknowledgment and support of "grass roots" recording from a major disk company has emerged in the form of EMI Records' distribution system for custom pressings and tiny indie labels.

At the instigation of Nigel Wake and Steve Shurtz, managers of the advanced Studio 301 complex, EMI has thrown open its considerable facilities to fledgling talent.

Over the past six months, more than 200 tiny independent labels have had their product recorded, mixed, cut, pressed and packaged by EMI.

"Three years ago, 40% of our overall business was done for outsiders, and the rest for EMI. Today, it's 15% for EMI and 85% for outside independents," says Shurtz.

Adds Joan Brown, manager of the custom records division, "Until six months ago, our service was mainly used by schools or for promotional disks; now it's all changed."

Having virtually cornered the market on the actual production and manufacture of independent records, Studio 301 has now bridged the final gap: distribution. EMI's national distribution

network is now available to outsider, whose releases will be announced in the Emitracks new issues magazine, and listed in the EMI catalog—and all without daunting binding contracts so feared by maverick independents.

This service will effectively move sales of independent disks from car trunks and the foyers of rock venues to record stores in every suburb and town.

"The minimum number of singles or albums required to qualify for EMI distribution is low enough to make the offer practical for private individuals as well as small labels," explains Brown. The result, she added, is a great incentive for anyone wanting to record their own music and make their own records.

Studio 301 has established no firm procedure or charges for indie customers. Shurtz and Wake are open to all manner of deals, each based on individual merit and circumstance.

The 22-strong staff constitutes Australia's first full-scale facility house, as opposed to a production house. With a turnover of \$500,000 over the past year and a rapidly escalating wave of customers, EMI's Studio 301 has some busy times ahead.

U.K. Press Criticism Of Record Business

LONDON—Hit by accusations of chart-hyping and criticism of its efforts for a blank tape levy, the public image of the U.K. record industry has reached its lowest ebb for many years.

In recent weeks, almost every national daily newspaper has carried violent and ill-informed attacks on the integrity and good sense of the music business. The Daily Star, for instance, told millions of readers that: "The pop record industry has been called the greatest business on earth."

It went on: "We shouldn't shed too many tears for the record giants who, in casting around for a scapegoat for tumbling sales and profits, are blaming pop fans for making their own tapes. It's a convenient excuse. But it won't wash. Tapes have been around for years—all those years when the record industry was making a lot of money.

"The real reasons are that the big companies charge too much and that they churn out too many flops. Certainly their costs are high, but that is mainly because they don't know how to run their own business. Those in charge don't know a potential hit from a miss."

This sudden spate of hostile editorial comment has been prompted by a survey published in consumer pop weekly Record Mirror, which rejects the British Phonographic Industry's estimate of home-taping losses, questions whether sales have suffered and argues against a blank tape levy.

Of the 700 readers in the survey sample, 95% said they taped music at home, and 90% knew it was illegal. 69% said they taped to make their own compilations, 13% to have tapes

for the car, and 58% because they said records were too expensive.

64% said they taped albums borrowed from friends or libraries, 61% that they would have bought the records anyway, had they not had home taping facilities.

Record Mirror concludes that instead of fighting for a levy, the record industry should be more discriminating in the acts it signs, the records it releases. It should work to reduce overheads—72% of the readers surveyed wanted the industry to drop picture disks, fancy sleeves, colored vinyl and other expensive gimmicks—and lobby the government for a reduction in the Value Added Tax rating which at the moment accounts for 13% of album costs.

Sayer LP Racks Big Soviet Sales

MOSCOW—Chrysalis Records' attempt to penetrate the Soviet music market (Billboard, June 30, 1979) with the Melodiya release of a Leo Sayer album has proved successful.

Like most foreign licensed product, the album attracted long lines outside disk stores in Moscow and Leningrad when it went on sale in May, and sold out within a few days.

The package reached the No. 4 position on the charts run by Leningrad youth daily, Smena, and figured in non-professional charts in many other cities.

Chrysalis' involvement here began about four years ago with contacts initiated by the label's international operations chief, Des Brown, and was finalized after protracted negotiations.

PROFIT PICTURE DIM

1st New Wave Fest Grosses \$1 Mil

• Continued from page 49

soundtrack present on the site sat idle as a result, although concert footage was taken of the Kings and Heat Wave opener, Vladymir Rogov.

Despite the red ledger, Heat Wave moved along in an orderly fashion without any major hitches and, in so doing, proved that new wave could hold its own as a meaningful force in rock music today.

Canada's premier young-blooded rock band Teenage Head was the first to rally the audience to its feet and the Pretenders brought the audience a little closer to stage with their mid-afternoon set. Between these two bands were Nick Lowe & Rockpile and the Rumour, both of whom sacrificed a certain amount of presence for pure music. If the performers felt dwarfed by the audience, it showed.

Sundown brought on the B-52s, the perfect choice of music for the time of day and it took a second set by the group to quell the audience's cry for an encore. The island group mixes the fashionable flamboyance of the Kinks mid-'60s period with a music style that is as distinctive and unique as John Coltrane's and the net of the two is a musical posture that can't help but to galvanize an audience.

It did, but they were to be out done by the surprise highlight of the day that not even Elvis Costello could hit.

Talking Heads took to the stage without any fanfare and by the end of the first number the infield area had swollen to close to twice the number of people as the audience moved closer in to the stage area.

Even performers who were loafing around backstage moved in to catch an ear as Talking Heads released all the hesitations and promises of past performances to show off their true potential.

The nine-piece band had found its groove, so to speak, and the intricate melodies and polyrhythms that have grated in the past flowed easily and naturally.

Elvis Costello and Attractions were second last on the bill, hitting the stage shortly after 10 p.m. Working with his crack trio, Costello's voice sounded more soulful, less jagged than it ever has, including on record. It was obvious he and his band had rehearsed for the show, his

only one on the continent this year.

Introducing several new songs along with an hour set that included most all of his best known material, Costello broke his own rule by playing not one, but three encores. The audience let him know in no uncertain terms that it appreciated the set.

Generally, the event was accepted as a successful venture artistically, with Sire Records president Seymour Stain going as far as terming the festival a "historic" occasion.

Dignitaries, other than Stein who had Talking Heads and the Pretenders on the bill, included producer Bob Ezrin, Deborah Harry from Blondie, Bruce Cockburn and Den Ackroyd.

Last act on the bill was the Kings, a Toronto band signed with Elektra in the U.S. Though its show (close to midnight) was too late for many who had left after Costello, the performance was their first taste of the outdoor kind and through the darkened void, looking out from the stage, one

could hear clapping which presumably meant people were still in the audience and up for the final set of the night that crept into the morning.

On a final point, a certain amount of confusion still continues over just how the budget for the show blew so far out of proportion, but some insiders venture that the talent booking itself was less than fully organized.

The figure of \$50,000 came up several times as the sum paid to Elvis Costello and the Attractions, while the Pretenders apparently earned \$70,000.

The producers have steadfastly refused to divulge details of artist fees, which is generally the case in any rock event today. However, it was officially released that the overall talent budget amounted to \$400,000.

It is worth pointing out that none of the acts booked on the show has ever made more than \$15,000 for a performance on this continent before.

Aquarius Sets Campaign For Rock Quartet Teaze

MONTREAL—Aquarius Records here is putting an all-out effort on rock quartet Teaze in an effort to break the band in Canada and secure a U.S. record contract for the fourth LP, "Body Shots."

Aquarius is one of Canada's flagship independents, predominantly known abroad for its success with the band April Wine and the "Harder ... Faster" LP.

"Body Shots" is produced by Wine's leader Myles Goodwyn, and a long hard tour for Teaze cross-country is beginning to pay off with AOR airplay in most major centers, including the tough-to-break Toronto market.

The Windsor quartet has been

around since 1975 and several years back made a sizable splash in the Japanese market, leading to a live in Japan album. The "big in Japan" tag did not gain Teaze any special status in Canada, however, and the process of career building here—again—has begun in earnest.

Like April Wine, Teaze's forte musically is embedded in the late '60s heavy-metal mold, although the "Body Shots" album can be considered their most mainstream effort to date. Among key FM stations playing the album are: CHUM-FM, Toronto; CFOX-FM, Vancouver; CHOM-FM, Montreal; K-97, Edmonton; and the OZ network in Newfoundland.

Recent Rock Concert Riots Spur Concern For Security

TORONTO—Three riots at rock concerts here in the past four months have renewed concerns about inspection standards and security at such events.

The worst incident took place at the Canadian National Exhibition Aug. 19, when Alice Cooper fans went on the rampage after they were told of the act's last minute cancellation. The incident included 31 reported police arrests and an estimated \$25,000 worth of damage to the facility.

According to booking agent Mike White from The Agency here, a direct repercussion is that high schools are going to be much more selective in choosing who will play at student union concerts, "which represents a substantial amount of work," he says.

He also speculates that a number of smaller promoters are going to be squeezed out as facility owners and local voters become more suspicious of rock shows. Those promoters who are well-known and have a lengthy

record of clean presentations will be allowed to produce the shows, he opines.

One of the smaller promoters in the city is Rob Bennett of RBI Productions, and he says he is already feeling the pinch. "My insurance rates have been jumped, and I haven't had a claim in five years."

Booking an eclectic mix of popular music, this season ranging between Carlyne Mass, Robert Palmer and Peter Allen, Bennett says he will be having bottle checks for booze mandatory at all shows, "then I'm going to be picking a facility that offers the best protection against violence."

Mike Cohl of Concert Productions International has made no statements to the media concerning the upswing in violence and vandalism at rock concerts, but it is to be assumed that stricter regulations will be enforced at future shows staged by the company.

A number of complaints have been aired over the way police reacted to angry fans at the Alice Cooper show. When a few fans started hurling debris towards the front of the stage, after the cancellation was announced, police rushed into the fracas with nightsticks, it was reported.

RCA Signing

TORONTO—RCA Records has signed Vancouver-based rock band Doug and the Slugs to a worldwide recording deal. Negotiations were finalized in this city between the label and group manager, Sam Feldman.

The sextet, headed by Doug Bennett, has had considerable success in Western Canada via a hit single on its own custom label, titled "Too Bad." RCA will now release this nationally, and expects to have a finished album in the distribution pipeline by mid-September.

CBS Unveils 'Nice Price'

TORONTO—Aug. 18 was the kick-off date for CBS Canada introducing a major catalog price reduction which covers 164 titles.

Under the banner of "The Nice Price," CBS reduces the suggested

list price on specified titles from \$9.29 to \$6.98. A tie-in marketing campaign will stimulate consumer sales and invite retail participation, a company spokesman says.

Among retail aids to float the series are point-of-purchase materials, buttons, stickers, mobiles, header cards and ad mats.

According to vice president Stan Kulin, the "Nice Price" series will, hopefully, result in dramatically improved sales on key catalog titles for the label.

Among artists with LPs featured in the series are: Barbra Streisand, Santana, Chicago, Burton Cummings, Carole King, Billy Joel, Charlie Daniels, Kenny Loggins, Willie Nelson, Jeff Beck, Cheap Trick, Simon & Garfunkel, Jane Oliver and Bruce Cockburn.

The series follows CBS U.S., debuting a similar line in the fall of 1979. Apparently, CBS Canada is the first affiliate to initiate the series outside the U.S.

INTO RECEIVERSHIP

Jim Smith Outfit Lost

TORONTO—The Canadian banking industry's lack of faith in the recording industry here has forced the sale of Sounds Interchange studio and various other related companies, charges owner Jeff Smith who has just lost his dream in a receivership sale.

Jeff Smith Interchange Ltd., owned by Smith, was placed in receivership 13 weeks back and eventually forced the sale of all his assets which include a record division, publishing arm, the twin-24 track studio and a prime real estate holding in the downtown core.

Smith blames the loss on inadequate programs within federal and provincial governments for guaranteed loans which are extended to the film industry, he says.

"It is unfortunate that the Canadian government has not, in its wisdom, seen its way clear to provide assistance for this type of industry. It is equally unfortunate that the Canadian banking circle also seems to hold little faith or belief in this industry," Smith says.

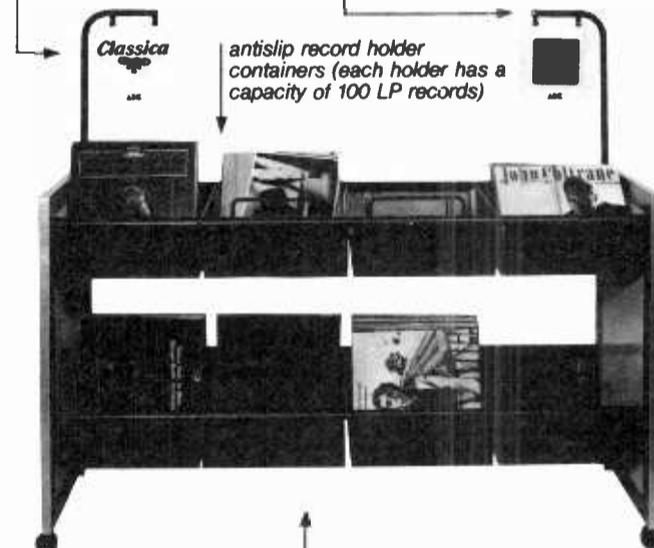
New offer for the facility is Syd Kessler who, an insider says, purchased the assets for \$1 million.



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SEPTEMBER 6, 1980 BILLBOARD

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BRITAIN

(Courtesy of Music Week)
As of 8/30/80
SINGLES

This Week	Last Week	Artist
1	1	ASHES TO ASHES, David Bowie, RCA
2	3	START, Jam, Polydor
3	4	9 TO 5, Sheena Easton, EMI
4	2	THE WINNER TAKES IT ALL, Abba, CBS
5	8	FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
6	9	TOM HARK, Piranhas, Sire/Hansa
7	5	UPSIDE DOWN, Diana Ross, Motown
8	NEW	I DIE YOU DIE, Gary Numan, Beggars Banquet
9	7	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
10	13	SUNSHINE OF YOUR SMILE, Mike Berry, Polydor
11	6	OH YEAH, Roxy Music, Polydor
12	10	GIVE ME THE NIGHT, George Benson, Warner Bros.
13	27	EIGHTH DAY, Hazel O'Connor, A&M
14	20	DREAMIN', Cliff Richard, EMI
15	11	ALL OVER THE WORLD, Electric Light Orchestra, Jet
16	12	FUNKIN' FOR JAMAICA, Tom Browne, Arista
17	21	CAN'T STOP THE MUSIC, Village People, Mercury
18	25	MODERN GIRL, Sheena Easton, EMI
19	24	BANK ROBBERS, Clash, CBS
20	30	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
21	15	MARIANA, Gibson Brothers, Island
22	32	MARIE MARIE, Shakira Stevens, Epic
23	14	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
24	17	PRIVATE LIFE, Grace Jones, Island
25	26	YOU GOTTA BE A HUSTLER, Sue Wilkinson, Cheapskate
26	19	LIP UP FATTY, Bad Manners, Magnet
27	37	PARANOID, Black Sabbath, Nems
28	28	A WALK IN THE PARK, Nick Straker Band, CBS
29	31	SLEEP WALK, Ultravox, Chrysalis
30	33	BEST FRIEND—STAND DOWN MARGARET, Best, Go-Foot
31	18	USE IT UP OR WEAR IT OUT, Odyssey, RCA
32	NEW	MAGIC, Olivia Newton-John, Jet
33	39	CIRCUS GAMES, Skids, Virgin
34	NEW	IT'S ONLY LOVE/BEYOND THE REEF, Elvis Presley, RCA
35	23	COULD YOU BE LOVED, Bob Marley, Island
36	29	ARE YOU GETTING ENOUGH, Hot Chocolate, Rak
37	40	SUMMER FUN, Barracudas, Zonophone
38	NEW	I GOT YOU, Split Enz, A&M
39	NEW	I WANT TO BE STRAIGHT, Ian Dury, Stiff
40	38	BIKO, Peter Gabriel, Charisma

ALBUMS

This Week	Last Week	Artist
1	1	FLESH AND BLOOD, Roxy Music, Polydor
2	NEW	DRAMA, Yes, Atlantic
3	2	BACK IN BLACK, AC/DC, Atlantic
4	4	GIVE ME THE NIGHT, George Benson, Warner Bros.
5	7	XANADU, Soundtrack, Jet
6	3	GLORY ROAD, Gillan, Virgin
7	5	KALEIDOSCOPE, Siouxsie & Banshees, Polydor
8	16	ME MYSELF I, Joan Armatrading, A&M
9	6	DEEPEST PURPLE, Deep Purple, Harvest
10	9	OFF THE WALL, Michael Jackson, Epic
11	10	SKY 2, Sky, Ariola
12	19	BREAKING GLASS, Hazel O'Connor, A&M
13	23	I JUST CAN'T STOP IT, Beat, Beat
14	14	DIANA, Diana Ross, Motown
15	NEW	LIVING IN A FANTASY, Leo Sayer, Chrysalis
16	11	UPRISING, Bob Marley & Wailers, Island
17	12	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
18	8	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners, Parlophone
19	13	MANILOW MAGIC, Barry Manilow, Arista
20	22	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
21	NEW	ELVIS ARON PRESLEY, Elvis Presley, RCA
22	18	THE GAME, Queen, EMI
23	20	VIENNA, Ultravox, Chrysalis
24	21	REGGATTA DE BLANC, Police, A&M
25	27	PETER GABRIEL, Charisma
26	15	CLOSER, Joy Division, Factory
27	NEW	GLASS HOUSES, Billy Joel, CBS
28	17	MCCARTNEY II, Paul McCartney, Parlophone
29	26	CAN'T STOP THE MUSIC, Soundtrack, Mercury
30	28	LIVE 1979, Hawkwind, Bronze
31	NEW	I AM WOMAN, Various, Polystar
32	NEW	WILD CAT, Tygers of Pan Tang, MCA
33	30	ANOTHER STRING OF HITS, Shadows, EMI
34	29	OUTLANDOS D'AMOUR, Police, A&M
35	24	WHEELS OF STEEL, Saxon, Carrere

