

Rock Softening On Northwest AOR Radio

By ED HARRISON

LOS ANGELES—AOR radio in the Northwest markets of Seattle, Portland, Eugene and Spokane is multifarious. Some stations maintain a hard rock approach while others lean towards an adult contemporary soft sound with jazz often finding its way onto playlists.

Yet even at Seattle's KISW-FM, which program director Beau Phillips claims is the only hard rock station in the market, there is now more inclusion of melodic records because the station's image as a rocker has been forged and the competition has backed off from concentrating on the hard rock sound.

"There is no need to rock as hard anymore," says Phillips. "We don't program to the ultra metal element. Now that the FMs and Top 40s have gone soft, we don't need to program to a narrow demographic."

KZEL-FM in Eugene is also maintaining a hard rock emphasis with acts like Black Sabbath, Judas Priest, and the Scorpions receiving bulk airplay, according to program director Chris Kovarik. She reports that the station has evolved from a free-form outlet to a more mainstream format based on rock. "In the last year we've had good reaction to music from the

'50s and '60s like the Yardbirds, Mitch Ryder, the Supremes, Temptations and Blues Magoos," says Kovarik, with oldies played about once an hour.

"We're going for a more sophisticated target demographic with an emphasis on older men."

KZEL is the only AOR outlet in the Eugene market, which gives the station the opportunity to play jazz (in the sax/guitar fusion vein) along with likes of Pete Townshend, Graham Parker, Pat Travers and other new and established rockers.

(Continued on page 21)

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Billboard

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Cassette Units In 50% U.S. Homes

By IRV LICHMAN

NEW YORK—Nearly half of all U.S. households, about 34 million, own some type of audio cassette player, with the highest concentration of ownership among 19 to 39-year-olds, according to a cassette usage study.

The R.H. Bruskin AIM study, conducted last October among a representative sample of 2,500 adults aged 18 and over, indicates that

(Continued on page 42)

BMA Seeks To Develop Local Satellite Chapters

By JEAN WILLIAMS

WASHINGTON—The Black Music Assn. is looking to develop satellite chapters around the country with each self-contained unit electing its own topline executive.

This unannounced new development was leaked at the organization's second annual conference held at the Sheraton-Washington Hotel here Thursday through Monday (26-30).

The chapters are expected to be formed within 90 days after the organization's next board meeting. At presstime the meeting date had not been announced.

The Black Music Assn. pulled together more than 800 representatives from the entertainment industry to top last year's registration.

In a move that apparently shocked the en-

(Continued on page 27)

Young Grabs 8 Handleman Units

By JOHN SIPPEL

LOS ANGELES—Young Entertainment, Inc. of Atlanta, the new parent company formed by retailing executive Scott Young, took over the assets of the eight Handleman stores Monday (30) in Atlanta and was operating them the next day. The eight units are four Franklin Stores and four Davey's Locker stores. The move is seen as a coup for Young.

(Continued on page 59)



It's the year of the Rabbitt at Elektra Records, and Eddie's making the most of it with a brand new album, another solid smash single, and his first network television special. The LP is HORIZON (6E-276), the single is "Drivin' My Life Away" (E-46656)—which also appears on the soundtrack album from "Roadie"—and the show is The Eddie Rabbitt Special on NBC-TV, July 10th at 9:00 p.m. Eddie Rabbitt, on Elektra Records and Tapes.

(Advertisement)

Like Records And Films, Concert Business Droops

This story prepared by Paul Grein in Los Angeles and Roman Kozak in New York.

LOS ANGELES—Like the disk and film industries, the concert market is being hit by the nation's deepening recession. The slump is forcing booking agents to be more creative in terms of packaging and promoters more aggressive in working their shows.

There is also increasing talk of promoters refusing to pay skyrocketing superstar guarantees. "All they have to do is just not get competitive," says one top management source. "If a promoter is paying an advance in which he has to sell 80,000 seats to make a dime, he's better off passing on the show."

In addition to the tightening money situation, the concert market

(Continued on page 52)

Western Themes Back In Country Hit Tunes

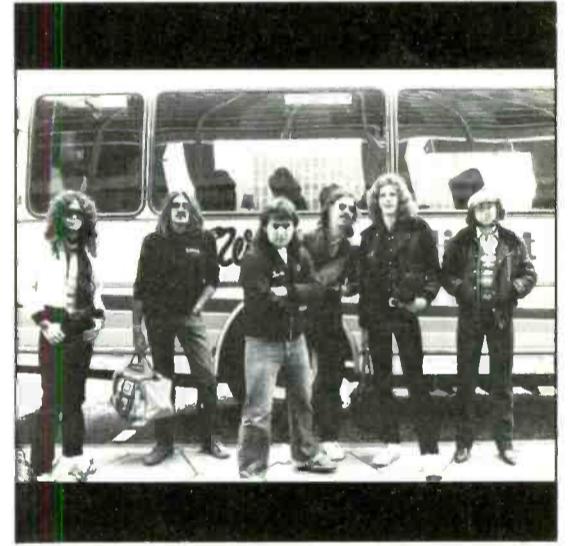
By KIP KIRBY

NASHVILLE—The Western motif is back in country music and stronger than ever.

Not only is the word "cowboy" turning up with increasing frequency all over the Hot Country Singles chart, but the Old West and its related themes seem to be a favorite topic these days for country songs.

Just a scan of this week's singles chart shows the following titles: "The Last Cowboy Song" by Ed Bruce. "Dancin' Cowboys" by the Bellamy Brothers. "Too Old To Play Cowboy" by Razy Bailey. "Cow-

(Continued on page 33)



Mirage Records presents their 1st single release, "Fool For Your Loving," (MG 3672) from the forthcoming LP from Whitesnake, Britain's powerhouse rock band. Watch for this superb debut. Produced by Martin Birch. WTG 19276.

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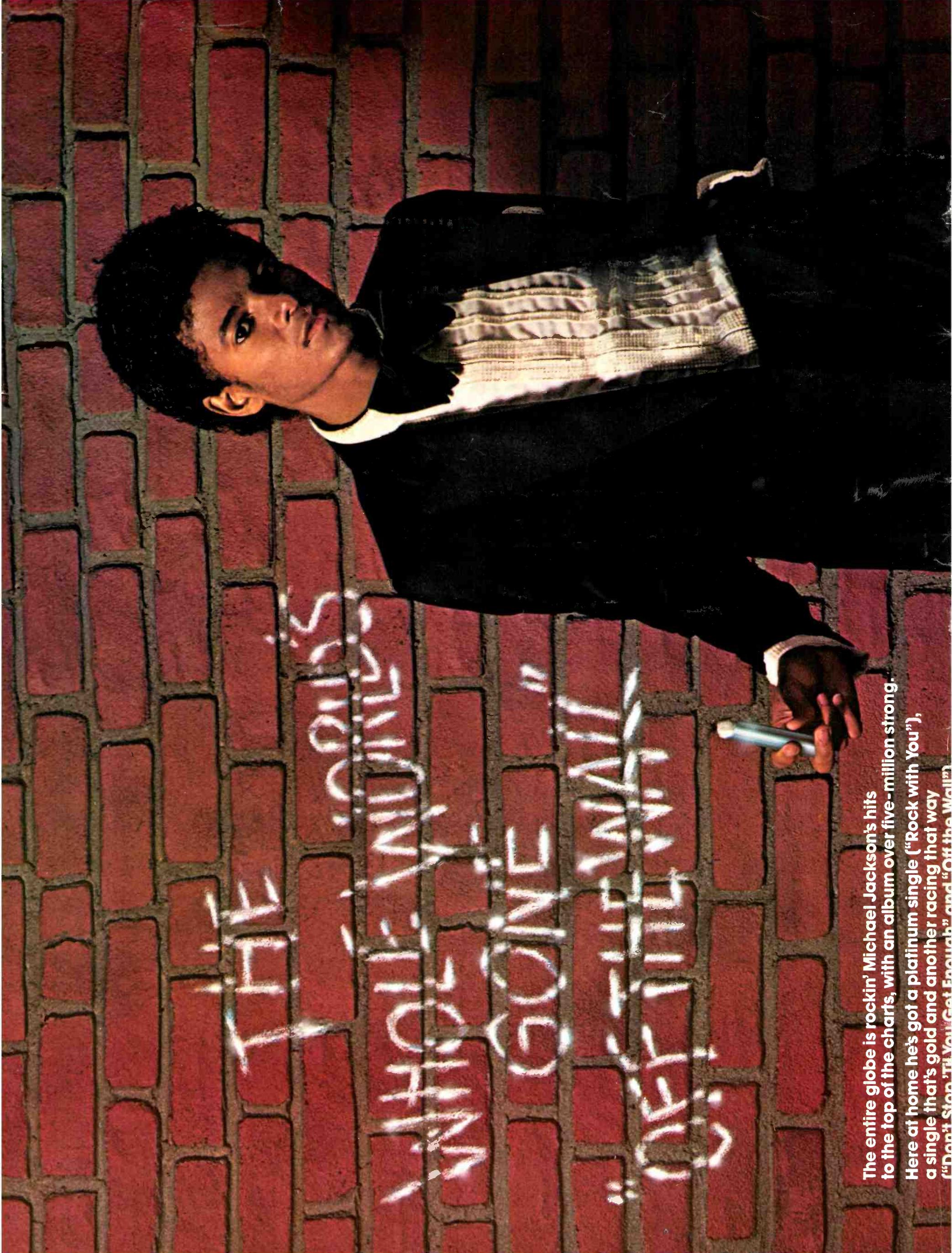
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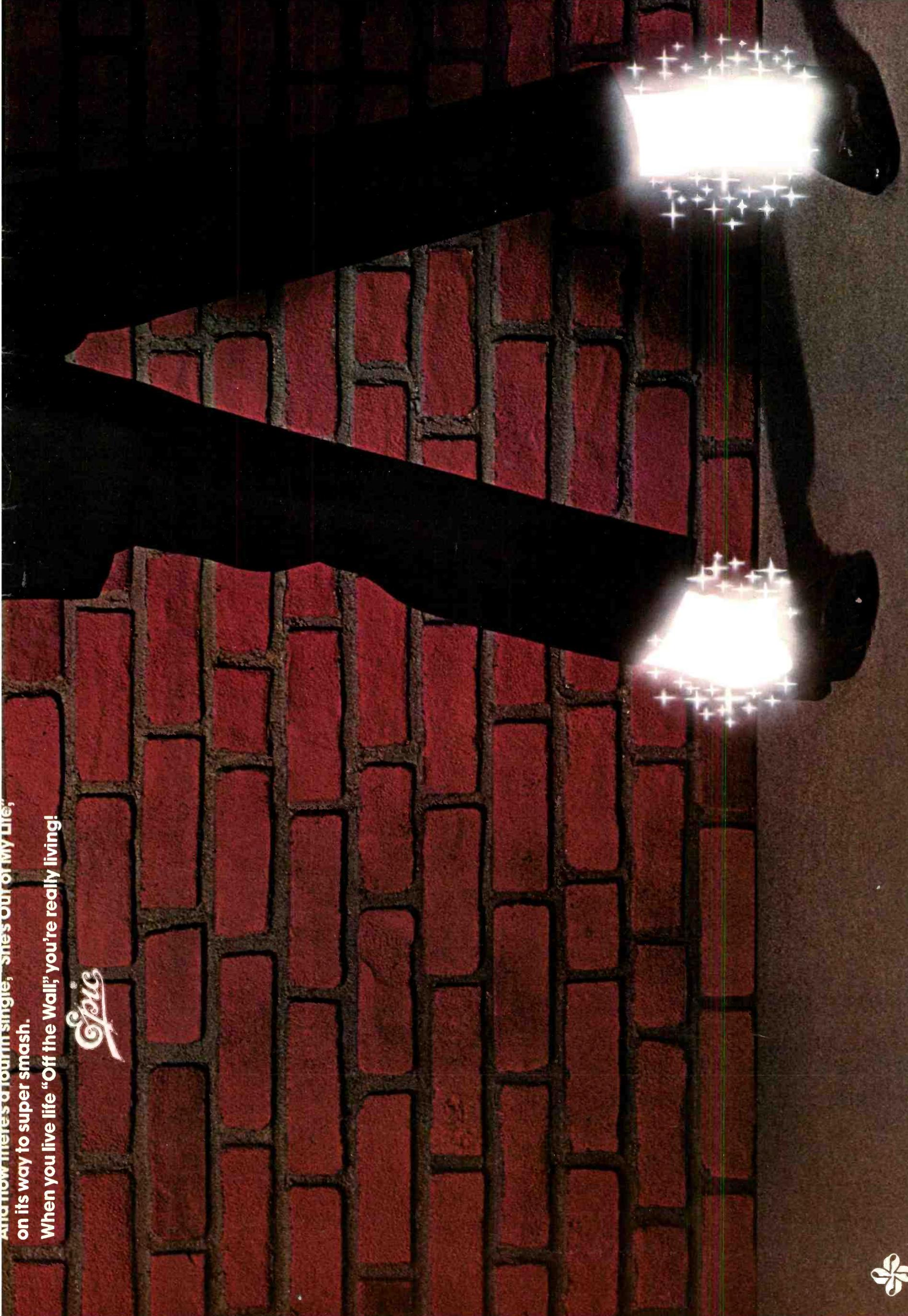
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The entire globe is rockin' Michael Jackson's hits to the top of the charts, with an album over five-million strong. Here at home he's got a platinum single ("Rock with You"), a single that's gold and another racing that way ("Don't Stop 'Til You Get Enough" and "Off the Wall")

Tomorrow there's a tour in single, "Shes Out of My Life,"
on its way to super smash.

When you live life "Off the Wall," you're really living!



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Produced by Quincy Jones for Quincy Jones Productions. Management: Weisner/DeMann Entertainment, Inc. and Joe Jackson.

WB's Cornyn Tells Tribunal Of Cost Fears

By JEAN CALLAHAN

WASHINGTON—Warner Bros. Records executive vice president Stan Cornyn told the Copyright Royalty Tribunal Tuesday (1) of massive cost increases which worry his company as the industry's recession deepens.

In 1979, Warner Bros. Records spent nearly \$5 million on national advertising, Cornyn told the Tribunal, up from \$1.7 million in 1975, a 289% increase in only four years.

Artist development expenses are also sky high. Last year, said Cornyn, Warner Bros. spent \$4.5

million in this area. Independent promotion got more than \$1 million of that to boost radio airplay. In 1975, Warner Bros. spent only \$100,000 on independent promotion.

The average recording session cost Warner Bros. \$60,000 to \$65,000 three years ago, the executive said. Today's price tag, according to Cornyn, is between \$125,000 and \$150,000. Cover art for LP jackets costs between \$3,000 and \$3,500 for camera-ready work today; three years ago, the same job cost \$2,000 to \$2,500.

Vinyl has gone up 36% since 1976, Cornyn said. The cost of board jackets has risen 53% in the same period. Shrink wrap costs are up 71% over the last four years and freight rates have soared 28% in that time.

Cornyn estimated that in-store merchandising costs have risen 188% from 1975 to 1979 and he also noted that returns at Warner Bros. are up 25% on the average in the last 18 months. "I suspect we're coming to a real ceiling on price," he added.

"There's more than a recession going on right now in the record busi-

ness. There's a transition to something that we're not sure what it is," Cornyn told the Tribunal. "There are so many variables we're grappling with in our industry. I have never seen anything like this before."

"Baby boom" worries also have Warner Bros. concerned about marketing demographics after the mid-1980s when the baby boom kids begin turning 35 and 40. There are "real problems on the horizon," Cornyn said.

To combat runaway inflation,

Warner Bros. is cutting back all marketing costs this year. "We're out of the garment business," Cornyn told the Tribunal, referring to giveaways of satin jackets and T-shirts. And he added that Warner Bros. is moving from 22-point board to 18-point board for use in album jackets.

Record piracy worries Cornyn, too. He explained that the anti-counterfeiting device Warner Bros. has in the works will cost \$3 million annually or three-quarters of a cent per album. "We hope it will pay off," he said succinctly.

Congress Stalls On Performance Royalty

WASHINGTON—The upcoming national political conventions, senators' ill health and objections from lobbyists have halted progress of two pieces of legislation which affect

the record and broadcasting industries.

Rep. George Danielson (D-Calif.) has asked Rep. Robert Kastenmeier (D-Wis.) to wait until the next session of Congress before continuing markup of HR997, the House version of a performance royalty bill. In a letter to Kastenmeier, Danielson blames "other pressing business" for the delay.

Observers say that this summer's national political conventions represent at least part of the pressing business to which Danielson alludes and it also believed that the considerable clout held by broadcasters in an election year may figure into the Congressman's reasoning.

The House Subcommittee on Courts, Civil Liberties and the Administration of Justice began marking up HR997 in April but, after one session, postponements began and the bill has been no further action.

HR997 would require broadcasters and other users of recording music to pay royalties to performers and record manufacturers. The bill has been vehemently opposed by radio broadcasters.

On the Senate side, prospects for S1552, the companion piece to HR997, look "bleak" to John Minor, Senate Judiciary Committee staffer. The presidential campaigning of Sen. Edward Kennedy (D-Mass.), who chairs the Judiciary Committee, has held up progress on the bill this year and the Senate has been waiting to see what would happen to the House bill before scheduling hearings.

And the health problems of Sen. Harrison Schmitt (R-N.M.) and Sen.

(Continued on page 59)

13-YEAR-OLD PROMO 'MAN'

NEW YORK—The industry's youngest record promotion man is most likely 13-year-old Gary Gross.

Gary, a student at Horace Mann High School in the Bronx, is busily engaged here this summer promoting a recording by Sylvia Danzig on the Nashville-based American Sound label, "Blue Moon" and "One More Time."

How did his career get underway? "I was vacationing last summer at the Tamarack Lodge in the Catskills where I met Sylvia. She played me a rough demo cassette of her record and when it was finally released I told her I'd help her promote it," explains Gary, who carries a business card that tags him "artist representative/record promotion."

"I figured 'why not give it a shot,' although I realize how hard it is to get a record on the charts," he notes.

Gary has been working the New York area, visiting radio stations and music papers with the record in hand. "It's lots of fun meeting people, but it does get frightening at times. I'd like to stay in this business if I can."

And, adds Gary with the glibness of a seasoned promotional pro, "I understand Warner Bros. is interested in acquiring the record."



DINAH'S SHEET—Unlimited Gold artist Barry White presents Dinah Shore with a designer sheet containing the music and the lyrics to the "Lady, Sweet Lady" song from his "Sheet Music" LP.

'ANXIETIES BEHIND US' RCA's Summer Bullish At Marketing Conclave

NEW YORK—A buoyant projection of RCA Records' position in the marketplace highlighted the label's recent national sales and marketing conference.

"We anticipate a firming of the record market," stated Bob Summer, president of the label, at the three-day meet the week of June 24 at the Playboy Club in Great Gorge, N.J.

"We have put our anxieties behind us," he continued, "and are ready to move forward, taking the necessary creative risks as we go."

Summer's remarks were complemented by emphasis that a "major thrust by RCA in the last half of 1980 will be the introduction of many new major acts." Ed DeJoy, vice president of pop a&r, named

such newcomers as In Transit, Dave Davies and Polyrock among others who will have albums early in the second half of the year, matched by still others before year's end.

Other speakers included Larry Gallagher, vice president of national sales, chairman of the conference, and Arnie Orleans, vice president of sales and distribution. They praised the RCA field sales force for obtaining significant results in country and black music.

Tom Shepard, vice president of Red Seal a&r, and Irwin Katz, manager of Red Seal marketing, made the first product presentation, previewing new albums by Artur Rubinstein, Eugene Ormandy & the

(Continued on page 8)

PolyGram Restructures For the 1980s

By MIKE HENNESSEY

LONDON—The decision of Coen Solleveld to step down from his job as president of the PolyGram Group (see Executive Turntable) at the end of this year, though widely anticipated, represents a blow to an organization already reeling from substantial setbacks in the U.S. marketplace.

The departure of Solleveld, who will be 61 in September, must be seen, at least in the short term, as exacerbating the group's Stateside problems. He is internationally acknowledged as one of the most capable leaders of the worldwide record industry.

News Analysis Taking over from Solleveld Jan. 1, 1981 will be Dr. Wolfgang Hix, 56, one of PolyGram's four executive vice presidents, whose 18 years of experience with the group have been principally in the legal and personnel departments. A much-liked personality with a reputation for "coolness un-

(Continued on page 62)

Black Radio Into Service & Profits

By RICHARD M. NUSSER

WASHINGTON—The balance between black radio's commitment to the community and its commitment to profits was the underlying theme of the Black Music Assn.'s panel discussions on broadcasting at the organization's conference here last week.

Programming and minority ownership of broadcast properties were the main topics considered at three panels, one of them a closed door session that touched on both topics, as well as the question of what position blacks should take on proposals for government deregulation of radio.

"Personally I support regulation, but corporately I do not," said Skip Finley, general manager of Sheridan Broadcasting Inc., probably the nation's largest black-owned broadcast system, summing up what seemed to be the prevailing dilemma.

The trend toward an older demographic in black radio was explained by program director Lee Armstrong of Chicago's WVON-AM.

"Adults like to boogie but they

(Continued on page 19)

U.S. Prerecorded Videocassette Sales Strong, Rising

By KAREN KELLY

LOS ANGELES—Retailers at some of the major chains and individual stores that stock prerecorded videocassettes report that their business is going strong and they expect it to remain on the rise.

"We're enthusiastic about our video sales," says Susan Hatfield, video buyer for Nickelodeon Records and Video, a Century City, Calif., retail store. "We're doing a tremendous business (sales are up about 70% from what they were six months ago) and we're excited about it. We're growing all the time."

Russ Berens, owner of Nickelodeon, says sales of prerecorded videocassettes have more than doubled over what they were last year to the point that video comprises more than half their business.

He notes that 3,800 square feet of the store is devoted to video products. The fact that every month sales are way over what they were at the same time the previous year is something he attributes to their concentrated efforts to stock everything that is legally available on videocassette—a figure he places around 1,000 titles or \$400,000 worth of retail stock.

"The reason that our business is up is because people know that this is a real, full-line store and if they come in here, just as if they go into the Tower Records store on Sunset Blvd., they know they'll get the record they want—if it's available they have it. That's what we have in video. We're the video Tower of Sunset. People know that they can come here and get what they want."

Phil Tudanger, accessory and video buyer for Sam Goody, Inc., whose 29 stores in the Northeastern region of the country all stock prerecorded videocassettes to some extent, says, "I guess we are still pretty optimistic. Sales seem to be going strong. The latest films are coming out quicker now than ever before and they do well—there's an interest in them. Titles are coming out quicker and people are scooping them up."

Willie Clark-VanBrunt, manager of Music Odyssey in West Los Angeles, also cites the recent availability of popular films as causing their video business to increase.

"It's really picked up because of the newer, better films coming out.

(Continued on page 42)

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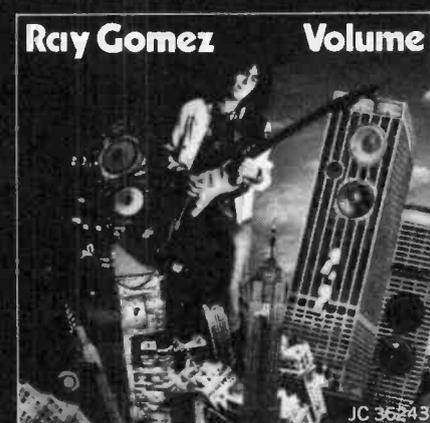
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INAUGURAL MEET—Ewart Abner, center, the Black Music Assn.'s new vice president, is flanked by: Rod McGrew, the group's new secretary; Calvin Simpson, marketing/merchandising vice president; James Tyrell, the new treasurer, and Sidney Miller, board member. The group had just attended a board meeting during the trade group's conference in Washington, D.C., last week. Coverage of the convention appears on pages 1, 4, 26, 27, 28 and 32.

NARM ASSIST Black Retailers See & Hear Tips To Lift Their Economic Position

By JEAN WILLIAMS

WASHINGTON—Since the National Assn. of Recording Merchandisers aligned itself with the Black Music Assn. more than a year ago, the organizations appear to be committed to raising the economic level of black music dealers.

NARM was visible throughout the Black Music Assn.'s second annual conference last week here. First, with its reworked (for the black music dealer) "give the gift of music" audio/visual presentation, followed by an explanation of NARM itself.

Joe Cohen, NARM's executive director, advised conference attendees at the "Improving The Distribution System For Black Music" session of his organization's program and how these programs may benefit them.

Chairing the session was Ted Hudson of Ted's One Stop, with panelist Calvin Simpson of Simpson's Wholesale, Joe Simone of Progress Record Distributors and NARM's Patrick Gorlick.

Cohen surprised the crowd by announcing that his organization is developing local chapters in all areas where NARM's regional meetings are held. He encouraged the dealers to become involved with these chapters.

Simone suggested that not enough attention is given to black music dealers by branch managers. He urged the dealers to visit branch managers in an effort to open lines of communication.

Simpson insisted "the record industry wants black dealers to expand because they give it more business." However, he cautioned that there is generally an attitude among manufacturers that blacks don't pay their bills.

He suggested all dealers obtain financial statements to show prospective creditors. He also pointed out the advantages small dealers have in buying from one-stops as opposed to going directly to manufacturers.

Simone noted that small volume dealers will get stronger if they buy largely from one one-stop as opposed to spreading their purchases over five outlets. "It's best to be a large buyer with one one-stop than a small dealer with five."

As for the trends in the industry, Simpson maintained major manufacturers and distributors have too much product to properly handle. Therefore, this is an opportune time for independent labels to emerge.

Hudson pointed out that the industry needs blacks in distribution. Presently there's believed to be only three: Simpson's in Detroit; Hudson's in St. Louis and Ernie Leaner's Chicago operation.

At another well-attended session, "Songwriters Forum," Len Chandler, codirector of L.A.'s Alternative Chorus Songwriters Showcase, explained the need for a "hook" in compositions. Panelists included writer Leon Ware and artist Curtis Mayfield.

The group agreed that the hook is that which generally sets a song apart from the rest. Ware noted that he attempts to catch the listener with the first eight bars. "Don't save the hook until last because by then you may have lost the listener," he advised.

As for getting songs published, the music publishers took somewhat of a beating from Mayfield. "Anyone can publish a tune and a publisher will not be interested until you have started some movement yourself."

he said. "Publishers will set your song aside until you get hot. Then they will work on it."

The panel suggested new composers try to get their material to mid-range artists on the way up and grow with these acts. The panel also cautioned the group against mailing material to labels. "Always take it," said Ware. Chandler pointed out that the trend now is uptempo, positive love songs.

While Chandler dealt with building songwriters, George Schiffer, president of Corporate Affairs Ltd., chaired the "Building Careers Of Artists" session.

Joining Schiffer as panelists were Capitol's Don Mac, PhonoGram's Bill Haywood, attorney Paul Marshall, Jody Wenig of Associated Booking Agency, Vernon Slaughter of CBS Records, concert promoter Bill Washington and Perry Johnson of WCAU-FM in Philadelphia.

The group outlined career plans
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Executive Turntable

Record Companies

Coen Solleveld, 14-year president of the PolyGram Group, leaves that post to become a member of the company's shareholders delegation Jan. 1, 1981. Simultaneously, he will join the supervisory boards of the management holding companies, PolyGram B.V., the Netherlands and PolyGram GmbH, West Germany. In other PolyGram Group Management changes, Dr. Wolfgang



Solleveld

Hix, executive vice president of PolyGram since 1978, moves up to deputy president. On the first of next year, Hix will step up to president and chief executive officer. Based in Hamburg, Hix has been with Polygram since 1962. Also, Karl-Heinz Busacker, now a member of the management committee of Philips GmbH, Hamburg, will succeed Dr. Johannes Van Der Velden as executive vice president for finance and administration of the PolyGram Group in Hamburg. Dr. Van Der Velden will resign this slot, which he has held since 1964, later this year. He will remain available to the PolyGram Group as an advisor. ... Bill McGaffey, PolyGram's national album promotion director in New York, exits to take over as album promotion manager at RCA Records in New York. ... Robert Stanford takes over as director of sales, special products at CBS Records in New York. Previously based in Cincinnati, he was sales representative for the Columbus market. ... Ralph V. Caputo joins CBS Records International as associate director of business affairs for Latin American operations in Coral Gables, Fla. Previously, he was the media counsel to the executive staff of the Cadiey International Corp., an independent film and television distribution



Busacker

firm in Miami. Also, Joseph Wascura is tapped as associate director of finance in this department. As senior financial analyst for ITT, he previously worked in Palm Coast, Fla. ... David Werchen exits his post as business affairs vice president and director of law for Phonogram/Mercury in New York. Prior to his affiliation with the label, Werchen was associated with the New York law firm of Lynton, Klein, Opton & Saslow. ... Brad Hunt is upped to national director of field operations for MCA in Los Angeles. He joined MCA in 1977 and recently was based in Boston as local promotion manager. ... Mauri Lathower, director of international for Casablanca in Los Angeles, ankles that position. He served in that post for four years; before that he had been with Capitol. ... Michael Abramson, previously Chrysalis



Caputo

Records director of album promotion in New York, moves up to national promotion director based in Los Angeles. ... Sammy Alfano takes over the newly-created post of manager of special projects at Elektra/Asylum's promotion department in Los Angeles. He joined the label four years ago as national singles promotion director. ... Also, Scott Burns moves up to E/A's Western regional promotion manager. He was local promotion representative. ... Robin Sloane promoted to writing services manager for Epic, Portrait, Associated Labels in New York. She was coordinator of press and public information. ... Ed Sulzer leaves his a&r representative post at the Carpenters Organization, based in A&M Records Los Angeles office. He is replaced by Gary Sims, the group's former audio engineer. ... Jann Edwards joins Elektra/Asylum in Los Angeles as director of royalties. She left RSO in Los Angeles where she was director of royalties.



Abramson

Marketing

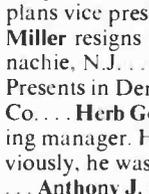
Tom Colley elevated to national accounts director, a new executive position, at Pickwick Records in Dallas. He was Southwest regional sales chief. ... Exiting as national accounts representative for Lieberman Enterprises in St. Louis is Norm Weinstroer. ... Pete Pidutti takes over in the new post of marketing director for P-B One-Stop in St. Louis. He was formerly a sales manager at WEA in St. Louis.



Burns

Publishing

Ken Sunshine is promoted to ASCAP's communications coordinator in New York. He was formerly special projects director for Record World magazine.



Stone

Related Fields

John L. McCallister is elected vice president of marketing at Zenith Radio Corp. in Chicago. Head of marketing since June 1, McCallister has been sales plans vice president of the sales division since 1975. ... Effective July 31, Paul Miller resigns as advertising and product manager of Maxell Corp. in Moonachie, N.J. ... Arthur F. Stone moves in as director of marketing at Feyline Presents in Denver. Previously, he was director of advertising at Adolph Coors Co. ... Herb Goldfarb joins Video Unlimited in New York as sales and marketing manager. He most recently worked at the Record Shack in New York. Previously, he was a vice president at London Records in New York for 26 years. ... Anthony J. Gengo Jr. takes over as vice president of finance at the General Entertainment Corp. in New York. He was assistant to the controller of Nabisco, Inc. in East Hanover, N.J. Also, R.J. Bykowski moves in as vice president of sales. Previously, he was Nabisco's divisional sales manager in Chicago. ... At Shure Brothers in Evanston, Ill., three new appointments are made: Lottie Morgan becomes national sales manager. She was the domestic sales manager; the new merchandising administrative manager is James Jay Paton. He is elevated from his post as convention/ad literature coordinator; and Lee Habich becomes marketing communications manager. His previous position was manager of advertising/sales promotion.



Hix



Stanford



Wascura



Alfano

NEW A&M VICE PRESIDENT

Minor Wants 'Real' Music Company

By JIM McCULLAUGH

LOS ANGELES—"We plan to get back to being a real music company," says Charlie Minor, two weeks after assuming the post of vice president, executive director of promotion at A&M Records. By that he means a label which doesn't specialize in any one thing.

Minor, who reports to Harold Childs, senior vice president for the label, was former promotion chief and vice president at EMI-America/UA Records. He assumed his new position June 16.

"We're not looking to be a singles label, an LP label or a label with just

a certain kind of music," he continues, "but a good music label. We're also looking to be more consistent in the domestic market.

"To achieve success we hope to cross-pollinate our music as much as possible. For example, the new Herb Alpert single 'Beyond' is applicable to pop, r&b, MOR and black formats and we are emphasizing it that way.

"Just as importantly," he adds, "we want to exploit all the acts on the label and keep a consistent flow of good music."

(Continued on page 53)

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ARIOLA HAS FOREIGN RIGHTS

CBS Leading Race For U.S. Handshake Label Distribution

By IRV LICHTMAN

NEW YORK—Although the tie-in between Ron Alexenburg's new Handshake label and the Ariola International Group is for foreign representation, U.S. distribution remains open, although CBS branch distribution remains a prime contender.

Alexenburg, according to sources close to the development, is "very close" to a CBS "pressing and distribution" arrangement (Billboard, May 31, 1980). It's understood that one of the critical areas of negotiation is that of CBS' terms for a distribution fee, also said to be a factor in CBS' dealings on a similar level for Neil Bogart's Broadwalk operation. Peter and Trudy Meisel's Hansa Productions of Germany are providing financing for the Alexenburg label.

In the unlikely event that the Handshake-CBS deal falls through, Alexenburg could take his label through independent distribution, most probably through distributors currently handling Arista/Ariola product.

Ariola's international licensing agreements extend to markets other than Canada, Australia, Japan, South Africa and Italy. Mex-

ico and Brazil fall within the Ariola area of responsibility, and Alexenburg is currently negotiating distribution deals in other Central and South American markets.

Licensing through Ariola is also firm in the U.K., France, Germany, Scandinavia, Benelux and Spain.

Meanwhile, Alexenburg is moving ahead with an initial product flow, due later this month. It includes a single, a duet between Amii Stewart, a Handshake artist, and Johnny Bristol. Other Handshake pacts include Gerald Masters from England, Revelation from New York and Urban Heroes out of Holland.

Monti Lueftner, president of the Ariola International Group, says of the Handshake/Ariola ties, "It's not just a licensing arrangement between the Ariola International Group and Handshake; it's a partnership." He adds that in addition to "my own deep personal involvement, Elliot Goldman (Ariola's vice president U.S. and Canadian operations) will aid in the general business structure and functioning of the company on a broad, not day-to-day basis."

Alexenburg, most recently associated with MCA's Infinity Records, which MCA closed down late last year, says he intends to go to Europe at least once a month and that the Meisels will be commuting to the U.S. on a similar schedule.

"Small, creative companies with carefully controlled overhead," Alexenburg maintains, "are the answer to today's record market. We will have about a dozen artists at maximum, approximately the same number of employees and we will make sensible deals with people who want to be with us." It's understood that Peter Gideon, formerly promotion chief of Infinity, is among Alexenburg's initial executive staffers.

In addition to Handshake's marketing and promotion, the label will also benefit from Hansa Productions' own label promotional team at offices in London, Berlin, Paris and Amsterdam.

Hansa Music, the publishing affiliate, is one of Europe's largest operations of its kind. Peter Meisel is one of Germany's pioneer independent (and successful) producers.