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/1/80
SINGLES

This Week	Last Week	Artist
1	1	FUNKYTOWN, Lipps Inc., Casablanca
2	2	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
3	5	MATADOR, Garland Jeffreys, A&M
4	8	BOBBY BROWN, Frank Zappa, CBS
5	6	NO DOUBT ABOUT IT, Hot Chocolate, Rak
6	4	THE WINNER TAKES IT ALL, Abba, Polydor
7	3	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
8	7	D.I.S.C.O., Ottawan, Carrere
9	9	MIDNITE DYNAMOS, Matchbox, Magnet
10	12	SANTA MARIA, Oliver Onions, Polydor
11	11	SEXY EYES, Dr. Hook, Capitol
12	14	TEN O'CLOCK POSTMAN, Secret Service, Strand
13	10	FREU DICH BLOSS NICHT ZU FRUH, Gitte, Global
14	15	MARIANA, Gibson Brothers, Polydor
15	18	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
16	20	YOU AND ME, Spargo, Papagayo
17	16	COMING UP, Paul McCartney, Parlophone
18	17	BOAT ON THE RIVER, Styx, A&M
19	21	FIRE ON THE WATER, Orlando Riva Sound, Ariola
20	25	COULD YOU BE LOVED, Bob Marley & Wailers, Island
21	NEW	SANTA MARIA, Roland Kaiser, Hansa
22	19	YOU'RE OK, Ottawan, Carrere
23	30	WE ARE THE POPKINGS, Chilly, Polydor
24	NEW	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie, Stiff
25	13	DER NIPPEL, Mike Krueger, EMI
26	23	LITTLE JEANNIE, Elton John, Rocket
27	27	TOCCATA, Sky, Ariola
28	24	I'M ALIVE, Electric Light Orchestra, Jet
29	NEW	JANUARY FEBRUARY, Barbara Dickson, CBS
30	22	NON SO CHE DAREI, Alan Sorrenti, Teldec

ALBUMS

This Week	Last Week	Artist
1	1	20 GREATEST HITS, Hot Chocolate, Arcade
2	2	XANADU, Soundtrack, Jet
3	3	BACK IN BLACK, AC/DC, Atlantic
4	5	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
5	4	KOMM MIT AUF GROSSE FAHRT, Freddy Quinn, Polydor
6	6	UPRISING, Bob Marley & Wailers, Island
7	8	THE WALL, Pink Floyd, Harvest
8	7	THE GAME, Queen, EMI
9	12	TRAUMEREIEN, Richard Clayderman, Telefunken
10	11	DER NIPPEL, Mike Krueger, EMI
11	10	WONDERLAND BY NIGHT, Bert Kaempfert, Polydor
12	NEW	VIVA ITALIA, Adriano Celentano, Ariola
13	17	MOUTH TO MOUTH, Lipps Inc., Casablanca
14	14	SKY 2, Sky, Ariola
15	9	ZAUBER DER KARIBIK, Goombay Dance Band, CBS
16	NEW	SHEIK YERBOUTI, Frank Zappa, CBS
17	15	CORNERSTONE, Styx, A&M
18	13	UNMASKED, Kiss, Casablanca
19	NEW	24 CARROTS, Al Stewart, RCA
20	18	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade

JAPAN

(Courtesy Music Labo)
As of 9/1/80
SINGLES

This Week	Last Week	Artist
1	1	JUNKO, Tsuyoshi Nagabuchi, Toshiba-EMI
2	3	SAKIMORI-NO-UTA, Masashi Sada, Masashi
3	2	DANCIN' ALL NIGHT, Monta & Brothers, Philips
4	7	AOI SANGOSHO, Seiko Matsuda, CBS/Sony
5	5	AISHUU DATE, Toshihiko Tawara, Canyon
6	6	KURUTTA KAJITSU, Alice, Polystar
7	4	WAUARETEMO-SUKINAHITO, Los Indos & Sylvia, Polydor
8	8	YES-NO, Off Course, Toshiba-EMI
9	10	FUTARI NO YOAKE, Hiroshi Itsuki, Tokuma
10	16	PURPLE TOWN, Junko Yagami, Discomate
11	14	HOW MANY II KAO, Hiromi Go, CBS/Sony
12	17	YASASHISA KAMISHIBAI, Yutaka Mizutani, For Life

This Week	Last Week	Artist
13	NEW	GINGA DENSETSU, Hiromi Iwasaki, Victor
14	9	KOI-NO-TSUNAWATARI, Akiko Nakamura, Teichiku
15	11	AME-NO-BOJO, Aki Yashito, Teichiku
16	NEW	GINGA DENSETSU, Hiromi Iwasaki, Victor
17	19	IMA-NO-KIMI WA PIKA PIKA NI HIKATTE, Tetsuo Saito, Canyon
18	20	WATASHI WA PIANO, Mizue Takada, Teichiku
19	NEW	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia
20	15	ENDLESS SUMMER, Hideki Saijo, RVC

ALBUMS

This Week	Last Week	Artist
1	2	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
2	3	SQUALL, Seiko Matsuda, Toshiba-EMI
3	1	ACT I, Monta & Brothers, Philips
4	5	FIRST, Toshihiko Tawara, NAV
5	4	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
6	6	MULTIPLIES, Yellow Magic Orchestra, Alfa
7	7	NICE SHOT, Sadao Watanabe, Flying Duck
8	13	DRINK, Juicy Fruits, Columbia
9	10	WOMAN AND I, George Yanagi & Rainy Wood, Warner-Pioneer
10	NEW	FUSHICHO DENSETSU, Momoe Yamaguchi, CBS/Sony
11	11	TOKI-NO-NAI-HOTEL, Yumi Matsutoya, Toshiba-EMI
12	14	YAMATO YO TOWANI, Soundtrack, Columbia
13	12	T-WAVE, Masayoshi Takanaka, Kitty
14	8	THE GAME, Queen, Elektra
15	15	RASEN KAIKAN, Satoshi Kishida, CBS/Sony
16	9	MOMOE DENSETSU, Momoe Yamaguchi, CBS/Sony
17	16	SUBARU, Shinji Tanimura, Polystar
18	19	KAZE WA MINAMI KARA, Tsuyoshi Nagabuchi, Toshiba-EMI
19	NEW	XANADU, Soundtrack, Jet
20	18	WISH, Hiromi Iwasaki, Victor

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/25/80
SINGLES

This Week	Last Week	Artist
1	1	MOSCOW, Ghenghis Khan, Image
2	2	FUNKYTOWN, Lipps Inc., Casablanca
3	4	WHAT I LIKE ABOUT YOU, Romantics, Epic
4	3	CAN'T STOP THE MUSIC, Village People, RCA
5	5	MAGIC, Olivia Newton-John, Jet
6	7	SHANDI, Kiss, Casablanca
7	6	YOU'VE LOST THAT LOVIN' FEELING, Long John Baldry & Kathi Mac Donald, EMI America
8	10	HELP, John Farnham, WBE
9	8	TURNING JAPANESE, Vapors, United Artists
10	11	CAN'T HELP MYSELF, Flowers, Regular
11	9	I ONLY WANT TO BE WITH YOU, Tourists, 7 Records
12	15	DOWNHEARTED, Australian Crawl, EMI
13	14	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
14	20	FA'LIN' IN LOVE, Rocky Burnette, EMI
15	12	LITTLE JEANNIE, Elton John, Rocket
16	18	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
17	19	WHEN I'M WITH YOU, Sparks, Virgin
18	13	STOMP, Brothers Johnson, A&M
19	NEW	MODERN GIRL, James Freud & Radio Starts, Mushroom
20	17	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS

ALBUMS

This Week	Last Week	Artist
1	4	XANADU, Soundtrack, Jet
2	1	CAN'T STOP THE MUSIC, Soundtrack, RCA
3	3	EAST, Cold Chisel, WEA
4	2	GLASS HOUSES, Billy Joel, CBS
5	6	THE BOYS LIGHT UP, Australian Crawl, EMI
6	5	STARDUST, Willie Nelson, CBS
7	9	UNMASKED, Kiss, Casablanca
8	7	HOLD OUT, Jackson Browne, Asylum
9	8	EMOTIONAL RESCUE, Rolling Stones, Rolling Stone
10	10	21 AT 33, Elton John, Rocket
11	12	MIDDLE MAN, Boz Scaggs, CBS
12	11	FLESH AND BLOOD, Roxy Music, Polydor
13	14	ME, MYSELF, I, Joan Armatrading, A&M
14	13	THE GAME, Queen, EMI
15	16	TRU COLOURS, Split Enz, Mushroom
16	15	DARK ROOM, Angels, Epic
17	NEW	HATS OFF STEP LIVELY, Jo Jo Zep & Falcons, Mushroom
18	18	MCCARTNEY II, Paul McCartney, Parlophone
19	17	THE WALL, Pink Floyd, CBS
20	NEW	HELLO OLD FRIEND, James Taylor, Hamnard

HOLLAND

(Courtesy BUMA/STEMRA)
As of 8/26/80
SINGLES

This Week	Last Week	Artist
1	1	THE WINNER TAKES IT ALL, Abba, Polydor
2	2	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
3	3	UPSIDE DOWN, Diana Ross, Motown
4	8	D.I.S.C.O., Ottawan, CNR
5	5	PETER GUN, Emerson, Lake & Palmer, Ariola
6	NEW	ROCKIN' THE TROLLS, BZN, Mercury
7	4	COULD YOU BE LOVED, Bob Marley & Wailers, Island
8	NEW	HELA-DI-LADI-LO, Dolly Dots, WEA
9	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
10	7	DOIN' LA BAMBA, Pussycat, EMI

ALBUMS

This Week	Last Week	Artist
1	1	XANADU, Soundtrack, Jet
2	2	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
3	5	THE VERY BEST OF TRINI LOPEZ, K-tel
4	4	DIANA, Diana Ross, Motown
5	8	IN CONCERT, Emerson, Lake & Palmer, Ariola
6	NEW	16 ZONNIGE TOP 40 HITS, Various, EMI
7	NEW	20 MELODIES FROM PARADISE, Various, Arcade
8	NEW	LOST WITHOUT YOUR LOVE, Various, Arcade
9	6	UPRISING, Bob Marley & Wailers, Island
10	NEW	GREATEST HITS, BZN, Mercury

SWEDEN

(Courtesy GFL)
As of 8/27/80
SINGLES

This Week	Last Week	Artist
1	1	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
2	4	THE WINNER TAKES IT ALL, Abba, Polar
3	2	FUNKYTOWN, Lipps Inc., Casablanca
4	NEW	UPSIDE DOWN, Diana Ross, Motown
5	NEW	SIX RIBBONS, Jon English, Frituna
6	6	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
7	3	I DON'T WANNA GET DRAFTED, Frank Zappa, CBS
8	5	SUN OF JAMAICA, Goombay Dance Band, CBS
9	NEW	ONLY LOVE, Duane Loken, Mariann
10	7	CALL ME, Blondie, Chrysalis

ALBUMS

This Week	Last Week	Artist
1	2	DONNA, Diana Ross, Motown
2	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stone
3	3	UPRISING, Bob Marley & Wailers, Island
4	4	TONARSDROMMAR, Noice, Sonet
5	5	DEN LJUSNADE FRAMTID, Magnus Ugglu, CBS
6	NEW	MOT ALLA VINDAR, Jon English, Frituna
7	NEW	XANADU, Soundtrack, Jet
8	9	GYLLENE TIDER, Parlophone
9	6	LIGHTS IN THE NIGHT, Flash & The Pan, Mercury
10	8	KRAMGOA LATAR 8, Vikingarna, Mariann

BELGIUM

(Courtesy Billboard Benelux)
As of 8/29/80
SINGLES

This Week	Last Week	Artist
1	1	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
2	2	THE WINNER TAKES IT ALL, Abba, Polydor
3	5	UPSIDE DOWN, Diana Ross, Motown
4	3	COULD YOU BE LOVED, Bob Marley & Wailers, Island
5	4	EVERYBODY'S GOT TO LEARN, The Korgis, Rialto
6	7	THEME FROM NEW YORK, Frank Sinatra, Reprise
7	8	IL JOUAI DU PIANO DEBOUT, France Gall, Atlantic
8	6	ET LES OISEAUX CHANTAIENT, Sweet People, Polydor
9	NEW	CAN'T STOP THE MUSIC, Village People, Casablanca
10	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis

ALBUMS

This Week	Last Week	Artist
1	2	XANADU, Soundtrack, Jet
2	4	DIANA, Diana Ross, Motown
3	1	UPRISING, Bob Marley & Wailers, Island
4	6	GOING DEAF FOR A LIVING, Fischer Z, United Artists
5	3	EMOTIONAL RESCUE, Rolling Stones, Rolling Stone
6	8	BACK IN BLACK, AC/DC, Atlantic
7	9	FLESH AND BLOOD, Roxy Music, Polydor
8	5	THE GAME, Queen, EMI
9	7	HEY, Julio Iglesias, CBS
10	NEW	THE ROSE, Soundtrack, Atlantic

NEW ZEALAND

(Courtesy Record Publications)
As of 8/31/80
SINGLES

This Week	Last Week	Artist
1	1	DO THE LOCOMOTION, Ritz, Epic
2	2	ROCKABILLY REBEL, Major Matchbox, Magnet
3	NEW	FOOD FOR THOUGHT, UB40, Graduate
4	6	MAGIC, Olivia Newton-John, Jet
5	3	SHINING STAR, Manhattans, CBS
6	NEW	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
7	7	FUNKYTOWN, Lipps Inc., Casablanca
8	NEW	CAN'T STOP THE MUSIC, Village People, RCA
9	4	MONKEY CHOP, Dan-I, Island
10	5	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI

ALBUMS

This Week	Last Week	Artist
1	2	FLESH AND BLOOD, Roxy Music, Polydor
2	1	LIVE RUST, Neil Young, Reprise
3	3	STARDUST, Willie Nelson, CBS
4	8	UNMASKED, Kiss, Casablanca
5	7	ME MYSELF I, Joan Armatrading, A&M
6	NEW	UPRISING, Bob Marley & Wailers, Island
7	9	TRUE COLOURS, Split Enz, Polydor
8	6	CAN'T STOP THE MUSIC, Soundtrack, RCA
9	5	GIVE ME THE NIGHT, George Benson, Warner Bros.
10	10</	



Billboard photo by Chuck Pulin

ARS VISIT—Producer George Martin chats with lead singer Ronnie Hammond of the Atlanta Rhythm Section backstage at Central Park in New York during the Dr Pepper Music Festival.

Talent In Action

• Continued from page 50

tin's long, airy guitar solos were unusually creative and Anton Fig worked hard on drums to pump life into some otherwise tired material.

Outside of a few front row loyalists, Spider drew a muted response from the crowd. With more and better material to choose from, the band has plenty of potential to succeed. For the moment, however, its music is overproduced and under-inspired, long on polish and short on heart and conviction.

opening act Nervus Rex, like Spider, ran short on spontaneity. Which is too bad, because this new wave quartet plays excellent music; a quirky revamping of '60s pop, stripped down and speeded up.

The nine-song set drew from "Nervus Rex," the debut LP. The only excitement came on two frantic cover tunes, "Little Red Book" by Hal David and Burt Bacharach and "Venus," the old Shocking Blue hit.

The band members were rather reserved on their own songs, which deserve more personality and punch than the band mustered here. Unfortunately, the group was whisked off stage after 30 minutes without an encore to the displeasure of the generally enthusiastic crowd.

MIKE LONDON

IRON CITY HOUSEROCKERS

Bottom Line, New York
Admission: \$7.50

Something had the Iron City Houserockers all charged up Aug. 14—it may have been the live hookup with New York's WNEW-FM, or perhaps the sudden storm outside which zapped the band's parked truck with a bolt of lightning. Whatever the cause, the band gave an impassioned performance, fully justifying the critical raves which have followed in the wake of this Pittsburgh sextet.

The Houserockers' gutsy blend of blues-based rock and urban r&b has such a classic sound that one can't help but hear echoes of the band's obvious influences: Bruce Springsteen, Graham Parker, J. Geils and their respective ensembles. Yet the band's music deserves to stand alone. Drawing on the members working class roots, the songs recreated onstage the tense mood of the steel mills, bars and simple homes of the Iron City.

The 14-song, 80-minute show featured material from the Houserockers' recent second album, "Have A Good Time (But Get Out Alive)."

Lead singer Joe Grushecky is a charismatic performer of unusual emotional depth. He shifted easily from a moving ballad, "Price Of Love," to the fierce swagger of "Don't Let Them Push You Around." On "Hypnotized," Grushecky's husband cries lifted the rather ordinary tale of a man mesmerized by his television set into a drama of frightening, irrevocable desolation.

Pitman Theatre To Expand Menu

PITMAN, N.J.—The Broadway Theatre here, operated as a country concert hall for the past six years by Platt Theatres, is changing its policy for the coming season.

Instead of a steady diet of country names, the showplace has set an MOR schedule for the fall and winter months plus wide-ranging attractions that take in everything from stand-up comedy to rock.

Hank Snow and Nelly Foxton along with the Harmonica Rascals

Grushecky's tone of desperation was fueled by the band's aggressive playing. The songs took form around Eddie Britt's muscular lead guitar, building again and again to roaring, breakaway endings which teetered at the edge of complete panic. It was at that cutting edge—especially on all out numbers like "Turn It Up" and "Get Out Alive"—that the full force of the Houserockers music was delivered.

The crowd responded ecstatically, but its small size—the club was less than half full for the late show—underscored the one thing holding back the Iron City Houserockers: the band's mysterious failure to find an audience.

MIKE LONDON

KID CREOLE & THE COCONUTS

The Ritz, New York
Admission: \$10

The Ritz, a 1,000-capacity club that has become the new chic showplace for new and older rock bands, was packed early Sunday morning, Aug. 24, for a 2 a.m. performance by Kid Creole & The Coconuts, one of the most interesting and innovative acts to appear on the circuit in the last year.

Formed by August Darnell and Andy Hernandez of Dr. Buzzard's Savannah Band, Kid Creole had up to 12 members on stage when it played a 75 minute set of music that combined rock, disco, r&b, calypso and reggae into a totally enjoyable new form.

The band, which has just released an LP on Ze Records, was a delight to listen to during the 12-song set, each instrument was perfectly in place in the softer "Off The Coast Of Me" or the more vamping and rocking "He's Not Such A Bad Guy After All," "Dario Take Me To The Studio 54" and "He's A Softee."

Darnell, dressed in a white zoot suit, was the standout, whether playing guitar or singing the seductive vocals. He was ably aided by Hernandez on xylophone and Laurie Eastside on second lead vocals.

Also earning their share of attention were the three blonde backup singers, cover-girl beautiful, whose caustic bad-girl chorus was the cutting edge of the performance.

And as well as the band sounded, its stage presence was just as good. Looking like a delegation from the closed Studio 54 on a African safari, the multi-racial act was constantly moving, shifting, dancing and obviously enjoying the music.

So did the audience. Though it is doubtful many in the young audience had ever heard anything by Kid Creole before, it was obvious by the end of the second encore, many new fans were made. This is a band that played such a panache of musical styles, with such obvious style and class, that it broke down all musical barriers. Kid Creole is a genre to itself.

ROMAN KOZAK

usher in the new season Sept. 20. Helen Reddy comes in Sept. 26; Judy Collins Oct. 18; followed by Tammy Wynette and George Jones Oct. 25; Donna Fargo Nov. 8, with Eddie Rabbitt and Peggy Foreman Nov. 14.

There will be a complete change of pace Nov. 22 with special teaming of Henny Youngman and Theodore Bikel; and rock star Dr. Hook Dec. 6. Negotiations are underway for additional programs.



SONG TALK?—Mel Torme pays tribute to Janis Ian backstage at the Roxy following her recent appearance there.

BROADWAY REVIEW

'Fortune' Satirizes Sexual Mores Today

NEW YORK—"Fortune," the new musical at the off-Broadway Actor's Playhouse, is an adult spoof of the sexual mores that imprison many of us.

A sort of ultra avant-garde version of the 1970s movie, "Bob & Carol & Ted & Alice," "Fortune" looks at the lives of four aspiring, young musical entertainers, struggling to cope with the pressures of life "on the road," as well trying to deal with the vexing quirks that dictate the direction of their personal relationships.

It is a show of humor, pathos and deeply disturbing questions. Its fabric is interwoven with the bright, breezy music and lyrics of Ronald Melrose and Bill Russell, which span the format of rock, pop and ballads.

The 12 tunes include the darkly humorous, tongue-in-cheek, "I'd Rather Be A Fairy Than A Troll,"

"Funky Love," a galloping rock number; and the soft, wistful ballad, "No One Ever Told Me Love Would Be So Hard."

The show does not yet have a commitment from a record label for an original cast album, but producer Jonathan Scharer assures that negotiations are underway, and there is hope that an album would be released by Christmas.

The "Bob & Carol & Ted & Alice" of this show are Ken Arthur, Gail Hebert, Justin Ross and Barbara Richardson. They are a highly talented foursome that bring a welcome credibility to the show with their energy, enthusiasm and deep involvement.

Producer Scharer heads Overland Productions, works closely with Ron Delsener, and has presented in concert such acts as Benny Goodman, Billy Joel, Patti Smith, Chicago and Labelle.

RADCLIFFE JOE

7 LPS FOR FALL

Millennium Ready To Pick Up Pace

NEW YORK—Admitting the label has been "lying low and sort of regrouping," Millennium Records president Jimmy Jenner says the label is ready for an aggressive assault in the marketplace with a fall schedule of seven albums.

What pleases Jenner a great deal is the fact that a number of the albums, each to be supported by a singles release, are "coming from a sales history," since albums by Bruce Cockburn, Tommy James and Yipes are the second time at bat for these acts on the label.

"I haven't had this situation since the Meco days at Millennium," says Jenner, whose label joined the RCA distribution fold last year after an association with Casablanca.

Jesting that the release represents "phase 1½" in the label's new thrust, Jenner claims it doesn't intend to let current industry economics stand in the way of the label's growth.

"We're not going to talk about negatives or caution, but of the crea-

tive and financial investment to make it happen," he says.

What is regarded as "extensive" marketing, merchandising and public relations campaigns in support of the new product will work in tandem with artist support during promotional and performance tours.

The Yipe album, "A Bit Irrational," is already on release, while the Bruce Cockburn, "Humans," appears Sept. 15, with a single, "Rumours Of Glory," to appear Sept. 23.

A late October release is planned for Tommy James "Three Times In Love," with a single due in mid-November.

Two newcomers are Snatch, now on release, and Bay Brothers, marketed last week. Another new addition to the label's roster is Johnny Deatry & Destiny, due Oct. 6 with "Girls, Rock 'n' Roll & Cars," with a single of the same name to follow Oct. 23. The seventh album is Rose, with the album and single set for simultaneous release in late October.

CBS Has Structure Changed

• Continued from page 3

"We have seen a great deal of growth and change recently in the structure and direction of sales and distribution in this country," says Bruce Lundvall, president of the CBS Records Division, in announcing the reorganization.

"Many major accounts have implemented radical realignment—in some cases becoming more centralized and in others emphasizing regional operations.

"At the same time, CBS Records has undergone a transformation in the breadth and emphasis of its sales and distribution arm. We have expanded our sales base with the advent of new and diversified product lines, while devoting more time to concentrated regional and local artist development activities.

"In order to maximize our efforts on a local and regional level, we have created a system whereby our five regions have been subdivided into six, and broad management responsibilities will be handled by three top level division executives.

"The vice presidents will work closely with the company's headquarters staff in developing strategies for expanding business activities while directing the sales and distribution efforts throughout their respective regions."

Tape Co. Lands Music Masters

NEW YORK—General Entertainment Corp., which plans to market a line of prerecorded cassettes in association with the Nabisco Co. early next year, has made licensing deals with the A&M, MCA and K-tel labels.

The K-tel deal involves product recorded by the company several years ago in Nashville, including sessions by such acts as Chubby Checker, Patti Page, Bobby Vee, the Chiffons, the Crystals, Percy Sledge, Martha Reeves and Jan & Dean, among others.

According to Bob Phillips, label president, the company is nearing finalization of licensing terms with a number of other firms.

The "Magnetic Gold" line of cassettes, listing at either \$3.99 or \$4.99, will be made available through a potential retail universe of 130,000 supermarkets, convenience stores and drug stores.

STRIKE WON'T AID SPECIALS

NEW YORK—The SAG-AFTRA strike may have delayed production of dramatic television programs, but the three major networks are not rushing out to get music programs or specials to fill the gaps in their schedules.

Of the three major networks only CBS plans any music specials for September. It has slotted a Linda Carter special for Sept. 16, a Dolly Parton and Carol Burnett in Nashville special set for Sept. 17, and Ray Charles and Barbara Mandrell are set to appear on a special hosted by John Schneider of "Dukes Of Hazard" Sept. 24.

Both ABC and NBC expect to go with reruns and whatever they have in the can, at least during the first month of the new television season.



JETHRO TULL—"A," Chrysalis CHE1301. Produced by Ian Anderson, Ian Black. More rock-oriented than last year's laid-back and restful "Stormwatch," this latest set by the veteran British quintet shows the band in fine form. Whereas last year's effort highlighted composer/vocalist Ian Anderson's concern with ecology, "A" deals with people trapped in the modern workaday world. Tull continues to meld progressive rock with light classical sounds. Anderson's flute playing continues to be a highlight. It's true that the sound hasn't changed much over the years but it is still a highly listenable one. Eddie Jobson, an alumnus of many progressive rock outfits, helps out on keyboards and violin.

Best cuts: "Working John, Working Joe," "Crossfire," "4.W.D. (Low Ratio)," "Uniform."

MOLLY HATCHET—Beatin' The Odds, Epic FE 26572. Produced by Tom Werman. Good women, bad women, drugs and life on the road are among the topics in this third album by the Jacksonville-based group. The best song is "The Rambler," which strikes an effective balance between sweet guitar playing and infectious rocking. But for the most part the music of these hard-driving rockers is as predictable as their lyrics. The act doesn't quite raise the ghost of Lynrd Skynrd.

Best cuts: "Beatin' The Odds," "The Rambler."

MELISSA MANCHESTER—For The Working Girl, Arista AL9533. Produced by Steve Buckingham. Manchester's latest LP is dominated more than ever by dramatic big-building ballads. There are a couple of uptempo tracks, but nothing as sizzling as "Pretty Girls," a cut from her last LP. Manchester wrote the songs with such diverse collaborators as Bernie Taupin, Leon Ware, Allee Willis and Marilyn & Alan Bergman, suggested the variety of shadings and textures on the LP. Producer Buckingham also handled Manchester's last LP as well as Dionne Warwick's new Arista set. The rhythm and string arrangements lend sparkle to the set as do the backup vocals from such names as Don Henley and Paul Davis.

Best cuts: "You And Me," "Without You" (the old Nilsson hit), "If This Is Love," "Any Kind Of Fool."

CRYSTAL GAYLE—These Days, Columbia JC36512. Produced by Allen Reynolds. This delightful excursion into a potpourri of musical styles finds this lyrical charmer abandoning the sleek sound of "Miss The Mississippi" and exploring new directions. She's at once exuberant, torchy, sensuous and whimsical, belting a Delbert McClinton bluesy-rock cut like "Take It Easy" or stretching out with easy power on a standard like "Lover Man." Reynolds' production is perfectly suited to the needs of each song; he knows just where to put a horn, a harp, a certain guitar lick, and how to best frame Gayle's special talent. This LP touches bases from country to soul.

Best cuts: "Too Many Lovers," "Take It Easy," "Help Yourself To Each Other," "Ain't No Love In The Heart Of The City."

TERI DeSARIO—Caught, Casablanca NBLP7231. Produced by Bill Purse. DeSario, who hit number two on the Hot 100 earlier in the year with "Yes I'm Ready," includes only two ballads here and they don't fare as well as the rest, wherein she takes a more aggressive, rocking approach in somewhat of a Pat Benatar vein. This is not to say the ballads, "I'm With You Now" and "All I Wanna Do," aren't pretty and competently handled, it's just that DeSario really shines when she

Spotlight



AL STEWART AND SHOT IN THE DARK—24 Carrots, Arista AL9520. Produced by Al Stewart, Chris Desmond. As on his past efforts, Stewart demonstrates an uncanny knack for blending folk, rock and jazz plus Gothic and medieval imagery into a palatable, unpretentious brew. Each of the nine compositions tells a complete tale, usually of broken hearts and hasty exits. For the most part, this set stays within the hook-laden, literate style Stewart has developed. The eyebrow raiser for Stewart aficionados will be the rock-disco "Mondo Sinistro" with its persistent beat and sarcastic, modern day lyrics. Rock is also pronounced in the historical "Constantinople" and in the saga of lost love, "Paint By Numbers." The most gripping track is "Running Man," an adventure in paranoia for a fugitive on the lam. The backing band, A Shot In The Dark, is sleek and professional.

Best cuts: "Running Man," "Midnight Rocks," "Mondo Sinistro," "Rocks In The Ocean," "Constantinople."

opts for rocking stance.

Best cuts: "Caught," "Hittin' Below The Belt," "I've Got A Secret."



GEORGE JONES—I Am What I Am, Epic JE36586. Produced by Billy Sherrill. Kicked off by his smashing performance of "He Stopped Loving Her Today," Jones offers a set of predominantly downbeat love ballads sung with power and persuasion. The voice which had wavered in the past is strong again. It's backed by typical Sherrill production which is heavy on steel and rhythm guitars, keyboards, bass and percussion. Wails of harmonica also add to the impact on "Brother To The Blues" and other songs.

Best cuts: "He Stopped Loving Her Today," "Brother To The Blues," "I'm Not Ready Yet," "I'm The One She Missed Him With Today."

GENE WATSON—No One Will Ever Know, Capitol ST12102. Produced by Russ Reeder. Watson is in fine voice for this assortment of songs with the emphasis on slow love ballads. Steel and rhythm guitars are prominent, along with some stylish keyboard work and frequent flourishes of fiddle. The major strength, though, is Watson's impeccable voice. It makes him one of the top singers on the country circuit, as evidenced on such cuts as Joe Allen's "I've Been Down Some Roads."

Best cuts: "If Love Could Find Us Now," "A Cold Day In July," "Have A Good Day," "One Too Many Times," "I've Been Down Some Roads."

First Time Around

RUBBER CITY REBELS—Capitol ST12100. Produced by Doug Fieger, Marty Lewis. The first album from this L.A.-based band which hails originally from Akron, Ohio—the Rub-

ber City—was coproduced by Fieger, a member of another Capitol act, the Knack. This 10-track LP contains some fine, knock-em-dead rock'n'roll. It's hard rock meshed with punk, always powerful and aggressive. The lyrics are clever and often quite witty, but may offend some of the less adventurous, particularly on "Child Eaters."

Best cuts: "Everybody's Gonna Get (Their Heads Kicked In Tonight)," "Paper Dolls," "Lonely Fool," "Bluer Than Blue."

THUNDER—Atco, SD38129. Produced by Kyle Lehning. This is a five-man Southern rock band from Nashville. Its debut LP leans more toward funk and pop than most of its antecedents. Nevertheless the band has a pleasing full bodied guitar sound. The inspiration here comes more from the Doobie Brothers and Little Feat than from the Allmans or Lynrd Skynrd, but the various musical currents flow easily into each other, the music smoothed by the lush vocals.

Best cuts: "All Night Long," "Late Last Night," "East Street."

Billboard's Recommended LPs

pop

MINK DeVILLE—Le Chat Bleu, Capitol ST11955. Produced by Steve Douglas. This LP, whose U.S. release was delayed until it proved itself in Europe, is DeVille's last for Capitol. But it is an impressive recording. Willy DeVille, the mainspring of Mink DeVille, is among the best of the post Springsteen street-epic singer/songwriters, and in this LP he evokes a smoky and moody rock sound sustained by horns, percussion and back-up vocalists. **Best cuts:** "Savoir Faire," "Lipstick Traces," "Slow Drain," "Heaven Stood Still."

BARRY MANN—Casablanca NBLP7228. Produced by Barry Mann, Brooks Arthur. Mann's first LP since a 1975 outing for

RCA is highlighted by two duets with Carole King, the uptempo "You're the Only One" and the slow, sensual "Slow Motion." Also included are Mann's updates of two songs which had been hits for other acts: "Brown Eyed Woman" and "We're Over." Mann's vocals are masculine and contemporary. **Best cuts:** those cited.

PIERRE MOERLIN'S GONG—Live, Arista AB4279. Produced by Pierre Moerlin with Nick Bradford. The LP jacket does not say where this LP was recorded, and who plays what instruments but it is obvious from the music that if there is any star it is the arranger who has the various electronic instruments blending into each other. The music itself is a hybrid mixture of rock, jazz and classical, much favored by serious electronic pop composers. There is a market for this music, and this disk will not disappoint its fans. **Best cuts:** Your choice.

GREGG CLEMONS—Nemperor/CBS NJZ 36536. Produced by Pete Solley. The optimism of Greg Clemmons shines through on every cut in what is almost a secular paean to the wonders of love. Clemmons layers rock and roll on danceable rhythms for his upbeat midtempo numbers. An especially interesting number is "Maybe I'm In Love," with its Beatles-like harmonies. **Best cuts:** "I Feel Your Near," "Maybe I'm In Love," "Without Love," "Don't Turn Round," "It Happened In My Life."

MICHAEL SCHENKER GROUP—Chrysalis CHE1302. Produced by Roger Glover. The debut album from this former member of UFO and Scorpion seems primarily a vehicle for his hard rocking guitar capabilities. This is especially true on an instrumental track, "Into The Arena." The only departure from the hard rock format is "Bijou Pleasurette," a fluid, easy rocking instrumental with some exceptional acoustic guitar work. Schenker sticks strictly to guitars, leaving vocals to Gary Bardeen. **Best cuts:** "Armed And Ready," "Feels Like A Good Thing," "Cry For The Nations."

VARIOUS ARTISTS—Declaration Of Independents, Ambition Records AMB1 (JEM and Rounder). Various producers. The 13 acts on this LP have all released their own independently pressed singles. This compilation LP contains one song from each of the acts, all of which come from outside the main new wave axis of New York/Los Angeles. Included are SVT, on 415 Records in San Francisco, Pylon, on Caution Records in Atlanta, Robin Lane, on Deli Platters Records from Boston; and Tex Rubinowitz (Ripsaw Records) and Root Boy Slim (Joe Tel Records) from Washington, D.C. **Best cuts:** Songs by those artists.

TROGGS—Live At Max's Kansas City, MKC Records MKC214. Produced by Peter Crowley. The Troggs, who had some success in the mid-60s, are still around, as this recent live recording attests. The group still plays basic English power rock, though the mix tends to muddy the basic guitars/bass/drums/vocals lineup of the band. Still there are moments of interest, and the LP has some nostalgia value. **Best cuts:** "Wild Thing," "Love Is All Around," "Satisfaction," "No Particular Place To Go."

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, Irv Lichtenman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

AFM Strike Hits Week No. 5 Against Producers

LOS ANGELES—"We have assurances that the actors will not violate a musicians picket line," said Victor Fuentealba, president of the American Federation of Musicians, in a press conference Thursday (28), as the AFM strike against the Assn. of Motion Picture & Television Producers entered its fifth week.

Thus actors may not be returning to work even when settlements are reached in the strikes by the Screen Actors Guild and the American Federation of Television & Radio Artists against the producers group.

In that spirit of inter-union solidarity, Fuentealba also noted that he was "shocked" that members of the International Alliance of Theatrical Stage Employees craft unions have been protesting the continuing strike against the producers. He termed their actions "contrary to the spirit of the labor movement."

Fuentealba also revealed that the AFM has signed waiver agreements with 10 independent producers, under which they pledge to be bound

retroactively to the final terms of the strike settlement.

The companies which are scoring under these one-year interim pacts include Motown Productions, Filmation, Mel Simon Productions, Tomorrow Entertainment, Fantasy Films, Frank Sinatra's Artanis Productions, Craig Hundley's Audio Affects, Ten Four Productions, La Loggia Productions and Arsenal Productions.

The AFM chief also explained that musicians may participate in the forthcoming Emmy Awards broadcast since the show is covered under an existing videotape contract. The only work disputed in the strike action is in connection with film scoring.

PAUL GREIN

New Shukat Office

NEW YORK—Music industry attorney Peter S. Shukat has opened new offices at 111 W. 5th St. here. Phone number is (212) 245-4580.