Cutouts Benefiting Schlock Wholesalers

By JOHN SIPPEL

LOS ANGELES—Treating cutouts in the same manner as firstline albums would be handled by a rack-jobber, a growing number of schlock wholesalers are escalating profits in a generally recessive market.

Less than a year old, Last Chance Records of Little Rock attributes its strong black ink position to the experience of its founder, Jackie Pate, gained working at Siebert's there. "I'm just applying to surplus albums the procedures I learned rack-jobbing at Siebert's," Pate explains.

"We constantly shop nearly 30 different cutouts suppliers, cherry picking what we think will be strong new merchandise for our customers. You have to buy carefully. For example, recently four Rita Coolidge albums were available. I bought heaviest on 'Anytime, Anywhere' because it contains 'Higher And Higher'."

Pate spent a number of years as album buyer since he started at Siebert's in 1966 as part-time warehouseman for the now Little Rock

bastion of the Handleman Co.

In addition, he worked for the now defunct Galaxy Sales, parent of the Record Town/Sound Town chain out of San Antonio.

Hall-Oates 'Voices' Merits RCA Campaign

NEW YORK—A marketing campaign gets underway from RCA Records with the release later this month of the seventh album by Daryl Hall and John Oates, "Voices."

Before the Tuesday (15) release of the album, a single, "How Does It Feel To Be Back" and "United States" will be marketed along with a teaser campaign.

Minis and ad mats, as well as die-cut mobiles, and posters will be made available. Several contests are in the works, each targeted for different markets and scheduled to break over the next few months.

(Continued on page 54)

In September 1979, Last Chance opened with a stock of 25,000 cutouts on pallets in a 3,000 square foot warehouse. It was a mix of from 600 to 700 different titles on all three configurations.

Today, that same space contains 3,500 to 4,000 different titles in varying quantity. Pate predicts a gross volume in excess of \$2.5 million for the calendar year starting Sept. 1, 1980. It would more than double Last Chance's first 12 months.

Each month Last Chance mails a 164-page catalog from which the 1,500 customers can select titles by exact quantities.

However, the most promising segment of Last Chance's business comes from 27 retail stores racked by two Last Chance roulemen, Pate feels.

Ben Briley, former Siebert's singles buyer, personally racks 12 stores from Arkansas to Muskogee, Okla. Bill Reed, temporarily bedded with

(Continued on page 59)

All's Well At RCA Records—Summer

• Continued from page 4.

Philadelphia Orchestra, Eduardo Mata and the Dallas Symphony Orchestra and by a number of artists including pianists Emanuel Ax, Peter Serkin, Tedd Joselson, clarinetist Richard Stolzman, organist Carlo Curley, the Canadian Brass and tenor Robert White.

Stated Shepard: "We are global, intimate, star-studded, chamber-sized, operatic, traditional, innovative, contemporary, crossover, catalog, digital and Broadway."

Ray Harris, vice president of the black music marketing, presented product and plans for such artists as Dynasty, Shalamar, Lakeside, Carrie Lucas and the Whispers on Solar; Machine on Hologram, Frank Hooker and the Positive Thinker on Panorama, Skyy on Salsoul, and Ed-

win Starr, Stephanie Mills, Leon Haywood and Gene Chandler on 20th Century-Fox; and Wax, Chocolate Milk, Evelyn "Champagne" King and Thelma Houston on RCA.

Country music on RCA, reportedly selling far ahead of expectations so far this year, was outlined by Jerry Bradley, vice president of Nashville operations, and Dave Wheeler, director of market development in Nashville. Bradley noted new artist concentration for such acts as Razy Bailey and Alabama.

Arnie Orleans made the product presentation for A&M Records, with emphasis on Herb Alpert, the Yellow Magic Orchestra, Chris DeBurgh, the Tigers, Live Wire, Joan Armatrading, Joe Jackson, Police and a new two-LP live album from Supertramp.

Besides new act product, DeJoy also presented new albums by David Bowie and Daryl Hall and John Oates, Toby Beau, Perry Como and Roger Whittaker. Also introduced was the upcoming "Elvis Aron Presley" eight-LP project.

At an awards ceremony, the Dallas branch and its manager Jim Yates won the merchandising branch of the year trophy; the Atlanta branch and its manager George Jackson were given the singles branch award; New York and its manager, Bob Rifici were cited in the album category, and St. Louis and its manager, Fred Love, won top honors as branch and manager of the year.

Also, the Eastern and North Central regions won a softball game, 12-8, against the Western and Southern regions.

IRV LICHTMAN

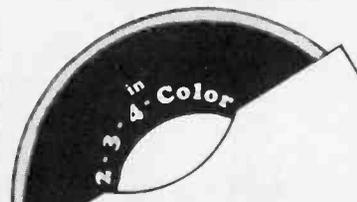


MIRROR IMAGE—Jean Marie Arnold of the MCA group Heat holds a 12-inch disk featuring the act's new single "Just Like You." The disk is made of Mylar and is pressed on clear vinyl, giving the impression of a mirror. The flipside is also mirror-like, but contains grooves and label copy. Some 1,000 copies of the disk were pressed by MCA and sent to pop and r&b stations for promotional use only.

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July

11 MONTREUX	THE PARADISIO
12 AMSTERDAM	THE VENUE
17 LONDON	THE PARADISE
20 BOSTON	TOADS
21 NEW HAVEN	MY FATHERS PLACE
22 LONG ISLAND	THE RITZ
23 NEW YORK	FIFTH FLOOR RECORDING STUDIO
24 CINCINNATI	EL MOCOMBO
25 TORONTO	DAY ON THE GREEN
27 SAN FRANCISCO	OLD WALDORF
28 SAN FRANCISCO	MADAME WONGS
29 LOS ANGELES	THE ROXY
30 LOS ANGELES	

August

5 AUCKLAND	MAINSTREET Live Broadcast with Radio Hauraki Auckland and Radio WINDY Auckland.
15 MELBOURNE	NIGHTMOVES TELEVISION BROADCAST Live Simulcast with 92.3 EON FM, 2MMM FM and 4MMM FM



IN U.S. AND CANADA



COLUMBIA



REST OF WORLD

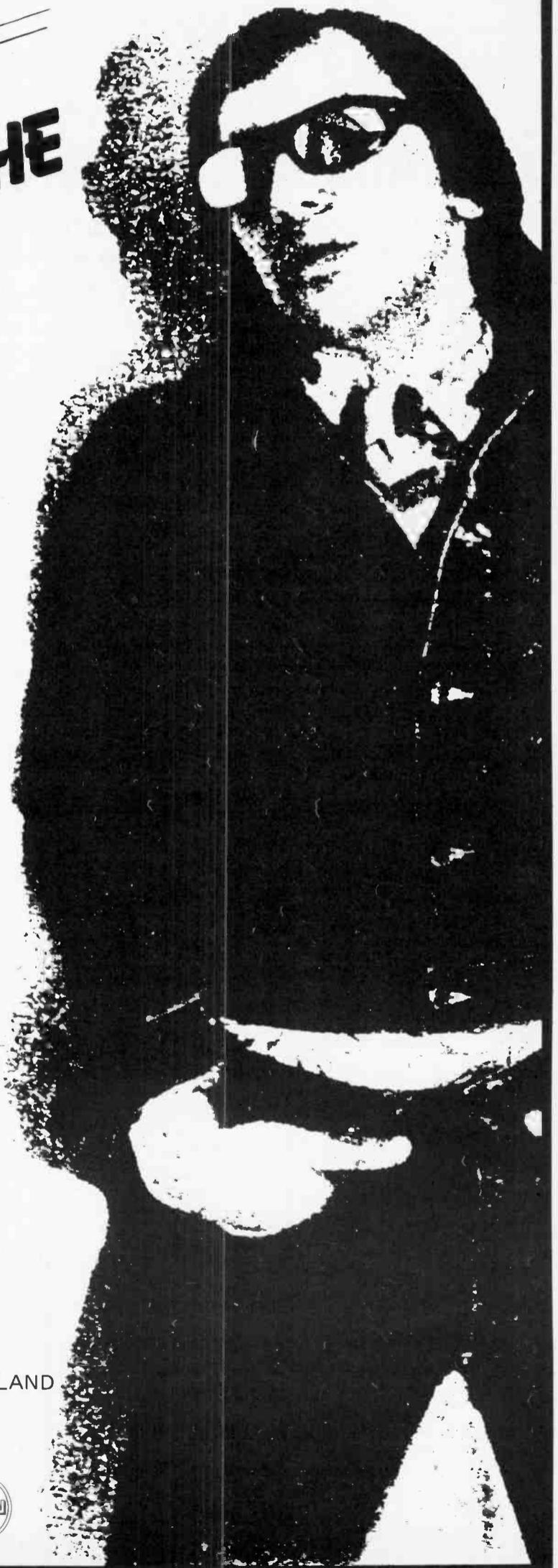
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IN AUSTRALIA AND NEW ZEALAND
ALREADY GOLD

OUT NOW

Boomerang
PRODUCTIONS

Mushrooms



THINK TANK *InterMagnetics Corp. Will Explore Magnetic Tape & Electronic Fields*

LOS ANGELES—InterMagnetics Corp. has formed an internal global think tank division to explore new developments in the magnetic tape and electronics fields.

"The idea is to create a new generation of products or technological breakthroughs so InterMagnetics can go head-to-head with both American and foreign companies," explains Terry Wherlock, InterMagnetics president, who formed the new division.

Spearheading the scientific group is Jim Ward, formerly of RCA Corp. and for several years director of In-

terMagnetics' international technology staff. He will be joined by Leroy R. Hester, formerly of Memorex and Dr. Natasha Vaynerov, formerly a research scientist at Russia's Institute of Cinema, Photography and Film in Moscow.

The company will draw talent from its personnel in its manufacturing facilities in Hong Kong, Singapore, Thailand, the Republic of China (Taiwan), India, Egypt, Turkey, Indonesia and Transkei (Africa).

Explains Wherlock: "My concept

is to bring together all our foreign partners and establish an international group to create new products and advance research.

"Until recently, all our technology has been developed from within our company. Now we want to include contributions from our joint venture partners to stay well ahead in the technology race."

Wherlock says the Santa Monica, Calif., company has doubled its development budget and is beefing up its r&d staff. Plans also involve custom consulting with other firms.

5,000 Attend Cal Stereo Auction

LOS ANGELES—The beams of large searchlights flooded the sky, a blimp hovered above, music permeated the air and people—including a sprinkling of celebrities—streamed in from all directions. You'd almost think you were at a rock concert.

Instead, it was the scene of Cal Stereo's recent Warehouse Auction and Sale held for the greater L.A. area at the chain's warehouse in Torrance.

"It was more than just an auction and sale—it was an event," says Tom Campbell, a nationally known radio and television personality and spokesman for Cal Stereo for more than five years. "It was almost the spirit that you would see at the intermission of a concert."

Campbell, who terms the week-

\$500,000 Worth Of Audio Gear Moved In L.A.

By KAREN KELLY

end (June 27, 28, 29) a record-breaking promotion, estimates that more than 5,000 persons were in attendance overall and more than \$500,000 worth of merchandise such as receivers, turntables, speakers and car stereo was moved. The promotion was designed to create sales in an industry which has seen serious sales droops.

"The reason you have a sale is naturally to make sales. It was a selling event, there's no question," Campbell says. But, he adds, "They're (people) looking to save money and they want to enjoy themselves at the same time. This was an event where they could have fun—no pressure, no hassles—and it was a chance to save money. Both elements were there, the entertainment element—people watching other people, the excitement of an auction—and also the im-

mediacy of really strong savings. I think that's what customers are looking for and I think that's why it was so successful."

Campbell served as an auctioneer, selling off merchandise every 30 minutes during the weekend operating hours, which ran Friday, 6 p.m. to midnight; Saturday, 10 a.m. to midnight and Sunday, 10 a.m. to 8 p.m. He says that at one point he even took a \$400 receiver and auctioned it off for \$1.

Campbell was assisted by guest auctioneers Anita, a disk jockey at KLOS-FM; Strawberry Jan, a DJ from KEZY-AM-FM and Danny Martinez, a KHJ-AM DJ, as well as several people from the crowd. Also on hand were the Balloon People from KRLA-AM who added to the festivities as they passed out balloons and little prizes to the children.

George Tanaka, president of Audiobahn, makers of car stereos, was present as were representatives from Pioneer, Rotel, Nikko, BSR, Kenwood and others to demonstrate their merchandise. More than 100 Cal Stereo employees worked servicing customers as the 11 stores in the L.A. area closed for the weekend to participate in the event.

In addition to free parking and admission, the first 300 patrons who came in each of the three days was given a coupon to receive a \$5 discount on any merchandise purchased over \$25.

This was the first such Warehouse Auction and Sales that Cal Stereo held in the L.A. area. Two others have been held, one in Bakersfield and the other simultaneously at the Riverside and San Bernardino stores. As a result of the success encountered there, Ed Shapiro, president of Cal Stereo, decided to present one in L.A.

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Market Quotations

As of closing, July 2, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corporation	20	11	13/16	13/16	13/16	Unch.
39	26	ABC	5	854	29 1/2	28 1/2	29 1/2	+ 1/2
36 1/2	27 1/2	American Can	6	142	33 1/2	32 1/2	32 1/2	- 1/2
28 1/2	14 1/2	Ampex	9	671	20	19 1/2	20	+ 1/2
5	2 1/2	Automatic Radio	—	5	3 1/4	3 1/4	3 1/4	+ 1/2
55	42 1/2	CBS	7	251	47 1/2	47 1/2	47 1/2	+ 1/2
36 1/2	27	Columbia Pictures	7	144	29 1/2	28 1/2	29 1/2	+ 1 1/2
8 1/2	4	Craig Corporation	—	1	5 1/2	5 1/2	5 1/2	Unch.
52 1/2	40 1/2	Disney, Walt	12	938	48 1/2	48	48 1/2	- 1/4
12	7	Filmways, Inc.	—	267	8 1/2	8 1/2	8 1/2	+ 1/4
18 1/2	11	Gulf + Western	4	1498	16 1/2	16 1/2	16 1/2	- 1/2
12 1/2	7 1/2	Handleman	5	30	10 1/2	10 1/2	10 1/2	+ 1/2
10 1/2	5 1/2	K-Tel	10	28	9 1/2	9	9 1/2	+ 1/2
32 1/2	25 1/2	Matsushita Electronics	8	11	31	30 1/2	30 1/2	- 1/2
57 1/2	44 1/2	MCA	8	328	48 1/2	47 1/2	48	+ 1
19 1/2	10	Memorex	6	267	15 1/2	14 1/2	14 1/2	+ 1/2
56 1/2	46 1/2	3M	9	1325	53 1/2	52 1/2	52 1/2	- 1/2
63 1/2	41 1/2	Motorola	9	552	50 1/2	49 1/2	49 1/2	+ 1/2
30 1/2	23 1/2	North American Philips	4	33	29 1/2	28 1/2	29 1/2	+ 1/2
8	4 1/2	Orrox Corporation	19	4	5 1/2	5 1/2	5 1/2	Unch.
18 1/2	13 1/2	Pioneer Electronics	13	—	—	—	18 1/2	Unch.
25 1/2	18 1/2	RCA	6	674	22 1/2	22 1/2	22 1/2	+ 1/2
10 1/2	6	Sony	11	4316	10 1/2	10	10	- 1/4
33 1/2	20 1/2	Storer Broadcasting	8	131	26 1/2	26 1/2	26 1/2	- 1/2
5 1/2	3	Superscope	—	6	3 1/2	3 1/2	3 1/2	- 1/2
35 1/2	25 1/2	Taft Broadcasting	8	36	30 1/2	30 1/2	30 1/2	- 1/2
19 1/2	14 1/2	Transamerica	5	515	16 1/2	16 1/2	16 1/2	- 1/2
39 1/2	29 1/2	20th Century-Fox	6	359	37 1/2	35 1/2	37	+ 1 1/2
46	34 1/2	Warner Communications	10	240	42 1/2	42 1/2	42 1/2	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	—	1 1/4	2 1/4	Integrity Ent.	—	3	1 1/4	1 1/4
Data Packaging	3	3	5 1/2	6 1/4	Koss Corp.	5	—	4 1/2	4 1/2
Electrosound Group	4	25	5 1/4	5 3/4	Kustom Elec.	5	12	3	1 1/2
First Artists Prod.	9	47	2 1/4	3 1/4	M. Josephson	9	74	14 1/2	15 1/2
					Recoton	7	—	1 1/2	1 1/2
					Schwartz Bros.	—	—	1 1/2	2 1/4

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 Volimer, 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.

Data Quarter's Sales Escalate

NEW YORK—Data Packaging Corp., a manufacturer whose products include cassette and 8-Track cartridge components, reports a gain in net sales for its second fiscal quarter ending May 31 as compared to a year ago, although net earnings decreased.

The company, headquartered in Cambridge, Mass., reports sales of \$9,814,000 for the most recent quarter, as compared to \$8,581,000 in the comparable quarter in 1979. Net

earnings were given as \$485,000 as against \$806,000 for the corresponding period a year ago.

The sales increase during the quarter was attributed primarily to activity in Data Packaging's computer and medical products wings. The company anticipates further increases during its third quarter, although it says profit margins "will continue to be adversely affected by the current inflationary economy."

JULY 12, 1980 BILLBOARD

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Billboard SALES BAROMETER

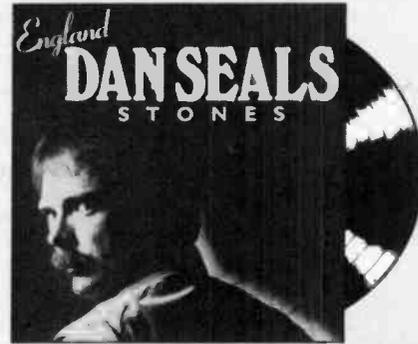
LPs				SINGLES			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	35%	27%	38%	LAST WEEK	35%	27%	38%
PREVIOUS WEEK	43%	30%	27%	PREVIOUS WEEK	37%	19%	44%
PRERECORDED CASSETTES				PRERECORDED 8-TRACKS			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	40%	22%	38%	LAST WEEK	15%	42%	43%
PREVIOUS WEEK	50%	9%	41%	PREVIOUS WEEK	11%	50%	39%
BLANK TAPE				BUSINESS OVERALL COMPARED TO LAST YEAR			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	46%	22%	32%	LAST WEEK	26%	42%	32%
PREVIOUS WEEK	45%	11%	44%	PREVIOUS WEEK	26%	31%	43%

Data for Sales Barometer is compiled via telephone from national retail stores and one-stops by Billboard's research department.

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Goody Court Rule On Charge Nears

By RICHARD M. NUSSER

NEW YORK—A court ruling on whether or not the defendants in the Sam Goody Inc. counterfeiting case can be charged with transporting stolen property under federal anti-racketeering laws is expected by the end of the month, court sources indicate.

The decision, which can have an effect on future prosecutions of alleged traffickers in illegal sound recordings, is being prepared by U.S. District Court Judge Thomas C. Platt in response to defense claims

that federal law specifically makes interstate transport of counterfeit recordings a misdemeanor, while Goody officials are charged with the stricter provisions of the anti-racketeering statute, a felony.

In a related matter, Judge Platt ordered RSO Records to answer a defense subpoena calling for information on discount price structures with the proviso that the information be kept from public scrutiny.

The defense claims the defend-

(Continued on page 53)



Billboard photo by Paul Green

GEORGE'S HONEYS—George Duke huddles over sheet music with, from left, Janice M. Johnson and Hazel Payne of A Taste Of Honey while producing the Capitol group's third album "Twice As Sweet" at Westlake Audio in L.A.

Vegas' Showrooms Suffer In Recession

By HANFORD SEARL

LAS VEGAS—Higher fuel costs, a sparse convention schedule and the countrywide economic recession are being blamed for half-full hotel main showrooms.

According to a Billboard survey of the major Strip resorts, the first two weeks of June found many dinner and midnight shows poorly attended, putting to rest the myth that this city is recession proof.

Although a detailed report will be released Monday (7) by the Las Vegas Convention Authority comparing the first four months of 1980 with last year, many hotels are experiencing employee layoffs.

Bob Schmuck, executive director of sales for the Las Vegas Convention Bureau, claims a light convention schedule for the traditionally heavy tourist season, but admits the 1981 and 1982 seasons have heavier bookings because of convention cycles.

Some casino officials admit Atlantic City's own gaming industry plus higher plane fares here and a sluggish economy, have cut down on the Northeast tourist business here, although 90% of Southern Nevada's business comes from Southern California.

The jittery, economic sales situation at the Aladdin Hotel leads the list of major, troubled operations.

"There's been so much controversy at this hotel, it's hard to tell if it's the recession or courts or what, but we have been affected," says Peter Anthony, the outgoing Aladdin's entertainment director.

Anthony reveals that he recommended lowering the Bagdad Showroom minimum of \$17.50 and \$19.50 for the soon-to-be-reopened venue prior to his resignation Wednesday (2).

L.A. Judge Ceases Paraphernalia Law

LOS ANGELES—A Superior Court judge has heeded the petition of 34 music and variety stores and ruled the recent Los Angeles ordinance banning drug paraphernalia sales is unconstitutional, vague and too broad.

Judge Jerry Pacht has invited the city to appeal his opinion. Suits challenging similar drug paraphernalia laws in such other Southern California communities such as Thousand Oaks, Westminister, Orange and Torrance are pending in the courts.

Texas Heat, Winds Give Disk & Tape Sales a Push

This story prepared by Kip Kirby in Nashville.

DALLAS—Blistering hot winds coupled with a scorching heat wave caused by a stalled high pressure front may be shattering previously recorded temperatures for this region—but for the music industry, it's business as usual.

Retail outlets report in-store traffic holding steady and—in some cases—even rising as sweltering customers spend more time browsing among the bins.

Ron Sydnor, assistant manager of Sound Warehouse, explains that "people who might not really be shopping for an album are coming in now just to escape the heat for a few minutes—and leaving with a record."

Tim Schuller, assistant manager at Valley View Mall's Sound Town, says that customers are complaining "like crazy" about the heat but are still coming in more frequently than usual.

Morning and afternoon sales for Dallas record retailers have fallen off considerably, but as cooler evening temperatures ease the baking heat, traffic picks back up. And stores such as Sound Warehouse which keeps its doors open as late as midnight are finding business heavier than normal.

Notes Hilary Stehr, assistant manager of Sound Town in Redbird Mall's south Dallas location: "People seem to be buying more records because they're staying inside more and getting restless for entertainment."

Freestanding locations are the hardest hit, since mall-situated outlets have the distinct advantage of mall air conditioning to boost business. Peaches' manager Bruce Boyd says that his store's business is off approximately 15% during the heat wave, and suburban Sound Town reports sales down by as much as 25%-30% daily.

Although Arlington-based Zebra Records (owned by Disc Records) is a freestanding site, it also happens to be a major outlet for area concert tickets which helps bring in business. "Our traffic's been helped a lot by the recent in-town appearances of the Who, Foghat and Ted Nugent," says manager John Candas.

New releases by the Rolling Stones and Jackson Browne are spurring current sales, along with the huge success of the "Urban Cowboy" and "Blues Brothers" movie soundtracks.

Bromo Distributors (which owns eight Sound Warehouse locations throughout the Southwest) is running a special tie-in to the Willie Nelson holiday picnic in Austin. Five of its stores are promoting the complete Nelson catalog in a month-long in-store display featuring a four-by-six-foot autographed state flag.

Although people are concerned by the gravity of the unrelenting 100-degree temperatures, most are trying to cope with at least a sense of humor.

KBOX-AM's program director Jack Weston reports that his station has been receiving "tons of requests

(Continued on page 59)

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15 DAYS OF MUSIC IN AUGUST

ChicagoFest Acts Bag \$1 Mil

By ALAN PENCHANSKY

CHICAGO—Almost one-third of the \$3.5 million ChicagoFest budget is going to support talent this year with about 600 acts scheduled for the expanded 15-day Navy Pier Festival, Aug. 1-10 and Aug. 13-17.

The widest possible spectrum of talent once again is the theme of the outdoor festival, which will have 18 staging areas, about 25% more than last year, making it one of the biggest music festivals in the world.

Last year's festival reportedly cleared \$500,000 for the city from ticket sales, vendor space sales and food sales commissioned.

Festival operations and talent purchasing are handled for Mayor Jane Byrne's office by Tom Driliias' Festivals Inc. organization which has run the event since its inception in 1978.

According to a Festivals Inc. spokesman, more than \$1 million is earmarked for talent this year, a reported increase of about \$400,000. The duration is five days longer than last year's event.

The festival's main stage, host to major contemporary artists, will fea-

ture Crystal Gale, Alice Cooper, Charlie Daniels Band, Ben Vereen, Pablo Cruise, the Dirt Band, Dr. Hook, John Prine, Rufus with Chaka Khan, Peaches & Herb, Chuck Berry, the Atlanta Rhythm Section, and Ray Charles, among others.

More than a dozen smaller areas focus on specialized musical tastes such as jazz, blues, country and rock. Commercial sponsors joined with local radio stations to underwrite and promote these performance series.

A Festivals Inc. spokesman says commercial sponsors take payments directly to the city of Chicago for talent and are charged an additional \$10,000 production fee. Signing of acts is handled by Festivals Inc. in most cases.

Three new performing areas are the "Rock On The Roof" sponsored by Royal Crown Cola and WLS-AM, the station celebrating 20 years in the Top 40 mold; Carta Blanca Beer's Latin, Caribbean, Polish and Irish ethnic stage; and Pepsi-Cola-backed Cabaret featuring mime and mellow club acts.

Last year's ticket pricing of \$3.50 advance, \$5 at the gate, is unchanged, but a 200,000 advance ticket ceiling has been imposed, reportedly, to prevent overcrowding of the pier. All entertainment sites are covered by the one admission charge.

Other attractions include a WLUP-FM-sponsored cinema, WMET-FM-sponsored nightly laser and fireworks show, and WRCK-FM-supported theatre for viewing video rock concert footage provided by record labels.

No mention of disco is associated with this year's festival although WGCI-FM is sponsoring a roller dancing rink and a "Rhythm Of Chicago" dance hall will be hosted by WBMX-FM.

Other stations sharing the spotlight include WXRT-FM (blues stage), WFMT-FM (folk and variety stage) and WKQK-FM, providing hotlines and information booths.

Bridgewater Custom Sound of Harvey, Ill., is the sound contractor with Bose speakers and amplifiers used exclusively this year.

Mobile Fidelity Opening Duping Plant

By ALAN PENCHANSKY

CHICAGO — Mobile Fidelity Sound Labs will open a real-time cassette tape duplicating facility this summer as part of its expansion into audiophile product for the tape for-

mat listener. Gold and platinum pop/rock recordings and select jazz and classical titles in audiophile disk pressings are offered by the company.

According to the firm's product development vice president, Gary Giorgi, an in-house facility using specially modified JVC cassette recorders is designed for 30,000-unit monthly duplicating capacity. Giorgi says a decision on tape formulation hasn't been reached, with several high bias ferric-oxide and metal tapes still being explored.

The new cassette line, announced at the CES in Chicago last month, is scheduled for late summer test marketing in Northern California and Ohio-Pennsylvania, followed by a national rollout in fall. Mobile Fidelity is a Chatsworth, Calif.-based company.

Cassette pricing will be identical to pricing of the firm's "Original Master" disk series, selling near the \$16 mark at retail. Mobile Fidelity is the originator of the audiophile pressing of licensed pop/rock product.

Giorgi says the market test is designed in part to find out how much overlap exists between the cassette buff and the traditionally disk-oriented audiophile hardcore fan.

"I feel that the primary market for this is the person who has an elaborate system in his car. That's the primary market," Giorgi explains.

First cassette titles will include Supertramp's "Crime Of The Century," John Klemmer's "Touch" and Pink Floyd's "Dark Side Of The Moon." Most future album releases are expected to be followed by cassettes.

Says Giorgi: "The concept is to get as accurate a representation of the master tape on a cassette as possible. I've been interested in cassettes for 10 years and I wanted to know how well a cassette could be made if you didn't take any shortcuts."

(Continued on page 62)

Utopia Is Named

LOS ANGELES—The Russ Regan-Mike Stewart production company has been named Utopia Productions and its first artist is a local quartet called Patience. Columbia will distribute Patience and its debut single, "Shame On You," due out shortly.



MANAGERS AWARD—Fred Haayen, right, president of Polydor Records accepts the 1980 Humanitarian Award given by the Conference of Personal Managers East, from Joseph Rapp, center, president of the organization, and Bruce Lundvall, president of the CBS Records Division, last year's award winner.

Rock'n'Rolling

New Wave Featured In 'Urgh' Film, Tour

By ROMAN KOZAK

NEW YORK—Frontier Booking International, the International Record Syndicate and Lorimar Productions are cooperating on "Urgh, A Music War," which will be a new wave package tour, a film and a possible television series.

Ian Copeland, president of Frontier Booking, says the "Urgh I" tour will begin at the Commodore Ballroom in Vancouver Aug. 12, where Magazine, Pere Ubu, the Members and the Human League will play. The same acts will then play the Paramount Theatre in Seattle, the Warfield Theatre in San Francisco, and the Santa Monica Civic Auditorium where the show will be filmed Aug. 16.

Also to be filmed the following day at Santa Monica will be a concert by the Cramps, X, Chelsea and Wall of Voodoo.

"Urgh II" is tentatively set for the Palladium in New York for Aug. 22 and 23, with planned performances by the Stranglers, Psychedelic Furs, John Cale, XTC, Gang of Four and Waxmo Nariz.

"Urgh III" will be filmed in Europe, with the Police, the Beat, UB40 and Skafish planning to take part.

Copeland says that altogether he hopes to get from 30 to 35 of the top new wave acts to appear in the film. In addition to the acts already committed to the project, Copeland says he has approached Blondie, Talking Heads, the B-52s, Devo and other top new wave acts. The film will be released next spring.

"The film will show the top acts of the '80s," says Copeland. "There will be no story line, just concert footage. It will be like Woodstock in that the acts will mean as much to the kids now as the Woodstock acts did to kids then. But it won't be like Woodstock, since it is the '80s now," says Copeland.

Obviously 30 acts, each playing about three songs too much for a single movie. Consequently the film will be the highlights, while extended performances will be shown on the tv series. Lorimar Productions works in both the tv and motion picture fields. It is best known for its "Dallas" tv series.

Budget for "Urgh" is a reported \$1.5 million. Its director is Derek Burbridge. A&M will release the LP.

* * *

A couple of court victories for rock:

• The Superior Court of New Jersey threw out a suit filed by Freehold, N.J., trying to block a South-

side Johnny, Hall & Oates and Willie Nile concert scheduled for the Freehold Race Track Saturday (5).

The town attempted to block the concert on the grounds that the race track was not zoned for a concert, and that the concert would be a nuisance. But following three hours of testimony by promoter John Scher, the court allowed the show, which was expected to draw about 10,000 fans.

• In Scotland a civil court dismissed a suit against a local retailer brought by the mother of a nine-year-old boy who bought her son a copy of Sex Pistols LP and then charged it corrupted her son's morals.

After listening to the LP in court the judge ruled that the LP was
(Continued on page 53)

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Vol. 92 No. 28

Commentary

A Golden Goose, Or Turkey?

By LOU LAVINTHAL

I know the industry is contemplating a new price rise for 45 r.p.m. product, so I have reviewed our 45 sales for the first five periods (four weeks each) of 1980.

Net sales for the five periods in 1980 were 218,000 units. In 1979 they were 287,000 units. The decrease for the year was 70,000 units or 24%.

When we received our last list price raise in September 1979, we increased the retail price from \$1.09 to \$1.19. Sales in all of our 59 stores dropped dramatically.

Another price rise might make selling 45s untenable

Another price increase would make it almost untenable to handle 45 r.p.m. records, since we feel that we must do a proper job, at great expense, in handling this product, or stay out of the business entirely.

Any field people who visit our headquarters can see for themselves the manner in which we handle this product.

We print a top-seller list every two weeks for 14 different selling areas in the four states we cover—Washington, Oregon,

Montana and Alaska. We are in contact with 30 different radio stations weekly. We report our total sales to them for their area by artist and title, and they give us their weekly playlists which dictate our additions and deletions.

We track all sales and play of 45s in the entire Northwest.

All this is costly, but we feel it is necessary in order to market properly a very volatile product. Our bottom line, however, will not allow us to absorb any additional cost in product without passing it on to the consumer.

Keeping in mind the decrease in sales that followed the previous raise, I feel any further drop in sales would almost make the entire expense and results not worth the effort.

Of course I realize that the emergence of a hit 45 relates to future LP sales. But with the reduction in margins on this product as well, I don't feel it's our place to accept this burden.

Other retailers I have spoken to in the area feel the same way. I hope manufacturers won't turn this golden-egged goose into a turkey.

Lou Laventhal runs Roundup Music Distributors, the rackjobber division of Fred Meyer Inc., which services the chain's stores out of headquarters in Seattle.

Truly, the Beat Goes On

By STEVE HOLSEY

Disco captured America (and, indeed, much of the world) because it was exciting, new and just the sort of thing people needed to help them unwind and release tension.

One of the major anxiety inducers was killer inflation, which murdered the American dollar. Enter disco, a not-too-expensive diversion.

But it wasn't long before Madison Ave. and the record company moguls moved in, helping turn the fun into big business. Everyone wanted a piece of the action. There had to be a price and it turned out to be, ultimately, saturation. As one singer so bluntly put it on one of his records, we were all "discoed to death."

This recording artist was among those who found themselves on the disco casualty list, those who were knocked off the charts or relegated to the bottom half, largely due to the impact of the 120-beats-to-the-minute disco sensations. And it wasn't long before P-Funk impresario George Clinton felt the need to "rescue music from the blahs."

It's interesting to note that America (en masse one would almost think) discovered something "new" that had long been part and parcel of one of the country's subcultures. Afro-Americans had been dancing to their disco music—or the music that gave birth to disco—all along.

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

Letters To The Editor

Dear Sir:

It seems to me that American authors and composers get a raw deal from music publishers when it comes to the important foreign markets. I don't think American publishers should own any rights in a foreign country. Such rights should belong to a foreign publisher in each country who would be required to pay all royalties and performance fees to the author and composer in their countries of residence.

All standard contracts should prevent music publishers from representing songwriters anywhere but in their own nation. The writer would thus be free to ask the same terms from the foreign publisher that he receives from his publisher in the U.S.

Le Roy De Gregory
General Manager
Hob & Nob Music Publishers
New York City

Dear Sir:

Why is it that governmental agencies, and those people who staff them, are of one mind—"More is better." More is not better. In most cases, "more only serves to hurry up the demise of a situation, and in the case of the current Federal Communications Commission proposals, an industry.

If FCC proposals are implemented, we in the broadcast industry could see another 4,000-plus stations on the air. 600 new AM stations could be added by the expansion of the band (530 kHz to 1,700 kHz). 9 kHz AM spacing could result in as many as 1,200 new full-timers; 125 new stations is a possibility in the clear channel breakdown. And under the myriad FM proposals of the FCC, we see the possibility of another 2,000 stations.

Where does it end? Does chairman Ferris want us to end up like the fast food industry? A station on every corner. The fastest records in town. Get your latest new while you wait.

Competition is good for our industry. Over-saturation is not. Surely, chairman Ferris and the Commission are having difficulty seeing the forest for the trees!