White Asks For Return Of Levy

LOS ANGELES—Barry White as the former head of Soul Unlimited, a dissolved corporation, seeks return of \$375,680.81 in sales and use tax levied by the California State Board of Equalization.

The Superior Court suit contends the board unlawfully forced him to pay that amount for sales and use tax on recorded masters he turned over to 20th Century-Fox, MCA, Blue Thumb, RCA, Warner Bros., Casablanca Records and A. Schroeder Music.

The defendant's auditor ruled in September 1977 that \$2,754,462 in royalty advances and \$1,520,787 in royalties constituted receipts from the sales of masters tapes.

Adelphi Revamping

NEW YORK—Adelphi revamps its U.S. and Canadian distribution, adding Tone in Fla., MS in Ill., Action in Ohio, Associated in Ariz., Hot Line in Tenn., Stan's in Louisiana and Phonodisk in Canada to its network. The label reports sales are up 300% over last year's levels.

GREETING CARDS, POSTERS, CALENDARS Colorado Firm Packages Song Lyrics

NEW YORK—Song lyrics get another exposure life through Blue Mountain Arts, a 10-year-old publishing company out of Colorado.

For the past four years, the company has been producing a "Collectors Series," which takes song lyrics into such routes as greeting cards, posters, calendars and anthologies.

Through a nationwide network of sales representatives, some 10,000 retail outlets in the U.S. carry this merchandise, but it's only recently that the company has begun testing product at record retailers.

Currently, the outlets consist of Book & Records in New York, Tower Records in California and several smaller retailers.

"Our faith in this venture is so strong," says Doug Pagels, editorial manager of Blue Mountain Arts, "that we're trying to develop a separate sales force that works exclusively in record stores."

Among the artist/writers repre-

sented in the series are Dolly Parton, Burt Bacharach & Hal David, Carole King, Paul Williams, Gordon Lightfoot and Hoyt Axton.

So far, the best sellers are lyric books by Gordon Lightfoot and Carole King, with about 100,000 books of each shipped. Pagels reports.

Gem Seeking Fees For Brown's Tour

LOS ANGELES—Gem Management wants Casablanca, Parachute and Chocolate City Records to reimburse the Beverly Hills management firm for money it subsidized a 1979 Randy Brown tour with.

The Superior Court complaint alleges Gem was pledged tour support for the Randy Brown itinerary. When the tour began in May, the defendants allegedly reneged on their promise and the plaintiff had to shell out \$48,300, the suit claims.

Irving/Almo Splits Management

• Continued from page 3

helm, but as to whether or not it would be advisable for us to pursue it without him is another question. I haven't decided whether or not he's going to be replaced."

Sill's post had been created to give Almo/Irving more visibility with motion picture companies and television producers.

"I'm of course aware of the audio/visual boom," notes Freed, "but my major consideration at this point is to have a strong business affairs and professional presence.

"I want to have a business affairs liaison within the company to help me negotiate deals so I can remain active in the professional area."

Freed acknowledges that he's heard talk of a possible retrenchment by A&M in the publishing field in the year since it transferred Irving/Almo's print distribution rights to Columbia Pictures Publications.

He stresses, though, that he recently received assurances from A&M chairman Jerry Moss that this is not the case.

"Jerry made it clear that ample monies will be made available on the creative side here so the company can have an active professional staff, sign writers and continue to compete aggressively in the market.

Bill Martin First On Lorimar Label

LOS ANGELES—Lorimar Records' first artist product will feature guitarist, singer, composer Bill Martin. Fellow guitarist Larry Carlton is producing Martin's debut LP at Carlton's own studio called Room 335. The LP will be distributed by CBS. Carlton also plays electric guitar on the dates.

Martin is the first new artist signed to the disk wing of the television production company, notes Jay Levy, the label's general manager. In the past, Lorimar had released several soundtrack LPs.

5 Albums Shipped

SEATTLE—The First American Record Group is shipping albums by Country Joe McDonald, the Brothers Four, Jimmy Ibbotson, Ron Davies and Danny O'Keefe.

Albums from Jack Hardy, Scott Cossu, Ian Whitcomb, Diamond Reo, and the New World Orchestra are scheduled for release in September.

First American Record Group product is released on the First American, Music Is Medicine and Piccadilly labels.

"Far from paring down or taking a less progressive stance, we're going to be making every effort to be active and respected."

That point is also made by Grace, an eight-year Ronder veteran who has been managing director the past three years. "In no way are we slouching," he says. Jerry is committed to furthering our publishing interests."

Grace signed such writers as Dire Straits, Rod Temperton, Supertramp, Ali Thompson and Bob Marley to Ronder worldwide and also secured English representation for Earth, Wind & Fire's music.

"I've always been involved in the

international business," Grace says, while acknowledging that this is the first time he's had specific supervisory responsibilities for territories outside of the U.K.

Both Grace and Freed report directly to Moss.

Freed, 33, has been with A&M since 1966, the year Irving/Almo was formed. He transferred over to the publishing concern in 1972.

"At that time," he remembers, "I was personal assistant to Jerry Moss. Before that I was college promotion director. And before that I was a go-fer; a medical student doing whatever I could to make some extra dough."

Memphis WMC-FM Sees Promo Song Become a Hit

By ROSE CLAYTON

MEMPHIS—"Memphis, I'm Coming Home," which originated as a radio station promotion for WMC-FM, has become a local hit record just three weeks after its first broadcast. The pop rock song's lyrics spotlight the city's attractions and feature the station's call letters FM-100.

"The phone response was immediate and strong," says Gary Guthrie, program director for WMC. "Within 10 days it became a top five requested song, and we've got it on three-hour rotation.

"We sold 1,000 singles in the first two weeks, and sales have yet to taper off. If things continue this way, we expect that 'Memphis, I'm Coming Home' will pay for itself through

record sales." A spokesperson for the local Peaches outlet rates the disk as "the second fastest selling record in Memphis."

The record and on-air promotion for FM-100 is the second city station record produced by Shoe Productions, an eight-year-old audio/visual production house based in Memphis. Its initial project, "Party Time In Houston," was created for KULF-AM. "Not only did it pay for itself," says Steve Roddy, program director, "but it gave KULF a unique image in the Houston market."

As a result of its dual successes, Shoe Productions is now offering its custom service to stations across the country.

Trio Pleads Guilty To Phony Disking

NEW YORK—Three South Carolinians have pleaded guilty to five counts of unauthorized manufacture of recordings originally made by Kiss, the Commodores, Donna Summer, Skyy and Prince.

A fourth defendant, George Washington Cooper III, was found guilty of one count of criminal copyright infringement related to the charges.

FBI agents say they found pancakes containing copyrighted material not belonging to Cooper in a search of his warehouse in Greenville, S.C.

The other defendants were identified as Donald D. Mull, William R. Johnson and his wife, Carol Owens Johnson.

The trial took place at Greenville U.S. District Court. Judge William Catoe will set a date for sentencing.

New Piano Method

NEW YORK—Richard Bradley, copresident of RBR Communications, publisher of music books and distributor of sheet music for April-Blackwood Music, says he's developed a method for teaching piano in "one-fifth the usual time."

Bradley's learning technique is described in a book he has written, "The Instant Virtuoso: How To Succeed At Piano Without Really Trying."

In conjunction with the book's publication, Bradley will be appearing on a number of national television shows, including "Good Morning America," "The David Letterman Show," the nationally syndicated "Hour Magazine" and the "John Davidson Show."

Caesars Adds Room

LAS VEGAS—Caesars Palace is constructing a temporary 24,000-seat stadium for October concerts and athletic events.

Andy Olson, director of public relations, says the facility will remain standing "as long as we can schedule feasible concerts and athletic activities."

P'Gram Business

• Continued from page 14

On the videodisk front, the report notes that in the U.K. Philips will release its videodisk system in 1981, with program preparations at "full speed."

The report also claims further progress in achieving a manufacturing process for a video long playing disk and that group development is also playing an "active role" in the research and development of the Philips compact disk, an audio configuration which is based on the optical developments of the videodisk.



Billboard photo by Jacqueline Sallow
FLY BALL—Elektra/Asylum chairman Joe Smith and vice chairman Mel Posner watch a pop-up ball during a softball game at the firm's recent company picnic at the Calamigos Ranch in Malibu, Calif.

Executive Turntable

• Continued from page 4

president of Points West Publishing and Red Rose Music in Pasadena, Tex. A staffer with the firms since January, she previously was royalty manager for A&M Records. . . . **Allan McDougall** ankles as Island/Aekee Music general manager and professional manager in L.A. after three years. No replacement has yet been named. . . . **Sylvia Craft** is named to the newly created post of press and promotion manager for G. Schirmer, Inc., a subsidiary of Associate Music Publishers in New York. She was assistant director of the Macmillan Inc. Corp. news bureau.

Related Fields

Larry Siegel elevated to president of the newly formed Seeberg Jukebox division of Chicago's Stern Electronics. Previously, he owned and operated Pacific International Amusements, a San Francisco-based amusement machine distributorship. Also, **Matthew L. Picatagi** is named director of purchasing. He was general manager of operations at G&M Metal Fabrics in Chicago. . . . **William G. Mount** takes over a vice president of programming for DiscoVision in Costa Mesa, Calif. He has held a variety of management positions for IBM for the past 15 years. . . . **Robert G. Shortal** is upped to staff vice president of public affairs for RCA SelectaVision in New York. He was director of news and information for RCA. . . . **Dr. Hiro Kawamoto** joins Sony Video Products Co. as general manager of new market development/product planning. Formerly with RCA for five years, he was a technician. Also, **Mark Heyer**, former capability specialist, is upped to the Eastern region's market development manager. . . . **Tom Daly** is tapped as national sales administrator of Fuji Magnetic Tape in New York. Previously, he was a sales manager at Macy's department store. . . . **Richard D. Levin** is appointed manager of merchandising for RCA's videodisk player in New York. He leaves his post of manager of retail advertising. . . . **Jane Schwartz** is Video Corp. of America's new manager of programming and product acquisition for Vid.America in New York, a subsidiary dealing in video software. She joins the firm after spending two years with Warner Cable Co. where she most recently was director of music development and special projects. . . . **Charles Mitchell** is named director of special programs for RCA SelectaVision in New York. He was a producer at WTTW-TV. . . . Home Box Office in New York makes three appointments. **Betty Bitterman**, former producer of the "Merv Griffin Show" in L.A., joins as director of variety programming. **Fred M. Cohen** takes over as director of coproductions. He previously headed his own international tv distribution and consulting company in Washington, D.C. Finally, **Judy Santarsiero-Torello** steps in as director of program publicity. Formerly with ABC-TV, she was manager of press information. . . . **Robert J. Mataya** is tapped as market planning coordinator at Shure Brothers Inc. in Evanston, Ill. Prior to joining the high fidelity equipment manufacturer, he was director of marketing for instrument manufacturer C.G. Conn Ltd. . . . **Dave Greenswald** exits Mushroom Records as national promotion director to become Kinetic Productions radio and retail promoter in Los Angeles. Also, **Mandi Newall**, former press coordinator for Warner Bros. in London, joins as publicity coordinator. . . . **Phil Mas** appointed staffer at Variety Artists International in L.A. He is a former partner and administrator for Uptown Music Publishing.

At Billboard in Los Angeles, **Steve Singer** promoted to assistant office manager. He had formerly worked in the communications room for more than a year.

Creative To Represent Seasons Four

LOS ANGELES — Writer/producer Bob Gaudio and writer/artist Frankie Valli, who co-own Seasons Four Music (ASCAP), have signed an agreement with the Creative Music Group for longterm publishing representation.

The agreement—the first the team has entered into in more than 10 years—involves exploitation of songs written by Gaudio and Valli in the past as well as of new material.

The Creative Music Group, the

publishing division of the K-tel organization, plans to begin its promotional campaign by distributing an LP of Gaudio compositions to record producers, a&r executives, artists and their managers.

Jay Warner, principal of the Creative Music Group, says the LP will be used as a tool to expose Gaudio's songs and create more awareness of him as a songwriter because he is often thought of primarily as a producer.



BRITISH STEEL—CBS Records director of contemporary music, Paul Atkinson, left, discusses the vitality of heavy metal rock with Judas Priest lead vocalist Rob Halford following a reception for the group in New York, where it turned in an SRO performance at the Palladium.

Billboard **HOT 100**

* Chart Bound

ANGELINE—The Allman Brothers Band
Arista 0555

LIVE EVERY MINUTE—Ali Thomson
A&M 2260

SEE TOP SINGLE PICKS REVIEWS, Page 73

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	2	9	UPSIDE DOWN—Diana Ross (Bernard Rodgers, B. Edwards, N. Rodgers, Motown 1494)	35	18	11	WHY NOT ME—Fred Knoblock (James Stroud, D. Barrett), F. Knoblock, C. Whitsett, Scotti Bros. 518 (Atlantic)	68	76	3	THUNDER AND LIGHTNING—Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345
2	1	13	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	36	25	12	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	69	77	2	REBELS ARE WE—Chic (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards, Atlantic 3665
3	4	10	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	37	40	9	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490	70	78	3	I GOT YOU—Split Enz (David Tickle), N. Finn, A&M 2252
4	7	13	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	38	43	7	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527	71	74	3	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, TSOP 9-4790 (CBS)
5	6	13	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	39	45	3	LOOK WHAT YOU'VE DONE TO ME—Boyz Scaggs (Bill Schnee), B. Scaggs, Columbia 1-11349	72	80	3	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47006
6	3	16	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	40	NEW ENTRY	40	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	73	81	2	LEAVING L.A.—Deliverance (Deliverance & Peter Kirsten), P. Janz, K. Janz, Columbia 1-11320
7	8	10	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505	41	46	7	FIRST TIME LOVE—Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, P. Kaminsky, Epic 9-50894	74	82	2	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.J.R. 9-3107 (CBS)
8	5	15	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS)	42	42	7	YOU BETTER RUN—Pat Benatar (Keith Olsen), F. Cavaliere, E. Brigate, Chrysalis 2450	75	85	2	WHIP IT—Devo (Devo), M. Mothersbaugh, G.V. Casale, Warner Bros. 49550
9	11	5	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	43	27	20	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	76	58	13	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038
10	13	9	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	44	50	5	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884	77	49	17	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640
11	12	13	INTO THE NIGHT—Benny Mardones (Barry Miraz), B. Mardones, R. Tepper, Polydor 2091	45	33	16	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	78	NEW ENTRY	78	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351
12	9	13	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	46	38	19	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	79	89	2	MY GUY/MY GIRL—Amii Stewart & Johnny Bristol (Barry Leng & Simon May), W. Robinson, R. White, Handshake 7-5300 (CBS)
13	16	12	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	47	41	12	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039	80	NEW ENTRY	80	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039
14	10	15	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	48	44	17	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664	81	NEW ENTRY	81	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920
15	14	16	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	49	NEW ENTRY	49	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364	82	47	20	COMING UP (Live At Glasgow)—Paul McCartney & Wings (Paul McCartney), P. McCartney, Columbia 1-11263
16	26	11	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221	50	56	5	DON'T YOU WANNA PLAY THIS GAME NO MORE—Elton John (Clive Franks & Elton John), E. John, T. Robinson, MCA 41293	83	52	18	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill Howe), R. Burnette, R. Coleman, EMI-America 8043
17	19	9	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508	51	64	4	WHO'LL BE THE FOOL TONIGHT—Larsen-Feiten Band (Tommy Lipuma), B. Feiten, Warner Bros. 49282	84	NEW ENTRY	84	TURN IT ON AGAIN—Genesis (David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751
18	22	7	YOU'LL ACCOMP'NY ME—Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904	52	60	5	RED LIGHT—Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041	85	88	2	LOLA—The Kinks (Ray Davies), R. Davies, Arista 0541
19	21	10	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)	53	53	7	FIRST BE A WOMAN—Lenore O'Malley (Michele & Lana & Paul Sebastian), Michele, L. Sebastian, P. Sebastian, Polydor 2055	86	87	3	YOU CAN CALL ME BLUE—Michael Johnson (Brent Maher & Steve Gibson), L. Brown, D. Morgan, EMI-America 8054
20	20	12	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	54	54	6	FOOL FOR YOUR LOVING—Whitesnake (Martin Birch), Coverdale, Marsden, Moody, Mirage 3672 (Atlantic)	87	73	4	TREASURE—The Brothers Johnson (Quincy Jones), R. Temperton, A&M 2254
21	23	6	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289	55	55	7	DON'T MISUNDERSTAND ME—Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284	88	NEW ENTRY	88	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491
22	24	8	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), K. LaBounty, S. Geyer, Elektra 47005	56	65	4	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	89	NEW ENTRY	89	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761
23	28	4	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	57	62	4	LATE AT NIGHT—England Dan Seals (Kyle Lehning), D. Seals, R. Van Hoy, Atlantic 3674	90	86	22	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621
24	30	6	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331	58	63	4	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	91	57	15	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888
25	29	12	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	59	68	3	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294	92	67	17	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864
26	31	5	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	60	69	2	MIDNIGHT ROCKS—Al Stewart (Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552	93	51	12	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359
27	32	9	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnik), K. Loggins, Columbia 1-11317	61	61	4	I HEAR YOU NOW—Jon and Vangelis (Vangelis), J. Anderson, Vangelis, Polydor 2098	94	83	25	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656
28	15	13	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243	62	70	4	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063	95	84	11	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)
29	36	6	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	63	71	5	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hill, Cotillion 4601 (Atlantic)	96	90	6	ROCK IT—Lipps Inc. (Steven Greenberg), S. Greenberg, Casablanca 2281
30	37	5	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	64	72	3	MY PRAYER—Ray, Goodman & Boukanger (Vincent Castellano), J. Kennedy, G. Brounger, Polydor 2116	97	92	10	FREE ME—Roger Daltrey (J. Wayne), R. Ballard, Polydor 2105
31	34	8	HOW DOES IT FEEL TO BE BACK—Daryl Hall & John Oates (Daryl Hall & John Oates), J. Oates, RCA 12048	65	48	8	UNDER THE GUN—Poco (Mike Flicker), P. Cotton, MCA 41269	98	NEW ENTRY	98	THE BREAKS—Kurtis Blow (J.B. Moore & Robert Ford Jr.), J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons, Mercury 76075
32	35	8	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049	66	66	4	TRUE LOVE WAYS—Mickey Gilley (Jim Ed Norman), M. Petty, B. Holly, Epic 9-50876	99	79	8	THE ROYAL MILE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1366
33	39	7	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	67	75	3	GOOD MORNING GIRL/STAY AWHILE—Journey (Geoffrey Workman & Kevin Elson), S. Perry, M. Schon, Columbia 7-1212	100	59	11	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alton 3650 (T.K.)
34	17	13	JO JO—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281								