Bob Parks
General Manager, KELD-AM/KAYZ-FM
El Dorado, Ark.

Dear Sir:

After reading Roman Kozak's review of the Eagles at the Giants Stadium (Billboard, June 28, 1980), it seemed to me that it was he who was "a little stiff" to the night's audio and visual mystique and aura. The atmosphere was electric—the Eagles' performance was thrilling.

A press box courtesy—ticketholders' disenchantment is meaningless. It's in the paying audience where the fact of truth is heard. As to audience favorites listed as "Heartbreak Tonight," it was copyrighted "Heartache Tonight," Roman.

Debbie Weiss
Cliffside Park, N.J.

Dear Sir:

We are a 5,000-watt country station covering parts of five states with a signal that also reaches well into Canada. But Columbia-Epic has cut us off from its LP mailing list, although they still provide us with some of the best singles service available.

Oh yes, for a certain price we can get album service

Indeed, some black people regularly contracted "Saturday night fever" long before it became an epidemic.

'Disco overkill one reason for resurgence of rock'

Disco overkill, among other things, is one of the main reasons for the resurgence of rock, the return to prominence of black ballad singers and the transformation of new wave from a cult phenomenon to a major force on the contemporary music scene.

But these will never totally supplant disco, or dance music, as many prefer to call it these days. There are too many people out there for whom dancing to the music is an integral part of their culture and lifestyle.

So, is disco on the decline? Mainstream disco music, as we knew it, clearly is. But music one can dance to is here to stay. And mainstream disco will also be around a long time, changing as much as it needs to remain a viable part of life in the '80s.

Truly, the beat goes on.

Steve Holsey is a music journalist and record reviewer based in Detroit.

from Columbia. Granted the amount is not large, but we feel it is the principle of the thing. We are a vehicle eager to promote their product so they may sell their product. Why must we be asked to pay for this?

Mark Peterson
Music Director, KSJB-AM
Jamestown, N.D.

Dear Sir:

I would just like to say, Thanks, Clive, for cautioning some of us to look before we leap. You can't always invent something new, hoping old problems will be forgotten.

A little more concentration on record problems just might help our industry serve our customers better. Where there are people, there is music. There will always be the record.

Connie Peleshok
Manager, Harmonie House
Windsor, Ont.

Dear Sir:

We are a newly licensed adult contemporary station in North Dakota, and the only one in the area. In the six months we've been on the air I have written to record companies, with followup letters, requesting service. You've guessed it, not very many respond. But let me give credit to the ones that do—A&M and WEA.

If I were a singer or a member of a band I would be just a little upset if I wasn't getting airplay. Believe it or not, there are people in North Dakota too.

Jaime Scott
Music Director, KLAN-FM
Williston, N.D.

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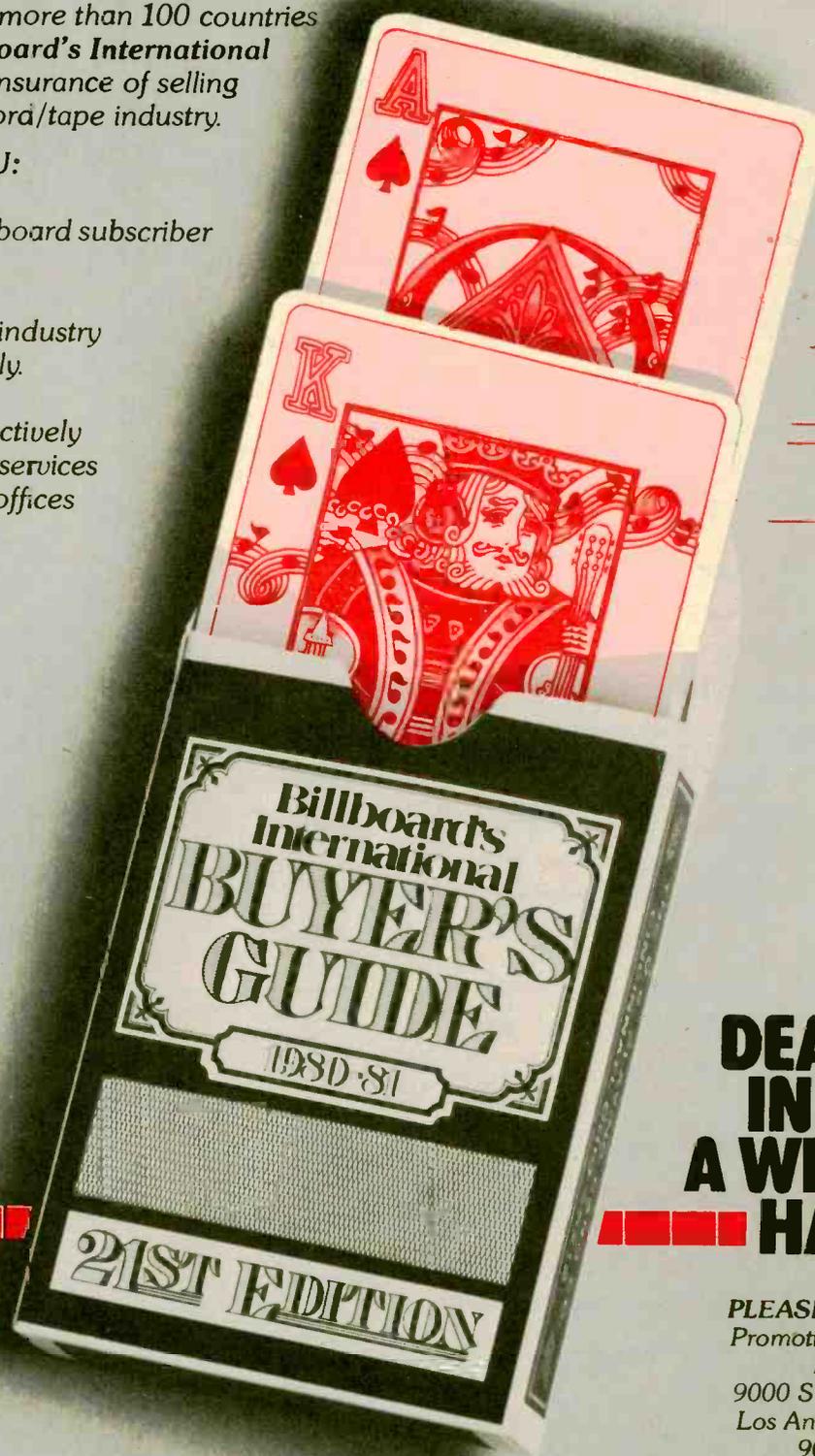
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/3/80)

TOP ADD ONS - NATIONAL

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHRISTOPHER CROSS—Sailing (WB)
- JACKSON BROWNE—Boulevard (Asylum)

PRIME MOVERS - NATIONAL

- CHARLIE DANIELS BAND—In America (Epic)
- GENESIS—Misunderstanding (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)

BREAKOUTS - NATIONAL

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- S.O.S. BAND—Take Your Time (Tabu)

D—Discotheque Crossover

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

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KUPD—Phoenix

- BILLY SQUIRE—You Should Be High Love (Columbia)
- JACKSON BROWNE—Boulevard (Asylum)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 19-10
- GENESIS—Misunderstanding (Atlantic) 18-12

KOPA—Phoenix

- LINDA RONSTADT—I Can't Let Go (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- OLIVIA NEWTON-JOHN—Magic (MCA) 7-2
- MANHATTANS—Shining Star (Columbia) 13-9

KTKT—Tucson

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- CHARLIE DANIELS BAND—In America (Epic) 11-6
- OLIVIA NEWTON-JOHN—Magic (MCA) 10-5

KQEO—Albuquerque

- GORDON LIGHTFOOT—Dream Street Rose (WB)

KENO—Las Vegas

- LINDA RONSTADT—I Can't Let Go (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 8-5
- CHRISTOPHER CROSS—Sailing (Warner Bros.) 11-6

KFMB—San Diego

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- RODNEY CROWELL—Ashes By Now (WB)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 9-6
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 10-7

Pacific Northwest Region

TOP ADD ONS:

- KENNY LOGGINS—I'm Alright (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ALI THOMSON—Take A Little Rhythm (A&M)

PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Magic (MCA)
- KIM CARNES—More Love (EMI)
- JOE WALSH—All Night Long (Asylum)

BREAKOUTS:

- ALI THOMSON—Take Your Time (A&M)
- JACKSON BROWNE—Boulevard (Asylum)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

KFRC—San Francisco

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- S.O.S. BAND—Take Your Time (Tabu)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 10-5
- JOE WALSH—All Night Long (Asylum) 29-25

KYA—San Francisco

- KIM CARNES—More Love (EMI)
- MANHATTANS—Shining Star (Columbia)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 15-12
- DIRT BAND—Make A Little Magic (UA) 20-16

KROY—Sacramento

- ALI THOMSON—Take A Little Rhythm (A&M)
- KENNY LOGGINS—I'm Alright (Columbia)
- SPINNERS—Cupid (Atlantic) 14-12
- MANHATTANS—Shining Star (Columbia) 15-10

KYNO—Fresno

- ELTON JOHN—Little Jeannie (MCA) 19-15
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-11

KGW—Portland

- JOE WALSH—All Night Long (Asylum)
- AIR SUPPLY—All Out Of Love (Arista)
- CAROLE KING—One Fine Day (Capitol) 29-23
- KIM CARNES—More Love (EMI) 21-18

KING—Seattle

- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ALI THOMSON—Take A Little Rhythm (A&M)
- KIM CARNES—More Love (EMI) 24-17
- OLIVIA NEWTON-JOHN—Magic (MCA) 10-6

KJRB—Spokane

- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- AMBROSIA—You're The Only Woman (WB)
- SPINNERS—Cupid (Atlantic) 9-6
- BOZ SCAGGS—Jo Jo (Columbia) 12-9

KTAC—Tacoma

- BENNY MARDONES—Into The Night (Polydor)
- KENNY LOGGINS—I'm Alright (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA) 8-5
- MANHATTANS—Shining Star (Columbia) 5-2

KCPX—Salt Lake City

- IRENE CARA—Fame (RSO)
- TOUCH—When The Spirt Moved You
- PETE TOWNSHEND—Let My Love Open The Door (Atlantic) 21-15
- MANHATTAN TRANSFER—Twilight Zone (Atlantic) 17-14

KRSP—Salt Lake City

- ROGER DALTRY—Free Me (Polydor)
- JACKSON BROWNE—Boulevard (Asylum)
- GENESIS—Misunderstanding (Atlantic) 5-1
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 11-4

KTLC—Denver

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- KENNY LOGGINS—I'm Alright (Columbia)
- MECO—Empire Strikes Back (RSO) 21-13
- OLIVIA NEWTON-JOHN—Magic (MCA) 47-19

KIMN—Denver

- JOURNEY—Walks Like A Lady (Columbia)
- JACKSON BROWNE—Boulevard (Asylum)
- THE CHARLIE DANIELS BAND—In America (Epic)
- GENESIS—Misunderstanding (Atlantic) 21-15

KJR—Seattle

- CAROLE KING—One Fine Day (Capitol)
- KENNY LOGGINS—I'm All Right (Columbia)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 16-12
- ANGEL CITY—Marseilles (Epic) 22-18

KYYX—Seattle

- JACKSON BROWNE—Boulevard (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOE WALSH—All Night Long (Asylum) 14-10
- GENESIS—Misunderstanding (Atlantic) 23-17

KCBN—Reno

- ALI THOMSON—Take A Little Rhythm (A&M)
- ROLLING STONES—Emotional Rescue (Atlantic)
- BOZ SCAGGS—Jo Jo (Columbia) 30-20
- GENESIS—Misunderstanding (Atlantic) 20-13

North Central Region

TOP ADD ONS:

- JACKSON BROWNE—Boulevard (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- LARRY GRAHAM—One In A Million You (WB)

PRIME MOVERS:

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- CHARLIE DANIELS BAND—In America (Epic)
- THE KINGBEES—My Mistake (RSO)

BREAKOUTS:

- ALI THOMSON—Take A Little Rhythm (A&M)
- BOZ SCAGGS—Jo Jo (Columbia)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)

CKLW—Detroit

- LARRY GRAHAM—One In A Million (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BILLY PRESTON & SYREETA—One More Time For Love (Tama) 29-22
- KINGBEES—My Mistake (RSO) 19-15

WDRQ—Detroit

- JACKSON BROWNE—Boulevard (Asylum)
- ROGER DALTRY—Free Me (Polydor)
- ELTON JOHN—Little Jeannie (MCA) 9-5
- KIM CARNES—More Love (EMI) 25-19

WTAC—Flint

- TERI DE SARIO w/K.C.—Dancin' In The Streets (Casablanca)
- BOZ SCAGGS—Jo Jo (Columbia)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 10-7
- MANHATTANS—Shining Star (Columbia) 11-9

Z-96 (WZZR-FM)—Grand Rapids

- S.O.S. BAND—Take Your Time (CBS)
- JACKSON BROWNE—Boulevard (Elektra)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 10-6
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 20-14

WAKY—Louisville

- RICK PINETTE & OAK—King Of The Hill (Mercury)
- CHRISTOPHER CROSS—Sailing (WB)
- THE CHARLIE DANIELS BAND—In America (Epic) 17-12
- GENESIS—Misunderstanding (Atlantic) 20-13

WBGW—Bowling Green

- POINTER SISTERS—He's So Shy (Planet)
- KENNY LOGGINS—I'm Alright (Columbia)
- JOE WALSH—All Night Long (Asylum) 12-8
- SPINNERS—Cupid (Atlantic) 7-4

WGCL—Cleveland

- BOZ SCAGGS—Jo Jo (Columbia)
- J. GEILS BAND—Just Can't Wait (EMI-America)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol) 11-6
- S.O.S. BAND—Take Your Time (CBS)

WZZP—Cleveland

- FIREFALL—Love That Got Away (Atlantic)
- JACKSON BROWNE—Boulevard (Asylum)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 7-1
- CHRISTOPHER CROSS—Sailing (WB) 13-11

WXGT—Columbus

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- THE CHARLIE DANIELS BAND—In America (Epic) 23-20
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 11-7

Q-102 (WKQR-FM)—Cincinnati

- ALI THOMSON—Take A Little Rhythm (A&M)
- GENESIS—Misunderstanding (Atlantic)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 12-9
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 15-12

WNCI—Columbus

- ALI THOMSON—Take A Little Rhythm (A&M)
- JACKSON BROWNE—Boulevard (Elektra)
- S.O.S. BAND—Take Your Time (CBS)
- SPINNERS—Cupid (Atlantic) 11-4
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 20-12

WCUE—Akron

- LARRY GRAHAM—One In A Million You (WB)
- JACKSON BROWNE—Boulevard (Elektra)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 13-8
- S.O.S. BAND—Take Your Time (CBS) 23-13

WPEZ—Pittsburgh

- JACKSON BROWNE—Boulevard (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOE WALSH—All Night Long (Asylum)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 23-18

Southwest Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- CHRISTOPHER CROSS—Sailing (WB)

PRIME MOVERS:

- ELTON JOHN—Little Jeannie (MCA)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)

BREAKOUTS:

- KENNY ROGERS—Love The World Away (Asylum)
- JOHNNY LEE—Looking For Love (Asylum)
- TOMMY TUTONE—Angel Say No (Columbia)

KILT—Houston

- KENNY ROGERS—Love The World Away (Asylum)
- JOHNNY LEE—Looking For Love (Asylum)
- ELTON JOHN—Little Jeannie (MCA) 16-11
- CHARLIE DANIELS BAND—In America (Epic) 24-12

KRBE—Houston

- QUEEN—Play The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ELTON JOHN—Little Jeannie (MCA) 12-7
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 20-17

KLIF—Dallas

- LARRY GRAHAM—One In A Million You (WB)
- FRANKIE VALI—Where Did We Go Wrong (MCA)
- KIM CARNES—More Love (EMI) 28-15
- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol) 24-18

KNUS-FM—Dallas

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- GENESIS—Misunderstanding (Atlantic) 19-15
- OLIVIA NEWTON-JOHN—Magic (MCA) 35-32

KFJZ-FM (Z-97)—Ft. Worth

- TOMMY TUTONE—Angel Say No (Columbia)
- ALICE COOPER—Clones (WB)
- JOURNEY—Walks Like A Lady (Columbia) 7-3
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 11-6

KINT—El Paso

- CHARLIE DANIELS BAND—In America (Epic)
- PETE TOWNSHEND—Let My Love Open The Door (Atlantic)
- MANHATTANS—Shining Star (Columbia) 10-8
- ELTON JOHN—Little Jeannie (MCA) 9-6

WKY—Oklahoma City

- FIREFALL—Love That Got Away (Atlantic)
- J.D. SUTHERS—If You Don't Want My Love (Columbia)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 20-17
- ERIC CLAPTON—Tulsa Time (RSO) 24-15

KVIL—Dallas

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELTON JOHN—Little Jeannie (MCA) 8-5
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 14-8

KTSA—San Antonio

- CHRISTOPHER CROSS—Sailing (WB)
- S.O.S. BAND—Take Your Time (Tabu)
- ELTON JOHN—Little Jeannie (MCA) 7-5
- MANHATTANS—Shining Star (Columbia) 17-6

KELI—Tulsa

- CAROLE KING—One Fine Day (Capitol)
- CHRISTOPHER CROSS—Sailing (WB)
- OLIVIA NEWTON-JOHN—Magic (MCA) 8-3
- MANHATTANS—Shining Star (Columbia) 10-6

WTIX—New Orleans

- HOTEL—Half Moon Silver
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROBBIE DUPREE—Steal Away (Elektra) 5-2
- SPINNERS—Cupid (Atlantic) 10-4

WNQE—New Orleans

- BENNY MARDONES—Into The Night (Polydor)
- JACKSON BROWNE—Boulevard (Asylum)
- BLONDIE—Atomic (Chrysalis) 9-4
- ELTON JOHN—Little Jeannie (MCA) 2-1

KEEL—Shreveport

- ALI THOMSON—Take A Little Rhythm (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- OLIVIA NEWTON-JOHN—Magic (MCA) 13-8
- S.O.S. BAND—Take Your Time (Tabu) 18-6

Midwest Region

TOP ADD ONS:

- CHRISTOPHER CROSS—Sailing (WB)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- JOE WALSH—All Night Long (Asylum)

PRIME MOVERS:

- GENESIS—Misunderstanding (Atlantic)
- CHARLIE DANIELS BAND—In America (Epic)
- KENNY ROGERS—Love The World Away (UA)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Magic (MCA)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WLS—Chicago

- JOE WALSH—All Night Long (Asylum)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol) 6-4
- GENESIS—Misunderstanding (Atlantic) 16-8

WEFM—Chicago

- JACKSON BROWNE—Boulevard (Asylum)
- TED NUGENT—Wango Tango (Epic)
- ELTON JOHN—Little Jeannie (MCA) 24-16
- CHARLIE DANIELS BAND—In America (Epic) 28-15

WROK—Rockford

- JACKSON BROWNE—Boulevard (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KENNY ROGERS—Love The World Away (UA) 10-1
- MANHATTANS—Shining Star (Columbia) 11-8

(Continued on page 20)

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Black Radio Looks At Service, Profits

• Continued from page 4

like adult boogie," said Armstrong. "Look for adults and talk about adult things."

"Black radio was primarily a giant disco," said programmer Robert Law of New York's WWRL-AM, which has moved toward a diversified format.

"The struggle now is between old and new ideas," he added. "Black radio is going to have to reflect more accurately the reality of black people in the 1980s instead of speaking to black people who no longer exist."

Researcher Jhan Haber noted that radio research techniques for measuring audience size have failed to measure the black audience accurately, and that better testing is needed.

Minority ownership, another

topic of concern for the convention, was explained in terms of putting together "asute" financial packages by Hordie E. Burns, a broadcast executive, with several specialists explaining the various options involved in financing a broadcast purchase.

"Communications financing is an art," said attorney Edward Hayes. "The price is determined by the seller."

"Each deal is different," added Samuel Ewing of the Minority Broadcast Fund. "The key is structuring a deal that's fair."

Added Burns: "Make sure the financial source understands broadcasting revenues."

Attorney Roderick Porter said the three groups most likely to sell to minority purchasers were broadcasters who are getting out of the industry.

(Continued on page 25)

Chicago Co. Aids Stations Research Listener Tastes

By ALAN PENCHANSKY

CHICAGO—A one-year-old Chicago-based company is using research tools pioneered by the advertising industry to help radio broadcasters meet the challenges posed by increased competition today.

Media Service Concepts, the firm, is headed by Roger Skolnik, whose background unites radio programming experience and university training in mass communications research technique.

Focus group research, in which members of a target audience take part in small, closely monitored and directed discussion groups, is the technique being used by Skolnik. Groups of five or six radio listeners are brought together through telephone conference calls for 45-minute rap sessions.

Skolnik has 10 years major market programming experience culminating at WDAI-FM (now WRCK) here, and also holds a Ph.D. in mass communications from Michigan State Univ.

"This is a qualitative technique in that we're really exploring attitudes and opinions," explains Skolnik. "The major benefit is to help the radio station position itself vis a vis the competition and also to evaluate the programming on an overall basis."

"I've done this so far for one major Chicago owned and operated station," Skolnik adds. "So far we've done about 20 sessions for them and we've talked to their cume and the cume of their competitors."

Skolnik's clients sometimes monitor the discussions while in progress and can pose questions through the trained discussion leader. Sessions are taped and a written interpretive report is provided to the station.

Skolnik claims the conference phone method allows a better population sample than in-person meetings and also offers significant cost advantages.

According to the researcher, stations often fail to realize who their competition is. Says Skolnik: "One of the most important things you can do is figuring out who your enemy is. Too many stations think they're competing with everyone."

According to Skolnik, his client here has been able to base major decisions about its strengths and the

strengths of the competition on the research data.

Skolnik is marketing his research technique under the brand name Focus-Phone. There are additional products and services offered by the new company, including desk-top computer hardware-software packages with custom programs designed for radio programmers. Company vice president is Dick Stadlen, formerly program director at WCFL-AM, Chicago.

Says Skolnik: "Radio stations tend to get conservative in their programming. They tend to run contests and try to out-promote one another. We're offering specific insights into areas they can go in and be innovative."

Atlantic City Summer Ratings Up But Stations Still Face Rugged Competition From Philly

ATLANTIC CITY—Sun, sand, surf and legalized gambling draw a sea of radio listeners to New Jersey's Atlantic City resort area in the summer, making that market's recent Arbitron yearly sweep all the more significant.

While the market swells from small to large in July and August, the problems of secondary market radio don't go away.

One of those problems is the reach of 50 kw giants such as Philadelphia's WMMR-FM, where Charlie Kendall has been programming AOR rock since January when he left Boston's WBCN-FM, where he was program director for 1½ years.

"We're big on the beaches," Kendall says. "We got a tall stick and we play what they want to hear."

WMMR went from a 3.0 average share last year to a 9.5 this year in this market. Kendall credits "a brighter sound, not commercially grating, and it rocks harder."

The biggest gain in share goes to Atlantic City's own WAYV-FM, a 20 kw also known as FM95, which p.d. Larry Giordano has been adjusting since the station switched from 24-hour disco a year ago. The changes came slowly, but WAYV



STATION MOVE—WBCN-FM moved to larger studios in Boston while the whole event was documented on the air. Above, 6 to 10 p.m. disk jockey Tracey Roach, left, and 2 to 6 p.m. jock Mark Parenteau leave the Starfleet bus, which assisted in the move, on their way to the new studios broadcasting as they go. Above right, engineer Marc Gordon checks the new equipment and below right, Roach broadcasts the first program from the new location.



SOFT ROCK RAISES NUMBERS

Music Is the Magic At Philly WMGK-FM; Change Is Subtle

By MAURIE ORODENKER

PHILADELPHIA—The call letters WMGK almost say "magic," but there's been nothing magic about the success of this Greater Media FM outlet here. It's hard work that has taken the station through a not all together successful mellow rock period.

When Greater Media purchased the station at the beginning of 1975, WPEN-FM was still monaural. Although Greater Media took it stereo two months after the purchase, the new owners didn't seem to know what to do with the station as it broadcast a simulcast of its sister AM's format of oldies.

It wasn't until Labor Day of 1975

that the station was given new call letters and began to develop its own identity with soft rock. General manager Larry Wexler figured the station could find a niche for itself with mellow rock, while its competition was rocking with a more hard-hitting beat.

"It was the music format that made the call letters," says Wexler. "Everybody was into hard rock and there was no station going after the 25 to 34-year-olds." WMGK soon became the "darling of the market," but Wexler admits the station was perceived to be more popular than it actually was. The fact remains that the station was better known to the

trade for its format than to the listening public.

The station did not attract a large audience and Wexler, after five years of ownership at the beginning of the 1980s faced the question of keeping a format with a narrow appeal or broadening it.

"We certainly didn't want to lose the audience we already had, but we also recognized that the music industry and the record business were also changing," Wexler says.

With a good base of 25 to 34s already in hand, Wexler says he just wanted more of them so that the bigger figures when the ratings show up would make WMGK a major force in the local market.

It was a question, he said, of either playing albums and becoming an AOR station or to become more commercial.

And it was the competition that helped him make up his mind. The album FM stations (WMMR, WYSP and WIOQ), according to April-May figures last year, already had a 12% share of the market. "Does the market need a fourth" (Continued on page 23)

gram director Andy Volvo. "The general manager is going to Beltsville (Arbitron headquarters) to check the books. We're shaken. There's going to be a lot of study on this book."

Meanwhile, as reported earlier (Billboard June 28, 1980), format shifts and audience response to those shifts caused WFGP-FM's beautiful music to slip from a 19.6 to 16.2 share in the past year, although it still retains its top rank in the market.

Contemporary WOND-AM, similar in tone to WMID, also dropped, from 7.8 to 5.4.

WUSS-AM, another 1,000 watt, also got caught when format tides shifted. It slipped from 5.2 to 2.1. Operations manager Bob Shivers describes the format as adult contemporary, with a stress on gold, re-currents and oldies pitched to 25-40 year olds. The mix ranges from Frank Sinatra, the Temptations, the Eagles, through a broad mix of current pop and r&b standards.

"No strident disco, no hard rock and no new wave," Shivers adds. "We do incorporate jazz."

Shivers links the ratings drop on the difficulty of moving toward adult contemporary notes that the station "began changing hands two years ago," a process still underway.

Old Undies Spurs Contest

CINCINNATI—In an effort to promote his label's product, regional promotion representative Walt Wilson came up with a three-way promo-contest idea which included Inner City Records, Jazz Station WNOP-AM Newport, Ky., and the Cincinnati Peaches record store outlet.

WNOP veteran announcer, Leo Underhill also known as "Old Undies" was Wilson's inspiration for the contest which was called "The Old Undies Contest." The contest ran for one month on WNOP and was won by a Cincinnati listener whose "Why I Want Old Undies" essay won him a WNOP T-shirt, a giant pair of old undies autographed by Underhill, and his choice of 25 Inner City Jazz Records.

VICTOR HARRISON

Billboard Singles Radio Action

Based on station playlists through Thursday (7/3/80)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 18

WIFE—Indianapolis

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- CON FUNK SHUN—By Your Side (Mercury)

WNDE—Indianapolis

- CHRISTOPHER CROSS—Sailing (WB)
- ★ KIM CARNES—More Love (EMI) 14-19
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 5-2

WOKY—Milwaukee

- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 4-1
- ★ GENESIS—Misunderstanding (Atlantic) 8-4

WZUQ-FM—Milwaukee

- ERIC CARMEN—It Hurts Too Much (Arista)
- ERIC TROYER—Mirage (Chrysalis)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-10
- ★ KIM CARNES—More Love (EMI) 15-8

KSQJ-FM—St. Louis

- CHRISTOPHER CROSS—Sailing (WB)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ CAROLE KING—One Fine Day (Capitol) 21-11
- ★ KIM CARNES—More Love (EMI) 28-21

KXOK—St. Louis

- CHRISTOPHER CROSS—Sailing (WB)
- ★ CHARLIE DANIELS BAND—In America (Epic) 18-11
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 10-6

KIOA—Des Moines

- PETE TOWNSHEND—Let My Love Open The Door (Atlantic)
- GENESIS—Misunderstanding (Atlantic)
- ★ SPINNERS—Cupid (Atlantic) 18-12
- ★ CHARLIE DANIELS BAND—In America (Epic) 26-18

KDWB—Minneapolis

- BOZ SCAGGS—Jo Jo (Columbia)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 10-8
- ★ CAROLE KING—One Fine Day (Capitol) 6-4

KSTP—Minneapolis

- KIM CARNES—More Love (EMI)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ KENNY ROGERS—Love The World Away (Asylum) 20-14
- ★ FRANK SINATRA—Theme From New York, New York (Reprise) 10-6

WHB—Kansas City

- CHRISTOPHER CROSS—Sailing (WB)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 13-6
- ★ RODNEY CROWELL—Ashes By Now (WB) 21-18

KBEQ—Kansas City

- QUEEN—Play The Game (Elektra)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ GENESIS—Misunderstanding (Atlantic) 14-7
- ★ DIRT BAND—Make A Little Magic (UA) 26-22

KKLS—Rapid City

- BENNY MAROONES—Into The Night (Polydor)
- JOE WALSH—All Night Long (Asylum)
- ★ ELTON JOHN—Little Jeannie (MCA) 2-1
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-6

KQWB—Fargo

- KENNY ROGERS—Love The World Away (UA)
- KIM CARNES—More Love (UA)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 23-16
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 24-17

KLEO—Wichita

- FIREFALL—Love That Got Away (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ KENNY ROGERS—Love The World Away (UA) 10-7
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 12-9

Northeast Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHRISTOPHER CROSS—Sailing (WB)
- KENNY ROGERS—Love The World Away (UA)

PRIME MOVERS:

- KIM CARNES—More Love (UA)
- GENESIS—Misunderstanding (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

BREAKOUTS:

- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- BENNY MAROONES—Into The Night (Polydor)
- JACKSON BROWNE—Boulevard (Asylum)

WABC—New York

- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol) 12-7
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 20-13

WXLO—New York

- LINDA RONSTAOT—I Can't Let Go (Elektra)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ MANHATTANS—Shining Star (Columbia) 19-11
- ★ ROBBIE DUPREE—Steal Away (Asylum) 17-10

WPTX—Albany

- TERENCE BOYLAN—Tell Me (Elektra)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ KIM CARNES—More Love (EMI) 19-12
- ★ GOROON LIGHTFOOT—Dream Street Rose (WB) 14-6

WTRY—Albany

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ CHARLIE DANIELS BAND—In America (Epic) 7-5
- ★ KIM CARNES—More Love (UA) 16-11

WKWB—Buffalo

- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 16-11
- ★ MANHATTANS—Shining Star (Columbia) 19-13

WYSL—Buffalo

- ★ OAKRIDGE BOYS—Heart Of Mine (MCA)
- ★ AIR SUPPLY—All Out Of Love (Arista) 12-8
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 6-1

WBBF—Rochester

- BOZ SCAGGS—Jo Jo (Columbia)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 4-2
- ★ GENESIS—Misunderstanding (Atlantic) 10-6

WRKO—Boston

- BENNY MAROONES—Into The Night (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ GENESIS—Misunderstanding (Atlantic) 29-23
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 25-20

WBZ-FM—Boston

- RUPERT HOLMES—Answering Machine (MCA)
- QUEEN—Play The Game (Elektra)

F-105 (WVBF)—Boston

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOURNEY—Walks Like A Lady (Columbia)
- ★ RICK PINNETTE & OAK—King Of The Hill (Mercury) 20-14
- ★ PAUL McCARTNEY—Coming Up (Columbia) 3-2

WDRC—Hartford

- CHRISTOPHER CROSS—Sailing (Warner Bros.)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 5-2
- ★ MANHATTANS—Shining Star (Columbia) 10-3

WPRO (AM)—Providence

- AVERAGE WHITE BAND—Let's Go Round Again (Arista)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ KENNY ROGERS—Love The World Away (United Artists) 17-10
- ★ KIM CARNES—More Love (EMI-America) 16-8

WPRO-FM—Providence

- KENNY ROGERS—Love The World Away (UA)
- GEORGE BENSON—Give Me The Night (Warner Bros.)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-15
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 7-4

WICC—Bridgeport

- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- JACKSON BROWNE—Boulevard (Asylum)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 3-1
- ★ GENESIS—Misunderstanding (Atlantic) 22-17

WBEN—Buffalo

- JACKSON BROWNE—Boulevard (Asylum)
- ROGER DALTRY—Free Me (Polydor)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 11-7
- ★ KENNY ROGERS—Love The World Away (UA) 23-10

Mid-Atlantic Region

TOP ADD ONS:

- AIR SUPPLY—All Out Of Love (Arista)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

PRIME MOVERS:

- MANHATTANS—Shining Star (Columbia)
- BOZ SCAGGS—Jo Jo (Columbia)
- GENESIS—Misunderstanding (Atlantic)

BREAKOUTS:

- GEORGE BENSON—Give Me The Night (WB)
- S.O.S. BAND—Take Your Time (Tabu)
- CHRISTOPHER CROSS—Sailing (WB)

WFIL—Philadelphia

- AIR SUPPLY—All Out Of Love (Arista)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ MANHATTANS—Shining Star (Columbia) 14-6
- ★ BOZ SCAGGS—Jo Jo (Columbia) 29-25

WIFI-FM—Philadelphia

- BOZ SCAGGS—Jo Jo (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 21-14
- ★ BENNY MAROONES—Into The Night (Polydor) 29-22

WPGC—Washington

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KISS—Shandi (Casablanca)
- ★ S.O.S. BAND—Take Your Time (Tabu) 24-17
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 14-7

WGH—Norfolk

- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ KENNY ROGERS—Love The World Away (UA) 24-14
- ★ BOZ SCAGGS—Jo Jo (Columbia) 25-21

WCAO—Baltimore

- S.O.S. BAND—Take Your Time (Tabu)
- JACKSON BROWNE—Boulevard (Asylum)
- ★ KIM CARNES—More Love (UA) 21-17
- ★ LARRY GRAHAM—One In A Million (Warner Bros.) 23-18

WYRE—Annapolis

- NATALIE COLE—Someone That I Used To Love (Capitol)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ MANHATTANS—Shining Star (Columbia) 7-4
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-10

WLEE—Richmond

- AIR SUPPLY—All Out Of Love (Arista)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 24-18
- ★ BOZ SCAGGS—Jo Jo (Columbia) 27-21

WRVQ—Richmond

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AMBROSIA—You're The Only Woman (WB)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 15-7
- ★ CHARLIE DANIELS BAND—In America (Epic) 14-8

WAEB—Allentown

- S.O.S. BAND—Take Your Time (Tabu)
- CHRISTOPHER CROSS—Sailing (WB)
- MECO—Empire Strikes Back (RSO) 21-15
- ★ KENNY ROGERS—Love The World Away (UA) 20-13

WKBO—Harrisburg

- FIREFALL—Love That Got Away (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ AIR SUPPLY—All Out Of Love (Arista) 24-18
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 20-11

WFBR—Baltimore

- GEORGE BENSON—Give Me The Night (Warner Bros.)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ MANHATTANS—Shining Star (Columbia) 6-2
- ★ GENESIS—Misunderstanding (Atlantic) 16-13

Southeast Region

TOP ADD ONS:

- JACKSON BROWNE—Boulevard (Asylum)
- KIM CARNES—More Love (EMI-America)
- S.O.S. BAND—Take Your Time (Tabu)

PRIME MOVERS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- CHARLIE DANIELS BAND—In America (Epic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

BREAKOUTS:

- ALI THOMSON—Take A Little Rhythm (A&M)
- ROGER DALTRY—Free Me (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WQXI—Atlanta

- POINTER SISTERS—He's So Shy (Planet)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ THE CHARLIE DANIELS BAND—In America 10-1
- ★ MICKEY GILLEY—Stand By Me (Asylum) 9-3

Z-93 (WZGC-FM)—Atlanta

- CHRISTOPHER CROSS—Sailing (WB)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ ERIC CLAPTON—Tulsa Time (RSO) 10-6
- ★ RODNEY CROWELL—Ashes By Now (WB) 18-13

WBBQ—Augusta

- GEORGE BENSON—Give Me The Night (Warner Bros.)
- RANDY VANWARMER—Whatever You Decide (Warner Bros.)

WFOM—Atlanta

- ERIC CLAPTON—Tulsa Time (RSO)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ S.O.S. BAND—Take Your Time (Tabu) 25-14
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 19-10

WWSA—Savannah

- ALI THOMSON—Take A Little Rhythm (A&M)
- JACKSON BROWNE—Boulevard (Asylum)
- ★ S.O.S. BAND—Take Your Time (Tabu) 1-1
- ★ JOE WALSH—All Night Long (Asylum) 10-7

WFLB—Fayetteville

- JACKSON BROWNE—Boulevard (Asylum)
- TEDDY PENDERGRASS—Can't We Try (P.I.R.)
- ★ S.O.S. BAND—Take Your Time (Tabu) 3-1
- ★ KENNY ROGERS—Love The World Away (UA) 19-7

WMJX (96X)—Miami

- GENESIS—Misunderstanding (Atlantic)
- KIM CARNES—More Love (EMI)
- ★ S.O.S. BAND—Take Your Time (Tabu) 23-16
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 18-12

Y-100 (WHYI-FM)—Miami

- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 12-8
- ★ S.O.S. BAND—Take Your Time (Tabu) 15-10

WLOF—Orlando

- ROGER DALTRY—Free Me (Polydor)
- EXILE—You're Good For Me (Warner/Curb)
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 18-14
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 15-12

Q-105 (WRBQ-FM)—Tampa

- KIM CARNES—More Love (UA)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ AIR SUPPLY—All Out Of Love (Arista) 19-11
- ★ ELTON JOHN—Little Jeannie (MCA) 3-1

BJ-105 (WBJW-FM)—Orlando

- HERB ALPERT—Beyond (A&M)
- EXILE—You're Good For Me (Warner/Curb)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 7-4
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 15-10

WQXQ—Daytona Beach

- KIM CARNES—More Love (EMI-America)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 20-10
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 22-12

WAPE—Jacksonville

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- ★ CHARLIE DANIELS BAND—In America (Epic) 13-3
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 24-21

WAYS—Charlotte

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- JOHNNY LEE—Lookin' For Love (Elektra)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 10-7
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 5-1

WKIX—Raleigh

- ROCKIE ROBBINS—You And Me (A&M)
- JOHNNY LEE—Looking For Love (Elektra)
- ★ ELTON JOHN—Little Jeannie (MCA) 11-7
- ★ LARRY GRAHAM—One In A Million (Warner Bros.) 7-5

WZDQ—Chattanooga

- KENNY LOGGINS—I'm Alright (Columbia)
- POINTER SISTERS—He's So Shy (Planet)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 9-5
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 7-4

WTMA—Charleston

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ BOZ SCAGGS—Jo Jo (Columbia) 25-19

WORD—Spartanburg

- HERB ALPERT—Beyond (A&M)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ KISS—Shandi (Casablanca) 14-10
- ★ S.O.S. BAND—Take Your Time (Tabu)

WLAC—Nashville

- ERIC CLAPTON—Tulsa Time (RSO)
- JACKSON BROWNE—Boulevard (Asylum)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 11-6
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 9-4

(WBQY) 92-Q—Nashville

- AIR SUPPLY—All Out Of Love (Arista)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 17-11
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 7-3

WBBQ—Memphis

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- S.O.S. BAND—Take Your Time (Tabu)
- ★ LARRY GRAHAM—One In Million You (WB) 13-6
- ★ PAUL McCARTNEY—Coming Up (Columbia) 6-2

WFLI—Chattanooga

Northwest AOR Radio Seen As 'Multifarious'

• Continued from page 1

Says Thom O'Hair, program director of KQFM-FM in Portland who believes there is "heavy metal overkill: "In addition to the 18-24 males, we're also dealing with 18-35 males who were weaned on more than Ted Nugent playing 'Wango Tango' and boring people. We play records we feel are valid and do something. We're not limited to chainsaw rock."

The KQFM playlist runs the gamut from Billy Joel and Pure Prairie League to Flash & the Pan, the Motels, Squeeze, Stanley Clarke, Joan Armatrading to Roxy Music, Queen, Henry Paul, Interview and Phil Lynott.

O'Hair says that KQFM "plays more hit music than the competition" and we "don't exclude things aimed at 14-year-olds. There are a lot of great records than we can selectively play."

"Paul Sullivan of Seattle's KZAM-FM says the station doesn't rock as hard as KISW and if the teen audience is looking for hard metal then it should go to KISW. "We appeal to an adult sound. It's softer

mixed with jazz. It's not a frantic sound.

"The music isn't lacking energy but we keep it at an adult stance," says Sullivan.

In the last 10 months, Sullivan notes that KZAM has undergone a series of alterations. "Before we were progressive, playing anything from country, jazz and rock to Elvis Costello and Nick Lowe.

"In terms of overall sound it's not different but more structured and easier to put a handle on it. Groups like Renaissance have fallen by the wayside."

Sullivan says that jazz comprises about 15% of the playlist or one pure jazz cut once every hour which he feels gives the station a more jazzier image than the amount of jazz actually played. "We're the only station in the market except college stations to address jazz," states Sullivan, who adds that jazz is successfully programmed on Sundays and late in the evenings.

KZAM's broad playlist includes artists as diverse as the Grateful Dead, Earl Klugh, Karla Bonoff, Bonnie Raitt, Robin Trower and Michael Franks.

States Norm Gregory, general manager of KZOK-FM in Seattle: "Compared to a year ago, the sound is more contemporary, more progressive than it was. A year ago we were more conservative. We've lowered our profile on acts like Chicago and the Beatles. They still get played but not as much."

Gregory believes that audience tastes change from week to week and day to day and to cater to fluctuating

tastes "we must find out what they want to hear instead of just playing it. If you listen to your target audience and their tastes change, you want to be with them and reflect it in the programming."

Bumper Promo By WBAB-FM On Long Island

NEW YORK—Long Island's WBAB-FM, one of that market's leading AOR rockers, recently completed several months of promoting itself via a series of giveaways ranging from a trip to London to see Pink Floyd in concert to stereos and \$50 bills.

Most of the prizes were given to listeners who were spotted with WBAB bumper stickers on their cars. A drawing was held to choose a winner for the London trip. The contest was called "Show The World You Like Rock'n'Roll."

"The contest was supported by the station," a spokesman explains. "We must have given out 100,000 bumper stickers. We ran out and had to order more. People just flipped when the Rock Van pulled up alongside and gave them a prize." Despite the tie-in with CBS act Pink Floyd, there was no participation by the record label in the promotion.

The station continues to use the Rock Van to plug itself, and the special van is still pulling alongside to award prizes, including record albums.

Jerry Ostertag, program director of KGON-FM in Portland says: "If you define soft as acoustic, lush and something with strings, you won't hear it because it's not rock. But there are intense ballads that really kick but the tempo is slow and which will get played.

"We're rocking. Not heavy metal though we play it," Ostertag says KGON is the hardest rocking station in the market and "it's likely to stay so as long as the station is successful."

Larry Snider, program director at Spokane's KREM-FM, says the format has been geared to 18-34-year-olds with an emphasis on superstar acts and selling product.

"We've tightened up as part of station strategy," he says. "We've trimmed off image acts that were utilized two years ago. We're playing about 15% less music and 20% fewer artists than we were two years ago to build familiarity.

Snider says that twice a year a review of every song in the system is gone over with acts who've become antiquated phased out such as Chicago, Gordon Lightfoot, Jethro Tull, the Little River Band even Rod Stewart whom Snider says has undergone an about face in image since "Do You Think I'm Sexy."

Instead, increased emphasis has been placed on the Who, Rolling Stones, Led Zeppelin and even '60s acts like the Sir Douglas Quintet. "We went on a hunt for '60s hit product as a link to the upper end of our target audience," says Snider.

According to Snider, jazz is not a liability anymore with cuts by the

likes of Stanley Clarke being played although Chuck Mangione isn't as valid.

Also trimmed has been a lot of country, although acts like Willie & Waylon, and Marshall Tucker still get airplay due to their popularity.

Adds KISW's Beau Phillips: "The 18-24 male crowd is drifting away from the Styx, Kansas and Journey sound to the Scorpions and AC/DC so it's a natural progression to focus more on the bands written off as heavy metal.

"I think the days of 'Baker Street' are over when you get airplay from adult contemporary to AOR."

Meanwhile, all stations agree that males are the bread and butter of demographic targets.

"Women won't go after hard rock," says Phillips. "Men control the car radio dial."

Says KZOK's Norm Gregory: "Females are always a consideration. We look for a common denominator that is good for both men and women. Yet there are just as many females as males in the rock'n'roll game."

Says KGON's Jerry Ostertag: "Most women stay with what they are into as teenagers. If they got into bobbysox Top 40, then they are prime candidates for adult contemporary. But if they listened to rock they are still into it."

Adds Chris Kovarik of KZEL: "Eighteen to 34 women are stronger than teens. Females are into hard rock. I can barely stand listening to acts that used to be favorites like Judy Collins the Eagles and Donovan."

Stations Tie In Chi

CHICAGO — Sister stations WVON-AM and WGCI-FM geared-up for the one-day "Budweiser Summerfest" presentation at Soldier's Field July 19, hosted by several on-air personalities. Scheduled acts were the O'Jays, Smokey Robinson, Ashford & Simpson and Teddy Pendergrass.

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Vice President & General Manager
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Billboard Album Radio Action

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

Based on station playlist through Wednesday (7/2/80)

Top Add Ons-National

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)

Top Requests/Airplay-National

- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

National Breakouts

- HUEY LEWIS & THE NEWS—(Chrysalis)
- RECORDS—Crashes (Virgin)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- HENRY PAUL BAND—Feel The Heat (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)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- RUSS BALLARD—Barnet Dogs (Epic)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- KINKS—One For The Road (Arista)

KSJO-FM—San Jose (F. Andrick)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- RECORDS—Crashes (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KINKS—One For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- PETE TOWNSHEND—Empty Glass (Atco)

WMMF-FM—Cleveland (J. Gorman)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- DIRT BAND—Make A Little Magic (UA)
- SAXON—Wheels Of Stone (Carrere)
- AMERICAN NOISE—(Planet)
- ROXY MUSIC—Flesh And Blood (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

WYDD-FM—Pittsburgh (J. Kinney)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- ERIC CLAPTON—Just One Night (RSD)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)

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

- MOTELS—Careful (Capitol)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- SILENCERS—Rock & Roll Enforcers (Precision)
- PETE TOWNSHEND—Empty Glass (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- URBAN COWBOY—Soundtrack (Asylum)
- BILLY JOEL—Glass Houses (Columbia)

KSHE-FM—St. Louis (R. Bales)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- DIRT BAND—Make A Little Magic (UA)
- COUCHOIS—Nasty Hardware (WB)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSD)
- SAMMY HAGAR—Danger Zone (Capitol)

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

- PETER GABRIEL—(Mercury)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- ROADIE—Soundtrack (WB)
- TED NUGENT—Scream Dream (Epic)

NLBJ-FM—Austin (G. Mason/T. Quarles)

- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CRUSADERS—Rhapsody And Blues (MCA)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- RUSS BALLARD—Barnet Dogs (Epic)
- ROXY MUSIC—Flesh And Blood (Atco)
- PETE TOWNSHEND—Empty Glass (Atco)
- BLUES BROTHERS—Soundtrack (Atlantic)
- GRAHAM PARKER—The Up Escalator (Arista)

KRST-FM—Albuquerque (S. Cornish)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- DIRT BAND—Make A Little Magic (UA)
- SHIFF 'N' THE TEARS—The Game's Up (Atlantic)
- NEW ADVENTURES—(Polydor)
- SCORPIONS—Animal Magnetism (Mercury)
- VAN HALEN—Women And Children First (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)

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

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- KINKS—One For The Road (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRATEFUL DEAD—Go To Heaven (Arista)

WQXM-FM—Tampa (N. Van Cleave)

- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)
- JON & VANGELIS—Short Stories (Polydor)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- GENESIS—Duke (Atlantic)
- KINKS—One For The Road (Arista)
- KINNS—One For The Road (Arista)

ZETA-4 (WINZ-FM)—Miami (R. Parker)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- TOUCH—(Atco)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ALICE COOPER—Flush The Fashion (WB)
- URBAN COWBOY—Soundtrack (Asylum)
- BILLY JOEL—Glass Houses (Columbia)
- PAUL McCARTNEY—McCartney II (Columbia)
- ERIC CLAPTON—Just One Night (RSD)

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

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BOZ SCAGGS—Middle Man (Columbia)
- ELTON JOHN—21 At 33 (MCA)

WNFS-FM—Bethesda (D. Einstein)

- DIRT BAND—Make A Little Magic (UA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ENGLISH BEAT—I Just Can't Stop (Sire)
- CLARK KENT—Music Madness From The Kinetic Kid (IRS/A&M)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- CAROLYN MAS—Hold On (Mercury)
- JOAN ARMATRADING—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- TOMMY TUTONE—(Columbia)

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

- JUSTIN HAYWARD—Night Flight (Deram)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)
- ENGLAND DAN SEALS—Stones (Atlantic)
- RECORDS—Crashes (Virgin)
- JACKSON BROWNE—Hold Out (Asylum)
- BILLY JOEL—Glass Houses (Columbia)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

WMMR-FM—Philadelphia (J. Bonadonna)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ENGLISH BEAT—I Just Can't Help It (Sire)
- KINKS—One For The Road (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- GRATEFUL DEAD—Go To Heaven (Arista)

WGRQ-FM—Buffalo (G. Hawras)

- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- NATIONAL LAMPOON—White Album (Label 21)
- GENESIS—Duke (Atlantic)
- BLUES BROTHERS—Soundtrack (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)

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

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- MOTELS—Careful (Capitol)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)
- CLARK KENT—Music Madness From The Kinetic Kid (IRS/A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BLOTTO—Hello My Name Is Blotto (Blotto)
- BILLY JOEL—Glass Houses (Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WRQX-FM—Syracuse (E. Levine)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- JOAN ARMATRADING—Me Myself I (A&M)
- CLARK KENT—Music Madness From The Kinetic Kid (IRS/A&M)
- KINKS—One For The Road (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- KROKUS—Metal Rendez-vous (Arista)

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

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- MIX—American Glue (World Of Mouth)
- CHIPMUNK PUNK—(Excelsior)
- BEST OF LOVE—(Rhino)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- JEFF BECK—There And Back (Epic)
- PETE TOWNSHEND—Empty Glass (Atco)

WCDZ-FM—Boston (K. Ingram)

- JACKSON BROWNE—Hold Out (Asylum)
- KINGBEEES—(RSD)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- URBAN COWBOY—Soundtrack (Asylum)
- GENESIS—Duke (Atlantic)
- ANGEL CITY—Face To Face (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

Western Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)

TOP REQUEST/AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- KINKS—One For The Road (Arista)
- GENESIS—Duke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS:

- ROXY MUSIC—Flesh And Blood (Atco)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- RECORDS—Crashes (Virgin)
- HUEY LEWIS & THE NEWS—(Chrysalis)

Midwest Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)

TOP REQUEST/AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS:

- HUEY LEWIS & THE NEWS—(Chrysalis)
- JEFF BECK—There And Back (Epic)
- MOTELS—Careful (Capitol)
- SILENCERS—Rock & Roll Enforcers (Precision)

KMEL-FM—San Francisco (P. Vincent)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROXY MUSIC—Flesh And Blood (Atco)
- BLUES BROTHERS—Soundtrack (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)
- XANADU—Soundtrack (MCA)
- BOB DYLAN—Saved (Columbia)

KWST-FM—Los Angeles (T. Haback)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- PRETENDERS—(Sire)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- PINK FLOYD—The Wall (Columbia)

KPRI-FM—San Diego (J. Summers)

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- JOAN ARMATRADING—Me Myself I (A&M)
- NEW ADVENTURES—(Polydor)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JEFF BECK—There And Back (Epic)
- KINKS—One For The Road (Arista)

KOME-FM—San Jose (D. Jang)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- ROXY MUSIC—Flesh And Blood (Atco)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)

KZAP-FM—Sacramento (C. Miller)

- JON & VANGELIS—Short Stories (Polydor)
- VAN HALEN—Women And Children First (WB)
- PAT TRAYERS BAND—Crash And Burn (Polydor)
- PETE TOWNSHEND—Empty Glass (Atco)
- KINKS—One For The Road (Arista)

Southwest Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- DIRT BAND—Make A Little Magic (UA)

TOP REQUEST/AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)

BREAKOUTS:

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- RECORDS—Crashes (Virgin)

KZEW-FM—Dallas (J. Dolan)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- RECORDS—Crashes (Virgin)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- QUEEN—The Game (Elektra)
- GENESIS—Duke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)
- TOMMY TUTONE—(Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)

KTXQ-FM—Dallas (T. Spencer)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- SAMMY HAGAR—Danger Zone (Capitol)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)

Southeast Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—Glass Houses (Columbia)
- URBAN COWBOY—Soundtrack (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS:

- HUEY LEWIS & THE NEWS—(Chrysalis)
- CAROLYN MAS—Hold On (Mercury)
- TOUCH—(Atco)
- JON & VANGELIS—Short Stories (Polydor)

WKLS-FM—Atlanta (R. Piombino)

- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- DIRT BAND—Make A Little Magic (UA)
- URBAN COWBOY—Soundtrack (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

WROQ-FM—Charlotte (J. White)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)
- JOURNEY—Departure (Columbia)
- VAN HALEN—Women And Children First (WB)
- URBAN COWBOY—Soundtrack (Asylum)

Northeast Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- DIRT BAND—Make A Little Magic (UA)

TOP REQUEST/AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)

BREAKOUTS:

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- CLARK KENT—Music Madness From The Kinetic Kid (IRS/A&M)
- RECORDS—Crashes (Virgin)
- JUSTIN HAYWARD—Night Flight (Deram)

WNEW-FM—New York (M. McIntyre)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- DIRT BAND—Make A Little Magic (UA)
- JUSTIN HAYWARD—Night Flight (Deram)
- RECORDS—Crashes (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- ROXY MUSIC—Flesh And Blood (Atco)

WCMF-FM—Rochester (T. Edwards)

- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- DEVO—Freedom Of Choice (WB)
- GIRL—Sheer Greed (Jet)
- DIRT BAND—Make A Little Magic (UA)
- PETER GABRIEL—(Mercury)
- GENESIS—Duke (Atlantic)
- BILLY JOEL—Glass Houses (Columbia)
- BOZ SCAGGS—Middle Man (Columbia)

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BENEFIT CONFAB—Charlie Daniels, left, discusses plans for a Madison Square Garden benefit with WHN-AM New York personality Del De Montreux as Bobby Bare looks on. Both performed in the concert which was hosted in part by De Montreux.

NEW ARBITRONS

WBAP-FM Making Its Mark In Texas

NEW YORK—Here are Arbitron capsules for the markets of Dallas and Tampa:

DALLAS—MOR KVIL-FM continues as this market's number one station in the latest Arbitron. The station holds top place with a 9.8 share, almost equal with the 9.9 it had in October/November and up from the 9.3 it had a year ago.

Country WBAP-AM is closing in on KVIL-FM from its second place position. WBAP is making an effort to regain its first place position of a year ago when the station held a 11.2 share. The latest report gives WBAP a 9.2, up from the 7.6 it scored last fall.

Contemporary KNUS-FM, after a rise to 3.3 in the fall, fell back to 2.5. The station had a 2.9 share a year ago.

AOR KZEW-FM rose from 3.8 in the fall to 4.9. A year ago the station had a 2.8.

TAMPA—Country WSUN-AM is up from 5.9 in January/February to 6.8 for April/May. Dance-oriented Top 40 WOKF-FM is up from its pure disco days to 5.8. A year ago it had a 3.4 and in January/February it had a 4.7. MOR WFLA-AM gained from 4.6 in the winter to 5.4, but is still below its 6.6 a year ago. Beautiful WWBA-FM continues in first place with a 10.8.

Calif. KDON-FM Protests Methodology Of Arbitron

LOS ANGELES—A controversy over Arbitron's methodology appears to be brewing in the central California market of Salinas. Seaside and Monterey following the recent book which saw KDON-FM's comfortable lead challenged by Top 40 KIDD-AM in Monterey.

KDON in Salinas is still ahead with an 11.4 share, but the station has lost the big lead it had last fall with a 17.8 share. KIDD climbed to a 10.9, up from 7.9.

But, according to Dan Leonard, general manager and vice president of broadcasting at KDON, a letter has been sent to Arbitron president Theodore Shaker charging the rating service with "inaccurate methodology."

In a letter dated June 9, Leonard claims that Arbitron distorted the ratings of the Salinas stations and demands the survey be recalled.

"By utilizing 273 diaries in Seaside/Monterey, as opposed to only 118 non-ethnic diaries in Salinas, Arbitron has distorted ratings results in favor of Monterey West stations to the detriment of Salinas stations," according to Leonard's letter.

"The population of Monterey East is almost identical to Monterey West and calls for a more equitable share of diaries.

Leonard says that the letter is not a result of "sour grapes" but a "valid protest. You can't justify that population with only two diaries," he says. "We need a more equitable showing."

Meanwhile, Wynn Bradley, program director at KIDD, says the station's success is due to a more polished sound, personality-oriented

Top 40 and new equipment resulting in a clear AM signal.

Bradley also credits a promotion started during the winter called "Stay At Home Vacation" that has given the station a strong image. "It's not just a gimmick but an idea that's still going on," he says.

Bradley notes that the programming key has been a heavy use of oldies among rock'n'roll which has given its adult audience a new image.

Station owner John Walton Jr. has been extremely patient, says Bradley, and music director Ron Rodrigues has also been influential.

Tucson KIKX Loses License

WASHINGTON — History repeats itself but some broadcasters never learn. Last year, WMJX-AM in Miami lost its license after reporting a DJ "lost" at sea in a newscast. Now, KIKX-AM in Tucson is suffering the same penalty for a similar infraction of the rules.

Citing news staging, hoax broadcasts and failure to exercise adequate control over station operations, the Federal Communications Commission has denied the application of Walton Broadcasting, Inc. for renewal of its license for KIKX.

As part of a promotional contest in 1974, KIKX reported that Arthur Gopen, one of the station's jocks, had been kidnapped. Over a four-day period, the station issued announcements about the kidnapping as part of its regular news. Calls from concerned listeners jammed station and Tucson police department phone lines, but KIKX ignored requests from the police to stop the hoax.

Today, Gopen is gone from the station and KIKX owners have taken disciplinary action against other employees involved in the hoax but these attempts to right the wrong have not satisfied the FCC.

The commission has authorized KIKX to continue broadcasting temporarily to enable Walton to conclude station affairs and the FCC says Walton would be authorized to continue operating while review of the commission decision is sought. Walton will probably contest the decision but chances for getting KIKX's license restored are not good since the station has also been charged with failure to comply with equal opportunity rules.

CHANGE SUBTLE

Music Is Magic At Philly WMGK

• Continued from page 19

AOR station?" Wexler asked himself. And the answer was obvious. Considering AOR as broadcasting music from the "left," Wexler saw there was no competition in playing music from the "right." And so, WMOK started bringing in the music of Barbra Streisand, Barry Manilow, the Eagles and even some of the more restrained Donna Summer sides.

But not to lose out to any of its WMGK followers, the new was seasoned with the standard "magic" cuts heavily favored by its listeners like standards by Kenny Rankin, Bonnie Raitt and Dan Fogelberg.

"We kept the flavor of the old 'magic' sound," says Wexler. "Listeners never realized we were making any changes. This was their music, only now we were appealing to and attracting more of them."

For the first time, the "magic" was really the "music." For the first time in years, WMGK showed up among the top 10 stations in the market, both AM and FM, in Arbitron's Jan.-Feb. reckoning. In fact, WMGK jumped from a 3.4 share in the fall to 5.7 share this spring.

It was Dave Clair, who left last year to join WYNY, NBC's FM station in New York City, who started the mellow rock formula in 1975.

And it is Bob Craig, who came in a year ago as program manager and music director, who has whipped together the magic music formula now. Craig came here from WYZZ-FM where he programmed soft rock in Hartford, Conn.

Continuing the old "magic" flavor, Thursday night broadcast concerts, free of commercials, are continued from 7 to 8 p.m. Only now, the "concert" artists are the likes of Streisand, America and the Beach Boys.

For the old listeners, and now the many new ones, it's still the same old WMGK magic. It's virtually all the same kind of "mellow" music around the clock with one cut segueing into the next except for the commercials which are still kept to 10 units per hour.

Significantly, the station's low key is even carried over to its promo-

tional exercises even during the rating periods when nearly all the stations go gung-ho. The only promotion WMGK has done and continues to do is a 30-second television spot carried in prime time 15 times a week. The tv spot is shown with a stack of record albums and is seen selecting only a few of them to get across the message that WMGK is "very choosy in what we play."



Bob Craig: Whipping together the magic music formula.

Wexler is not interested in the usual tie-ins, contests and giveaways on the air. Wexler explains: "We want to keep the station's complexion clean and will not permit anything—commercials or promotions—that will tend to blemish it."

The only promotions WMGK has engaged in during the past year has been a grand prize drawing on Memorial Day for a trip to Tokyo in a contest sponsored by Wendy's Hamburger restaurant chain; and two free tickets to a listener for Barry Manilow's July 4 opening at the Resorts International Hotel in Atlantic City, N.J.

"We don't want to clutter up what we have developed over the years—an uncluttered sound," explains Wexler. "We are different in the marketplace by not doing what everybody else is doing. And we want to stay that way."

WMTS-FM To Enlarge Wattage

NASHVILLE—WMTS-FM in nearby Mufreesboro, Tenn., has received Federal Communications Commission approval to upgrade its present facility from 20,000 watts to 100,000 watts, along with raising its tower height from 170 feet to 1,450 feet and relocating the tower closer to Nashville.

The station also has applied for the right to switch its call letters from WMTS to WKOS-FM with the slug, "96 KAOS."

The station, which is Top 40 with heavy emphasis on album cuts at night, does not plan any changes in format. Construction is expected to take approximately two months.

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Vox Jox

By DOUG HALL

NEW YORK—RKO Radio president Dwight Case has installed three new general managers in the chain. Neil Rockoff has been named general manager of KHJ-AM Los Angeles. Bob Fish has been promoted to general manager of WRKO-AM Boston and Ron Thompson has been chosen to head up operations at WHBQ-AM Memphis.

Rockoff, who left Storer Broadcasting and WHN-AM New York, to move to San Diego as a partner-operator of KBZT-FM, succeeds Dick McGeary, who left RKO over policy differences with management.

Rockoff is no stranger to Los Angeles, having put KNX-FM into a new format in 1972 and operated KHTZ-AM/KGBS-FM for Storer. When he resigned from Storer he was vice president of the radio division.

Fish moves up from general sales manager of WRKO and succeeds Chuck Goldmark, who has resigned. He has held sales positions at RKO

Radio Sales and WPRO-AM-FM Providence.

Thompson succeeds T.J. Donnelly, who resigned to take a position at KLIF-AM Dallas. Thompson has held managerial positions at KROY-AM Sacramento, Calif.; KACY-AM Port Hueneme, Calif.; KMEN-AM San Bernardino, Calif.; and KARM-AM Fresno, Calif.

Dan Daniels, program director of KRYS-AM Corpus Christi, Tex., for the past nine years, has been promoted to general manager.

Russ Martin, morning drive man at the station, has been elevated to p.d. Jerry Sublett, who has been with the station for seven years, is promoted to music director and assistant p.d.

Robert Walker is the new p.d. at XHRM-FM Tijuana, a new station playing a mix of adult contemporary music, blues and jazz. Tere Lyndon has moved from KPRI-FM San Diego to become music director. . . . Karen Henderson, Washington vocalist and actress, has joined the on-air staff of WMAL-AM Washington in the 1 to 6 a.m. slot. She will do interviews with musicians appearing in the Washington area.

Charlie Hamburger has joined the on-air staff of WXLO-FM New York to handle the 10 a.m. to 3 p.m. shift. He comes from WNYR-AM Rochester, N.Y. WXLO assistant p.d. Mike Scalzi is hosting the "Solid Gold Sixties" Saturdays from 8 p.m. to 1 a.m. Scalzi is running requests and dedications on the show. . . . David Chaney is leaving the all-night slot at KMET-FM Los Angeles to work weekends at KLOS-FM Los Angeles.

David Jones joins KPLZ-FM Seattle as afternoon drive personality. He comes from KQEO-AM Albuquerque, N.M., where he was morning man and p.d. Station p.d. Jeff King repeated a '50s and '60s weekend for the July 4 weekend. . . . RKO's WGMS-AM-FM Washington ran a "Pride Of Our Nation"

13-hour musical salute to military bands for the 4th.

Nadja Nadea Finch went to WKKN-AM Rockford, Ill., to do a promotion for the station. Instead, she has been hired as part of the station's morning drive team of Jim and Maryann. When the station lost the female half of the team it opened auditions for the job from local listeners. Finch was chosen from more than 200 applicants.

WACK-AM Newark, N.Y., has a new on-air lineup which leads off with p.d. Glenn Garman as morning man. He is followed by Chris Lammy from 10 a.m. to 3:30 p.m. Afternoons and early evenings at the daytimer are handled by Tony Havens. The station expects to go full-time shortly and Garman will be looking for additional DJs in the fall.

John Borders, the voice of TM Programming's Stereo Rock syndicated format has signed a new two-year contract. . . . Earl "the Pearl" Lewis has returned to WSHV-FM South Hill, Va., succeeding Steve Rodwell, who is returning to college. Lewis was last with the station in 1973.

Robert Longwell is named general manager of WJR-FM Detroit, a new position due to the separation of the station from WJR-AM. Ronald Pancratz was recently named general manager of the AM station. Longwell comes from WRIF-FM Detroit, where he was general sales manager.

New On The Charts

STACY LATTISAW
"Let Me Be Your Angel"—136



This is the second Cotillion album from this 13-year-old native of Washington, D.C. Last year, she debuted with "Young And In Love," produced by Van McCoy.

Lattisaw began singing at home with her mother Sandra, who as a schoolgirl sang duets with young Marvin Gaye. Lattisaw graduated to amateur shows and, at 11, looked to turn professional.

Her first major appearance was at Fort Dupont Park in Washington, where she sang in front of 30,000 people on a bill with Ramsey Lewis. Lattisaw was soon brought to the attention of Cotillion president Henry Allen, who signed the young singer after hearing her record demo.

Plans are currently being laid for summer appearances by booking agent Phil Citron of the William Morris Agency in New York, (212) 586-5100. Lattisaw is managed by her mother in conjunction with Allen in New York, (212) 484-8154.

early hits ("25 Or 6 To 4," "Does Anybody Really Know What Time It Is?") to material from its latest album, "Hot Streets."

Along the way members, particularly Jimmy Pankow, are interviewed briefly but incisively by host Bob Sirott, disk jockey at ABC's WRCK-FM Chicago.

At one point Pankow explains, "We wanted to form a rock band with horns, but we wound up with a white r&b band." He adds, "We left Chicago (the city) in 1968 because they didn't want to hear us. We were beating our heads against the wall."

The concert is well recorded and the band plays with effective intensity. "Little One" is an ambitious outing with a full string section.

DOUG HALL

WMAQ-FM Event

CHICAGO—Country entertainers Eddie Rabbitt and Jeanne Pruett will headline the annual WMAQ-AM sponsored free concert at the Lambs Farm in Libertyville, Ill., a children's zoo and residential training center for mentally retarded young adults. Admission to the Sunday (13) concert is free.



Billboard photo by Chuck Pulin

BIG SMILE—Pauline Black, vocalist with Chrysalis recording group Selector, shares a light moment with syndicated "Radio, Radio" show host John Ogles, right, as the two tape a segment at the Manhattan club, Tramps.

Pro-Motions

LOS ANGELES—Point Blank is the center of numerous radio promotions being coordinated by MCA. Roman Marcinkiewicz, regional promotion manager in Miami, had planned a contest with WQWM-AM in Tampa and Peaches Records, tying in Point Blank's Saturday (5) concert in Orlando. Tickets were given to 25 "Rock'n'Roll Soldiers" (title of its new single) as well as a free roundtrip bus ride to the Orlando show for the best designed draft card. The cards had to incorporate the station's position on the dial.

the name Point Blank and the title "The Hard Way."

Jay McDaniel, regional promotion manager for the Carolinas, is overseeing a guessing game cosponsored by WIMZ-FM in Knoxville and the Music Jungle, Record Bar and Discount record stores. Listeners may register at the three outlets and win \$200 by guessing how many nuts and bolts which ties in with the cover of "The Hard Way" are contained in a glass jar. Albums will also be given away on the air.

PROGRAM REVIEW

Eddie Rabbitt's Live Show Reaffirms His Big Talents

"Eddie Rabbitt—Country Greats In Concert," The ABC Entertainment Network, one hour, produced by Jim Fitzgerald. For broadcast July 12.

Recorded live at a Minneapolis concert, this program is adequate testimony for anyone who needs an introduction to singer/songwriter Rabbitt's talents, which have helped him become a top ranking country star and a favorite of the ladies.

Hosted by Ed Green, who cuts away for an occasional brief and informative interview with Rabbitt, the show offers personality as well as solid musical values. Rabbitt hits such as "Rocky Mountain Music," "Suspicious" and "Every Which Way But Loose" insure the latter presence, while Rabbitt's straightforward response to Green's questions provide the personality.

The songs and the music are the main ingredient, however. Rabbitt's band is a well-rehearsed unit that can handle the fairly rocking beat that propels modern country music, and it can lay back for tunes such as "Song Of Ireland," a tribute to Rabbitt's ancestry which was inspired by his fiddle-playing father, a Galway native.

Rabbitt is a frequent guest on television, adept at pulling adult demographics, and this special is bound to attract both males and females. He has been recording since 1974, and his songs have been covered by Elvis Presley ("Kentucky Rain," "Inherit The Wind"), Willie Nelson ("Who Put All My X's In Texas"), Dave & Sugar, Dr. Hook, Stella Parton and Tom Jones, among others.

His pop following is based on several crossover successes, including "You Don't Love Me Anymore," which is covered here. Other songs on this special include "Crossin' The Mississippi" (the opener), "Drinkin' My Baby Off My Mind," "Do You Right Myself," "I Can't Help My-

self," "Two Dollars In The Jukebox," "Kentucky Rain," and "Gone Too Far," the closer. Nice summer listening for any day part, although the ABC web plans a 7 p.m. airing.