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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)	
All Out Of Love (Careers/BRM, BMI)/Riva, PRS)..... 4	Upside Down (Chic, BMI)..... 1
All Over The World (J&R/Enart, BMI)..... 21	Whip It (Devo/Nymph/Unichappell, BMI)..... 75
Another One Bites The Dust (Queen/Bachwood, BMI)..... 23	Who'll Be The Fool Tonight (Buzz Feiten, BMI)..... 51
Boulevard (Swallow Turn, ASCAP)..... 19	Why Not Me (Flowering Stone/BMI)..... 68
Can't We Try (Stone Diamond, BMI)..... 74	The Rose (In Dispute)..... 94
Coming Up (MPL, ASCAP)..... 82	The Royal Mile (Screen Gems-EMI, BMI)..... 99
Could I Have This Dance (Vogue & Maple Hill/Welk Music Group/Onhisown, BMI)..... 81	Woman In Love (Stigwood/Unichappell, BMI)..... 49
Cupid (Kags/Sumac, BMI)..... 48	Thunder And Lightning (Little Screen Gems/EMI/Prince Street/Arista, ASCAP)..... 96
Don't Ask Me Why (Impulsive/April, ASCAP)..... 24	Sacha/Street Sense, ASCAP)..... 68
Don't Misunderstand Me (Moonpie, BMI)..... 55	Chesire, BMI)..... 83
Don't You Wanna Play This Game No More (Jodrell, ASCAP, Beechwood, BMI)..... 50	Touch And Go (not listed)..... 80
	Treasure (Rodsongs, BMI)..... 87
	True Love Ways (Wren, BMI/MPL, ASCAP)..... 90
	Take A Little Rhythm (Almo, ASCAP)..... 72
	Turn It On Again (Pun, ASCAP)..... 47
	Under The Gun (Tarantula, ASCAP)..... 65
	You Shook Me All Night Long (J. Albert/Marks, BMI)..... 89

Billboard's[®]
Survey For Week Ending 9/6/80

Number of singles reviewed
this week **103** Last week **82**

Top Single Picks

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DOOBIE BROTHERS—Real Love (4:16); producer: Ted Templeman; writers: Michael McDonald, Patrick Henderson; publishers: Tauripin Tunes/Monosteri/April ASCAP. Warner Bros. WBS49503. First single from the Doobies' forthcoming LP "One Step Closer," is another soulful r&b flavored tune enhanced by Michael McDonald's immediately identifiable vocals. The Doobies sound seems richer partly due to the contributions of the new members. Enters this week's Hot 100 at 40.

BARBRA STREISAND—Woman In Love (3:48); producer: Barry Gibb, writers: B. Gibb, R. Gibb; publisher: Stigwood (Unichappell) BMI. Columbia 111364. Streisand's last two gold hits were manic discotized throwaways, but here she softens the tempo for a restrained midtempo ballad. The Gibb sound is much in evidence, giving the record a dreamy pop air.

CARS—Touch And Go (3:41); producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: none listed. Elektra E47039A. This band fleshes out its identifiable space rock style with a strangely appealing change in rhythm midway through the song. After the jerky introduction, a fluent, slight '50ish melody takes over. The lively bass steals the song.

ROBERT PALMER—Johnny And Mary (3:59); producer: Robert Palmer; writer: Robert Palmer; publisher: Bungalow N.Y. (Ackee) ASCAP. Island TS49554 (WB). This singer/songwriter opts for a tight rock style, veering slightly from past guitar-oriented productions. Palmer's voice bears down hard on the constant melody.

GENESIS—Turn It On Again (3:27); producers: David Hentschel, Genesis; writers: Banks, Collins, Rutherford; publishers: Hit & Run (Pun) ASCAP. Atlantic 3751. Airy keyboards carry the midtempo melody alongside the raspy vocal track. Already enjoying heavy AOR play, this mainstream rock cut is brimming with enough hooks to lure pop tastes.

CRYSTAL GAYLE—If You Ever Change Your Mind (3:16); producer: Allen Reynolds; writers: P. McGee, B. Gundry; publishers: Dawnbreaker BMI/Silver Nightingale ASCAP. Columbia 111359. Another multi-format love song from Gayle is rendered in the singer's customary style. Upfront keyboards are supported by strings, guitar and percussion.

SUZI QUATRO—Rock Hard (3:23); producer: Mike Chapman; writers: M. Chapman, M. Chinn; publisher: Chinnichap (Careers) BMI. Dreamland DL104 (RSO). This is the first single from the soundtrack of the forthcoming "Times Square." Unlike the easy rocking "Stumblin' In" last year, "Rock Hard" is as its title suggests.

ALLMAN BROTHERS BAND—Angeline (3:15); producers: Allman Brothers, Lawler & Cobb; writers: Dickey Betts, Mike Lawler, Johnny Cobb; publishers: Careers/Pangola/Milene BMI. Arista AS0555. First single from the band's new LP is a rousing Southern-influenced rocker sparked by electric guitar leads, keyboards and Allman's husky vocals.

MANCHESTER—If This Is Love (3:30); producer: Steve Buckingham; writers: Kerry Chater, Robbie Patton; publishers: Unichappell/Rocket Songs BMI. Arista AS0551. Manchester's latest single is a big-building adult contemporary ballad—the type of songs that only she and labelmates Barry Manilow and Dionne Warwick seem to be able to carry off in the current marketplace. A steady backbeat gives it a hint of rock flavor.

TERI DESARIO—Caught (3:42); producer: Bill Purse; writers: T. DeSario, J. Carbone; publishers: Boblink Songs/69th Street BMI. Casablanca NS2297. Unlike the ballad, "Yes I'm Ready," "Caught," the title track of her new album, is a real rocker. DeSario ably handles this harder edged format, sounding a bit like Pat Benatar.

recommended

ROGER DALTRY—Without Your Love (3:17); producer: Jeff Wayne; writer: Billy Nicholls; publisher: H. G. Music ASCAP. Polydor PD2121.

BOB WELCH—Don't Rush The Good Things (3:40); producer: Carter; writer: N. Gammack; publisher: 130 DB ASCAP. Capitol P4926.

GARY NUMAN—I Die: You Die (3:42); producer: Gary Numan; writer: G. Numan; publishers: Stigwood (Unichappell BMI). Atco 7308 (Atlantic).

TOMMY TUTONE—Girl In The Back Seat (2:58); producer: Ed E. Thacker; writers: J. Keller, T. Heath; publisher: Tutone Keller. Columbia 111353.

KISS—Tomorrow (3:12); producer: Vini Poncia; writers: P. Stanley, V. Poncia; publishers: Kiss ASCAP/Mad Vincent BMI. Casablanca NB2299.

ROXY MUSIC—Oh Yeah (On The Radio) (3:07); producers: Roxy Music, Rhett Davies; writer: Ferry; publisher: E. G. BMI. Atco 7310 (Atlantic).

CLIFF RICHARD—Dreaming (3:37); Producer: Alan Tarney; writers: A. Tarney, L. Sayer; publishers: ATV/Rare Blue BMI/ASCAP. BMI-America P8057 (Capitol).

AC/DC—You Shook Me All Night Long (3:28); producer: Robert John "Mutt" Lange; writers: Young, Young and Johnson; publishers: J. Albert/Marks BMI. Atlantic 3761.

BLACK SABBATH—Lady Evil (3:55); producer: Martin Birch; writers: Butler, Dio, Iommi, Ward; publishers: TRO-Essex ASCAP/Muggins BMI. Warner Bros. WBS49549.

JOHN COUGAR—This Time (3:56); producer: Steve Cropper; writer: J. "Cougar" Mellencamp; publisher: H.G. Music ASCAP. Riva R205 (Mercury).

AVERAGE WHITE BAND—For You, For Love (3:32); producer: David Foster; writers: Roger Ball, Bill Champlin; publishers: Big Heart/Average (Ackee) ASCAP. Arista AS0553.

JIMMY HALL—I'm Happy That Love Has Found You (3:19); producer: Norbert Putnam; writers: E. Chase, A. Jacobson, W. Haberman; publisher: ATV BMI. Epic 950931 (CBS).

HUEY LEWIS & THE NEWS—Now Here's You (3:27); producer: Bill Schnee; writers: Sean Hopper, John McFee; publishers: Hulex/Red Admiral/Long Tooth BMI. Chrysalis CHS2458.

SCOOTERS—Let Me In (3:40); producer: Phil Wainman; writer: Larry Lee; publisher: Scoot Tunes ASCAP. EMI-America P8055 (Capitol).

TIM WEISBERG—I'm The Lucky One (3:25); producers: John Hug, Tim Weisberg; writers: Allee Willis, Desmond Child; publishers: Irving/Desmobile BMI/ASCAP. MCA 41307.

LOBO—With A Love Like Ours (2:35); producer: Bob Montgomery; writers: Dennis Linde, Don Devaney; publishers: Combine BMI/Music City ASCAP. Elektra/Curb E47030A.

MARY BURNS—Daddy's Eyes (3:27); producers: Wolf Stephenson, Tommy Couch, Marshall Leib, James Stroud; writers: Wolf Stephenson, Tommy Couch, James Stroud; publisher: Malaco BMI. MCA/Carousel 41314.

SAMMY JOHNS—Falling For You (3:47); producers: James Stroud, Tom Long; writer: Sammy Johns; publisher: Lowery BMI. Real World RW7307 (Atlantic).

TERENCE BOYLAN—Did She Finally Get To You (3:16); producer: Terence Boylan; writer: Terence Boylan; publisher: Steamed Clam BMI. Asylum E47028A.

ORCHIDS—When Does Love Turn Out Right? (3:06); producer: Kim Fowley; writers: Bell, Fowley, Pickus; publishers: Rare Magnetism/Bad Boy ASCAP. MCA 41315.

WILD HORSES—Funky Poodle (3:51); producer: Michael Mann; writer: S. Jochum; publishers: Bema/Horse Hit ASCAP. MidWest MW6005.



RAY PARKER JR. & RADIO—Can't Keep From Cryin' (3:30); producer: Ray Parker Jr., writer: Ray Parker Jr., publisher: Raydiola ASCAP. Arista AS0554. Raydio's latest is another catchy, effort which should earn wide pop and soul acceptance. The record's funk quotient is nil, but this good-naturedly pop approach has given several hits.

recommended

RITCHIE FAMILY—All My Love (3:06); producer: Jacques Morali; writers: H. Morali, H. Bololo, P. Hurtt; publishers: Can't Stop (BMI) O.P. Scorpio (Black Scorpio) SACEM. Casablanca NB2292.

RENE & ANGELA—Everything We Do (3:32); producers: Skip Drinkwater, Bobby Watson; writers: R. Moore, A. Winbush; publisher: Moore & Moore BMI. Capitol P4925.

GENE CHANDLER—Lay Me Gently (3:46); producers: Carl Davis, Gene Chandler; writers: Barbara Acklin, Albert Thompson, publishers: Cachand/Castana BMI. 20th Century-Fox TC2468.

INTERLUDE—Promises (4:30); producer: Jimmy Dockett; writer: J. Dockett; publisher: Betanical BMI. Star Vision SV11104A.

MIZZ—This Old Heart Of Mine (3:19); producer: Walter Kahn; writers: Holland, Dozier, Holland, Moy; publisher: Jobete BMI. Sunshine SG802.

FEVER—The One Tonight (4:10); producer: Dale Reed; writers: D. Wadlington, D. Reed; publishers: Plump It Up/Blecman & Hedges ASCAP. Fantasy F897AS.



EMMYLOU HARRIS—The Boxer (3:28); producer: Brian Ahern; writer: Paul Simon; publisher: Paul Simon, BMI. Warner Bros. WBS49551. Paul Simon's evergreen gets unique treatment from Harris, who brings it into the mainstream of country/pop. Well-balanced instrumentation and soothing background vocals add polish to the song that's made magnificent by her impressive abilities.

GARY STEWART—Are We Dreamin' The Same Dream (4:03); producer: Chips Moman; writers: Billy Burnette/Johnny Christopher, publishers: Baby Chick/Easy Nine/Vogue, BMI. RCA JB12081. A stunning emotional performance for this unique artist quivers with honesty and power, set into an arrangement that showcases the moving quality of the ballad. "Roarin'" the flip side, is a wildly energetic rocker with a double-time rockabilly ride.

JOHN CONLEE—She Can't Say That Anymore (2:39); producer: Bud Logan; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP. MCA 41321. A different sort of sound for Conlee with a song that bears a resemblance to Crystal Gayle's hit, "Ready For The Times To Get Better." Strong drums and steel guitar counterbalance the whispery backgrounds and full strings.

DAVID ALLAN COE—Hank Williams Junior-Junior (2:41); producer: Billy Sherrill; writers: Dickey Betts-Bonnie Bramlett, publishers: Careers/Pangola, BMI. Columbia 111352. This tongue-in-cheek tribute to Hank Jr. gets complementary assistance from guest artists Kris Kristofferson and Dickey Betts. Coe carries the ball in his deep vocal style; the upbeat arrangement features some right-to-the-point guitar leads from Betts.

JACKY WARD—That's The Way A Cowboy Rocks And Rolls (3:27); producer: Jerry Kennedy; writer: Tony Joe White; publisher: Tennessee Swamp Fox, ASCAP. Mercury 57032. A charming easy-paced ballad with predominantly acoustic production limned by a clean harmonica lead gives Ward more to work with vocally than some of his previous efforts. He delivers the gentle lyrics with assurance and polish.

DON KING—Take It Is Heart (3:40); producer: Ken Laxton; writer: R. Batteau; publishers: April, Robin Batteau, Apple Cider, ASCAP. Epic 95C928. Aided by crafty lyrics, the song builds through the repetition of its title line. It's effectively produced, with some strong background vocalizing and a steady performance from King.

O.B. McCLINTON—Not Exactly Free (3:13); producers: Nelson Larkin-Earl Conley; writers: Dave Hall-Gary Lumpkin; publishers: Red Ribbon, Hitkit, BMI. Sunbird SBRP7554. Sharp stabs of electric guitar and keyboard set the stage for McClinton's first release under this label and producer.

recommended

WILLIE NELSON—Family Bible (2:52); producer: Willie Nelson; writers: P. Buskirk, G. Gray, W. Breeland; publisher: Glad, BMI. MCA 41313.

EDDY RAVEN—Another Texas Song (2:41); producer: Ray Pennington, Ronnie Jant; writer: Eddy Raven; publisher: Milene, ASCAP. DS 1011.

RAY ROBERSON—Out Of A Clear Blue Sky (3:00); producer: J. Gilmer, B.J. Schindler; writers: Curley Putman, Mike Kosser; publisher: Tree, BMI. BZ 1006.

BOB DUNCAN—Our House Will Rise Again (2:52); producer: Charles Underwood; writers: Bob Duncan, Don Lee; publisher: Right Song/Underwood, BMI. FLS 707.



JOHNNY PINNA & SALVATION—Just One More Time (3:31); producer: Anthony Caso; writers: Anthony Caso, Richard J. Riggi; publisher: Sister John BMI. LAM LAM001A.



TERRI GIBBS—Somebody's Knockin' (2:52); producer: Ed Penney; writers: Ed Penney, Jerry Gillespie; publishers: Chipin/Tri-Chappell, ASCAP/SESAC. MCA 41309. This newcomer has an unusual vocal sound, and she gets prime exposure on this Louisiana flavored production, geared toward country airplay. Gibbs shows excellent vocal promise, and Penney's arrangement is clean and sparkling.

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.

ARRANGER'S SUIT

Barnum Seeks \$600,000 From AFM

LOS ANGELES—Arranger H.B. Barnum is testing the AFM's power to determine the "good standing" of individual members in a Federal District Court suit lodged here.

Barnum is seeking a permanent injunction against the national musicians union and Local 47 here. Barnum alleges that since he was notified in July 1979 that he had lost his "good standing," he has worked for various employers who have forwarded his paycheck to Local 47, which refuses to pay him, claiming he is not entitled to the "service" of receiving funds channeled through the union.

He also contends that other AFM members who have worked with

him since that time have been threatened by the local.

Barnum asks \$100,000 in compensatory and \$500,000 in punitive damages plus his return to good standing.

'Awakening' On LP

SAN FRANCISCO — Entrance Records will release the soundtrack of "The Awakening," an upcoming Orion Pictures release through Warner Bros. Claude Bolling composed the all-instrumental score for the film.

The soundtrack is scheduled for an Oct. 14 release. It will list for \$9.98.

C&M, Butterfly Hit For Alleged Debts

LOS ANGELES—Two suits, seeking monies due for services rendered, have been filed here against C&M Records and Butterfly Records in Superior Court.

Two record manufacturing plants, Plastic Enterprises Corp., South Hampton, Pa., and Superior Record Pressing, Somerdale, N.J., claim they are owed a cumulative total of \$104,314.46. One of the three separate suits owed, \$39,733.84, dates back to September 1978, according to the filing.

And Sound Mixers, New York City, seeks a sister state judgment against the label for \$11,302.03. The New York State Supreme Court handed down the judgment in April of this year.

Daltrey Movie Campaign Ready

NEW YORK—Although its film counterpart won't be distributed here until the fall, the soundtrack of the Roger Daltrey-starred "McVicar" is the subject of an extensive marketing campaign by Polydor Records.

The soundtrack, already an album and singles ("Free Me") character, will have a unified theme—"Daltrey Is McVicar," with references to this phrase on all merchandising materials and advertising copy.

Developed by Bill Levy, head of creative services for PolyGram East and the Levy, Sussman & Levine ad agency, the marketing strategy includes trade print, national consumer print, major market consumer print, television, extensive radio time buys, publicity, merchandising

and outdoor advertising such as a Sunset Strip billboard in Los Angeles.

In addition, point-of-sale merchandising aids include a three-dimensional mobile, mylar posters and trim fronts for in-store display.