RICHARD M. NUSSER

Bubbling Under The HOT 100

- 101—YOU AND ME, Rockie Robbins, A&M 2231
- 102—SITTING IN THE PARK, G.Q., Arista 0510
- 103—DOES SHE HAVE A FRIEND, Gene Chandler, 20th Century 2451 (RCA)
- 104—NEVER GIVIN' UP, Al Jarreau, Warner Bros. 49234
- 105—CRACKERS, Barbara Mandrell, MCA 41263
- 106—ALL THE WAY, Brick, Bang 9-5810 (CBS)
- 107—ARE FRIENDS ELECTRIC, Gary Numan & The Tubeway Army, Atco 7206 (Atlantic)
- 108—WE GOTTA GET OUT OF HERE, Ian Hunter, Chrysalis 2405
- 109—MARSEILLES, Angel City, Epic 9-50681
- 110—BONEY MARONIE, Cheeks, Capitol 4883

Bubbling Under The Top LPs

- 201—GENESIS, Wind And Wuthering, Atco SD 38100 (Atlantic)
- 202—BEST OF STYX, RCA AFL1-3597
- 203—KROKUS, Metal Rendez-vous, Ariola 1502 (Arista)
- 204—LARRY GATLIN, The Pilgrim, Columbia PC 36541
- 205—ROY AYERS & WAYNE HENDERSON, Prime Time, Polydor PD 1-6276
- 206—SOUNDTRACK, The Long Riders, Warner Bros. HS 3448
- 207—SUN, Sun Over The Universe, Capitol ST 12088
- 208—THE BRECKER BROTHERS, Detente, Arista AL 4272
- 209—SNIFF "N" TEARS, The Games Up, Atlantic SD 19272
- 210—THIRD WORLD, Arise In Harmony, Island ILPS 9574 (W.B.)

CBS-FM P.D.s IN POWWOW

NEW YORK—The seven CBS-FM programming directors gathered here for 1½ days of meetings June 26 and 27 to explore a wide range of topics.

Experts in law, engineering and research came by from CBS to the Essex House gathering. Also speaking to the group were Ken Donnellon of the Katz Agency (radio rep), Rip Ridgeway and Richard Lamb from Arbitron, WCBS-FM DJ Harry Harrison and Billboard radio programming editor Doug Hall.

Attending the meeting were FM radio chief Bob Cole, Clark Smidt of WEEI Boston, Roy Lawrence of WCAU Philadelphia, Bob Osborne of KMOX St. Louis, Alan Mitchell of WBBM Chicago, Sean Conrad of KCBS San Francisco, Michael Sheehy of KNX Los Angeles and Bob VanDerheyden of WCBS.

PROGRAM REVIEW

Chicago Glowing Via ABC

"Chicago, Supergroups In Concert," ABC FM Radio Network, July 5, two hours. Produced for ABC by Leslie Corn.

NEW YORK—This concert presentation, culled from a performance by the veteran rock brass group at the Greek Theatre in Los Angeles last year, gives a good cross section of the group's material from the

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GUEST DJ—Lou Rawls sits in as guest jock on WGBB-AM Merrick, N.Y., as part of the "Backstage At Westbury Music Fair" show on the station.

24 SONGS IN 2 HOURS

NBC: Newton-John

"Olivia Newton-John, From Australia With Love," NBC Radio Network, July 11, 12 or 13, two hours. Produced by Ted Levan for Narwood Productions.

NEW YORK—"Once upon a time in the land of kangaroos and koala bears four teenage girls formed a singing group. . . ." Thus begins the Olivia Newton-John special, which may tell some listeners more than they care to know about the Australian singer, but is sure to please any devoted fan.

Before it's over, Newton-John's career is traced from these early beginnings to several trips to the top of the charts and her Hollywood work with John Travolta and Gene Kelly.

Her work with Travolta is, of course, in the film "Grease" and her

work with Kelly is in her current film "Xanadu."

While the show illustrates that she's generally worked in the cross-over country field, her songs from "Xanadu" are solidly in an MOR area, almost in a big band mode. The inclusion of this material broadens the appeal of the program.

The show is hosted by WNBC-AM DJ Johnny Dark, but most of the dialog is from Newton-John herself, who talks about her first singing lesson (which became the last), raves about "Have You Never Been Mellow" composer John Farrar, recalls working with the Brothers Gibb, describes her home in California and explains how she deals with success.

DOUG HALL

PROGRAM REVIEW

Nugent: Music & Howling

Ted Nugent, the Source, NBC Radio Network, June 13-15, 90 minutes. Produced with EDR/Media.

NEW YORK—As usual the Source doesn't mince words when it presents a live concert. The tape rolls without any interruption from announcers (unless the participating

station cuts in) and what the concert audience hears is what the radio audience usually gets.

This approach is particularly effective with acts such as Nugent, whose metallic approach to rock has earned him a legion of fans, several thousand of whom can be heard howling like Gonzo madmen as the concert begins.

These howls, a Nugent trademark, set the stage for the hard rocking pandemonium that follows, as Nugent opens the set with an instrumental overture featuring his patented buzz-saw electric solo guitar.

Teens will dig this broadcast, recorded April 17 in Saginaw, Mich., the very heart of Nugent territory. Adult formats should be warned this is high decibel rock, and studio engineers should keep careful watch on their levels.

Nugent occasionally sounds off with a provocative remark or two designed to spark audience reaction between songs, but it's mostly music you'll hear during the set.

Among the Nugent classics aired here are "Motor City Madhouse," "Hard As Nails," an effective "Cat Scratch Fever," "Free For All," several tunes from his new LP, "Scream Dream," and a rousing encore of Chuck Berry's "Carol" that should leave all concerned happily exhausted. RICHARD M. NUSSER

Black Radio

Continued from page 19

through choice or license challenge, those interested in getting a tax break through sale to minorities, and those conglomerates seeking to expand by offering some of their properties for minority purchase.

Hayes explained that financing was a combination of private venture capital, banks, insurance companies and government assistance.

Clear channel release and expansion of the radio dial were seen as possible areas for advancement of minority ownership, as are bids for cable franchises, rather than outright purchase.

"If you get the franchise, the financing is relatively easy," was the general opinion of the panel.

At least one audience member challenged the role of the National Assn. of Broadcasters in opening up opportunities for minority ownership.

RETURNS TO R.I.

Jazz Into Newport

NEWPORT, R.I.—Jazz comes to Newport again under the banner of "Jazz In Newport" presented by Newport Sea Concerts '80.

The production company is offering afternoon concerts at Fort Adams State Park, Friday through Sunday (18-20). Scheduled are Roberta Flack, Herbie Mann and Ramsey Lewis at the opening blast; Aretha Franklin, the Buddy Rich band and Stanley Turrentine Saturday afternoon and George Benson, Chick Corea, Maynard Ferguson and Gary Burton at the closing Sunday show. Additional artists are promised by the sponsoring Banzini Brothers organization.

Reserved seats are \$12.50, \$15 and \$17.50 and \$20 each day.

This series has no affiliation with George Wein's just concluded Newport Jazz Festival held in the New York area.

Boston's AFM Sponsoring Gigs

BOSTON — Boston Musicians Assn. begins a seven-week Summer Jazz at Noon series (14) in Copley Square. The free outdoor performances run Mondays through Fridays from noon to 2 p.m., except on Wednesdays when they are a half-hour later.

Performances are scheduled as follows: Dick Johnson Swings, July 14-18; Phil Wilson and the Jazz Trombones, July 21-25; Frank Shooshan Big Band, July 28-Aug. 1; Boston Name Band, Aug. 4-8; Hadley and Casano Big Band, Aug. 11-15; Leon Merian and the Magic Horn, Aug. 18-22; Herb Pomeroy Orchestra, Aug. 25-29.

The series is presented by the AFM Local 9-535 in cooperation with Jubilee 350. Performances are paid for by the Music Performance Trust Fund.

Telluride Festival Bows July 25-27

TELLURIDE, Colo.—The fourth annual Telluride Jazz Festival, July 25-27, will feature a wide spectrum of music. Signed are Etta James, Eddie "Cleanhead" Vinson, the Golden Eagles, Octavio Fiqueroa, Taksim, New Moon, Roberta Flack, Spyro Gyra, Albert King, David Friesen, Tony Williams, Rare Silk, Herbie Hancock, Richie Cole, Phil Woods, Anthony Braxton, Paul Horn and Ron Carter, among others.

Tickets for the three days of shows are \$45 with individual shows going for \$16 and \$18. The outdoor setting in the old mining town of Telluride can seat 5,000 persons, according to the promoters.

Jazz Beat

LOS ANGELES—Trombonist Jimmy Cleveland has formed Eclipse, a seven-piece band. He plans bowing the unit Aug. 7 at Carmelo's in Sherman Oaks, Calif. Band members include saxophonists Dick Haefler and Lanny Morgan, trumpeter Bob Ojeda, pianist Jack Wilson, bassist Bob Paar and drummers Peter Erskine and Clarence Johnson alternating on skins. Cleveland's wife Janet will be the band's vocalist.

North Texas State Univ. has renamed its Lab Band Hall West the Stan Kenton Hall in honor of the late bandleader who willed his entire music library to the school. Kenton had visited the school and had performed with its jazz bands on several occasions.

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

5 OUTDOOR CONCERTS AT MICH. VENUE

ACME, Mich.—"Jazz Live, Jazz Live" is a new series of five outdoor concerts bowing on the lawn of the new amphitheatre of the Grand Traverse Hilton Convention Center Aug. 2 and running through Aug. 30.

Scheduled to perform at the Saturday evening concerts are Herbie Mann, Duke Ellington orchestra led by Mercer Ellington, Dave Brubeck quartet, Ramsey Lewis and Dizzy Gillespie.

There will be two shows at 6 and 8:30 p.m. with tickets \$7 or \$28 for the entire series.

Interviews Beamed

CHICAGO—WBEZ-FM and the Jazz Institute of Chicago are jointly presenting a weekly series of half-hour broadcast interviews with jazz musicians, educators and businessmen begun Friday (4). Air time is 1 p.m.

Tap Big Names At Village Gate

NEW YORK—Art D'Lugoff's Village Gate continues its booking of topflight jazz artists with Sonny Stitt and the Kenny Barron Quartet sharing the bandstand with Dexter Gordon's combo Tuesday through Sunday (8-13).

They will be succeeded by the Roy Ayers Group through July 20. Stanley Turrentine then opens for a week starting July 22. Esther Satterfield is the attraction Aug. 5-10, followed by Mango Santamaria and the Hugh Masekela Band Aug. 12-24.

D'Lugoff is billing his bookings as a "Summer Jazz Festival." He continues to offer salsa every Monday night at the Gate with Roger Dawson as emcee. Spot is at Bleecker and Thompson in Greenwich Village.

Billboard SPECIAL SURVEY For Week Ending 7/12/80											
Best Selling Jazz LPs						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	3	3	THIS TIME	Al Jarreau, Warner Bros. BSK 3434		26	29	19	1980	Gil Scott-Heron & Brian Jackson, Arista AL 9514	
2	1	16	SPYRO GYRA	Catching The Sun, MCA MCA-5108		27	24	36	ONE ON ONE	Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	
3	2	9	WIZARD ISLAND	Jeff Lorber Fusion, Arista AL 9516		28	31	13	NUDE ANTS	Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	
4	5	20	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379		29			H	Bob James, Tappan Zee/Columbia JC 36422	
5	6	5	ROCKS, PEBBLES AND SAND	Stanley Clarke, Epic JE 36506		30	30	6	AMTRAK BLUES	Alberta Hunter, Columbia JC 36430	
6	7	13	MONSTER	Herbie Hancock, Columbia JC 36415		31	22	15	LIVE AT THE PUBLIC THEATER	Heath Brothers, Columbia JC 36193	
7	4	7	A BRAZILIAN LOVE AFFAIR	George Duke, Epic FE 36483		32	33	11	NOW APPEARING AT OLE MISS	B.B. King, MCA MCA-2-8016	
8	8	9	ONE BAD HABIT	Michael Franks, Warner Bros. BSK 3427		33	38	11	KITTYHAWK	Kittyhawk, EMI/America SW 17029	
9	11	9	ROBERTA FLACK FEATURING DONNY HATHAWAY	Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013		34	34	7	NIGHT RIDER	Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)	
10	9	19	SKYLARKIN'	Grover Washington Jr., Motown M7-933R1		35	35	19	A PERFECT MATCH	Ella & Basie, Pablo 02312110 (RCA)	
11	12	13	DREAM COME TRUE	Earl Klugh, United Artists LT-1026		36	37	2	SOCIAL CALL	Betty Carter, Columbia JC 36425	
12	16	2	SPLENDIDO HOTEL	Al DiMeola, Columbia C2X 36270		37	40	2	DREGS OF THE EARTH	Dixie Dregs, Arista AL 9528	
13	10	17	YOU'LL NEVER KNOW	Rodney Franklin, Columbia NJC 36122		38	39	67	MORNING DANCE	Spyro Gyra, Infinity INF 9004 (MCA)	
14	13	10	TAP STEP	Chick Corea, Warner Bros. BSK 3425		39	41	5	CABLES' VISION	George Cables', Contemporary 14001	
15	14	5	HORIZON	McCoy Tyner, Milestone M-9094 (Fantasy)		40	25	33	AMERICAN GARAGE	Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	
16	20	21	EVERY GENERATION	Ronnie Laws, United Artists LT-1001		41	43	2	DO THEY HURT	Brand X, Passport PB-9845 (Jem)	
17	21	5	DETENTE	Brecker Brothers, Arista AB 4272		42	42	7	BARTZ	Gary Bartz, Arista AB 4263	
18	18	26	HIROSHIMA	Hiroshima, Arista AB-4252		43	28	12	LOVE IS THE ANSWER	Lonnie Liston Smith, Columbia JC 36373	
19	19	37	ANGEL OF THE NIGHT	Angela Bofill, Arista/GRP GRP 5501		44	44	12	CRAWFISH FIESTA	Professor Longhair, Alligator 4718	
20	17	7	LIVE FROM NEW YORK	Stuff, Warner Bros. BSK 3417		45	32	8	FULL FORCE	Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)	
21	15	8	SKAGLY	Freddie Hubbard, Columbia FC 36418		46	45	15	NOMAD	Chico Hamilton, Elektra 6E 257	
22	26	3	NOW WE MAY BEGIN	Randy Crawford, Warner Bros. BSK 3421		47	49	8	UN POCO LOCO	Bobby Hutcherson, Columbia FC 36402	
23			RHAPSODY AND BLUES	Crusaders, MCA MCA-5124		48	48	3	THURSDAY NIGHT AT THE VILLAGE VANGUARD	Art Pepper, Contemporary 7642	
24	27	4	INFLATION	Stanley Turrentine, Elektra 6E-269		49			NITE RIDE	Dan Segal, John Klemmer, Lee Ritenour, Inner-City IC 1046	
25	23	21	FUN AND GAMES	Chuck Mangione, A&M SP-3715		50	36	4	HOLLYWOOD MADNESS	Richie Cole, Muse MR 5207	

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Counterpoint

'Serious' The Word For Huddle

By JEAN WILLIAMS

WASHINGTON—It was serious. It's difficult to determine the feeling or the overall climate of the second annual Black Music Assn.'s conference held here Thursday through Monday (26-30) at the Sheraton-Washington Hotel. But one thing is sure—it was serious.

Gone were the all-night parties (at least the obvious ones) and Kenny Gamble, the Black Music Assn.'s new chairman, strongly suggested labels and individual groups not have meetings while the organization's sessions were in progress. Even those gathered in the hotel's lounge area were, for the most part, discussing some area of the association or its workshops. It was serious.

It appeared that most came anticipating something (although many were not quite sure what) and most seemed determined to go away with hope.

Factually, this year's conference was not structured as well (for the general membership) as the previous convention. Clearly, the emphasis was on solving internal problems through a long series of high level closed door meetings.

Some of the comments from conference attendees ranged from "BMA is the best thing to happen to black music" to "I pay my money for membership, paid to come to the convention, but I don't have a voice in anything that goes on here. I'm just an audience for whatever they want to tell me. There's no democracy here." To: "I'll give it time to work out the kinks."

However, the magnetism of the two-year-old organization pushed attendance over its 1979 level. Heavily represented were retailers, recording, film and stage artists, writers, producers, publishers and label reps, among others. But the most obvious missing link to music was radio participation. There were a few—but only a few.

The organization was founded to preserve, protect and perpetuate black music. And those sessions dealing directly with the creation of music were most heavily attended.

Example: "What Makes A Hit: How to Produce And Record One" was held in two parts over two days. The session, chaired by James Mtume, was so successful the first day word of mouth brought an overflowing crowd for part two. A wall separating two meeting rooms had to be removed to accommodate the crowd.

Mtume is earthy, direct, knowledgeable and approached his topic with honesty. The crowd seemed to hang onto his every word. The Black Music Assn. pulled together some of the most respected and knowledgeable persons in their respective fields to chair the workshops.

Timing was way off, which pushed sessions well past the appointed breaking hour. But many, while physically exhausted, were hungry for information.

Unlike last year, there were no general sessions where moderators from each workshop presented reports on their meeting. With four concurrent sessions, conventioners missed a great deal.

Stevie Wonder intimated at a "press conference" that if the press has constructive criticisms it should

(Continued on page 47)

Billboard SPECIAL SURVEY For Week Ending 7/12/80

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	13	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	34	34	9	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)	68	78	3	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)
	2	17	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	35	44	3	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	69	49	8	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)
	3	13	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	36	37	8	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	70	NEW ENTRY		UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)
★	8	11	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	37	42	8	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	71	NEW ENTRY		LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)
	5	15	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	38	38	8	ALL THE WAY—BricK (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	72	82	2	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)
★	7	8	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	39	50	3	BACKSTROKIN'—Falback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	73	83	2	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)
	7	14	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	40	40	8	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	74	72	4	SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)
	8	17	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	41	41	10	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	75	84	2	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)
	9	10	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	42	51	3	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	76	76	3	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
	10	12	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	43	43	6	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	77	85	2	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)
	11	11	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	44	73	2	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	78	86	2	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
	12	18	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	45	45	6	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarke, BMI/Kodi, ASCAP)	79	79	3	BE WITH THE ONE YOU LOVE—Dramatics (L.J. Reynolds), MCA 41241 (Conquistador, ASCAP)
	13	18	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	46	53	5	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Maui, ASCAP)	80	87	2	LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
	14	11	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	47	47	6	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	81	81	3	SOMETHING ABOUT YOU—Bobbi Wackler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Patmos, BMI)
★	21	5	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	48	55	6	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	82	88	2	I JUST WANNA DANCE WITH YOU—Starpont (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)
★	16	8	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (Slate Of The Arts/Biojay, ASCAP)	49	54	4	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-ie Joe, BMI)	83	89	2	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)
★	22	9	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	50	56	5	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrrie), Arista 0515 (Average, ASCAP)	84	90	2	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)
★	18	3	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	51	62	2	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	85	48	8	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)
	19	12	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	52	60	4	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	86	NEW ENTRY		PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)
	20	12	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	53	59	6	I CAN'T GET OVER LOSING YOU—TIF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	87	NEW ENTRY		BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)
	21	18	GOTTA GET MY HANDS ON SOME—Falback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	54	63	3	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	88	NEW ENTRY		LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Bensh, ASCAP)
★	27	7	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	55	61	5	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	89	NEW ENTRY		HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Two Pepper, ASCAP)
	23	15	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	56	57	5	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)	90	NEW ENTRY		LOVE TKO—David Oliver (G. Noble, C. Womack, D. Oliver), Mercury 76067 (Relax/Ele-Corn, BMI)
	24	18	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	57	65	4	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	91	91	2	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
	25	10	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	58	66	3	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	92	NEW ENTRY		GROOVY GHOST SHOW—Casper (T. Marshall), AVI 311 (Equinox/Aries Taurus, BMI)
	26	11	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	59	67	4	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)	93	NEW ENTRY		GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
	27	11	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	60	69	4	I'VE GOT MY SECOND WIND—Al Johnson (T. Faunleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	94	30	18	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)
★	32	8	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	61	70	3	DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK/Shun/Kayvette, BMI)	95	31	17	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)
★	39	4	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	62	71	4	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	96	52	6	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)
	30	9	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greensfreet, ASCAP)	63	28	12	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	97	46	10	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)
★	35	5	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	64	64	4	LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	98	58	18	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Plate), Mercury 76051 (Val-Le-Joe, BMI)
★	36	9	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	65	74	3	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	99	68	6	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Val, ASCAP)
★	33	7	SKYYZOO—Skyy (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	66	75	3	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	100	80	4	GIVE ME A BREAK—Ritchie Family (J. Morali, H. Beloio, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)

Local Chapters Eyed For BMA

And LeBaron Taylor Voted In As Group's President

• Continued from page 1

membership, LeBaron Taylor was elected president of the two-year-old organization.

The development is a part of the organization's top level restructuring (reported exclusively in Billboard, June 8, 1980). The newly-elected officers will serve for a period of one year.

Taylor, a vice president at CBS Records, and the trade group's recording division vice president, takes over the post from Kenny Gamble who moves into the newly-created chairman's position.

Ed Wright the Black Music Assn.'s cofounder and vice president, relinquishes his post to Ewart Abner to become vice chairman. Jim Tyrrell, president of T-Electric Records and a member of the body's marketing and merchandising division, is now the organization's treasurer, a post previously held by Gamble.

Rod McGrew, president of Unlimited Gold Records and vice president of the association's communications division, was elected secretary. Seven new board members also were elected, including artist manager George Schiffer, Motown's Skip Miller, artist Betty Wright, radio programmer Bob Law, RCA's Ray Harris, singer Teddy Pendergrass and Ted Hudson of Ted's One-Stop in St. Louis.

The organization is looking to tie into influential black organizations in an effort to maximize its own po-



LeBaron Taylor: New president of the Black Music Assn.

tential and to preserve and protect black music through political, social and economic channels.

To this end, high ranking officials from several areas addressed the crowd.

Heading the list was the Rev. Jesse Jackson, president of Operation PUSH; Congressman Julian Dixon, Congressman Walter Fauntroy, Dorothy Height, president of the National Council of Negro Women; Maudine Cooper, vice president of the National Urban League representing Vernon Jordan; M. Carl Holman, president of the National Urban Coalition; and Eddie Williams, president of the Joint Center for Political Studies.

All pledged their support with

some suggesting how the Black Music Assn. can work with their organizations.

The Rev. Jackson addressed himself to the challenge of economic reciprocity, pointing out that blacks have several economic options open to them.

Heading his list of options is ownership of businesses. Jackson noted that blacks participate in the music but they don't necessarily reap the economic rewards. Private jobs that pay livable wages are another option, said Jackson.

The fiery minister explained how PUSH has been involved in the struggle for equal rights in the music and broadcast industry. "We were involved in the struggle to get black DJs commensurate wages with those DJs at the left end of the dial."

Jackson announced that his organization is in the process of mailing letters to labels in an effort to determine how many blacks are in policy-making positions and if they are paid commensurate with their white counterparts.

Jackson continued to urge artists and broadcasters to be responsible in the selection of music they make and air.

Stevie Wonder pointed out that the youth of America continues to look largely to entertainers for guidance. And artists have a responsibility to disseminate correct and responsible information. He noted that other black organizations should attend their meetings. "Knowledge and unity is power," said Wonder.

'Panels Of Resolve' Will Project Plans

WASHINGTON—Much of the Black Music Assn.'s conference focused on its six "panels of resolve." These were committees formed to analyze problems and recommend plans of action to be implemented by the organization leadership.

Topics included black music in television, black music concert promotion, the Federal Communications Commission, black radio and the black community, financial development of black music merchandisers, consumer press responsibility to black music artists and developing the association's awards and Hall of Fame.

One of the most crucial areas is the financial development of black music merchandisers and how these dealers secure credit.

Calvin Simpson, the trade group's vice president of marketing and merchandising, noted that it's an educational process for both the manufacturer and the dealer. He pointed out that dealers, will be urged to attend the National Assn. of Recording Merchandisers regional meetings.

They also will be asked to become involved with the association's proposed local chapters. He advised the crowd that most dealers don't know how to borrow money from banks. A film presentation will be developed on procedure and requirements for obtaining credit.

According to Simpson, there are no black credit managers at major labels, although he said WEA is beginning to hire blacks in that area. He noted that the Black Music Assn. will urge labels to hire blacks in their credit departments.

In the concert promotion area, Ed Wright, the association's newly-elected vice chairman, said his committee will seek to create a rating system for artists, managers and pro-

ducers. In addition, it will attempt to develop a standard artist contract with a code of ethics included.

Chuck Smiley Jr., vice president of Theatrical Motion Picture and Television Affairs for ABC, said his committee first had to identify usage of music in television.

His group also analyzed the low level of black presence in tv, creative differences and lack of understanding by many blacks of these differences, among other things.

Smiley's committee suggested that the association could lead the way to sensitizing tv executives to the undercurrent of prejudice and educate its membership to what happens in tv.

The Black Music Assn. also should develop record company support with tv networks, develop sponsor interests, develop an identity list which it will distribute listing new

productions, conduct opinion surveys, sponsor seminars with tv personnel, have training sessions for artists who wish to sell products on tv, and act as a clearinghouse with lists of advertising agencies, among other things, Smiley said.

The black radio committee suggested the association's members invest in radio and tv stations. Additionally, the organization should address itself to training persons to become on-air personalities.

Ewart Abner, the Black Music Assn.'s new vice president, explained that his committee recommended as its awards categories: blues, gospel, r&b, jazz and pop. Country and classical should also be considered. There will also be special awards.

As for the Hall of Fame, individuals will be inducted based on their contribution to black music.

NO LATER THAN 1984

Producer Mtume Predicts 'Acid Funk' Next Big Rage

WASHINGTON—By 1984, "acid funk" will be the next pop music trend, predicts independent producer James Mtume. Mtume defines "acid funk" as a cross between Parliament and Led Zeppelin's sounds and he predicts the new fusion will lead pop out of what he calls the "Memorex era" of mass produced music and into a new period that will combine the tastes of young black and white listeners.

Music reflects culture, Mtume says, adding that the last years of the

Additional Black Music Assn. convention coverage appears on pages 26, 28 and 32.

'70s have been a particularly dry political period, thus the success of disco. "Disco was never music," says Mtume. "It was an attitude. Why else try to measure how many beats in a measure?" He did predict that things will loosen up in the '80s, both politically and artistically.

Mtume and his fellow Black Music Assn. panelists painted a bleak picture in the initial session of a seminar called "What Makes A Hit: How to Produce Them."

"The reality is that there's no hope," Mtume told an overflow crowd of would-be hit songwriters, producers and performers. "There's

(Continued on page 32)

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)
★	2	9		CAMEOSIS Cameo, Casablanca CCLP 2011	39	38	7	SHINE Average White Band, Arista AL 9523
2	1	14		LET'S GET SERIOUS Jermaine Jackson Motown M7-928R1	40	40	4	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
★	12	3		S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	41	42	4	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
★	7	4		OIANA Diana Ross, Motown M8-936M7	42	41	8	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
★	8	3		HEROES Commodores, Motown M8-939M1	43	43	10	1980 B.T. Express, Columbia JC 36333
★	6	3		SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	44	44	14	RELEASED Patti LaBelle, Epic JE 36381
★	9	4		NAUGHTY Chaka Khan, Warner Bros. BSK 3385	★	NEW ENTRY		RHAPSODY AND BLUES Crusaders, MCA MCA-5124
★	8	4		AFTER MIDNIGHT Manhattans, Atlantic JC 36411	46	45	19	SKYWAY Skiyy, Salsoul SA 8532 (RCA)
★	9	5		ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	47	46	6	SPECIAL EDITION Five Special, Elektra 6E-270
★	10	6		GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	48	47	15	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122
★	11	10		THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	★	NEW ENTRY		ONE WAY FEATURING AL HUOSON MCA MCA 5127
★	12	11		HOT BOX Fatback, Spring SP-1-6726 (Polydor)	★	NEW ENTRY		NATURALLY Leon Heywood, 20th Century T613 (RCA)
★	13	18		ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	50	48	9	WINNERS Kleer Atlantic SD 19262
★	14	14		ROBERTA FLACK FEATURING OONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	51	49	20	WARM THOUGHTS Smokey Robinson, Tama T8-367M1 (Motown)
★	15	13		LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	52	50	18	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD 1-6240
★	16	15		TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	53	51	28	JERRY KNIGHT Jerry Knight, A&M SP 4788
★	17	21		OON'T LOOK BACK Natalie Cole, Capitol ST 12079	★	NEW ENTRY		MIOOLE MAN Boz Scaggs, Columbia FC 36106
★	18	22		'80 Gene Chandler, 20th Century T-605 (RCA)	★	NEW ENTRY		THE RIGHT COMBINATION Linda Clifford/Curtis Mayfield, Curton/RSD RS-1-3084
★	19	23		LOVE TRIPPING Spinners, Atlantic SD 19270	57	53	15	TWO TONS O' FUN Two Tons O' Fun, Fantasy/Honey F-9584
★	20	24		THIS TIME Al Jarreau, Warner Bros. BSK 3434	★	NEW ENTRY		SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
★	21	20		LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	59	54	9	SYREETA Syreeta, Tama T7-372R1 (Motown)
★	22	17		POWER Temptations, Gordy GB-994M1 (Motown)	60	62	16	SPYRO GYRA Catching The Sun, MCA MCA-5108
★	23	29		LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	61	61	14	REACHING FOR TOMORROW Switch, Gordy GB-993M1 (Motown)
★	24	16		SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	62	64	3	PRIME TIME Roy Ayers/Wayne Henderson, Polydor PD-1-6276
★	25	19		INVISIBLE MAN'S BANO Invisible Man's Band, Mango MLPS 9537 (Island)	63	56	8	KWICK Kwick, EMI-America 17025
★	26	25		OFF THE WALL Michael Jackson, Epic FE-35745	64	57	39	BIG FUN Shalamar, Solar BXL1-3479 (RCA)
★	27	26		THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	65	69	2	INFLATION Stanley Turrentine, Elektra 6E-269
★	28	27		TWO G.Q., Arista AL 9511	66	58	5	ME MYSELF I Joan Armatrading, A&M SP 4809
★	29	33		FOR MEN ONLY Millie Jackson, Spring SPI-6727 (Polydor)	67	60	12	DREAM COME TRUE Earl Klugh, United Artists LT 1026
★	30	30		ANO ONCE AGAIN Isaac Hayes, Polydor PD-1-6269	68	55	19	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
★	31	37		LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	69	70	14	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
★	32	31		YOU AND ME Rockie Robbins, A&M SP 4805	70	71	43	LAOIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)
★	33	34		SPLASHDOWN Breakwater, Arista AB 4264	71	72	19	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)
★	34	28		PARADISE Peabo Bryson, Capitol SOO-12063	72	68	30	GAP BANO II Gap Band, Mercury SRM 1-3804
★	35	35		LADY T Teena Marie, Gordy G7-992R1 (Motown)	73	63	16	MASS PRODUCTION Mastertpiece, Cotillion SD 5218 (Atlantic)
★	36	36		BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221	74	74	5	RENAISSANCE ADC Band, Cotillion SD 5221 (Atlantic)
★	37	32		MONSTER Herbie Hancock, Columbia JC 36415	75	75	8	DELEGATION Delegation, Mercury SRM1-3821
★	38	39		THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)				

TOP 50 Adult Contemporary

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These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
2	2	10	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
3	4	16	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
4	5	7	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
5	3	9	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
6	6	11	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
7	8	14	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
8	9	12	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
9	7	14	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
10	13	4	LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
11	15	7	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
12	12	8	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
13	10	14	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
14	17	7	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
15	11	9	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
16	23	4	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
17	16	9	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
18	14	10	ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
19	24	4	WHERE DID WE GO WRONG Frankie Valli, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
20	29	2	ALL OUT OF LOVE Air Supply, Arista 0520 (Carista, ASCAP)
21	18	16	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
22	20	11	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
23	32	3	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
24	21	8	SHINING STAR Manhattans, Columbia (Content, BMI)
25	26	9	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
26	19	16	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
27	33	2	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
28	42	2	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/EI Sueno, BMI)
29	28	8	LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
30	25	17	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
31	27	22	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
32	38	2	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
33	22	15	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
34	36	2	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)
35	47	2	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
36	37	2	JO JO Boyz n the City, Columbia 1-11281 (Boyz n the City/Almo, ASCAP/Foster Frees/Irving, BMI)
37	30	8	BLAME IT ON THE NIGHT Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
38	39	5	TIRED OF TOEIN' THE LINE Rockey Burnette, EMI-America 8043 (TRO-Cheshire, BMI)
39	40	9	SOMETHING 'BOUT YOU BABY I LIKE Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
40	31	13	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
41	35	17	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
42	34	6	TWO PLACES AT THE SAME TIME Ray Parker Jr. & Raydio, Arista 0494 (Radiola, ASCAP)
43	41	5	GOOD TO HAVE LOVE BACK Felix Cavaliere, Epic 960880 (KI, ASCAP)
44	NEW ENTRY		DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch, BMI)
45	NEW ENTRY		SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI)
46	NEW ENTRY		DOC Earl Klugh, United Artists (Capitol) (United Artists/Earl Klugh, ASCAP)
47	43	4	DANCING WITH THE MOUNTAINS John Denver, RCA 12017 (Cherry Lane, ASCAP)
48	NEW ENTRY		ONE MORE TIME FOR LOVE Billy Preston & Syreeta, Tamla 54312 (Motown) (Golden Cornflake, BMI)
49	49	2	MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)
50	50	2	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)

JULY 12, 1980 BILLBOARD

BMA Coverage

Home Base Comes First, Says Seminar

WASHINGTON—Black artists should develop strong ties to their home base in the community before going for immediate crossover acceptance, a Black Music Assn. seminar on image shaping was told June 29.

Bob Jones, director of press and publicity for Motown Records, also told the gathering that what black performers needed most was education directed at how the recording industry works.

"There are many black stars of yesterday who are broke today because they didn't understand or weren't told" how the industry operates, Jones added.

"We must educate the people," he concluded. "That's the bottom line, that and jobs."

Sherwin Bash, manager of several top acts, including Lou Rawls, the O'Jays and Marilyn McCoo and Billy Davis, spoke on how the business has changed over the years to permit artists more freedom of expression and more control over their product.

Bash recalled the days when artists were advised to emulate or follow the path of other, more successful artists, regardless of their personal preferences.

"The manager's job is to help the act understand the industry," said Bash. "And to help people realize their own goals."

He cautioned against pushing every act into careers they weren't suited for, pointing out that some acts aren't geared toward mass acceptance.

"Certain acts are not always multi-million sellers, but they can do very well in their own way," he said. "The label must also understand this."

Managers are responsible for bringing the label insights into which direction and which market is best for the act, he said.

Motown's Jones also criticized black acts for neglecting the black press when it came to seeking publicity. He reminded the audience that it was always better to develop a strong presence in the community before branching out into the pop field.

ABNER TAKES TOP AWARD

WASHINGTON—"You know we're getting ready when we make our own heroes," said Ewart Abner, recipient of the Black Music Assn.'s first presidential award for leadership in the entertainment industry.

In his acceptance speech, Abner urged the body to think in terms of economic rights. He delivered his message through a series of thank yous to industry pioneers and those who directly influenced his career.

He challenged the association to come up with an affirmative action program, noting that "it's going to take affirmative action to get our economic rights."

Coverage of the Black Music Assn. convention provided by Jean Williams, Richard M. Nusser and Jean Callahan.

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- July 25-8/3 Mill Run Theatre
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- Aug. 4-9 Garden State Arts Center
Holmdel, NJ
- Aug. 11-17 Starlight Theatre
Indianapolis, IN
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Talent

Queen Ponders Direction: Scream? Whisper?

By PAUL GREIN

LOS ANGELES—Queen found itself at a career crossroads earlier this year when the lean, taut, rockabilly-inspired "Crazy Little Thing Called Love" logged four weeks at No. 1 on the Hot 100.

The Freddie Mercury composition was a complete about-face from grandiose, epic productions like "Bohemian Rhapsody" and "Somebody To Love" which have made Queen a gold and platinum act for the past five years.

The single's unpretentious, straightforward appeal won over many casual fans of the group and even one-time detractors, who had argued that Queen's music was a bit self-consciously arty and lavish.

But how does the group followup such an atypical hit? Does it continue in this sparer simpler direction and risk losing its long-time fans or revert back to the former approach and lose its new-found admirers?

"It's difficult in a way," acknowledges Roger Taylor, the band's



Crazy Thing: Freddie Mercury strikes a dramatic pose in a Queen show, backed by, from left, bassist John Deacon, drummer Roger Taylor and guitarist Brian May.

Billboard photo by Neal Preston

Queen to cut a solo album. He's cut two tunes, producing himself, and will continue to work on the project over the course of the next 10 months. He expects the album to be released on Queen's usual record companies: Elektra/Asylum in the U.S., Canada, Japan, Australia and New Zealand and EMI everywhere else.

Taylor says he probably won't perform the songs in Queen's stage show and doesn't expect to do a solo club tour either. "That would involve getting a band together," says Taylor. "I'm quite happy with the band I'm in."

Taylor previously cut a single for EMI in 1977.

The four members of Queen recently completed writing its first motion pictures score for Dino de Laurentiis' "Flash Gordon," a tongue in cheek space epic. The group has written about 40 minutes of music, mainly instrumental, but with vocals on the title track and a few others. A single-disk soundtrack is expected late in the year, around the same time as a single-disk Queen greatest hits set.

drummer. "We have to please the people who come to see the old hits."

Still, Taylor notes that the new album ("The Game") does move a bit more in the "Crazy Thing" direction. "The current single ('Play The Game,' also by Mercury) is typical of our old style," Taylor says, "but most of the album is different from the epic sound.

"It's punchier, harder-hitting and more to the point. It doesn't really sound like a Queen album in the old sense."

The album also marks the first appearance of a synthesizer on a Queen album, a fact even trumpeted in the LP's liner notes.

The album was produced by Queen rather than by Roy Thomas Baker, who handled its previous studio effort, "Jazz." That 1978 LP marked a reunion with Baker, after Queen had self-produced its two preceding LPs, "A Day At The Races" and "News Of The World."

"We felt almost too much effort went into 'Jazz' and we wanted to be a little more spontaneous this time," says Taylor. "I must admit 'Jazz' wasn't my favorite LP; it was too diverse, going in 10 different directions at once."

The 19-month layoff between studio albums is a Queen record. "We took more time than usual because we wanted to get something fresher instead of just churning out another one," says Taylor. "This is the most different album in relation to the one before it.

"It only took about 20 minutes to do the backtrack on 'Crazy Little Thing,'" says Taylor. "It was the first thing we cut last summer at Musisland in Munich.

"We wrote the whole album in the studio and then pared 25 songs down to 10. It's the first time we've cut more than we needed. Some of the tunes will be changed and re-recorded and some of them will get lost.

"Some of them," quips Taylor, "deserve to get lost."

Taylor acknowledges that the lukewarm reception which greeted the double-live album "Live Killers" contributed to the decision to make this a single LP despite the number of tunes available.

"I don't like doubles," says Taylor. "I never sit down and listen to an entire double album. I would say the only time it's worked in recent years would be Pink Floyd's 'The Wall.'"

While Queen's disk appeal seemed to be slipping before "Crazy

Little Thing" gave the group a huge shot in the arm, its popularity as a live act has never wavered.

"We never lost our live audience," says Taylor. "The first leg of our new tour soldout immediately. We're doing the same venues as we always do—more dates in some places."

The band is doing four nights at the Forum in L.A. Tuesday to Friday (8-11). In New York it will work an outdoor show at Battery Park, because the Democratic National Convention will be occupying Madison Square Garden at the time.

The tour began June 30 in Vancouver and includes 42 dates in the U.S. and four in Canada, continuing until September. After a break, the group will tour Europe until Christmas.

Despite the recession, Taylor says there will be no scrimping on Queen's traditionally large-scale stage show. "We certainly haven't cut back in terms of spending money on the show," he says.

Lighting is again by Electro-sound; sound is by Clair Brothers. Howard Rose is the agent.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	BUDWEISER SUMMER FEST—O'JAY'S/TEDDY PENDERGRASS/AND OTHERS —Monarch Entertainment/Michael Rosenberg Productions, Giants Stadium, East Rutherford, N.J., June 29	51,217	\$13.00-\$16.00	\$775,516
2	JOURNEY/SAMMY HAGAR (CO-HEADLINER)/JUDAS PRIEST/APRILWINE/SHOOTING STAR —Contemporary Productions, Busch Memorial Stadium, St. Louis, Mo., June 29	37,359	\$12.50-\$15.00	\$470,820
3	DOOBIE BROTHERS/JOURNEY (CO-HEADLINERS)/KENNY LOGGINS/APRILWINE —Contemporary Productions/New West Presentations, Arrowhead Stadium, Kansas City, Mo., June 27	33,350	\$12.50-\$15.00	\$437,953

Arenas (6,000 To 20,000)

1	BILLY JOEL —Ron Delsener, Madison Square Gardens, New York City, N.Y., June 23,24,26,27,28 (5)	19,900	\$10.50-\$12.50	\$1,200,000*
2	EAGLES/CHRISTOPHER CROSS —Alpine Valley Music, Alpine Valley Music Theatre, East Troy, Wis., June 28 & 29 (2)	40,004	\$10.50-\$12.50	\$433,197*
3	GENESIS —Concert Productions Int., Mapleleaf Gardens, Toronto, Can., June 23 & 24 (2)	36,120	\$9.50-\$10.50	\$325,570
4	DOOBIE BROTHERS/DIXIE DREGS —Feyline Presents/Martin Wolff Productions, Red Rock Amphitheatre, Denver, Colo., June 24-26 (3)	25,500	\$11.00-\$12.00	\$308,471*
5	BARRY MANILOW —Ruffino & Vaughn/Ron Delsener, Providence Civic Center, Providence, R.I., June 22 & 23 (2)	18,556	\$12.50-\$15.00	\$261,747
6	BOB SEGER/RANDY HANSOM —Evening Star Productions, Veteran's Memorial Colis., Phoenix, Ariz., June 26 & 27 (2)	21,559	\$8.00-\$9.00	\$190,117*
7	GENESIS —Ron Delsener, Madison Square Gardens, New York City, N.Y., June 29	19,962	\$8.50-\$9.50	\$185,000*
8	ISLEY BROTHERS/S.O.S. BAND/GAP BAND —Taurus Productions/Marquee Productions, Houston Summit, Houston, Tex., June 29	16,558	\$9.65-\$10.65	\$168,009
9	JACKSON BROWNE —JAM Productions, Rosemont Horizon, Chicago, Ill., June 28	15,611	\$9.50-\$10.50	\$159,819
10	HEART/JAN HUNTER —Electric Factory Concerts, The Spectrum Arena, Philadelphia, Pa., June 25	16,061	\$6.50-\$8.50	\$124,558
11	GRATEFUL DEAD —Avalon Attractions/Bill Graham Presents, Pauley Pavilion, Los Angeles, Ca., June 29	13,217	\$8.75-\$9.75	\$123,290
12	TED NUGENT/SCORPIONS/DEF LEPPARD —Stone City Attractions, San Antonio Center Arena, San Antonio, Tex., June 25	14,040	\$8.00-\$8.50	\$117,339
13	FOGHAT/PAT TRAVERS BAND —Stone City Attractions, Dallas Reunion Arena, Dallas, Tex., June 25	11,341	\$8.00-\$8.50	\$95,922
14	ISLEY BROTHERS/S.O.S. BAND/GAP BAND —Taurus Productions/Marquee Productions, Dallas Convention Center, Dallas, Tex., June 28	9,816	\$9.00-\$10.00	\$94,991
15	BOB SEGER/RANDY HANSOM —Larry Vallon Presents, Mckale Arena, University Of Ariz., June 28	9,828	\$8.00-\$9.00	\$87,466*
16	LITTLE RIVER BAND/PURE PRAIRIE LEAGUE —Red Rock Amphitheatre, Denver, Colo., June 27	8,500	\$8.50-\$9.50	\$79,465*

Auditoriums (Under 6,000)

1	PETER GABRIEL/RANDOM HOLD —JAM Productions, Uptown Theatre, Chicago, Ill., June 26	4,381	\$8.50-\$9.50	\$39,215*
2	GENESIS —Monarch Entertainment, The Capital Theatre, Passaic, N.J., June 28	3,398	\$9.50-\$10.50	\$34,501*
3	KENNY LOGGINS —Beaver Productions, Omaha Civic Aud., Omaha, Neb., June 25	4,107	\$8.50	\$34,144
4	SOUTHSIDE JOHNNY & THE ASBURY JUKES —Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., June 25	3,570	\$10.00	\$33,950*
5	FOGHAT/PAT TRAVERS BAND —Stone City Attractions, Austin Municipal Aud., Austin, Tex., June 26	4,348	\$8.00-\$8.50	\$32,087
6	HANK WILLIAMS JR. & GARY STUART —Sinco Productions, The Manhattan Civic Center, Greenville, Miss., June 24	4,200	\$7.50	\$31,500*
7	TOM PETTY/TOMMY TUTONE —Monarch Entertainment, The Capital Theatre, Passaic, N.J., June 27	3,369	\$9.50-\$8.50	\$30,851*
8	ROSSINGTON COLLINS BAND/JOHNNY WINTER —Sound Seventy Productions, Chattanooga Memorial Aud., Chattanooga, Tenn., June 24	3,727	\$6.50-\$7.50	\$26,559
9	KENNY LOGGINS/JACK TEMPCHIN —Beaver Productions, The Wintergardens, Dallas, Tex., June 21	2,626	\$9.50	\$24,947*
10	ROSSINGTON COLLINS BAND/JOHNNY VAN ZANT BAND —Sound Seventy Productions, Tennessee Theatre, Nashville, Tenn., June 27	2,000	\$10.50	\$20,706*
11	LITTLE RIVER BAND/HUGH MOFFATT —Feyline Presents, Rainbow Music Hall, Denver, Colo., June 28	1,450	\$10.00-\$11.00	\$15,145*
12	KRIS KRISTOPHERSON/BILLY SWAN —Avalon Attractions/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Ca., June 27	1,410	\$8.75-\$9.75	\$13,665
13	THIRD WORLD/TOOT & THE MAYTALS —DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., June 24	1,384	\$8.75	\$12,186
14	WARREN ZEVON/TWEED SNEAKERS —Avalon Attractions/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Ca., June 23	1,252	\$7.75-\$8.75	\$11,132*

Talent In Action

BILLY JOEL

Madison Square Garden,
New York

Tickets: \$13.50, \$12.50

Billy Joel's five-night stand beginning June 24 and running until June 28, was the biggest show in New York this year as the local boy easily drew and then entertained an army of devoted fans.

All Joel had to do, really, was just show up. That would have been enough, but Joel gave the audience its money's worth, playing 2½ hours without intermission. There was no opening act.

Joel appears to be the type of performer who, when invited to one's home, heads straight to the piano just to be able to entertain. He reminds one of the musical counselor in summer camp who has the ability to make music painless and fun.

Even in an arena as large as the Garden his musical warmth was evident. Playing on a two-tiered stage with pianos front and back so that he could easily relate to the fans behind him, Joel seemed to make the place smaller, his rapport with the audience was that good.

With a five-man band behind him, Joel alternated his harder rock stuff with his ballads, his newer "Glass Houses" material along with older audience favorites in his 22-song set. Standouts included the current hit, "It's Still Rock'n'Roll To Me," "Piano Man," "Stiletto," "Big Shot" and "I Love You Just The Way You Are."

Joel moved easily and was in complete control throughout. And if his voice wasn't as good as on record, and his band wasn't the hottest around, that didn't matter to his audience. They loved him just the way he was. **ROMAN KOZAK**

ANNE MURRAY

Greek Theatre, Los Angeles

Tickets: \$12.50, \$10.50, \$7.50

Murray opened her first headlining stand ever in L.A. June 26 with the quip, "Welcome... it's only taken 10 years."

And what a difference a decade makes. When Murray first appeared at this theatre, opening for Glen Campbell in 1971, she was in the midst of her barefoot earth child period. On her return she put on a sleek Vegas-styled show complete with a full orchestra and a fern-studded set bathed in pink to match her shimmering gown.

But that's not to suggest that the musical standards of the show were relaxed to permit the intrusion of brash nightclub gimmickry. Indeed, Murray's forte is underplaying. That's apparent both in her subtly poignant vocal style and in her dry, droll wit.

Murray's 17-song, 75-minute set included all 10 of her singles to have cracked the upper half of Billboard's Hot 100 in the past 10 years. It demonstrated conclusively that Murray has quietly collected one of the finest repertoires in the field of pop-MOR of any act in the business.

While all but a couple of these hits are ballads, fully half of the songs in the show were mid-to-up tempo. Murray stacked the set with upbeat material like Peter Allen's "Everything Old Is New Again," which she prefaced with some engaging, self-effacing jibes about her lack of grace as a dancer.

Murray also inflected a number of tunes with a bit more vocal bite and grit than she normally shows on record.

Presumably to keep down the number of ballads in the set, Murray omitted both her current single, a slowed-down treatment of the Beatles' "I'm Happy Just To Dance With You," and what's expected to be her next single, "Could I Have This Dance," from the hot "Urban Cowboy" soundtrack.

This would seem to be a misjudgement from a promotional point of view and it also tended to give the show a bit too much of an oldies emphasis, shortchanging the newer material.

A better way to solve the ballad dilemma might be to wrap some of the earlier tunes ("Danny's Song," "Love Song") and more modest hits ("Shadows In The Moonlight") into an oldies medley.

Given the nature of Murray's music and her audience, one might have expected a polite, gracious reception. It was surprising, though, to witness the lusty ovation which greeted her set and the encore, "I Just Fall In Love Again."

PAUL GREIN

TRIUMPH

Capitol Theatre, Passaic, N.J.

Admission: \$8.50, \$7.50

It was the first date in the New York area for Triumph, and the heavy metal trip from Canada pulled out all the stops before a two-thirds full house here June 21.

"Sure it's heavy metal," commented a fan before the show, "but it is sophisticated heavy metal. They play it really smooth." And guitarist/singer Ric Emmett, bass player Mike Levine and drummer Gil Moore did just that. Though their genre is obviously limited, the three showed impressive musical prowess and good knowledge of what their audience wanted.

And that, almost nonstop for more than 110 minutes, was a pounding and riffing music tied to about every stage effect in the book. There were enough strobes, flashpots, flames, explosions and bright lights to grab the attention of most fans.

For the slightly more knowledgeable there were the little musical teases the band threw in, incorporating brief quotes from classical, folk and early rock music into the metal mix. Emmett virtually went through the history of rock guitar during his extended solo.

Triumph played some 10 compositions in its set, with such titles as "Tear the Roof Off," "Street Fighter" and "Rock'n'Roll Machine" giving an idea of the lyrical themes pursued. The mostly-male audience liked it fine.

ROMAN KOZAK

LEE RITENOUR AND FRIENDSHIP

The Golden Bear,

Huntington Beach, Calif.

Admission: \$7.50

Jazz-rock guitarist Lee Ritenour, in his first local performance in some time, successfully walked the tightrope between jazz and rock here May 13 in an eight-song, 90-minute performance.

Unlike many fusion and so-called progressive rock stylists, the Elektra artist doesn't treat his music as if it is the holy writ. Through a diverse set which included new tunes as well older ones, Ritenour had fun with the music and the audience though his sharp playing never faltered.

The fun spirit infected the backing four-piece band, Friendship. Even the percussion solo duo between drummer Alex Acuna and everything-but-the-kitchen-sink player Steve Forman was livened with a bit of levity. **CARY DARLING**

Signings

Dusty Springfield to 20th Century-Fox Records. . . . To Capitol: Jay Ferguson, with his first LP, "Terms And Conditions" coming in July and New York-based heavy metal quartet Riot. . . . Songwriter Keni St. Lewis to Freddie Perren's Bull Pen Music, Inc. and Grand Slam Productions, which are both under Perren's MVP label. . . . Darrell Mansfield Band to Polydor. . . . Songwriter/artist Stan Lucas to Intersong Music via Lucas' 3 Tees Music (ASCAP). . . . Radio Records pacts with Love Affair. . . . Malfunction and Valentine Heart to Variety Artists for booking. . . . Country artist Slim Whitman to the Cleveland International label. . . . Pete Carroll to the Tatom Agency for booking and management in the field of gospel music. . . . Z.Z. Hill inked to Malaco Records of Jackson, Miss.

Singer/songwriter Amy Bolton to Importe/12 Records with an EP to coincide with Billboard's upcoming Disco Forum. . . . Singer Christie Allen to Polydor. First release is the single, "Goose Bumps/Magic Rhythm?" . . . Raphael Cameron to Salsoul. "Cameron" is the debut LP produced by Randy Muller.

The News from Philadelphia to Larry Wright for management. . . . Riki Hendrix, Jimi's cousin, who does a tribute to the late guitarist, to California Talent Associates for management. . . . Jazz pianist George Shearing to Joan Shulman for management and booking.

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Black Music Assn. Convention Coverage

Lawyers', Bankers' Tips Helpful Contract Pitfalls And Ways To Get Loans Explained

By JEAN CALLAHAN

WASHINGTON—Lawyers and bankers provided enough helpful tips to fill up the notebooks of Black Music Assn. conferencegoers during panel discussions here June 28.

New York attorney Kendall Minter of Burns, Jackson, Miller, Summit & Jacoby gave advice on recording contracts. He warned artists to try to get reserves liquidated over three to six accounting periods and to try to limit the amount of free goods stipulated in recording contracts.

Entertainment lawyer David Franklin talked about contracts in which the record company holds the trademark on a musical group's name. He said he had seen situations in which, after making a hit record, a group had desired to break its contract and sign with another label only to find that the now well-known group name cannot be used without the original label's permission.

Advances should be characterized as loans so they won't be treated as taxable income, Michael Ashburn of

Ransom, Franklin, Ashburn, & Axom told the group.

Recording costs and advances are all recouped before the artist ever receives one penny for his work, he warned. "Costs of previous unsuccessful albums are recouped from an eventual hit so even a big selling album won't necessarily make you rich," said Ashburn.

Greg Reed of Greg Reed & Associates, and Louise West of Jones, Michael & Cherot, also warned artists to examine royalty statements carefully. Challenges to the amount stipulated must be made within a specified date of receipt, the attorneys said, which can vary from 120 days to one year.

Entrepreneurs heard bankers describe the best methods of securing investments in their projects in a panel discussion titled "Banking Realities for the Small Business Owner In The '80s."

Ray Gerald, vice president of the Minority Entertainment Capital Corp. in New York, explained that his organization provides loans and

warranties to minority businesses in the performing arts.

Minority Entertainment likes to take between 15% and 49% of the company's stock as an investment, Gerald said, and will expect to buy back stock at a profit when the company gets on its feet. The company prefers funding existing business expansion to investing in start-up businesses, Gerald said. He called himself "optimistic" about the '80s when he expects to see an emphasis on financial opportunity for small businesses.

Thomas Goins, executive director of the National Bankers Assn., explained that his organization represents 40 black-owned banks, 32 Hispanic banks and nine women's banks among its membership. Banks like to make short-term capital loans, said Goins, and they want to know what's special about your product, what your experience and expertise are and how much capital you have before lending money.

"The business plan is the key," said Goins, who stressed that solid economic projections are essential to funding. He advised the group to think about all potential problems before going to the banker to ask for funding.

Banks can also lend technical assistance and refer you to larger sources of capital, added Ray Russ, assistant treasurer of Pickwick International who handles credit lines for his company.

He advised entrepreneurs to establish relationships with their local bankers and to make business plans that are realistic. "Entrepreneurs are usually optimistic people," said Russ. "But if something can go wrong, it usually will. Show your business acumen."

All Cool On Firing Line

WASHINGTON—An open firing line session at the Black Music Assn. conference June 28 turned into a relatively bloodless affair, although both the organization and its membership were sniped at occasionally.

Complaints that not enough grass roots participation was encouraged under the present structure were answered by board member George Ware's announcement that regional chapters are being planned to counter that problem.

The lack of job opportunities for blacks in the record business was another topic for discussion, with panel members pointing the audience to existing groups for career guidance.

Panel members included industry veterans such as Ewart Abner and promotion specialist Dave Clark, as well as Ware and several label executives, who sometimes came under attack from the audience.

"The problem with lots of black record company executives is that they have minus zero power," exclaimed one member of the audience.

"That's something we're working on," acknowledged Warner Bros. Tom Draper. "Just let me say without a lot of rhetoric that we are aware of this and working on it seriously."

The session was low key in comparison to past open forums, with members of the audience as eager to sing the association's praises as there were those who offered mild criticism.



CLOSING RANKS—Dave Lieberman, left, head of Lieberman Enterprises, joins Black Music Assn. board member George Ware and senior vice president Jules Malamud, right, at the association's Washington convention.

FROM BANTU ORIGINS

The Music Itself— Now Global Force

By RICHARD M. NUSSER

WASHINGTON—Black music was defined in an emotionally charged session here June 27 as "the first world musical language" that, unfortunately, is being usurped by an industry that projects "a cold attitude to the world" in contrast to the music's inherent warmth and sociability. The panel discussion was part of the Black Music Assn.'s convention.

Folklorist Alan Lomax opened the discussion with a brief history of how black music evolved from its Bantu origins to become the keystone of American pop music, and, thereby, a global force.

"Black music is deep and old, and something that everybody can relate to," Lomax said. "In the last 40 years it's become the first world musical language. It invites everyone to join in."

"What black music is is the hope and salvation of the world," answered composer/playwright/performer Oscar Brown Jr. "Nothing else will hold the emotional values or the intelligence of the message black music brings."

"The problem," Brown continued, "is that blacks do not control their own culture." Rather, he says, the music is controlled by whites who impose their "cold attitude" on the music, and blacks comply in order to seek broader acceptance for their music.

"We're trying to solve the white man's dream, and it's nothing but a nightmare for us," Brown said. "We've got to start thinking in other terms."

While the audience urged him on,



ELECTRIC CURRENTS—Etta James of T-Electric Records gets the beat moving during her showcase performance at the Black Music Assn. conference.

Brown questioned whether the Black Music Assn. could alleviate this problem.

"The people who have been a problem to black music are part of the BMA," he charged, blasting label executives for continually exercising control over the music.

"We don't value ourselves—that's the reality of it," Brown said. "We throw our art away and we throw our artists away. If whites had invented dixieland, bebop, swing and all the rest they'd have codified it. They'd be dealing off it, and they are."

Veteran promotion man Dave Clark said black music was "90% emotion." "It's the song of a man who has his good days and bad days, his struggles and a whole lot of hopes. It's our survival. We live black music."

In response to a question, Jim Tyrell, president of T-Electric Records and a member of the association's board, said that the organization "was coming up with systems to produce equity" in the industry, and advised the audience to be patient while that process was taking place.

"Let's not give our jobs to someone else," he said.

The panel was moderated by board member George Ware, who suggested that "music is music" and reminded the audience that all music is a "creation with universal significance."

'Acid Funk' Next Rage?

• Continued from page 27

no formula for getting a song heard. There's no door into the business."

Mtume, who has produced hit records for Roberta Flack, Stephanie Mills and Phyllis Hyman, among others, told his audience that access to work in the record industry is "highly political." He added that this is especially true for blacks who have a harder time breaking into the business.

Wade Marcus, an arranger who often works with Mtume, explained his function as a "extension of the producer." He advised aspiring arrangers to "listen to the masters, develop your own technique and speak from the heart."

Arista Records' Andre Perry described his constant battle to get black music on the air. "As recording costs and marketing costs rise, I anticipate more difficulty for artists getting their product out to consumers," said Perry.

Black Music Appeal Hailed By Yetnikoff

WASHINGTON—In the last decade, black music revenues have grown from \$50 million to \$500 million, a tenfold increase from 1970 to 1979. CBS Records Group president Walter Yetnikoff told the more than 1,000 registrants attending the second annual Black Music Assn. conference here June 27.

Black music has grown from a 3% to a 14% share of the whole music market in the last 10 years, Yetnikoff said in his keynote address, adding "but I'll take a dollar over a percentage point anyway."

"Black music has held its own through the ups and downs of all the years since Bessie Smith sold two million records in 1923 in her first year as a recording artist," Yetnikoff said. "Black music has made steady and continuous growth through turbulent times."

Yetnikoff revealed the results of CBS research indicating that 40% of black-oriented record and tape purchases are made by whites. "Black music is a unifying force in music today," Yetnikoff said. "All pop owes some debt to black music."

Yetnikoff also announced that the

American Cancer Society plans to name Black Music Assn. president Kenneth Gamble its Man of the Year for 1980.

More than 30 different organizations were represented at the conference this year including the National Bankers Assn., the National Assn. of Black-Owned Broadcasters, the Urban League, Operation PUSH, the National Council of Negro Women, National Black Media Coalition and the Southern Christian Leadership Conference as well as the usual industry organizations and record labels.

In his opening remarks, Assn. president Kenny Gamble reminded the group that the top goal of the organization is to protect and preserve black music.

"The whole world is watching what black people in America are doing. We are a symbol here," Gamble said, cautioning registrants to keep in mind the serious nature of the conference.

"We are the people who make the party, but we are not doing the partying," Gamble said. "We are here to take care of business."

Retailers Hash Over Their Problems

WASHINGTON—Black retailers have many of the same problems any retailer has, according to a black music marketing survey that was discussed at one of the seminars at the Black Music Assn. Convention.

Consumer resistance to higher prices, lack of communication with major labels, restrictive return and credit policies and defective merchandise were among the problems cited by black retailers in a survey of 220 dealers.

Black retailers sell to a wider demographic, and sell more new releases and singles than their white counterpart, while black consumers prefer Memorex blank tape to other brands, the survey shows.

A similar survey, not limited to blank retailers, had Maxell on top. Memorex's use of black performers to endorse its product was seen as a factor here.

Most black stores (46%) are in downtown areas, with the remainder split between malls and free standing locations. The opposite is true among the general trade.

The survey was carried out by Music Retailer, whose publisher, Sid Davis, presented the results before one of the seminars.

Wax-Warners Tie

LOS ANGELES—Steve Wax will act as consultant to Warner Bros. Pictures in the use of contemporary music for movies, television and theatrical use. The non-exclusive pact is for Steve Wax Enterprises, the firm the former Elektra/Asylum president formed several months ago. Wax will now operate from the film company's Burbank headquarters.

His first film projects since leaving E/A have included packaging "Roadie" and "Up The Academy."

J O U R N E Y



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THE CAREFULLY PLOTTED ROUTE TO ROCK'S SUMMIT

By JACK McDONOUGH

The single most noteworthy success story to emerge from the San Francisco music scene within the last three years is that of Journey.

Right now the band is on top of the world. "Departure," Journey's sixth album (and the third featuring lead singer Steve Perry) crested within the top 20 of the national album charts and has recently joined "Infinity" and "Evolution" in the halls of platinum.

The initial single from the album, "Any Way You Want It," topped off at number 23 on the pop charts and the followup single, "Walks Like A Lady," broke into the Hot 100 in mid-May and immediately began climbing. These tunes follow in the footsteps of "Lovin', Touchin', Squeezin'," which hit number 18 on the Hot 100 last October. And the band just became the first act to be featured three consecutive years on "Innerview," hosted by KMET's Jim Ladd.

Meanwhile, the always hard-working band is in the middle of an international tour that will bring it to more fans than ever before, while showing off the carefully developed muscle of the various staging and merchandising entities that are integral subsidiaries of the overall Journey corporate organization, headed up by manager Walter "Herbie" Herbert.

The tour is important, illustrating as it does the core of the Journey success—a success that has been built care-

fully and painstakingly, with absolute steadiness and absolutely uniform expansion. Nothing has been done precipitously, yet all the right moves have been made at exactly the right times, and each record the band puts out has done better—in terms of aesthetics, airplay and sales—than the one before it.

Journey achieved this success the hard way. Some bands, blessed overnight by rock's fairy godmother, get to do it the easy way: a debut single makes it onto the AM airwaves and presto, instant demand. But frequently the bands that do it this way lack a solid base and die quickly when they cannot come back with a single as catchy as the first one or with an entire album as strong as the single.

Journey, however, spent its first three years on the road building the solid base—a base which in fact made the band one of the most dependable coliseum acts in the country long before the singles started breaking on the air just last year.

As San Francisco Chronicle rock reporter Joel Selvin puts it, "Working on the road was the key to Journey's success. Building a following strictly through live performances is a tortuous, uncertain and unglamorous way to go for it, but it was the way Herbie knew, and it worked."

Or as road manager Pat Morrow explains, "We go to St. Louis, or Minneapolis, or anywhere, and the same people who were at the concerts five years ago come out to see us. They never get disappointed because the band is so consistent. They really deliver to the fans. It took a long time, it

took an awful lot of tickets, but it's paid off, because that loyalty out there is very, very deep."

The details of the Journey success story show off a nice symmetry; there is an almost perfectly equal balance between the development of the music and the development of the business.

Musically, the Journey story breaks perfectly into two cycles of three albums each; and since each of the six albums has been released in the first month of every year since 1975, the symmetry becomes even more uncanny.

It was in fact in January of the previous year—New Year's Day, 1974—when the original Journey made its bow to the world at the Crater Festival in Hawaii, following up a New Year's Eve San Francisco debut at Winterland.

The original band, featuring guitarist Neal Schon, organist Gregg Rolie and bassist Ross Valory (who remain as the core of the band today) was put together by hand by Herbert, who had done extensive road and management work with the original Santana band and who wanted to keep the heavy rock side of the Santana sound alive with Schon and Rolie after those two young players left the band in displeasure at Carlos Santana's turn to jazz/spiritual rock. There was no question that Herbert had the materials to work with: Schon had joined Santana at age 16 after declining an invitation to work with Eric Clapton's band, and Rolie had sung lead on the early Santana hits. Valory he knew well from several local bands he had managed, and

(Continued on page J-6)



JOURN



STEVE PERRY

"The only difference success has made is that people come to us now, or at least they return our phone calls," observes lead vocalist Steve Perry. "And isn't that a kick in the ass when we're doing the same thing we've always done? We've always wanted to be accessible to people, the press and television, so it's no big deal. We haven't changed but people are listening to us now."

Since Perry joined the group in 1977, a further personnel change replaced drummer Aynsley Dunbar, now with Jefferson Starship, with Steve Smith. Of the change, Perry says, "We are a band now, whereas before there were four people going one direction and one person going in another. That is why we had to make a change, because it just doesn't work that way."

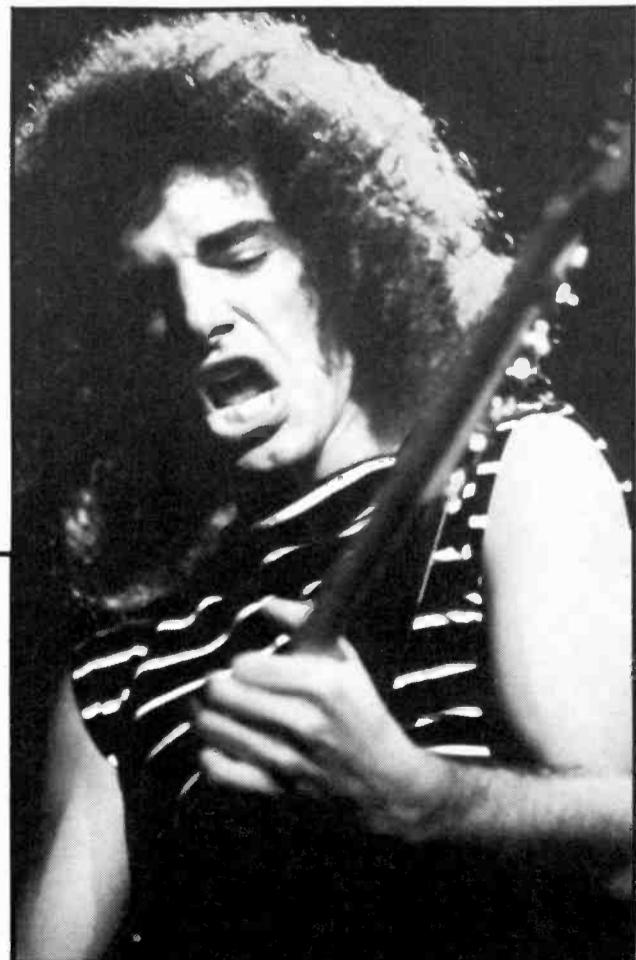
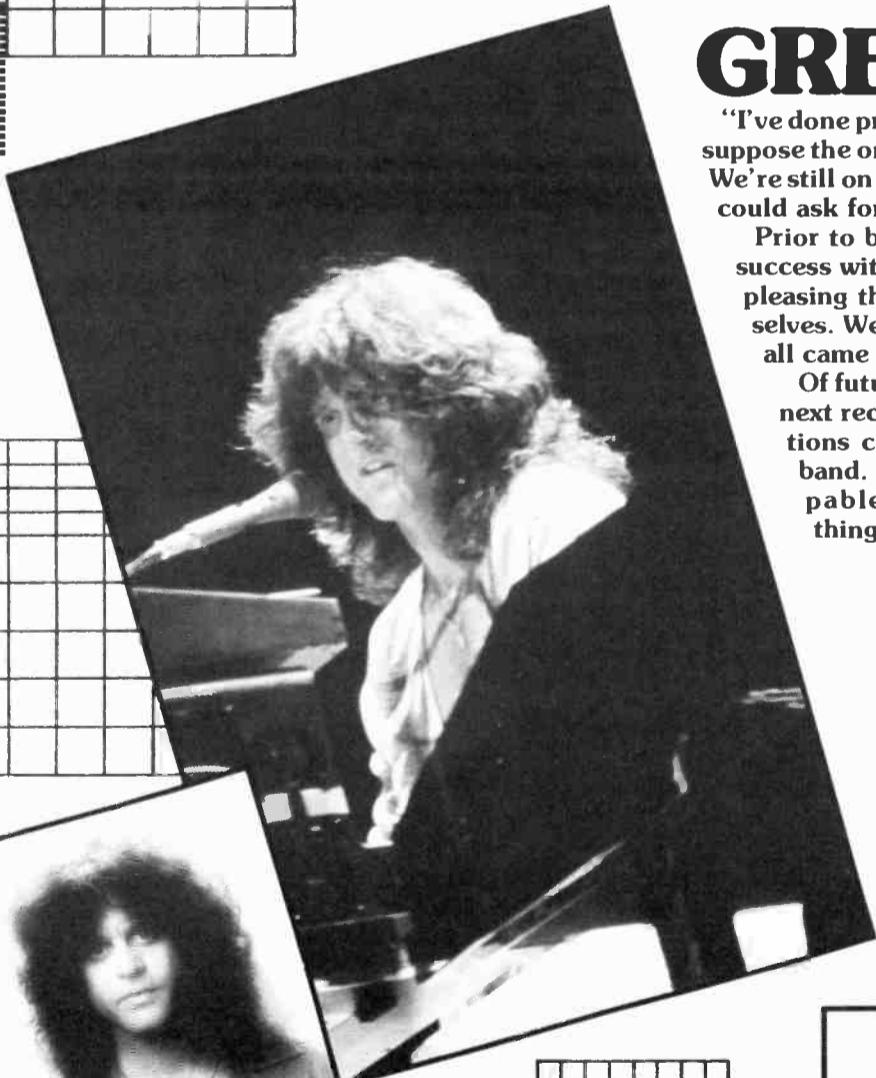
Perry sees no end to the Journey saga. "What else have we got to do? Some people work in one place for 50 years in hopes of retiring. Nobody wants to be touring for 15 years, but I definitely want to stay in the business."