Until the release of the film from Who Films Ltd., the album is being treated as an independent album by the Who's Daltrey.

Gibson Relocates

LOS ANGELES—The Gibson Group public relations firm has moved to a new address. The firm, staffed by Bob Gibson, Patti Matsui, Victoria Pearman and Eliot Sekuler, is now located at 800 No. Westbourne, L.A. 90069. (213) 657-2211.

Billboard TOP LPs & TAPE

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SEPTEMBER 6, 1980 BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					
			ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE			
★	1	8	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98	36	36	5	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98	71	58	33	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98
★	2	8	JACKSON BROWNE Hold Out Asylum SE 511 (Elektra)	8.98	8.98	8.98	37	25	16	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	72	69	10	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98
★	4	17	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	15.98	15.98	15.98	38	32	9	JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	73	62	8	THE DIRT BAND Make A Little Magic United Artists LT 1042	7.98	7.98	7.98
★	5	8	QUEEN The Game Elektra SE 513	8.98	8.98	8.98	39	49	17	AIR SUPPLY Lost In Love Arista AB 4268	8.98	8.98	8.98	74	61	13	ROBBIE DUPREE Robbie Dupree Elektra 6E 273	7.98	7.98	7.98
★	6	13	DIANA ROSS Diana Motown M8 936M1	8.98	8.98	8.98	40	45	5	EDDIE MONEY Playing For Keeps Columbia FC 36514	8.98	8.98	8.98	75	64	21	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98
★	7	30	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	41	46	3	ASHFORD & SIMPSON A Musical Affair Warner Bros. HS 3458	8.98	8.98	8.98	76	77	39	PINK FLOYD The Wall Columbia PC 2 36183	13.98	13.98	13.98
★	8	14	SOUNDTRACK Fame RSO RX 1 3080	8.98	8.98	8.98	42	42	7	DAVE DAVIES Dave Davies RCA AFL1 3603	7.98	7.98	7.98	77	87	5	CHICAGO Chicago XIV Columbia FC 36517	8.98	8.98	8.98
★	9	5	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	8.98	8.98	8.98	43	29	12	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	78	102	2	SPLIT ENZ True Colours A&M SP 4822	7.98	7.98	7.98
★	9	3	BILLY JOEL Glass Houses Columbia FC 36384	8.98	8.98	8.98	44	53	6	MAZE Joy And Pain Capitol ST 12087	7.98	7.98	7.98	79	73	9	CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98
★	10	26	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SOO 12041	8.98	8.98	8.98	45	44	9	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98	80	71	8	ALABAMA My Home's In Alabama RCA AHL1 3644	7.98	7.98	7.98
★	12	5	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	7.98	7.98	7.98	46	28	7	HERB ALPERT Beyond A&M SP 3717	7.98	7.98	7.98	81	86	25	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98
★	17	9	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98	47	48	7	POCO Under The Gun MCA MCA 5132	7.98	7.98	7.98	82	63	13	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98
★	18	3	AC/DC Back In Black Atlantic SD 16018	8.98	8.98	8.98	48	40	13	PAUL McCARTNEY McCartney II Columbia FC 36511	8.98	8.98	8.98	83	83	26	LINDA RONSTADT Mad Love Asylum SE 510 (Elektra)	8.98	8.98	8.98
★	14	11	THE KINKS One For The Road Arista AZL 8401	12.98	12.98	12.98	49	57	7	TOM BROWNE Love Approach Arista GRP GRP 5008	7.98	7.98	7.98	84	78	16	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98
★	15	9	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98	50	50	5	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98	85	96	2	MICHAEL HENDERSON Wide Receiver Buddah BOS 6001 (Arista)	7.98	7.98	7.98
★	39	3	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	8.98	8.98	8.98	51	51	6	RODNEY DANGERFIELD No Respect Casablanca NBLP 7229	7.98	7.98	7.98	86	88	13	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
★	17	NEW ENTRY	THE CARS Panorama Elektra SE 514	8.98	8.98	8.98	52	43	19	STEPHANIE MILLS Sweet Sensation 20th Century T 603 (RCA)	7.98	7.98	7.98	87	67	12	BLACKFOOT Tomcatlin Atco SD 32 101 (Atlantic)	7.98	7.98	7.98
★	18	3	TEDDY PENDERGRASS TP P I R FZ 36745 (CBS)	8.98	8.98	8.98	53	66	9	EDDIE RABBITT Horizon Elektra 6E 276	7.98	7.98	7.98	88	NEW ENTRY	VARIOUS ARTISTS Winners I&M 1 017 (RCA)	7.98	7.98	7.98	
★	19	11	PETE TOWNSHEND Empty Glass Atco SO 32 100 (Atlantic)	7.98	7.98	7.98	54	55	21	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	89	93	71	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
★	20	13	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	55	89	2	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)	8.98	8.98	8.98	90	100	2	POINTER SISTERS Special Things Planet P 9 (Elektra)	7.98	7.98	7.98
★	21	16	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	56	37	54	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	91	101	3	RICK JAMES Garden Of Love Gordy G8 995M1 (Motown)	8.98	8.98	8.98
★	22	23	PETER GABRIEL Peter Gabriel Mercury SRM 1 3848	7.98	7.98	7.98	57	52	11	ROXY MUSIC Flesh And Blood Atco SO 32 102 (Atlantic)	7.98	7.98	7.98	92	90	15	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98
★	23	20	COMMODORES Heroes Motown M8 939M1	8.98	8.98	8.98	58	65	6	DYNASTY Adventures In The Land Of Music Solar BXL1 3576 (RCA)	7.98	7.98	7.98	93	95	6	CAMERON Cameron Salsoul SA-8535 (RCA)	7.98	7.98	7.98
★	24	21	SOUNDTRACK The Blues Brothers Atlantic SO 16017	8.98	8.98	8.98	59	NEW ENTRY	SOUNDTRACK Honeysuckle Rose Columbia S2 3672	13.98	13.98	13.98	94	79	38	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	
★	25	22	ERIC CLAPTON Just One Night RSO RS 2 4202	13.98	13.98	13.98	60	34	9	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98	95	98	14	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98
★	26	NEW ENTRY	PAUL SIMON One Trick Pony Warner Bros. HS 3472	8.98	8.98	8.98	61	54	22	JERMAINE JACKSON Let's Get Serious Motown M7 928R1	7.98	7.98	7.98	96	NEW ENTRY	MINNIE RIPERTON Love Lives Forever Capitol SOO 12097	8.98	8.98	8.98	
★	27	31	DIONNE WARWICK No Night So Long Arista AL 9526	8.98	8.98	8.98	62	72	47	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98	97	81	18	CHANGE The Glow Of Love RCA RFL 3438 (Warner Bros.)	7.98	7.98	7.98
★	28	35	DARYL HALL & JOHN OATES Voices RCA AOL1 3646	8.98	8.98	8.98	63	47	9	BOB JAMES H Tappan Zee/Columbia JC 36422	7.98	7.98	7.98	98	NEW ENTRY	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia C2-36590	9.98	9.98	9.98	
★	29	33	SOUNDTRACK McVicar Polydor PD 1 6284	8.98	8.98	8.98	64	74	13	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98	99	99	13	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
★	30	30	CHIC Real People Atlantic SD 16016	8.98	8.98	8.98	65	59	9	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98	100	80	17	SCORPIONS Animal Magnetism Mercury SRM 1 3825	7.98	7.98	7.98
★	31	38	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699	69.95	69.95	69.95	66	76	10	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98	101	82	44	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98
★	32	27	SOUNDTRACK The Empire Strikes Back RSO RS 2 4201	13.98	13.98	13.98	67	56	14	JOAN ARMATRADE Me, Myself, I A&M SP 4809	7.98	7.98	7.98	102	112	4	WHITESNAKE Ready An' Willing Mirage WTG 1976 (Atlantic)	7.98	7.98	7.98
★	33	26	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	68	75	4	ATLANTA RHYTHM SECTION The Boys From Doraville Polydor PD 1 6285	8.98	8.98	8.98	103	94	12	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98
★	34	24	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98	69	70	14	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98	104	104	21	FATBACK Hot Box Spring SP 1 6726 (Polydor)	7.98	7.98	7.98
★	41	3	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535	8.98	8.98	8.98	70	60	21	MANHATTANS After Midnight Columbia JC 36411	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.

Execs Explore Talent Innovations At Forum

• Continued from page 1

"Alternate Methods Of Breaking An Artist." Also to be discussed will be "Methods Used By Labels To Determine How Far They Will Go With Acts." "Problems Marketing An Artist—Locally And Nationally" and "Choosing The Right Venue—Concerts Versus Clubs."

Mary Beth Medley will moderate the session. Panelists include: Mike Aaronson, Sam Goody retail chain; Tony Beradini, WBCN-FM, Boston; Harold Childs, A&M Records; Ian Copeland, Frontier Talent International; Joe Fisher, Fisher/Feld; Steven Greenberg, Philadelphia Spectrum; Jim Halsey, Jim Halsey Co.; Barbara Hubbard, New Mexico State Univ.; Jerry Jaffe, Polydor Records; Peter Kauff, DIR Broadcasting; Bette Kaye, Bette Kaye Productions; Jim Merrill, Playboy Enterprises; Leanne Meyers, Image Media & Marketing; Chuck Morris, Feyline Presents Inc.; Debbie Newman, Columbia Records; Todd Rundgren, artist/producer and John Scher, Monarch Entertainment.

Following a one-on-one luncheon, Ted Nugent will discuss his career. Nugent's speech will be followed by the National Assn. of Recording Merchandisers "Give The Gift Of Music" audio/visual presentation.

Frank Barsalona, head of Premier Talent, is set to moderate "Where Are We—Where Are We Going From Here?" at 3:30 p.m. Also discussed at the session will be "Have Artists Become Political Pawns?" and "Are Facility Costs Killing Live Talent?"

Panelists include: Al DeMarino, Epic Records; Wayne Forte, William Morris Agency; Herbie Herbert, Nightmare, Inc.; Mel Karmazin, WNEW-FM, New York; Jim Rissmiller, Wolf & Rissmiller; and Loris Smith, New Jersey Sports and Exhibition Authority.

"The Big Sellout—How To Get It And How Not To Get It" will be chaired by Bill Graham at 11 a.m. Friday (5).

Panelists include: Danny Bramson, Backstreet Records; Al DiNoble, Casablanca Records; Rob Franklin, Madison Square Garden; Arny Granat, Jam Productions, Ltd.; Elliott Hoffman, Beldock, Levine & Hoffman; Elliot Krowe, See Factor; Rick London, tour director; Scott Muni, WNEW-FM; Bud Prager; ESP Management; Jeff Baxter, artist; and Damon Zumwalt, Contemporary Security.

Following Friday's one-on-one luncheon, Derek Sutton, Stardust Enterprises, moderates the final session—"Artist, Label, Agent, Manager, Promoter, Attorney, Facility—Partners Or Adversaries."

Participating on this panel will be John and Ivy Bauer, John Bauer Concerts Co.; David Braun, Barovick, Konecky, Braun, Schwartz, Kay & Schiff; Peter Criss, artist/writer; Don Dempsey, Epic Records; Marshall Gelfand, Gelfand, Breslauer, Rennett & Feldman; Ken Kragen, Kragen & Co.; Hank LoConti, Agora Inc.; Wayne Nederlander, Nederlander Organization; Jack Nicholson, International Assn. of Auditorium Managers, Cumberland County Civic Center; Bob Regehr, Warner Bros. Records; Renny Roker, R&B Productions; Butch Stone, manager; and Bill Golden, Oak Ridge Boys.

Following Wednesday's work session, Billboard will sponsor a welcoming cocktail party to be followed by the evening's showcases. Performing will be Huey Lewis & the News, Chrysalis Records; Alabama,

courtesy of RCA Records; and Point Blank, courtesy of MCA Records.

The Sheraton Centre Hotel will sponsor a cocktail reception in honor of the Talent Forum at 8 p.m.

Thursday, immediately preceding a talent showcase. Set to perform are: Carolyn Mas, Mercury Records; the Busboys, Arista Records; Monarch, courtesy of Jack Utsick Presents;

and Love Affair, courtesy of Radio Records.

The Forum will close out with its annual awards banquet. EMI/America's new star comedian Gal-

agher will perform at the awards presentation.

Public relations for the Talent Forum is being handled by Victoria Rose of L.A.'s Media Connection.

MUSEXPO

PARTIAL LIST OF PARTICIPANTS (As of July 30, 1980)

- | | | | |
|--|---|---|--|
| ASCAP (USA) | Double Doubleyew Productions (USA) | MCA Discovision (USA) | Record World (USA) |
| ATV Music (Canada) | Drake-Chenault Inc. (USA) | MCA Records (USA) | Remipa (France) |
| AWA Radio Network (Australia) | Edimusic (Colombia) | Magnex S.p.A. (Italy) | Rhoz Productions (Canada) |
| Actual Music (USA) | Eleven Music (Italy) | Marcus Music (UK) | Rimpo Tontrager (Germany) |
| Adventure/Touchdown Music (USA) | Emergency Records (USA) | Margaret Brace Copyright Bureau (UK) | Rio Records of Canada (Canada) |
| Allans Music (Australia) | The Entertainment Company (USA) | Mark-Cain Music (Canada) | Roads of Music (USA) |
| Amphonic Music (UK) | Esmond Industries Inc. (USA) | Martin-Coulter Music (UK) | Rock Steady Promotions (USA) |
| Arista Music Publishing Group (USA) | F.L.LI de Angelis (Italy) | Media Communications (USA) | Rockoko Productions (Germany/USA) |
| Arrow, Edelstein, Gross & Margolis (USA) | Falcon Records (Canada) | Media 92 (Canada) | RokBlok (USA) |
| Ars Polana (Poland) | Festival Music (Australia) | Mento Music Group (Germany) | Ron Hays Music-Image (USA) |
| Arts & Music Organization (Nigeria) | Fabrica de Discos Fuentes Ltda. (Colombia) | Met Richmond Seeco Records (USA) | SMV Schacht Musik Verlage (Germany) |
| ATC Producciones (Argentina) | 50/50 Records Inc. (USA) | Millennium Records (USA) | SWS Organization (USA/Sweden) |
| Atoll Music (France) | GMG Records (Germany) | Missing Link Records Pty. Ltd. (Australia) | Salsoul Records (USA) |
| Aucoin Management, Inc. (USA) | GPR Pty. Ltd. (Australia) | Monash Records (Australia) | San Juan Records & Tapes (USA) |
| Audio Latino Recording Co. (USA) | G.R.A.F. Records (Canada) | Morning Music (USA) | Sanborn Productions (USA) |
| B K Music (UK) | Gelfand, Breslauer, Rennett & Feldman (USA) | Motown Records (USA) | Schlesinger & Guggenheim (Attorneys) (USA) |
| BBC Radioplay (UK) | Glinert & Lipson (Attorneys) (Canada) | Music Box Record Co. (Greece) | Schulke Radio Productions (USA) |
| BMI (USA) | Global Music Group (Germany) | Music Labo (Japan) | Screen Gems-EMI (USA) |
| BRT & Assoc. Studios (USA) | Goller, Gillin & Menes (Attorneys) (USA) | Music Publishing Consultants (USA) | SESAC (USA) |
| Bagatelle S.A. (France) | Gopher Music (UK) | Music Resources Int'l Corp. (USA) | 7 Records Pty. Ltd. (Australia) |
| Barber & Ross Co. (USA) | David Gresham Productions (South Africa) | Music Retailer (USA) | Show Business (USA) |
| Beat Records (Italy) | Hansa Productions Inc. (USA) | Musica E Dischi (Italy) | SHOWpress (Spain) |
| Belgian Music Publishers Association (Belgium) | Happy Face Music (UK) | Musicosas (Argentina) | Siegel Music Companies (Germany) |
| Bellaphon Records (Germany) | Harrison Music Corp. (USA) | MusiCues (USA) | Skyfield Productions (USA) |
| E. Judith H. Bergman Law Offices (USA) | Hilversum Music B.V. (Netherlands) | Musikverlag Oktave (Germany) | Sogedi (Belgium) |
| Bonneville Broadcast Consultants (USA) | Hooker Enterprises (USA) | Musikverlage Hans Gerig (Germany) | Southern Broadcasting (USA) |
| Briarmede Music (USA) | IBC Records (USA) | Mutual Broadcasting Network (Canada) | Sparta Florida Music Group (UK) |
| Broadcast (UK) | IFESA (Ecuador) | Muzak (USA) | Spector Records Int'l (USA) |
| Bull Run Studios (USA) | Image Records Pty. Ltd. (Australia) | National TV (USA) | Starborne Productions (USA) |
| CBS Records (USA) | Industrias Famoso (Ecuador) | National Black Network (USA) | State Records (UK) |
| CBS Records Int'l (USA) | Inflight Services (USA) | Nessandra Promotions & Productions (UK) | Sting Records (USA) |
| The Cannon Group (USA) | Insight Production and Management Co. (USA) | New On The Charts (USA) | Sunrise Theatrical Enterprises (USA) |
| CRC Records (USA) | Int'l Book & Record Distributors (USA) | Niocua Merchandising Ltd. (USA) | Swedish Radio Co. (Sweden) |
| Cameo Records (Canada) | Intersong/Basart Publishing Group (Netherlands) | Orion Master Recording (USA) | T.P. Productions (USA) |
| Cantabria Music (Germany) | Intersong (UK) | Oshungber Music Promotions (Nigeria) | Tamiro Consultants Inc. (Canada) |
| Capitol Magnetic Products (USA) | Irell & Manella (Attorneys) (USA) | Paramount Pictures Home Entertainment (USA) | Tracatal Productions Ltd. (UK) |
| Capital Video (USA) | Irving/Almo Music (USA) | Peer Southern Organization (USA) | Trema Disques (France) |
| Carrere Records (UK) | J&R Music World (USA) | Pegasus International Records (USA) | Tumbleweed Music Pty. Ltd. (Australia) |
| Casablanca Records & Filmworks (USA) | JDC Records (USA) | Penjane Music Pty. Ltd. (Australia) | 20th Century-Fox Music Publishing (USA) |
| Cash Box (USA) | JMH Records (USA) | Perren Vibes Music (USA) | Ultra Records (Canada) |
| Century Broadcasting Inc. (USA) | Jeremiah Records (USA) | Philadelphia International Records (USA) | Valentine Music (UK) |
| Chappell Music (UK) | Jonathan Records (France) | Phonogram B.V. (Holland) | Viacom International (USA) |
| Chopper Records (UK) | Jupiter Records (Germany) | Polydor Records (USA) | Michel Vicino Co. (Italy) |
| Cinevox Records (Italy) | Just Friends Distribution (USA) | Poplight Records (Switzerland) | Video Marketing (USA) |
| Coal Miners Music (USA) | KBKA AM Radio (USA) | David Porter Productions (UK) | Video Store (USA) |
| Collector's Classics (USA) | KFWB AM Radio (USA) | Prensario (Argentina) | Westinghouse Broadcasting Corp. (USA) |
| Columbia Pictures Home Entertainment (USA) | KMEL FM Radio (USA) | Quantum Records (Canada) | WABX FM Radio (USA) |
| Columbia Pictures Publications (USA) | KOAX FM Radio (USA) | RCA Eletronica Ltda. (Brazil) | WBLS FM Radio (USA) |
| Continental Consult A/S (Norway) | KODA FM Radio (USA) | RCA Records (Australia) | WBZ AM Radio (USA) |
| COPRODISA (Ecuador) | KSHE FM Radio (USA) | RCA Records (Canada) | WGPW AM Radio (USA) |
| Country Music Association (USA) | KWEST FM Radio (USA) | RCA Records (USA) | WIND AM Radio (USA) |
| Crossover Promotions (USA) | KYW AM Radio (USA) | RCA SA de CV (Mexico) | WINS AM Radio (USA) |
| Edizioni Curci (Italy) | Kenmar Music (UK) | RPM Publications (Canada) | WPNT FM Radio (USA) |
| D.I. Music (UK) | Kenron Productions (USA) | Radio CHIN AM & FM (Canada) | WOWO AM Radio (USA) |
| Decca Record Co. Ltd. (UK) | Kensington Sound (Canada) | Radio Records (USA) | Walter Hale Enterprises (USA) |
| Delite Records (USA) | Roland Kluger Music (Belgium) | Record World (USA) | Warner Bros. Music (Australia) |
| Denim & Lace Productions (USA) | Leradean Ltd. (UK) | Remipa (France) | Watanabe Music (USA) |
| Der Musikmarkt (Germany) | Lollipop Music Corp. (USA) | Rimpo Tontrager (Germany) | West Edizioni Musicali (Italy) |
| Dig It Int'l Records (Italy) | Love Records (Venezuela) | Rio Records of Canada (Canada) | Weyman Productions (Italy) |
| Disc Disk Joint Records (USA) | Lin Broadcasting Corp. (USA) | Roads of Music (USA) | Wilson Editions (UK) |
| Disconet (USA) | | Rock Steady Promotions (USA) | Witachi & Company (Switzerland) |
| Dist. Sonografica Venezolana (Venezuela) | | Rockoko Productions (Germany/USA) | Young Blood Records (UK) |