GREGG ROLIE

"I've done pretty much everything I ever wanted to," says keyboardist Gregg Rolie. "I suppose the only further step would be to hit even more people than we're hitting now. We're still on an upward growth curve, and if that continues to happen I don't think we could ask for too much more."

Prior to becoming a founding member of Journey, Rolie had enjoyed enormous success with Santana, where he also was a prolific songwriter. He still believes in pleasing the fans in concert and says "We're picky, we always try to outdo ourselves. We recently played Cincinnati and there was great energy at the show. We all came off stage just grinnin' and gloatin', and that's a great feeling."

Of future projects, Rolie says, "The hardest thing to do is choose songs for the next record because there's so many different types of material, different directions coming out of the band. This group is capable of doing anything."





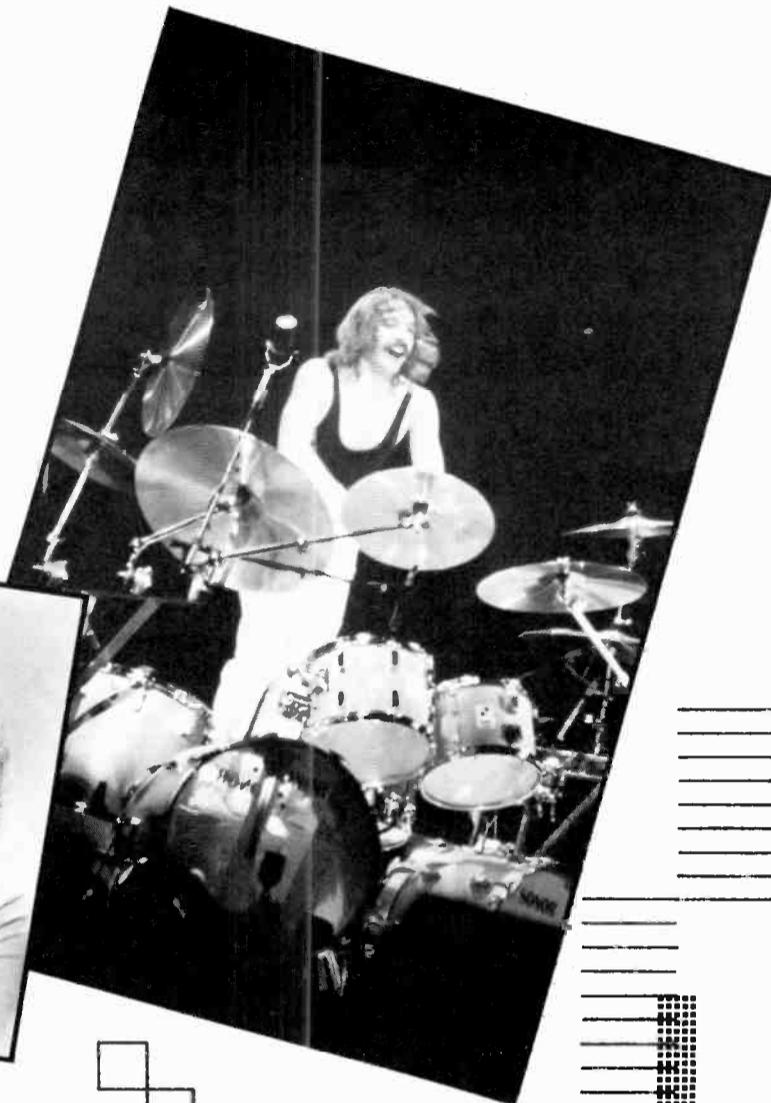
N E Y

STEVE SMITH

The newest addition to Journey, drummer Steve Smith brought with him years of experience, at the young age of 24, from working with Jean Luc Ponty, Focus and Ronnie Montrose. Needless to say, Smith is very happy with his present job. "I get to play a lot and I'm well taken care of. I have a great band that gives me the chance to explore a lot of possibilities in music. Those are things that were struggles before, but this group has the space and opportunity to do it all."

Smith has had no trouble fitting in, and explains the group's decision-making process as, "Someone will have an idea, and we'll work with it until it answers its own questions. We know whether it's the kind of song we want to do. I think we make good decisions, because we've done well."

He looks forward to even greater contributions on the next LP and believes "the next studio record will find us stretching out a lot more. It seems that we get the best feedback the further we get into our own talent."



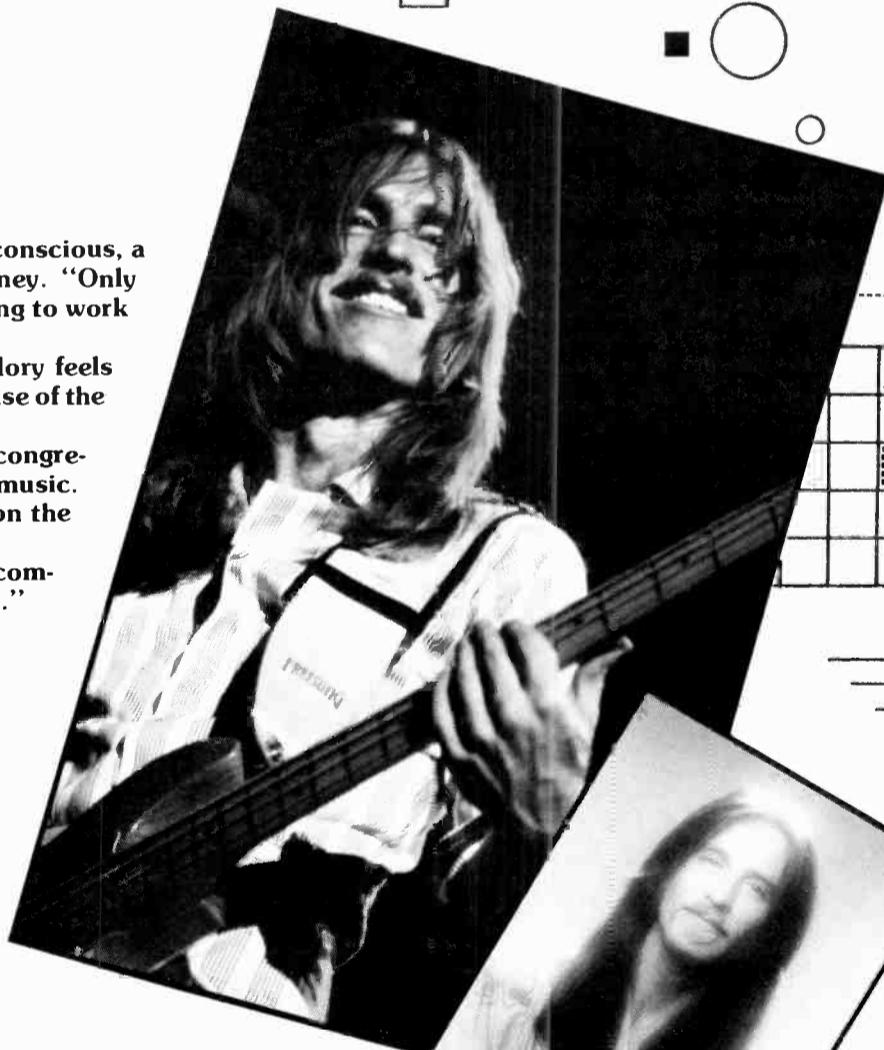
ROSS VALORY

"Bass is important, but not as a feature instrument. It's there as a subconscious, a stomach-moving pulse," says Ross Valory of his musical role in Journey. "Only recently have I started doing bass solos because the group is again starting to work toward being more spontaneous and experimental."

With the group since its inception, after a stint with Steve Miller, Valory feels Journey is beginning to "tap all of the things it's had at its fingertips because of the wide and varied, yet overlapping experiences of these five individuals."

Viewing concerts, he says, "It's kind of like going to church. You have a congregation, and the messengers, and there's an exchange of energies and music. That's all a response to gospel music, which has had a major influence on the group."

Of success, he says simply, "It lies in our friendship and our ability to compromise our feelings and beliefs to each other. That's a hard thing to do."



NEAL SCHON

"The music I hear in my head is way beyond rock'n'roll," says lead guitarist Neal Schon, "but it's probably way beyond the people too. They've got to have melodies, something to sing along with."

The whiz kid guitarist who turned down a gig with Eric Clapton to play with Santana at the age of 16, later to become a founding member of Journey, admits that his advanced musical development means, "There's times I feel like I don't want to play rock'n'roll, or play the same songs every night. But that's just something you have to deal with. I like being successful. With the good comes the bad. I'm in love with it, so even if it were all bad, I'd torture myself."

Lately branching out into more singing, Schon observes, "'People And Places' is the first song I've written for myself to sing with Steve. Later on I'll start working my own voice, as well as everybody else's, into songs, because I think we need that variety."





ROUTE TO ROCK'S SUMMIT

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Manager Herbie Herbert signs CBS president Bruce Lundvall to a long term agreement declaring him "Father Records" for life. Witnessing are (standing from left): Dick Asher, president of CBS international; Herbert; Michael Dilbeck, CBS vp of West Coast a&r; Steve Perry; Neal Schon, and Del Costello, CBS vp of Western marketing.

• Continued from page J-3

then ace English drummer Aynsley Dunbar was added on drums.

The first three albums, "Journey," "Look Into The Future" and "Next" all did respectably well, selling steadily in the 150,000 to 200,000 range; but by 1977 it was clear that the band needed to refine and update its heavily instrumental style with a strong lead singer and tighter, more love-oriented songs. The right singer turned out to be Steve Perry, a native of California's San Joaquin Valley, who in fact had made previous inquiries to CBS about Journey. Herbert, who describes Perry as having "a flawless voice, a combination of Marty Balin and Jesse Colin Young," made an instantaneous decision to go with him as soon as he heard a tape.

It was exactly the right decision. The latent songwriting talents of the band began to coalesce around Perry, whose stage energy and presence gave the band much-needed flair and whose voice matched up exceedingly well with Rolie's on doubles and choruses. The icing on the cake came via an alliance with producer Roy Thomas Baker, who provided the new lineup with a fine sonic sheen on "Infinity," an album which Herbert says has sold 1.8 million copies so far without a hit single—although "Wheel In The Sky," "Feeling That Way" and "Lights" got good airplay, especially around San Francisco where "Lights" became a local hit.

Thus the new album is the third in the new cycle which has included "Infinity," "Evolution" and now "Departure"—an order of names which some people have pointed out might make more sense if reversed. In the meantime there have been only two other musical changes, with Steve Smith replacing drummer Dunbar (now with Jefferson Starship) and producers Geoff Workman and Kevin Elson replacing Baker.

Musically, the meshing and refinement of these forces has given Journey an enviable across-the-board rock appeal to both heavy-metal fans and to the new hordes of followers of more atmospheric and artful musicians like Kansas, Supertramp and even Pink Floyd.

As for the business end of things, there seems precious little that Herbert has not covered. In fact, in a time when most managers give at least lip service to the concept of a small client roster that insures personal attention to each client, Herbert practices the concept with a vengeance. He has built an entire mini-empire upon total devotion to just one band.

The umbrella corporation for the principal Journey activities is Nightmare, Inc., through which Journey is contracted to Columbia. The corporation—which includes two publishing companies, a real estate investing partner-

ship and a merchandising company—is owned in equal shares by the five band members and the manager, thus making Herbert to some extent a sixth member of the group.

The merchandising operation—which operates via an in-house partnership with Jim Welch / Artists & Friends and a licensing agreement with Winterland Productions—is the most visible of these subsidiaries. Herbert recognized early on how lucrative rock merchandising was to become, and the band generates phenomenal amounts of money with sales of shirts, posters, belt buckles and other items to the large, free-spending crowds at the arenas and stadiums it plays. The use on the last three albums of symbolically powerful and highly consistent cover designs executed by famous San Francisco artists Alton Kelley and Stanley Mouse has been crucial to the huge success of these merchandising efforts.

Journey also maintains an in-house publicity operation, headed up by Sandy Einstein.

Right alongside Nightmare, Inc., is Nocturne, Inc., which oversees three subsidiary companies that provide trucks, sound and lights to the band. The most well-developed of these entities so far is the trucking company, with five state-of-the-art semis.

Also, Night Lights has a 300-instrument system that includes expertly engineered trussing, dimming, control and staging. The stage permits 360-degree unobstructed visual access, increasing Journey's concert gross potential by hundreds of thousands of dollars.

Setting up these companies, as Herbert points out, means that "instead of making a lot of third parties rich, the money recycles within the organization and gives us great control over our own staging and cash flow."

In addition to these separate companies, there are innumerable odds and ends—significant enough that for another band they might be major factors, but for Journey are simply smaller components of a much larger picture. These include an endorsement contract with Peavey, whereby Peavey researches and develops equipment for Journey and then makes it available to the public, such as the Peavey T-40 bass which Ross Valory plays.

Steve Perry is the "Voice of Electro-Voice" through another endorsement agreement, while Steve Smith is with Zildjian cymbals and Sonor Drums, and Neal Schon uses Fender and Ovation guitars.

Thus the journey of Journey continues, with seemingly no end in sight. "We feel so strong now," says Schon, "we could go another ten years easy." Herbert confirms: "There is absolutely no underestimating the viability of Nightmare, Inc., as a vehicle for Journey's creativity."

Billboard

Jack McDonough is Billboard's San Francisco correspondent.

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GOOD LUCK AND CONTINUED SUCCESS

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JOURNEY

IN CONCERT

THE ROUTE WINDS THROUGH THE WINDY CITY

ADVERTISEMENT

By BILL PAIGE

This story is told by a handwritten note thrown to the foot of Journey's massive stage: "Hi Steve Perry! You're cute! Rock 'n' roll rules! Journey's No. 1! Love, Sandie."

From the day Journey's May 27 show at the newly-opened Rosemont Horizon was announced until the pride of San Francisco launches into "Where Were You," Chicago is primed for another great performance by a band that made its mark here on several previous occasions.

In all, Journey spends four days in Chicago, including a side trip to Des Moines for a day-long outdoor festival on Memorial Day. But it's no wonder the group feels an allegiance to the Windy City; Chicago is Journey's biggest sales market outside of its hometown, where Bay Area fans put Journey right next to the Doobie Brothers and Boz Scaggs in their hearts.

The excitement begins in earnest when the city's most listened to FM rocker, WLUP-FM, "the Loop," announces it will play the members of Journey and road crew in a softball game Sunday afternoon. Tickets to the game entitle fans to either a free copy of Journey's single, "Anyway You Want It" or \$1 off the "Departure" LP, and nearly 10,000 were reportedly sold out from just two outlets in less than two days.

Joining Gregg Rolie, Ross Valory, Neal Schon and Steve Smith in their battle on the ball field were members of their road crew, staff from CBS and JAM Productions, promoters of the Journey show. Aply managed by road manager Pat "Bubba" Morrow, the San Francisco rockers show their talents are not limited to music by whipping the radio station staff 17 to 7. Steve Perry, the band's lead vocalist and a sex symbol in spite of his efforts to "just have a good time," provides colorful commentary for the game "because I wanted to help the rest of the guys win." Two weeks before, Perry was mobbed by a reported 7,000 fans in Detroit at a similar promotion that got a little out of hand.

That evening, while the rest of the group "heals" at its hotel, guitarist Schon, who joined the hugely popular Santana at the tender age of 16, packs up his axe and strolls into Bidy Mulligan's, a far northside Chicago club which features mostly live blues acts.

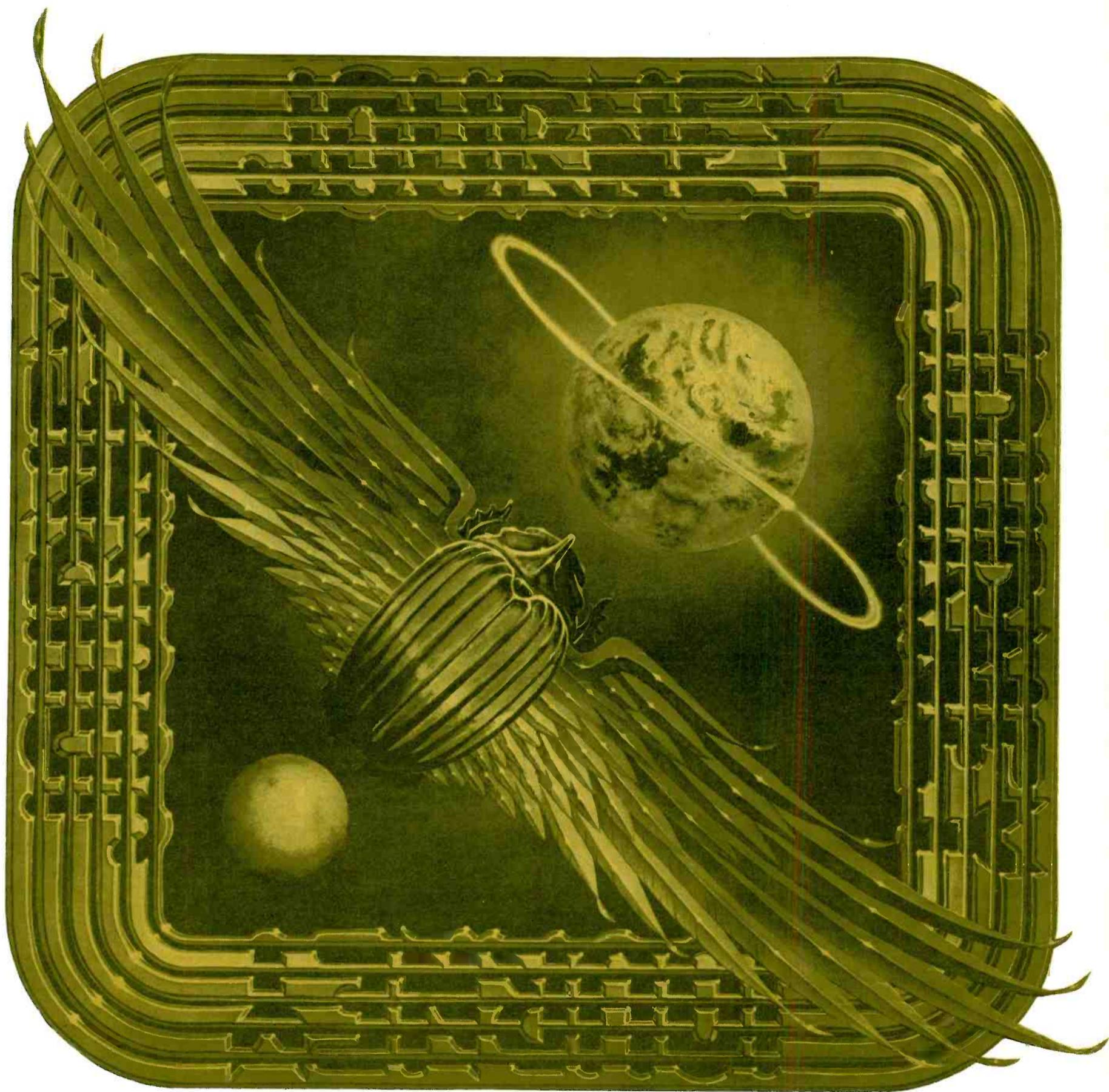
With cameras rolling for Journey's in-production cable television special for Showtime (as they were at the ball game), Schon jams for an hour with veteran bluesmen Buddy Guy and Junior Wells. Clearly taken by surprise by "some young white guy," Guy and Wells eventually give Schon his time in the spotlight as well as their respect. "It took 'em a while to realize I could play the blues," says Schon, "but after that I won 'em over." Schon had previ-

(Continued on page J-22)

Bill Paige works for UPI in Chicago and freelances as a music writer.



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J-12 If it is indeed true that the biggest journey begins with a single step then the method for breaking Journey in various markets was a sound one. The idea was to slowly expand the band's audience from a devoted cult of hard rockers to one which covered the entire demographic spectrum.

And it worked, as promoters, retailers and radio programmers around the country testify—



“ **JERRY MICKELSON** ”
‘Usually audiences are a narrow line or tunnel in terms of age, but Journey appeals to the 14-year-old and the 30-year-old.’

SIGNPOSTS ON THE WAY TO WIDER DEMOGRAPHICS

“During the earlier 1970s,” begins veteran concert promoter Bill Graham, “Journey was a hard rock band. Then their manager, Herbie Herbert, realized rock was getting to mean more entertainment. As youth stopped looking to rock stars as social leaders, they looked to them for entertainment.”

From the first album, simply titled “Journey,” through such sets as “Next,” “Look Into The Future,” “Infinity,” “Evolution” and “Departure,” the San Francisco Bay Area quintet has tailored its sound to changing times.

“It has been an uphill struggle,” continues Graham. “Few managers have the foresight to send their acts to dance and vocal lessons. It was Herbert’s choice to go in for sound and visuals.”

“Journey has always been popular here but not on the level at which they are on now.”

“In 1974, when Journey first emerged on the scene,” starts Jerry Mickelson, a partner of Chicago’s JAM Productions, “they were put in the 1800-seat Riviera Theatre and sold it out. They came back a few months later and played the 4,000 seat Aragon Hall.”

“Journey returned for two nights at the Aragon, then we orchestrated a move to put them on a Rolling Stones date here in 1978 in front of 70,000 people. Then they came back and played the Chicagofest before 100,000 fans. We

worked them slowly and kept working them so that each time they were exposed to a larger audience.”

Don Fox of New Orleans’ Beaver Productions has no faint praise for the quintet. “They’ve played here for the last three years and each time they’ve sold out,” he says. “The first time Journey was on the bill headlining over Montrose and Van Halen and the Warehouse was sold out.” The Warehouse holds approximately 5,000 persons.

“Then Journey came back and sold it out themselves and they’ve been doing it ever since here and in Baton Rouge,” continues Fox.

Journey’s hard work of building a loyal audience doesn’t stop at the concert and touring level. “They do instores for us,” notes Sterling Lanier, president of the Record Factory which operates 25 record outlets in the San Francisco area. “We always do real well with Journey. They’ve been doing well for years.”

“They’ve always been popular in San Francisco as that is where they are from,” comments Dave Sholin, national music director for RKO Radio, “but now they’re received well everywhere. Their music is more commercial now and they’ve gotten away from the real heavy stuff. Now, a lot of their stuff is on adult contemporary stations.”

Shelley Grafman, executive vice president for Century Broadcasting, based at that chain’s AOR KSHE-FM in St. Louis, concurs. “Among the first cities that first broke for Journey, St. Louis would have to be one of those,” he says. “They’ve grown from an opening act to headliners over the past five or six years.”

Making the transition from hard rock band with a loyal, but narrow following in terms of demographics, to a viable commercial entity could have been career suicide for the act, but Journey flourished. “Journey’s initial acceptance was based on its impeccable musicianship,” continues

Grafman. “The first and second albums had a very innovative and fresh sound but was very definitely AOR. When they made some changes, they picked up the crossover element. But they didn’t lose their AOR base. That’s quite an achievement in itself.”

The demographics for Journey are very wide. “They retained a lot of their old fans and have gotten a lot of new ones,” agrees Bill Graham. “You see some 30 to 35 year-olds in the audience as well as 12 to 15 year-olds. And some 30 and 35 year-olds may like to buy records but they may not go to concerts anymore so that is why it is good to have the younger kids replacing them in the audience.”

“Usually audiences are a narrow line or tunnel in terms of age,” adds Mickelson of JAM. “But Journey appeals to the 14 year-old and the 30 year-old.”

“ **DAVE SHOLIN** ”
‘Their music is more commercial now and they’ve gotten away from the real heavy stuff. Now, a lot of their stuff is on adult contemporary stations.’

In addition, Journey’s hard work is paying off at a time when hard-edged rock seems to be making a comeback in popularity. “You’re damn right that’s what the audience wants to hear,” says Fox of Beaver Productions. “They want to hear loud rock’n’roll. They don’t want to be put to sleep.”

Though Journey hails from San Francisco, Graham doesn’t feel the tag “San Francisco Sound” applies. “There never was a sound really. Years ago, it came to be applied to bands which improvised heavily like the Grateful Dead and Jefferson Airplane but it doesn’t hold anymore. Journey is its own band.”

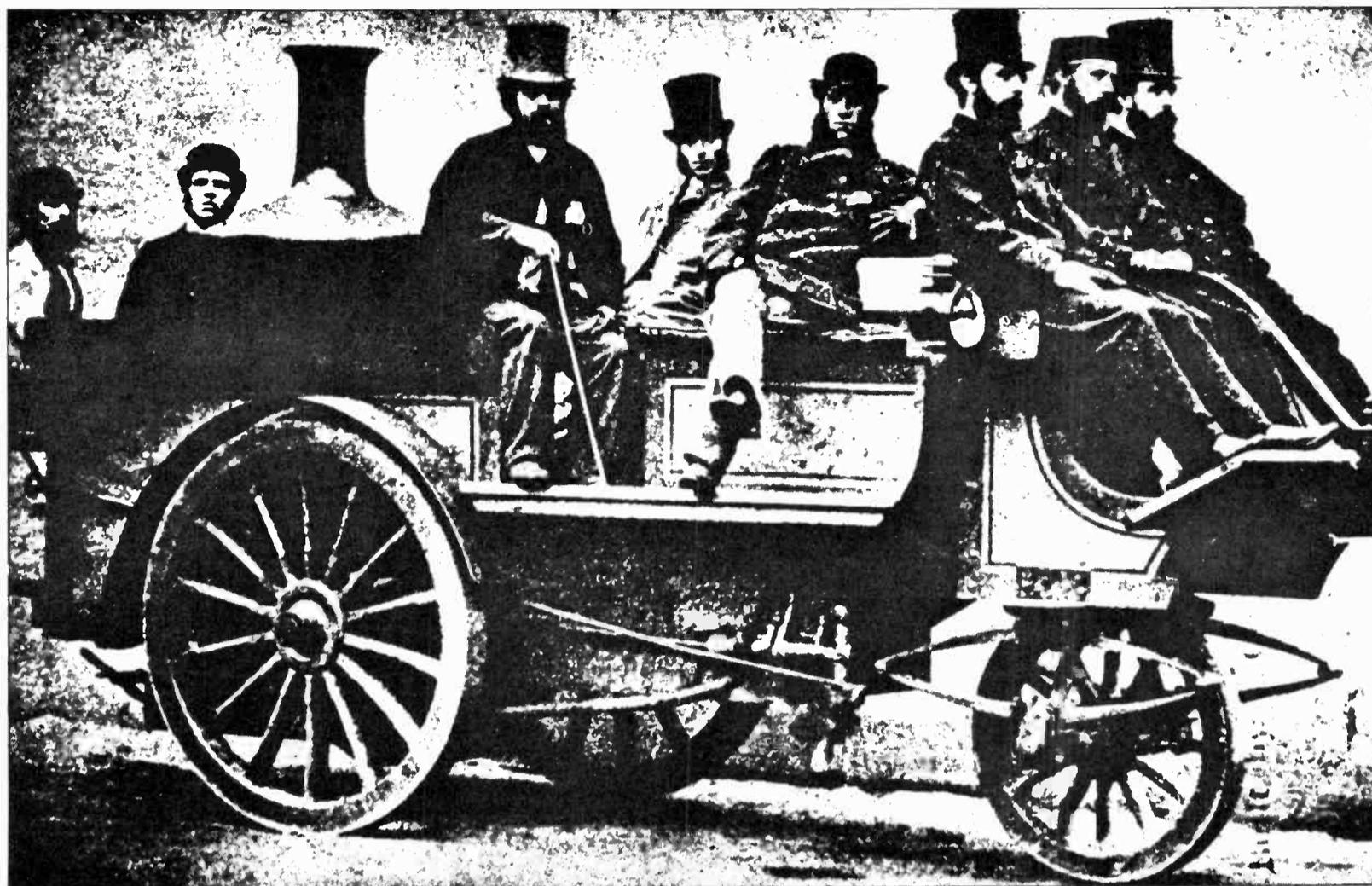
CARY DARLING
Billboard

“ **BILL GRAHAM** ”
‘Herbie Herbert realized rock was getting to mean more entertainment. As youth stopped looking to rock stars as social leaders, they looked to them for entertainment.’

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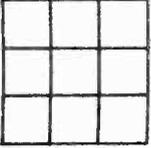
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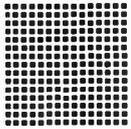
Walter "Herbie" Herbert
president of Nightmare, Inc.
and manager of Journey



Kevin Elson
producer and
live sound engineer

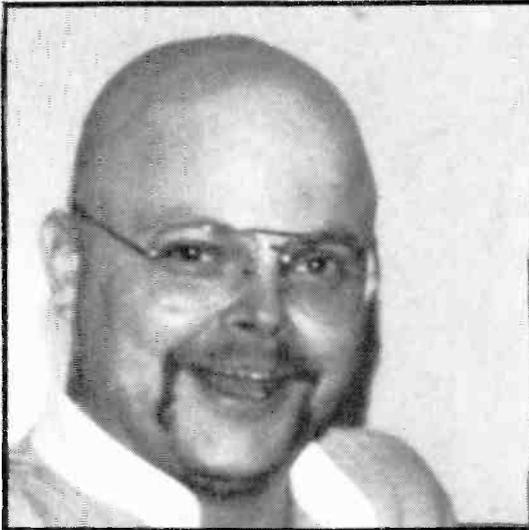


Carolina Bagnarol
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FAMILY PLANNING

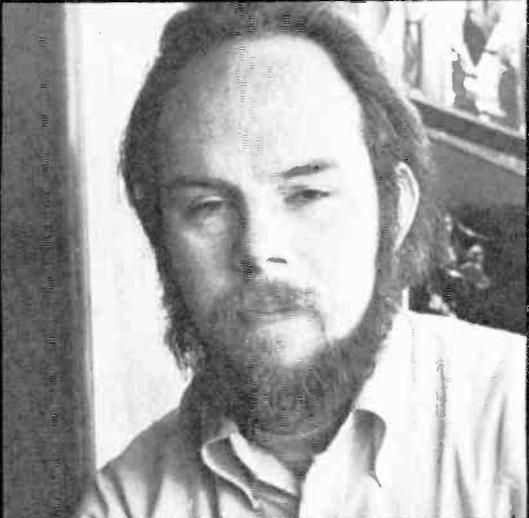
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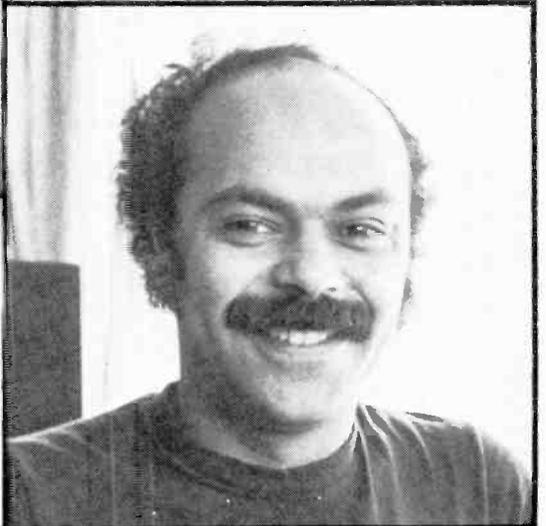
Peyton Wilson
production manager



John Villanueva
promotion

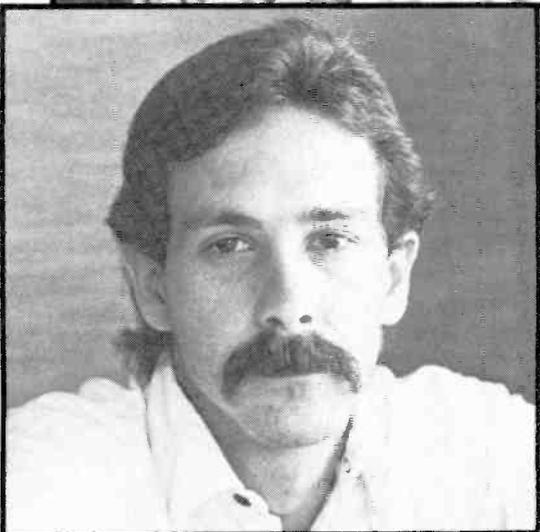


Pat Morrow
road manager



Sandy Einstein
promotion and
publicity

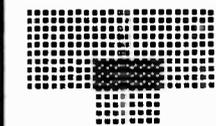
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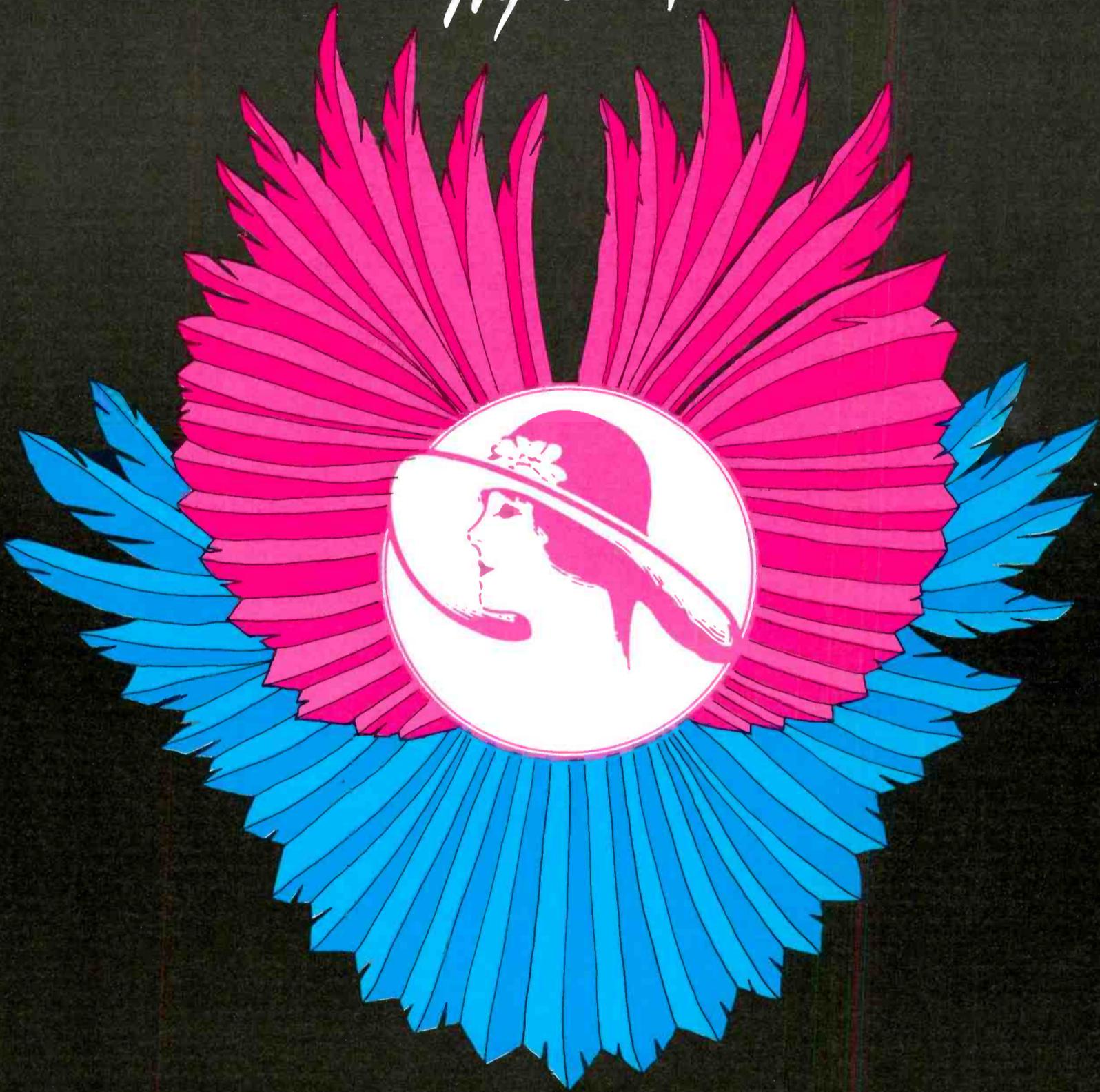
Jim Welch
creative services
and merchandising