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Anne Stephenson, Director of Operations

Closeup

JIMMY HALL—*Touch You*, Epic NJE36516. Produced by Norbert Putnam.

Animation flows from this former Wet Willie's lead singer's debut solo offering. The energy that has long been a trademark of Hall's live performance translates to vinyl with such a high degree of intensity that it charges the listener with its vitality.

"Touch You" does not mirror the almost slick quality that characterizes Wet Willie's later albums. Under Norbert Putnam's direction for the first time, Hall returns to his Alabama heritage, rich with r&b tradition. The result is a simple, clean production that transcends ordinary music classifications. It combines the feeling of r&b with the driving energy of rock into a potent blend, spiced with gospel, blues and a dash of country.

Leading the powerhouse of musicians are Hall's brother Jack on bass and guitar-wielding Larry Berwald, both former Wet Willie members. Gunnar Gelotte on drums and percussion, guitarist Jon Goin and keyboard artist Bobby Ogden, all from Nashville, round out the central instrumental core. Backup vocals include Anita Ball, Steve Brantley, Dave Loggins, Gelotte, Jack Hall and sister Donna.

Kicking off side one is an up-tempo version of Wilson Pickett's r&b-ish "634-5789." Hall displays scorching sax work aided by Nashville's George Tidwell on trumpet. Former Wet Willie keyboardist Mike Duke throws in some jazzy piano licks.

Bonnie Bramlett lends her larynx on "Private Number," trading vocals with Hall in sassy, brassy fashion on this r&b number originally done by William Bell and Judy Clay. Tasteful strings are arranged by producer Putnam.

"Midnight To Daylight," a ballad a la Percy Sledge, is written by Hall.

4 More Pictures Get Sager's Songs

LOS ANGELES—Singer/songwriter Carole Bayer Sager, who co-wrote two songs with Burt Bacharach for the recently released film "Middle Aged Crazy," will have her songs featured in four more upcoming films.

In addition to "Where Did The Time Go" and "Just Friends" from "Middle Aged Crazy," Sager co-wrote with Michael Masser "It's My Turn," the title track from the forthcoming film starring Jill Clayburgh. That tune reportedly will be Diana Ross' next single.

With Bruce Roberts, Sager wrote "Fool That I Am" to be performed by Rita Coolidge for the film "Coast To Coast." "It Seems Like Old Times" cowritten with Marvin Hamlisch for the Neil Simon film of the same name and "Roses And Rainbows," also with Hamlisch for the Walt Disney film "The Devil And Max Devlin."

Morning Star Bow

PHILADELPHIA—National Label Distributing has added Morning Star Records to its growing roster of independent labels. It also marks the entrance of the distributor into the country field—its other labels featuring r&b, black gospel and pop.

The Morning Star label, based in Indianapolis, Ind., makes its bow with a single, "Bite And Pieces," introducing Herma Lee, a niece of country stars Loretta Lynn and Crystal Gale. Mary Bowser is the label's director.

his brother and Berwald. Hall's convincing vocals are enhanced by his sax solo on this number that could bring back sensual slow-dancing.

"Eazy Street," penned by Jack Hall, has a street-rap quality reminiscent of Jimi Hendrix's "If Six Was Nine." Goin lets loose on the guitar, while Hall jams on the sax. The explosive "Rock & Roll Soldier," highlighted by Gelotte on the drums and Hall on the harmonica, closes out side one.



Jimmy Hall: Blending rock'n'soul with rhythm'n'roll.

Despite a slightly slower tempo, side two loses none of the LP's power. The opening cut, "Never Again," features excellent guitar work, with Goin on rhythm, and Berwald expertly mastering twin leads for harmony.

A vibrant rendition of J.D. Loudermilk's "Bad News" allows Hall to cut loose on the harmonica. "I'm Happy That Love Has Found You," a medium tempo r&b/pop flavored cut, is a positive love song in the same vein as "Make You Feel Love Again," off Wet Willie's "Manorisms" LP.

"The Same Old Moon" is an autobiographical ballad. The gifted harmonica strains of Greg "Fingers" Taylor and Goin's acoustic guitar work are showcased in this poignant piece.

All of the LP's driving energy flows into the highly-charged closing title cut. Hall displays the skills of a charismatic evangelist as he cajoles his listeners: "I just wanta touch you with my music/Open up your heart and don't refuse it." The album ends on a powerfully uplifting note.

ROBYN WELLS

Library Acquires 6 Charts By Kern

NEW YORK—The Rodgers & Hammerstein Library has obtained rights to six Jerome Kern concert orchestrations from T.B. Harms. Rights were previously held by Belwin-Mills.

The rental deal also includes an "Umbrellas Of Charbourg" suite by Michel LeGrand.

In another recent concert rental arrangement, the Rodgers & Hammerstein Library obtained rights to two works by Richard Adler, "Retrospectum" and "Memories Of Childhood." With Jerry Ross, Adler penned such musical theatre scores as "Pajama Game" and "Damn Yankees."

Zomba Is Dealing

NEW YORK—Zomba Management and Publishers Ltd. in the U.K. has made publishing deals for four English groups. They include the Beat, known in the U.S. as the English Beat, marketed on Sire Records; the Photos, released in the U.S. on Epic; Iron Maiden, on Capitol Records; and Def Leppard heard on Mercury Records.



BROTHER DAVE—Dave Davies, cofounder of the Kinks, chats with RCA Records division vice president, international marketing and talent acquisition Don Burkheimer, and RCA Records president Bob Summer, during a reception marking the release of his RCA solo debut album, called "AFL1-3603." Davies and brother Ray record as the Kinks on Arista Records.

HIS WIDOW IN CAST

Revue With Frank Loesser Songs Will Open In L.A.

LOS ANGELES—The music of the late composer Frank Loesser will be saluted in a revue. "Perfectly Frank," premiering Sept. 8 at the Westwood Playhouse here.

Loesser wrote the music and oftentimes the lyrics to about 1,500 songs in his lifetime. The 40 or so featured in the revue include "Never Will I Marry," "Wish I Didn't Love You So," "Baby It's Cold Outside," "I Believe In You" and "Praise The Lord And Pass The Ammunition."

Colin Romonoff is the revue's musical supervisor. Fritz Holt is the director, Gladys Rackmil the producer, Tony Stevens the choreographer and Kenny Solms the writer of the revue's text.

Cast members are: Jo Sullivan (Mrs. Frank Loesser), who originated the role of Rosabella in "Most Happy Fella"; Kelly Bishop, the recipient of a Tony Award for her portrayal of Sheila in the Broadway production of "A Chorus Line," who was also in the film "An Unmarried Woman"; Wayne Cilento, who was in the New York company of "A Chorus Line." He also appeared lo-

cally in "Dancin'"; Jill Cook, who appeared in "Best Little Whorehouse In Texas." "Dancin'" and with the national companies of "Applause" and "Westside Story"; and John McCook, who portrays Lance Prentiss in the daytime television program the "Young And The Restless."

Also: Pamela Myers garnered a Tony nomination for her performance in "Company"; Robert Picardo was in the tv show "The Dream Merchants." He also appeared in "Tribute" and "Gemini"; David Rupprecht is a regular member of the Off The Wall improvisation group and will be seen in the forthcoming film, "The Incredible Shrinking Woman"; Debbie Shapiro has been in "They're Playing Our Song," "Spotlight" and "Swing." She also appeared in the film versions of "The First Nudie Musical" and "Chapter Two." And, Jordan Suffin originated the role of Nathan Anderson in "Shenandoah."

"Perfectly Frank" is set to run until Oct. 26.



NUKE NIXERS—Bonnie Raitt, Graham Nash and Phoebe Snow toast to the success of the "No Nukes" movie at a party at Trax in New York following its premiere there. All three artists appear in the film.

MCA Wants To End LAX Pact

LOS ANGELES—Because Steve Gold, Jerry Goldstein and other staffers allegedly didn't perform promotional services for their LAX record product, MCA Records here is seeking out of its distribution pact with the defendants in a Superior Court case here.

MCA claims it was damaged in excess of \$100,000 when the defendants allegedly didn't promote their product, as specified in a May 1979 pact filed with the local court.

The pact shows the defendants were to supply six acts annually, with each act getting a recoupable \$100,000 advance which was to cover recording costs.

The binder called for LAX to receive a 20% of 100% of suggested retail list price royalty on net sales for albums and a 14% royalty on the same basis for singles and disco 12-inch product.

Lifelines

Births

Girl, Nneka, to Cynthia and Ted Johnson Aug. 18 in Minneapolis. Mother is the lead singer of Lipps Inc.

Boy, Ryan Hamilton, to Suzanne and Tom Hayden Aug. 26 in Los Angeles. Father is president of Tom Hayden & Associates. Mother is the professional manager for United Artists Music Publishing.

Girl, Christine Victoria, to Janice and Calvin Lew Aug. 26 in Seattle. Father is Casablanca's local promotion manager there.

Deaths

David Jones, 22, former publicity exec at Atlantic Records in Los Angeles, Aug. 18 from injuries received in a roller skating accident. He is survived by his parents, a sister and brother.

Victor C. Diehm Sr., 77, former president of the Mutual Broadcasting System, of cancer Aug. 17 in Danville, Pa. He had owned several radio stations and operated others in Boston, Tallahassee, Biddeford, Me., and Allentown and Meadville, Pa.

Cassette Instruction

NEW YORK—"The Tape Cassette School," a concept in keyboard instruction, will be marketed this fall.

A project of Shacor Inc., publisher of Sheet Music Magazine, each tape contains a recorded lesson with an accompanying booklet.

The program is being launched with a dozen cassettes, retailing at \$7 each, and will be expanded to 40 or 50 in the coming months. Proposed lessons include ear training, sight reading, playing by chords and how to create introductions and endings. Sales will be through mail-order and retail distributors.

Sockell Appointed

NEW YORK—Choice Records ends its distribution agreement with Inner City Records and appoints rep Larry Sockell as National sales representative. Sockell will handle Choice jazz catalog through personal calls on dealers nationwide. Shipping and billing will be handled directly by the label.

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
105	68	21	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98
106	103	15	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98
107	85	7	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98
108	109	3	LYNYRD SKYNYRD One More Time For The Road MCA MCA 2-801	8.98	8.98	8.98
109	NEW ENTRY		L.T.D. Shine On A&M SP 4819	7.98	7.98	7.98
110	91	14	CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073	8.98	8.98	8.98
111	105	3	ORIGINAL CAST Evita MCA MCA 2-11003	8.98	8.98	8.98
112	84	12	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98
113	92	15	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98
114	108	9	BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98
115	118	47	EAGLES The Long Run Asylum SE 508	8.98	8.98	8.98
116	107	17	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
117	153	25	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
118	114	17	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98
119	129	39	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
120	115	10	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98
121	117	31	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98
122	132	3	SOUNDTRACK Caddyshack Columbia JS 36737	7.98	7.98	7.98
123	116	19	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
124	134	2	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642	11.98	11.98	11.98
125	119	47	BLONDIE Eat To The Beat Chrysalis CHE 1225	8.98	8.98	8.98
126	110	22	KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98
127	124	23	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98
128	121	9	AL DI MEOLA Splendido Hotel Columbia CZX 36270	9.98	9.98	9.98
129	120	15	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	8.98	8.98	8.98
130	97	9	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
131	131	10	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
132	127	22	FRANK SINATRA Trilogy: Past, Present and Future Reprise JFS-2300 (Warner Bros.)	20.98	20.98	20.98
133	143	4	THE KINGS Are Here Elektra 6E-274	7.98	7.98	7.98
134	136	32	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
135	135	14	GENE CHANDLER 80 20th Century F-605 (RCA)	7.98	7.98	7.98

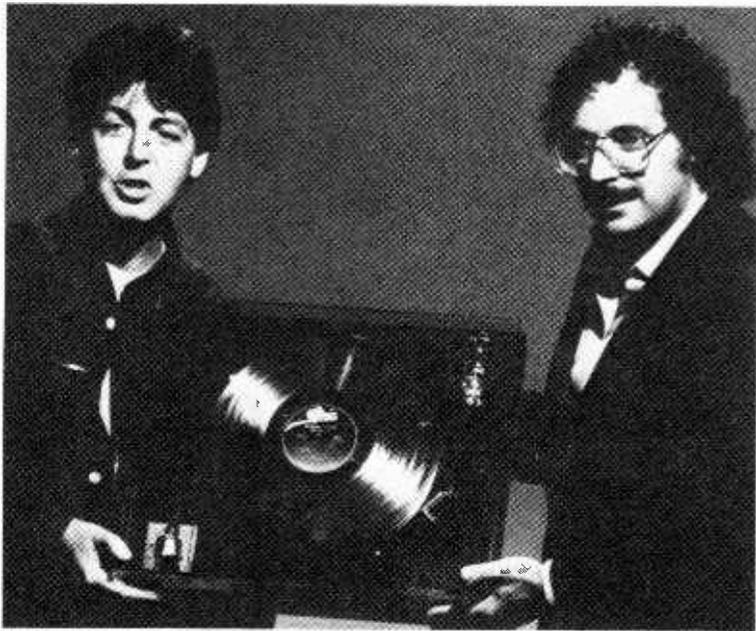
THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ALBUM	8-TRACK	CASSETTE
136	130	14	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98
137	125	20	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
138	126	13	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
139	122	10	CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)	4.98		
140	111	15	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98
141	144	6	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	7.98	7.98	7.98
142	NEW ENTRY		LARRY CARLTON Strikes Twice Warner Bros. BSK 3380	7.98	7.98	7.98
143	145	5	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98
144	154	4	THE VAPORS New Clear Day United Artists LT-1049	7.98	7.98	7.98
145	133	25	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98
146	123	6	A TASTE OF HONEY Twice As Sweet Capitol ST-12089	7.98	7.98	7.98
147	142	27	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98
148	148	16	BLOW FLY Blow Fly's Party Weird World WNX 2034 (T.K.)	7.98	7.98	7.98
149	137	12	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98
150	140	31	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
151	152	21	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
152	162	3	JON & VANGELIS Short Stories Polydor PD-1-6272	7.98	7.98	7.98
153	146	5	JOHN KLEMMER Magnificent Madness Elektra 6E-284	7.98	7.98	7.98
154	164	3	SEA LEVEL Ball Room Arista SL 9531	7.98	7.98	7.98
155	156	91	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
156	165	3	LE ROUX Up Capitol ST 12092	7.98	8.98	7.98
157	113	14	ROCKIE ROBBINS You And Me A&M SP 4895	7.98	7.98	7.98
158	128	7	CURTIS MAYFIELD Something To Believe In RSD RS-1-3077	7.98	7.98	7.98
159	159	24	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
160	158	12	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98
161	150	16	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98
162	NEW ENTRY		AMERICA Alibi Capitol S00 12098	8.98	8.98	8.98
163	173	115	THE CARS Elektra 6E-135	7.98	7.98	7.98
164	168	5	JOHNNY MATHIS Different Kinds Different Columbia JC 36505	7.98	7.98	7.98
165	175	2	STEVE HACKETT Defector Charisma CL-1-3103 (Mercury)	7.98	7.98	7.98
166	169	3	LYNYRD SKYNYRD Street Survivors MCA MCA-3029	7.98	7.98	7.98
167	106	12	KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98
168	NEW ENTRY		SOUNDTRACK Smokey And The Bandit 2 MCA MCA-6101	9.98	9.98	9.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	172	327	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
170	170	4	JAMES BROWN Live/Hot On The One Polydor PD-2-6290	11.98	11.98	11.98
171	171	9	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
172	182	2	THE DELLS I Touched A Dream 20th Century F-1017 (RCA)	7.98	7.98	7.98
173	174	27	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
174	139	6	HENRY PAUL BAND Feel The Heat Atlantic SD 19273	7.98	7.98	7.98
175	188	2	JOHN PRINE Storm Window Asylum 6E-286 (Elektra)	7.98	7.98	7.98
176	177	3	RAMSEY LEWIS Routes Columbia JC 36423	7.98	7.98	7.98
177	187	2	MICKEY GILLEY That's All That Matters Epic JE 36492	7.98	7.98	7.98
178	138	8	THE CHARLIE DANIELS BAND Volunteer Jam VI Epic KE-2-36438	13.98	13.98	13.98
179	189	2	AMY HOLLAND Amy Holland Capitol ST-12071	7.98	7.98	7.98
180	163	22	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
181	167	4	NOEL POINTER Calling United Artists LT-1050	7.98	7.98	7.98
182	166	5	JUSTIN HAYWARD Night Flight Deram DRL-1-4801 (Mercury)	7.98	7.98	7.98
183	155	18	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
184	157	21	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	8.98	8.98	8.98
185	179	24	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98
186	186	2	THIRD WORLD Prisoner In The Street Island ILPS 9616 (Warner Bros.)	7.98	7.98	7.98
187	183	6	TIM WEISBERG Party Of One MCA MCA-5125	7.98	7.98	7.98
188	NEW ENTRY		THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289	7.98	7.98	7.98
189	NEW ENTRY		VARIOUS NARRATIVE The Adventures Of Luke Skywalker RSD RS-1-3081	7.98	7.98	7.98
190	190	3	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA MCA-01273	7.98	7.98	7.98
191	191	25	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
192	NEW ENTRY		ASLEEP AT THE WHEEL Framed MCA MCA-5131	8.98	8.98	8.98
193	192	50	KENNY ROGERS Kenny United Artists LWAK 979	8.98	8.98	8.98
194	181	11	STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36506	7.98	7.98	7.98
195	195	2	TORONTO Lookin' For Trouble A&M SP-4821	7.98	7.98	7.98
196	NEW ENTRY		THE STATLER BROTHERS 10th Anniversary Mercury SRM-1-5027	7.98	7.98	7.98
197	180	6	MECO Meco Plays Music From The Empire Strikes Back RSD RO-1-3086	5.98	5.98	5.98
198	141	12	SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98
199	147	12	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98
200	151	103	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	13
Air Supply	39
Alabama	80
Herb Alpert	46
America	162
Ambrosia	54
Joan Armatrading	67
Ashford & Simpson	60
A Taste Of Honey	146
Asleep At The Wheel	192
Atlanta Rhythm Section	68
Jeff Beck	38
Pat Benatar	16, 62
George Benson	8
Blackfoot	87
Black Sabbath	82
Blondie	125, 200
Blow Fly	148
Blue Oyster Cult	60
James Brown	170
Jackson Browne	2
Tom Browne	49
Rocky Burnette	112
Cameo	37
Cameron	93
Larry Carlton	142
Kim Carnes	72
Cars	17, 163
Gene Chandler	135
Change	97
Cheap Trick	139
Chic	30
Chicago	77
Eric Clapton	25
Stanley Clarke	194
Natalie Cole	96
Commodores	23
Alice Cooper	161
Christopher Cross	6
Waylon Jennings	51
Rodney Dangerfield	42
Dave Davies	42
Devo	64
Def Leppard	128
Al Di Meola	128
Doobie Brothers	171
Robbie Dupree	74
Bob Dylan	114
Dynasty	115
Eagles	103
Fatback	104
Roberta Flack & Donny Hathaway	185
Michael Franks	183
Peter Gabriel	22
Genesis	21
Mickey Gilley	177
Larry Graham	33
Grateful Dead	118
Steve Hackett	165
Sammy Hagar	198
Van Halen	75, 173
Daryl Hall & John Dates	28
Emmylou Harris	84
Justin Hayward	182
Michael Henderson	85
Isley Brothers	184
J. Geils Band	121
Amy Holland	179
Jermaine Jackson	61
Michael Jackson	56
Bob James	63
Rick James	91
Al Jarreau	43
Waylon Jennings	89, 95
Billy Joel	9, 151
Eton John	92
Southside Johnny & The Asbury Jukes	138
Jon & Vangelis	152
Journey	81
Judas Priest	106
Chaka Khan	103
Carole King	110
Kiss	130
John Klemmer	153
Gladys Knight & The Pips	113
Stacy Lattisaw	66
Def Leppard	123
Le Roux	156
Ramsey Lewis	176
Lipps Inc.	105
L.T.D.	109
Lynyrd Skynyrd	108, 119, 166, 190
Maze	44
Manhattans	70
Benny Mardones	69
Bob Marley & The Wailers	50
Johnny Mathis	164
Curtis Mayfield	158
Paul McCartney	48
Meco	197
Stephanie Mills	52
Mickey Mouse	180
Winnie Nelson	117, 124
Willie Nelson & Ray Price	99
Ted Nugent	140
One Way Featuring Al Hudson	141
Henry Paul Band	174
Graham Parker & The Rumour	129
Teddy Pendergrass	18
Tom Petty & The Heartbreakers	101
Pink Floyd	76, 169
Luciano Pavarotti	136
Pleasure	130
Poco	47
Pointer Sisters	90
Willie Nelson	113
Elvis Presley	31
Pretenders	71
John Prine	175
Pure Prairie League	116
Queen	4
Eddie Rabbitt	53
Minnie Riperton	96
Rockie Robbins	157
Kenny Rogers	126, 155, 193
Linda Ronstadt	83
Diana Ross	5
Rossington Collins Band	15
Roxy Music	57
Devadip Carlos Santana	98
Sea Level	154
Boz Scaggs	34
Scorpions	100
Bob Seger & The Silver Bullet Band	10, 159, 191
Carly Simon	79
Paul Simon	26
Frank Sinatra	



WRITERS AWARD—Paul McCartney accepts a special quadruple platinum award for writing the tune "Girlfriend" for Michael Jackson's "Off The Wall" Epic LP. Presenting the plaque in London is Ron Weisner, Jackson's manager. The tune was the fifth to be released in the U.K. from the LP.

FACE \$1,000 DAY FINE

RIAA's Lawyers Must File Appeal

By RICHARD M. NUSSER

NEW YORK—Faced with the prospect of a \$1,000 a day fine and a contempt citation for their client, lawyers for the Recording Industry Assn. of America were told to file applications for an expedited appeal to a higher court by Wednesday (3) in their continuing effort to protect confidential reports gathered by the RIAA's antipiracy unit.

The reports were ordered to be turned over to lawyers for Sam Goody Inc. last month by U.S. District Court Judge Thomas C. Platt in order to assist the defense in proving its claim that traffic in counterfeit recordings is so extensive that Goody may have "unknowingly" dealt in the counterfeit product that forms the basis of the government's case against the retail chain.

In a court appearance Friday (29), Platt reiterated his contention that the release of the material doesn't violate lawyer-client privilege and that the defense is "entitled to look in the files" of the RIAA.

Pending the decision of the Federal Court of Appeals on the RIAA motion, Platt ordered the defense to draft a suitable contempt order which he said he would sign to encourage RIAA compliance with the original subpoena.

Platt indicated several times Friday that he "might be wrong" in ordering the RIAA to turn over these reports since they are not related to the Goody case per se and told both sides he would stay execution of the contempt order and the fines until the court of appeals hands down its ruling, which should come within the next three months. With this in mind, Platt set Sept. 26 for the next court appearances.

Platt also denied a suggestion by government prosecutor John Jacobs that RIAA president Stan Gortikov testify at a hearing to clarify the issue of counterfeit penetration into the recording industry and the RIAA's role in seeking evidence against traffickers in counterfeits.

Disco Success a Surprise For Queen

LOS ANGELES—Queen is hardly a quintessential disco group, but its current pop smash, "Another One Bites The Dust," first broke in predominately gay New York discos, then picked up heavy black airplay and only after that broke through in the pop market.

The snarling, new wave-inflected track jumps 10 points to number six on this week's disco chart; leaps 25 spots to position 33 on the soul survey and climbs five notches to number 23 on the Hot 100.

Elektra/Asylum officials rather sheepishly admit that the track wasn't originally a prime singles candidate; that it was pretty much forced out of the album by street demand.

The first single issued from the LP, the traditional Queen-sounding "Play The Game," peaked at an inglorious number 42 several weeks ago, and the planned followup had been "You Need Your Lovin'."

But the unexpected disco and r&b response to "Bites The Dust" made them reconsider.

It all started when Harriet Gil-

strap, the label's New York-based r&b coordinator, sent test pressings of "Dust" to DJs at two New York clubs: T. Scott at Better Days and Larry Levan at the Garage.

The disco crowd, she reports, "went wild," though they probably didn't know Queen from the Kings, another Elektra act. Gilstrap then asked for, and got, promotional 12-inch disks on the track, which she sent out to discos in her area.

Gilstrap had been Elektra's national disco coordinator until the label, like many others, quietly decided disco wasn't a viable area to pursue. With the multi-format response to "Dust" keeping Queen's "The Game" LP in the top five for the fifth consecutive week, it may be taking a second look.

While the disco response to "Dust" is startling, there are at least a couple of other rock-oriented tracks dotting the disco top 20, including the Rolling Stones' "Emotional Rescue" and Devo's "Whip It."

What's most incredible is the r&b response. Most of the white pop acts which have penetrated the soul chart

A Sign Of The Times: Paramount Home Video's Reg Childs reportedly has introduced a new methodology for determining distributor areas. In appointing a slate of 15 distributors nationally, Childs as sales chief apportioned the regions based upon area of dominant influence. This is the demographic base used nationally in the video field, wherein sets per home are the determinant. Previously in the audio product business, the yardstick for setting up distribution has been the business potential index, a yearly appraisal of every county in the U.S., prepared by Bill Bros. publications and the U.S. Department of Commerce. It's understood that record/tape distribution is in the minority. When contacted, Paramount refused comment, stating details would be forthcoming after a Sept. 14-17 meeting of the new distributors in L.A.

Sam Shapiro of National Record Mart/Oasis sublet the 16,000 square foot Peaches store in Bethel Park, Pa., last week and was in the throes of converting it to an Oasis outlet. Shapiro now has two 16,000 square foot Pittsburgh area locations, the other in Bloomfield, Pa. . . . Most redfaced Record Bar conventioners were Irv Kratka, president of MMO, who introduced his new progressive rock label, City Lights, there, only to discover Bar president Barrie Bergman helms a label with the same title.

WEA Torrid Time: WEA captures the top four albums on Billboard's Top LPs & Tapes this week with the Rolling Stones and three Elektra/Asylum titles. It's the strongest corporate look since CBS managed the feat for three straight weeks in early 1976 with packets by Bob Dylan, Paul Simon, Earth, Wind & Fire and Chicago. The Henry Droz-led entourage from Burbank takes to the jets next week with separate Dallas and Philadelphia conferences, each of which hosts four branches. WEA spokesman would not comment on the rumor that from those meetings will stem important announcements including a 5% catalog discount program.

Motown Ms.: Diana Ross' "Upside Down" number one single on Billboard's Hot 100 (this issue lusters her crown further with the distinction of being the only female soloist in singles chart history to chart five different titles in the top slot. The single also heads disco and r&b charts. It's Motown's 46th No. 1 pop since the one-time auto assembly worker Berry Gordy first decided to try his hand in the recording studio. . . . Lou Maglia, Elektra/Asylum national sales boss, is recuperating nicely from a car accident that collapsed one lung and broke eight ribs. Cards and letters to the label's L.A. office. . . . Russ Berens, Nickelodeon Records founder, Century City, Calif., has applied to go public with his Las Vegas national video software one-stop operation.

Detroit's Jack Schlee is inviting accounts to Merit Dis-

'Loophole' Scoring

LOS ANGELES—Composer Lalo Schifrin will score the music for "Loophole," a film starring Albert Finney and Martin Sheen.

Schifrin has composed the music for films such as "Bullit," "Cool Hand Luke," "Amityville Horror" and "The Voyage Of The Damned."

Inside Track

tributors' first annual golf outing at Hickory Hollow Golf Club, Mt. Clemens, Mich., all day Tuesday (16). Stipend for the full day, including three meals and an open bar all the way, is \$45. It's \$25 per person for the third Invitational H.W. Daily Golf Tourney Thursday (18) at Tejas Golf Club, Houston. It's a cocktails and sandwiches affair between putts. . . . Sam Jonas, who handled the Wallachs Music City bankruptcy as trustee, has supplanted Irving Sulmeyer as trustee for the Record Merchandising bankruptcy action in L.A.

Looks like Paid Records, Nashville, will get to release its "Bomb Iran" single after all (Billboard, Aug. 23, 1980). Only it will be the original Vince Vance & the Valiants version. Arnie Thies says he has worked out an arrangement with Cousins Music and Father And Son Music, New York, to use the music from "Barbara Ann," in the new spin-off tune. . . . Watch for the announcement that Herb Dorfman, last with BG, Albany rackjobber, is helping up the Somerset, Mass., rack wing of Pickwick now that Stanley "Babe" Morse has retired. . . . Another entity taking advantage of the accelerated pace of cutouts nationally is Zody's, the 37-store chain through the Southwest, which just put on a 99 cents each or 6 for \$5 putsch behind deletions and overstocks chain-wide. . . . The Plasmatics intend to salute the release of its debut album on Stiff Records with an outstanding blast. Explosion will come at the finale of its free concert Friday (12) at the end of Pier 62 in Manhattan, when singer Wendy Williams crashes an explosives-laden Cadillac into the stage. Group's manager Rod Swenson says his demolition experts have worked with Gotham City fire officials before and anticipates no brow furling. Event will be filmed and will cost about \$20,000 to stage. . . . **Crass Act:** Promos of the "Darlin" single by Ronnie Spector on Polish Records come in a special cut-to-size athletic supporter.

Elton John, decked out in chic cowboy attire, gave an emotional thank you speech Monday (25) at a party MCA threw for him at the Palomino Club in North Hollywood to commemorate his 10th anniversary with the label. Elton praised many of the people who've helped his career during the years and then dished out an impromptu set consisting of "Your Song," "Bite Your Lip (Get Up And Dance)," Jim Reeves' "He'll Have To Go," "Tiny Dancer" and an appropriate finale called "It's Been A Great 10 Years," all with the aid of band members Dee Murray, Nigel Olsson, Richie Zito and Tim Renwick.

Danny Pugliese, who formerly operated Springboard International, is seen as likely to acquire major interest in Audiofidelity Enterprises, which includes 30-year-old Audiofidelity Records founded by the late Sid Frey.

OCT. 11-12

L.A. Street Scene Country List Grows

LOS ANGELES—Country artist Johnny Lee, Robert John, Sylvie Vartan, Jan & Dean, the McCrarys, and from Japan, Godiego and Kalapnao have joined the growing list of artists participating in L.A.'s Street Scene Festival, Oct. 11-12.

Street Scene, a part of L.A.'s Bicentennial celebration, will be held in a six block area in the downtown section of the city.

According to Steve Gold and Jerry Goldstein, owners of the Far Out Production Group and Street Scene cochairman, "Heavy emphasis also will be placed on gospel music."

Gospel artists scheduled to perform are the Chambers Bros. Family Choir, Tri City Childrens Choir and the West Angeles Sanctuary Choir. The Los Angeles Philharmonic also is set to perform. Additional participants will be announced shortly.

Gold and Goldstein note that films have been added to the activities. "Up In Smoke," the Cheech & Chong film, along with "The Rocky Horror Show" among other films, will be shown on the wall of city hall.

Twelve stages will be erected, with continuous performances throughout the two days. ASCAP will sponsor one stage for showcasing its singers and composers.

Members of the Los Angeles

Lakers will be on hand to MC some performances, while the L.A. Kings will bring along a portable ice rink for an ice hockey demonstration.

Other highlights of the festival will be a performance by Donny Marie and the Osmond Family.

Prattooth Initiates \$16,900 Jobete Suit

LOS ANGELES—Prattooth Productions here seeks a \$16,900 judgment against Jobete Music, alleging that amount is due from a multimedia half-hour show it did for the Motown publishing affiliate.

The Superior Court complaint claims the plaintiff was commissioned by the defendant to do "Yesterday, Today & Forever," which it screened for Jay Lowy in February 1980. Motown paid \$7,500 towards the overall cost of the production, the filing states.

A.S.R. Claim Filed

LOS ANGELES—A.S.R. Recording Services, Canoga Park tape duplicator, is seeking a judgment against American Variety International here.

The Superior Court complaint alleges the label owes the plaintiff \$19,489 since October 1979.

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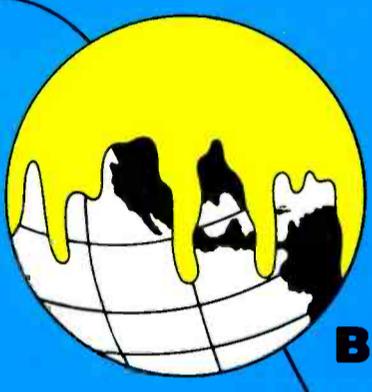
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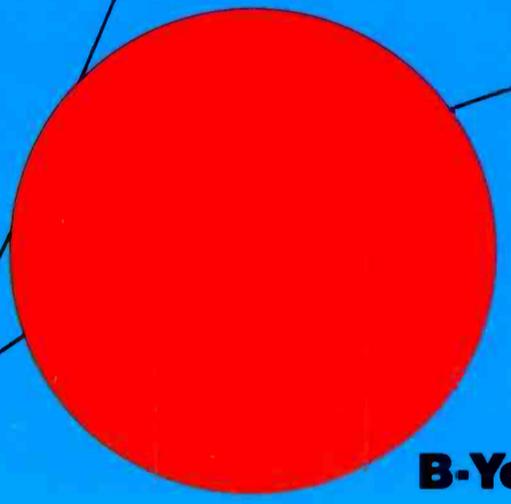
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