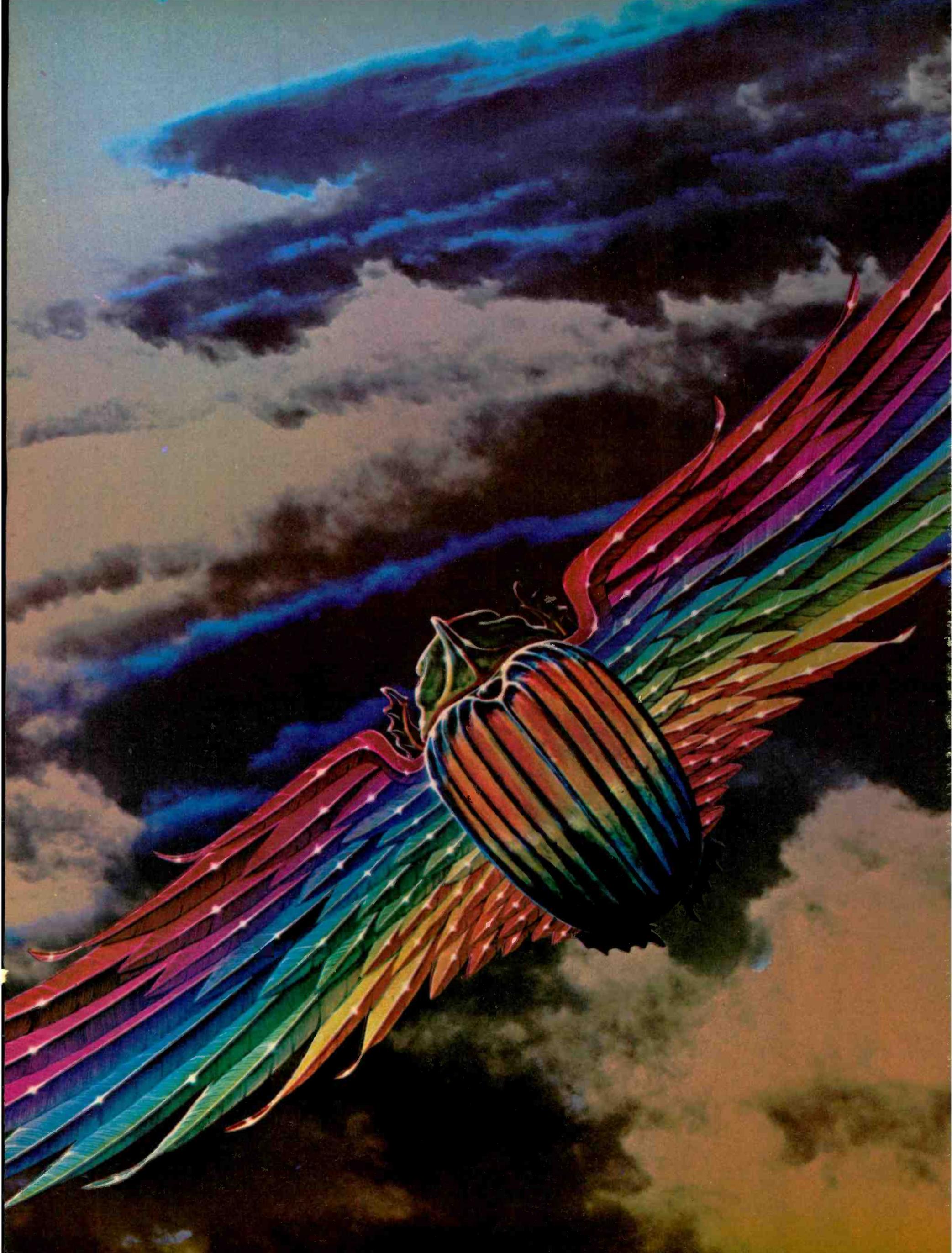
Van Jarvis
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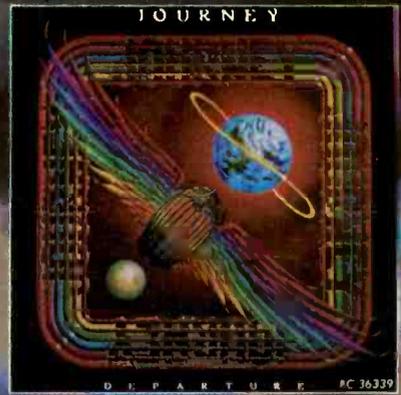


To Herbie and Journey -
Thank for Five Great Years...
Ivy and John



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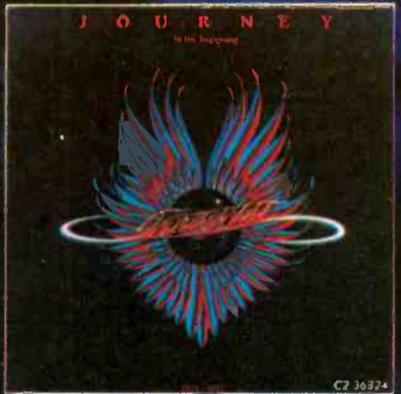
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Nightmare Trucking, from left: John Iniguez, driver; Joe De Anda, director; Mert Mead, driver; not pictured Michael Contreras, Joe Albright, and Pete Casanova, drivers.

In a summer when the price of rock concert tickets is reaching towards \$15, Journey continues to set national records for gross receipts while maintaining a consumer-oriented \$8 range.

Its ability to do so is due in part to a carefully planned staging, designed by Nightmare Productions. All speakers and monitors are either raised or buried in the stage, out of the line of sight. At a Journey concert, there are no obstructed seats to reduce the view-ability of the show, or the loyal fans' fervor. Journey feels it is important that each fan play an active part in the show.

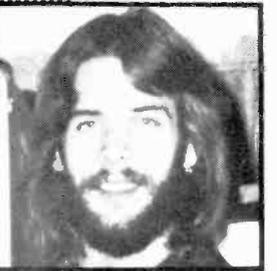
Every seat in the venue can therefore be sold, rewarding the promoter with record-breaking grosses for his efforts.

Merchandising is also an integral cog of a Journey tour. T-shirts, buttons, programs and posters are all designed to be lasting pieces of artwork, and to give constant satisfaction to the buyer. Maintaining a high quality standard concerning the material used insures the product respect of the Journey fan. With each new tour, the fan updates his collection—to the tune at a recent Los Angeles Forum show, for example, of \$80,000. Respect for the fans' discretionary allocation of funds results in the all-important cash flow for the band as it leaves each tour city, which helps to make the lower ticket prices possible. **Billboard**



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Nightlights Lighting, front, from left: Paul Elliott, special effects; John Lobel, electronics engineer; middle: Valdis Dauksts, production; David Noffsinger, shop foreman; rear: Jack La Fever, fabrication; Ken Mednick, director.

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Windy City Concert

• Continued from page J-8

ously played with Albert King and members of Muddy Waters' band at a taping of PBS' Soundstage program.

Two days later on the way to the Rosemont Horizon, the expressway is jammed with cars loaded with kids on their way to the show. As the black limousine weaves its way through the slow mass of traffic, fans one by one recognize Perry and Rolie and shout their discoveries in a litany of praise.

"Journey you're the greatest," yells one car full of fans. "Hey are you guys gonna rock tonight?" queries another. One girl can only shriek Perry's name, then mouth the words, "I love you."

Travelling with the Babys on this tour, Journey is quick to make sure its opening act has plenty of time, plenty of sound and plenty of lights. And as the Babys were pelted with beer bottles and such on its last visit to Chicago (opening for Molly Hatchet), a healthy dose of support is in order as well.

Happily the scene is not repeated and the Babys are as well received as most headliners. "I told those guys they'd do great tonight," says Schon. "They do real well with us."

Not wanting to be sore losers, WLUP deejays judge entries in its "Journey Banner Welcome" contest at intermission. The 40 or so banners being displayed range from crude magic marker and white sheet affairs to time consuming works of love and art. Most of the winners are given a complete collection of Journey albums, but several are left speechless at being invited backstage to meet the band after the show.

The scene backstage is sedate and professional. Special friends and fans are seated to the side of the stage for the closest (not to mention loudest) view in the house. Most of the action consists of last minute instructions to the lighting operators, but there is no indication of nervousness as the five member band is herded underneath the stage.

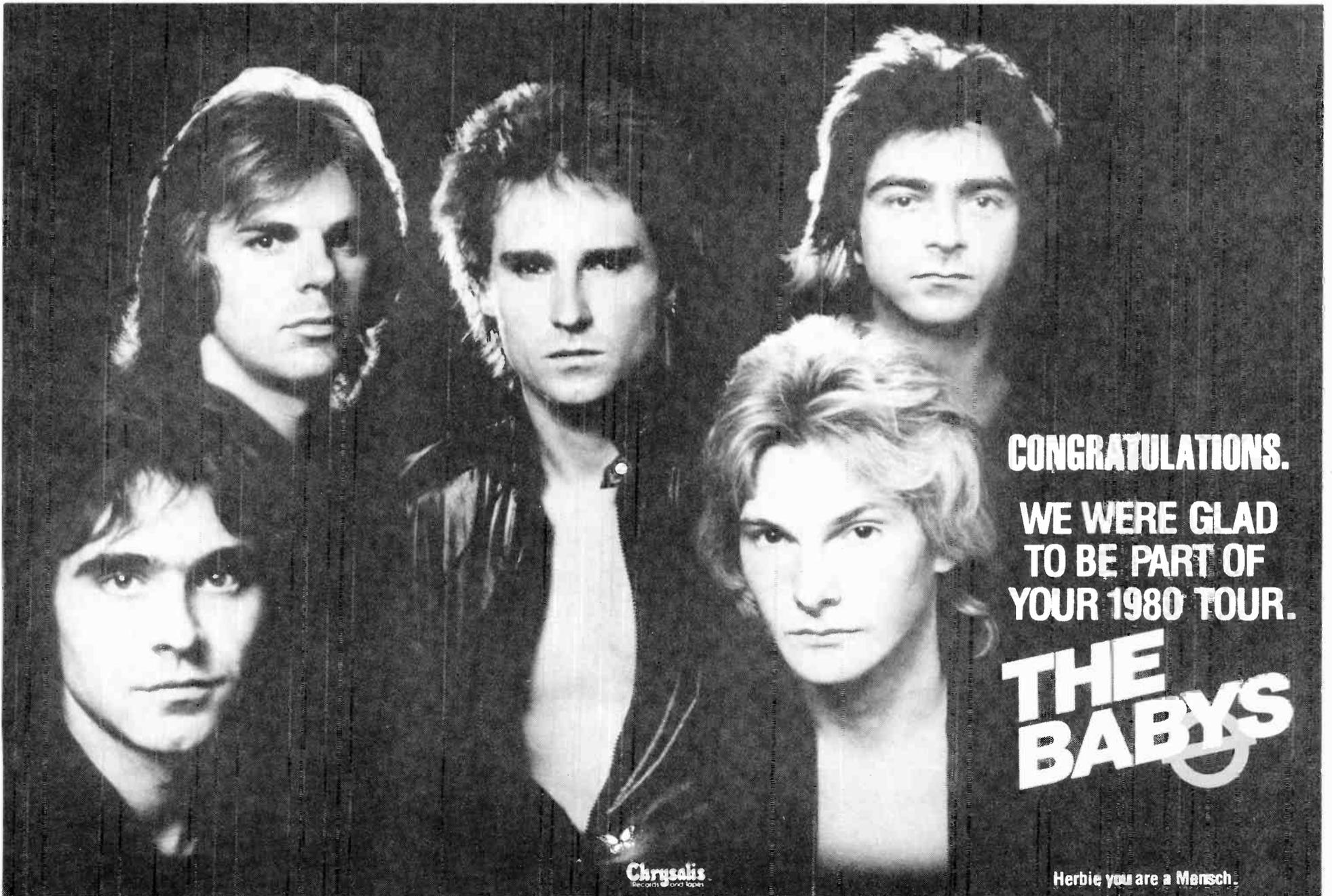
As the overture nears the end, Journey runs up a ramp leading to a hole in the center of the stage to the approving roar of the crowd. The airplay, interviews and promotions have all led to this moment, and the fans are ready to let Journey's music take them away.

Unlike many rock 'n' roll groups that milk the audience

(Continued on page J-26)

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson.
Art: Jim Welch, Fran Fresquez. Photos: Randy Bachman, Peter Ogilvie, Michael Rivera, Mike Hausmann, Pat Johnson.



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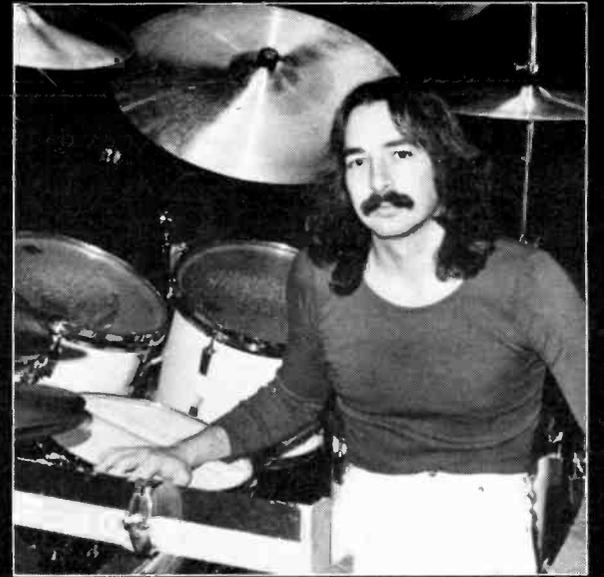


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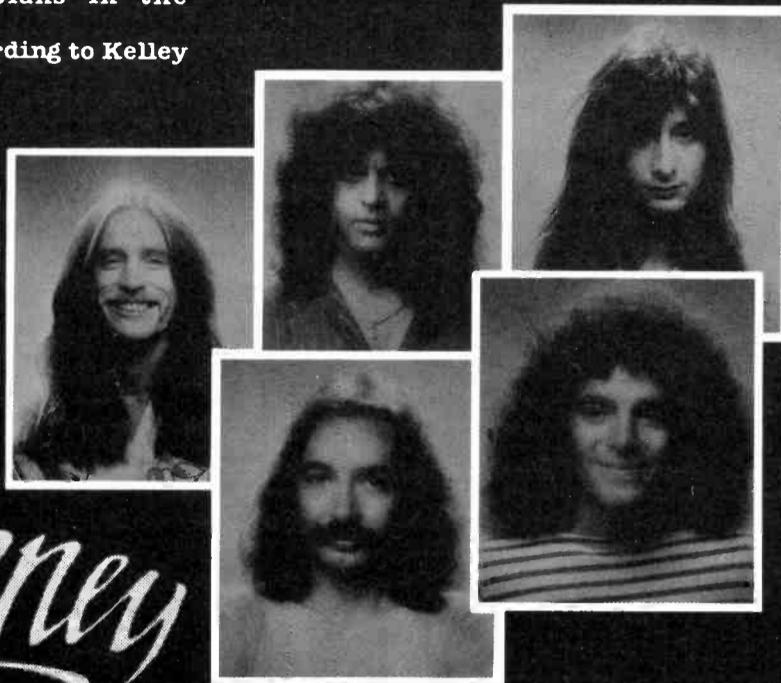
GARY PERKINS

BRIAN MURPHY

ROGER SHEPHERD

jour·ney (jūr nē) n., 1. Travel from one place to another; a trip. 2. Sellout!, as in Infinity Tour '78, Evolution Tour '79, Departure Tour '80. 3. A long overland trip as distinguished from a voyage or flight. 4. Five of the most talented, professional musicians in the business.

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Windy City Concert

• Continued from page J-22

for every bit of applause and adulation, deserved or not, Journey gives the crowd a healthy dose of music before stopping to say hello. In fact, the band plays as many as four songs before taking a break, a technique that enables them to give the crowd its money's worth while at the same time staying true to Journey's often conceptual songs.

While the first two groupings include "That's the Same Way" and a surprise oldie, "Kahoutek," the crowd jumps to its feet for "Lights," "Feeling That Way" and "Anytime" from the bestselling "Infinity" LP. Like a chorus, the crowd stands on chairs singing with songs that somehow mark a special time in their lives. "You sing good," encourages Perry, holding out his microphone for a 20,000 strong singalong.

From the swaying with "Lovin' Touchin' Squeezin'" to the encouraging response to a brand new song, "Dixie Highway," Journey, especially the energy-bound Perry, delivers 17 crafted yet still exciting songs, leaving no stone in its relatively short career unturned. Smiles, rather than complaints, punctuate the remarks of exiting fans.

"It's good to hear a band play real good music for a change," remarks one older listener. "A lot of groups just sound like noise in a big hall, but Journey really knows how to play."

"I thought they were great when they played with the Stones," offers another. "But tonight they were incredible. This was one of the best concerts I've ever been to."

Before the band can recover sufficiently to meet the "Loop Banner" winners at a Columbia-sponsored beer and cheese reception, most of Journey's sound equipment and staging are packed securely in Nightmare Inc.'s own trucks (the members of the band and management are incorporated, leasing its "services" in the form of tours and records to Columbia). As each member emerges he is met by an assortment of retail and radio personnel and each is greeted warmly.

One contest winner, a young girl who designed a large black and silver sparkle banner with a "# 1" illuminated in red lights, has been waiting for Steve Perry to get his autograph. It's practically the only thing she can manage to say, and her friends explain the banner cost them \$50 to make. The girl's anxiety that Perry won't show subsides as she and her helpers are shepherded back to the dressing room for photos with the group. Introduced to Perry, she can only smile—and hold out her program and a pen. 



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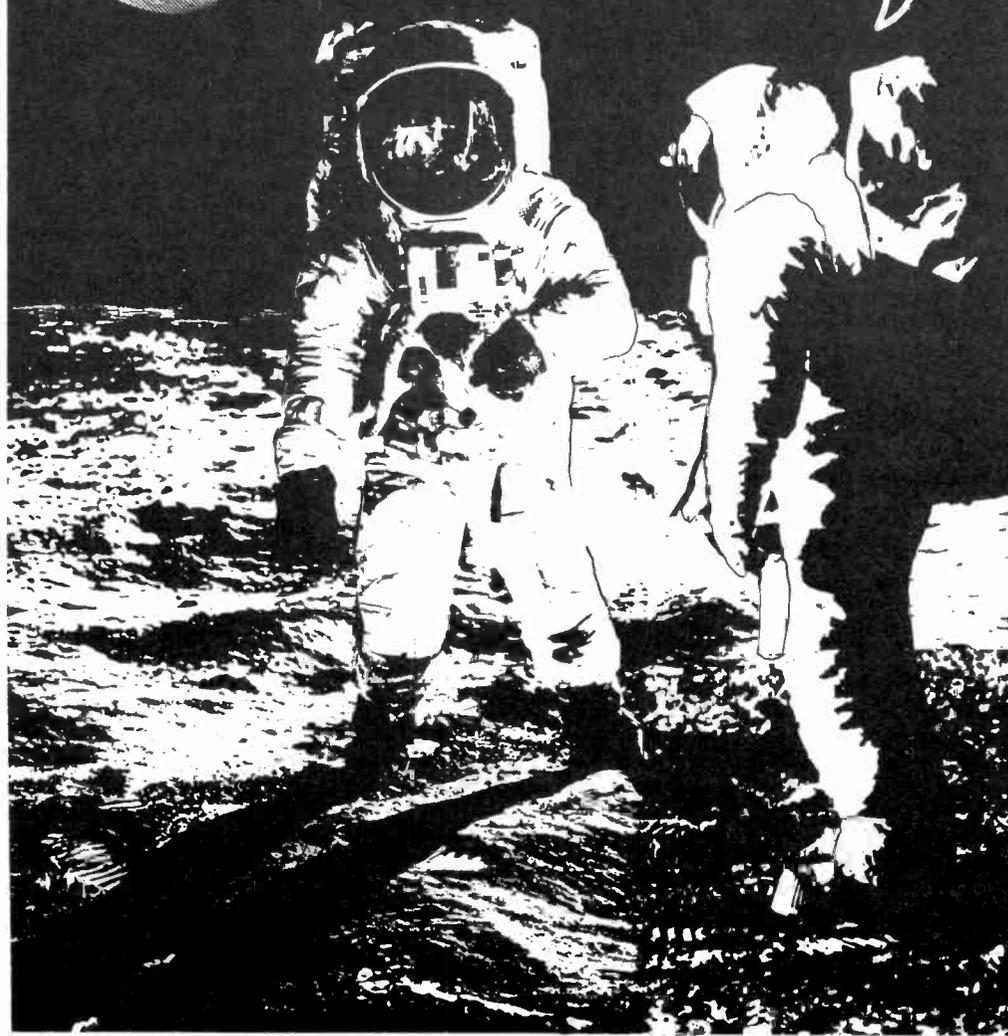
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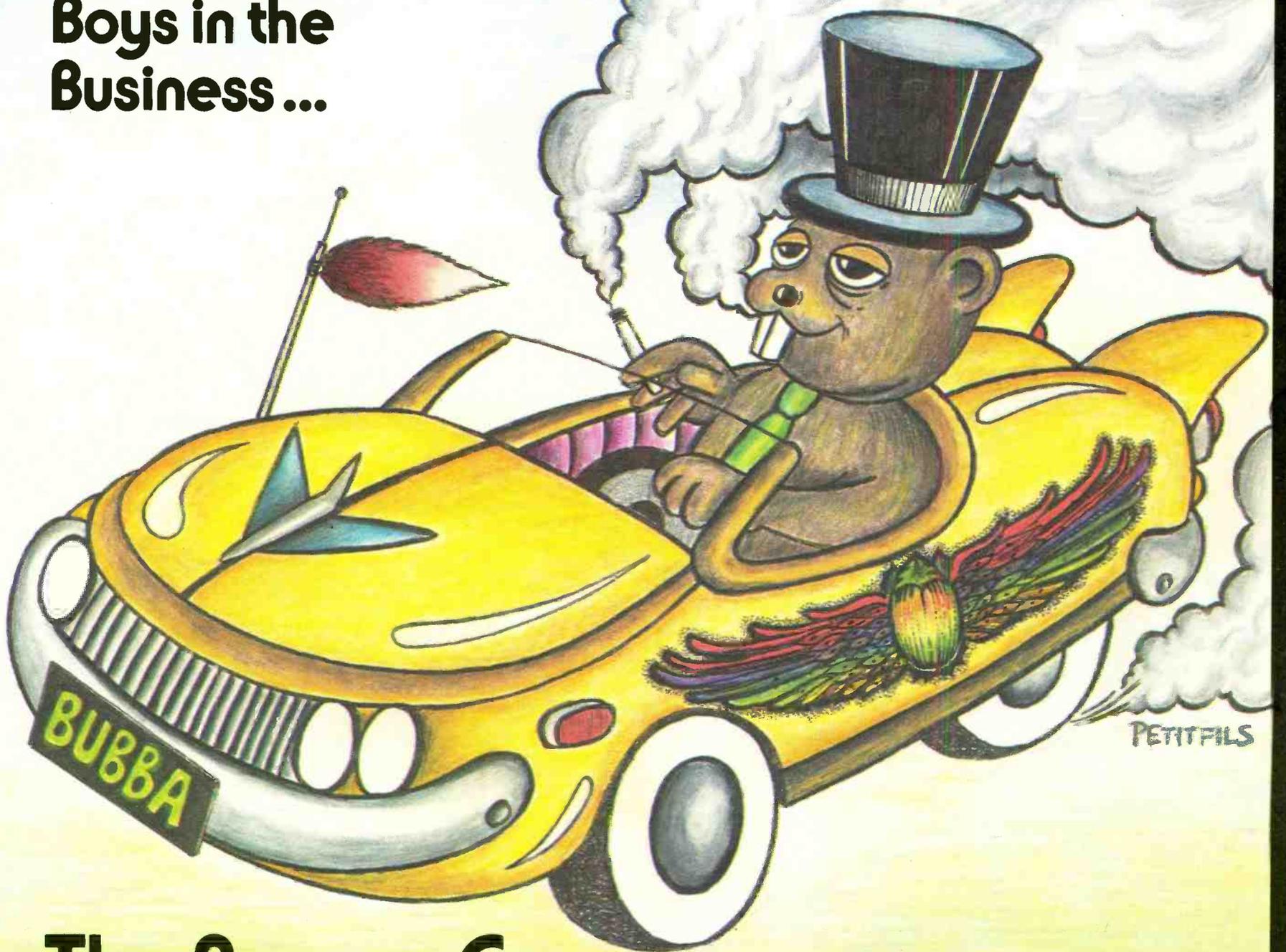
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Cowboy Comes Back In Rash Of Hit Diskings

• Continued from page 1

boys And Clowns" by Ronnie Milsap (from the cowboy-styled movie, "Bronco Billy"), "Cowboys Are Common As Sin" by Max D. Barnes, and "Even Cowgirls Get The Blues." Lynn Anderson's latest single.

Then, tying-in with these tunes are other related topics: Gary Stewart's "Cactus And A Rose," Zella Lehr's "Rodeo Eyes," "Your Body Is An Outlaw" by Mel Tillis and "Lost In Austin" by Freddy Weller.

Over on the Hot Country LP chart, only one album—the soundtrack from "Urban Cowboy"—actually contains the word "cowboy" in its title, but there are several that draw on the general idea.

These include "Bronco Billy," Kenny Rogers' "Gideon" and Rex Allen Jr.'s "Oklahoma Rose" (both are total western concept albums), and the return once more of the platinum classic, "Wanted: The Outlaws," featuring Waylon Jennings and Willie Nelson.

Lacy J. Dalton posed the question rhetorically on her debut Columbia LP when she sang, "Are There Really Any Cowboys Left In The Good Ol' USA,"

while CBS' new cowboy-disco group Spurzz is preparing to make its splashy entry into the recording field with its upcoming single, "The Cowboy Stomp." And Capitol's Gene Watson is coming out with a new single titled, "Raising Cain In Texas."

This past year saw the whole trend prefaced with a herd of cowboy-influenced songs... "Coca Cola Cowboy," a No. 1 hit for Mel Tillis from the movie, "Every Which Way But Loose;" Marty Robbins' "All Around Cowboy;" "Happiness Is A Warm Cowboy" by Buck Owens; Willie Nelson's "My Heroes Have Always Been Cowboys;" Eddy Raven's "Sweet Mother Texas;" "Yippi Cri Yi" by Rex Allen Jr.; Sonny Curtis' "The Cowboy Singer;" and Brenda Lee's single of "The Cowgirl And The Dandy," which rode into the top 10 on the country chart.

No mention of cowboy success songs would be complete without a tip of the Stetson to Ed and Patsy Bruce's now-classic composition, "Mamas Don't Let Your Babies Grow Up To Be Cowboys." Besides its Willie Nelson and Waylon Jennings versions, this song has been reincarnated twice this year in films:

(Continued on page 35)



MOTHER LODE—Jim Foglesong, left, president of MCA, Nashville, and Bob Siner, second from left, president of MCA Records, Inc., interrupt the Oak Ridge Boys' recent Fan Fair performance to present them with their first gold album for "Y'all Come Back Saloon." Al Bergamo, second from right, president of MCA Distributing, enjoys the ceremony.

24 Acts For '80 Jamboree In the Hills

NASHVILLE—Jamboree In The Hills '80 has slated this year's annual country music festival for July 19-20. It is scheduled to feature 24 top country entertainers during the two-day weekend event.

Appearing on Saturday will be Alabama, Hoyt Axton, Moe Bandy, Donna Fargo, Con Hunley, Cristy Lane, Bill Anderson, T.G. Sheppard, Loretta Lynn, Joe Stampley, Mel Tillis, Kelly Warren, Mary Lou Turner, Mayf Nutter, Johnny Russell and Beverly Heckel.

Sunday's lineup includes Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Larry Gatlin, Tammy Wynette, Janie Fricke, Jerry Lee Lewis, Ray Stevens and the Thrasher Brothers.

Jamboree In The Hills is sponsored by Jamboree U.S.A. and Columbia Pictures Industries, Inc., and in four years it has grown from 27,000 fans in 1977 to 39,000 last year. The weekend country extravaganza offers 18 hours of country music staged on a 150-acre track forming a natural amphitheatre in Brush Run Park near St. Clairsville, Ohio. Ticket prices for the festival are \$30. Single day tickets are available at \$20 for Saturday's performances, \$15 for Sunday. For information, call 1-800-624-5456.

Hall Of Fame Puts 5 Artists Into Walkway Of Stars At Fan Fair

NASHVILLE—The Country Music Hall of Fame and Museum inducted five artists into its Walkway of Stars in an afternoon ceremony and reception during Fan Fair.

New walkway members include artists Ronnie McDowell, Doyle Holly, Randy Bethune, Sonny Day and the late Tommy Magness.

Artists are considered for membership in the commemorative walk-

way at the September meeting of the Country Music Foundation Board of Trustees. The name of each walkway member is placed in the floor of the entrance to the Country Music Hall of Fame and Museum. Each performer also receives a plaque signifying walkway membership.

Funds derived from the walkway program support the activities of the Country Music Foundation Library and Media Center.

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JULY 12, 1980 BILLBOARD



CAPITOL COUNTRY—Riders in the Sky perform "Blue Bonnet Lady" and "That's How The Yodel Was Born" at the trio's recent "Salute To Texas" performance with the Houston Pops Orchestra at Washington, D.C.'s Kennedy Center for the Performing Arts. The Riders' debut album, "Three On The Trail," on Rounder Records, is due for immediate release. From the left are: Fred "Too Slim" LaBour, Doug Green and Woody Paul.

Cowboy Craze Motivates Disk Sales

• Continued from page 33

"The Electric Horseman" and "Urban Cowboy."

It's this preoccupation and fascination for things Western that caused Don Everly, one-half of the legendary Everly Brothers who is now returning to a music career in Nashville, to jokingly name his new band the Dead Cowboys. He says it's a tongue-in-cheek acknowledgment of the popular cowboy craze.

What's causing this return to yesteryear? Nick Hunter, Elektra Records' Nashville director of marketing, has an interesting perspective on the subject.

Says Hunter: "Every time this country goes through an especially troubled time, the American cowboy seems to come back strong. After all, he's the only real hero this nation has ever had; he comes riding out of the sunset to help us conquer all our foes."

"The American cowboy represents all the things we'd like our country to be—he's the answer to all our troubles, and I think that's why

we're seeing a return to this theme in music."

And Roy Wunsch, director of marketing for the CBS Records family here, adds that the American cowboy just may be "the last great unexplored, unsolved frontier."

Says Wunsch: "We're not exactly generating a lot of new heroes these days. It used to be you'd have sports heroes, politicians—even truckers were seen as heroes, of sorts, lone wolf independents with an air of mystery to them. The cowboy is perhaps our only remaining phenomenon in a somewhat reactionary time period."

As if bearing out the accuracy of this prophecy, Riders In The Sky, a novel Nashville-based western trio which sings not only old favorites but also writes its own new western material, reports a decided increase in its bookings.

Riders recently appeared at the Kennedy Center in Washington, D.C., in a special salute to Texas with the Houston Pops Orchestra, and its debut LP on Rounder Records ships this month.



ACUFF ACCOLADE—Roy Acuff, right, and his wife Mildred prepare to open the door to the Radisson Plaza Hotel's new Roy Acuff suite, while John Korpi, general manager of the Nashville complex, looks on. The Acuff suite is one of a series the Radisson Plaza plans to dedicate in honor of Nashville country music stars.

Acuff Accorded NARAS Honor

NASHVILLE—The local chapter of NARAS recently honored Roy Acuff, the "King of Country Music," at a surprise cocktail reception at the Opryland Hotel. Don Hutler, chapter and national vice president of NARAS, introduced Acuff and presented him with the Governors Award, an honorary plaque signed by chapter president Bill Justis. Previous recipients of the award were

the late Bill Williams in 1972 and Wesley Rose in 1974.

In attendance, by invitation only, were the officers and governors of the CMA, Country Music Foundation, Gospel Music Assn., Nashville Songwriters Assn. International, Nashville chapter of NARAS and special friends of Acuff. Bud Wendell, president of WSM, Inc. made the introductory remarks.

Chart Fax

By GERRY WOOD

Charley Pride takes the Hank Williams classic "You Win Again" to the No. 1 spot on the Billboard Hot Country Singles chart. The song charted May 10 at 67 and its march to the top took 10 weeks as it climbed to 53, 30, 24, 16 (where it held for two weeks), 7, 5 and 2.

Surprisingly, this not only marks the first time "You Win Again" has reached No. 1, it's also the first time the song has even charted on the country listing. Even more surprising is the fact that it has reached the Hot 100 pop chart three times—in 1955 by the Paulette Sisters (reaching 92), in 1958 by Jerry Lee Lewis (peaking at 95) and in 1962 by Fats Domino who took it to 22.

John Conlee, moving to 2 with "Friday Night Blues," appears to be in a good position for a clean shot at No. 1, followed closely by Mickey Gilley with "True Love Ways" at 3 and Merle Haggard/Clint Eastwood and "Bar Room Buddies" at 4.

Other prime movers include the Bellamy Brothers at 7, Crystal Gayle at 8, Conway Twitty/Loretta Lynn at 9 and Waylon Jennings moving to 10. Alabama continues to show remarkable strength for a new group as it reaches 11.

Biggest move of the week—21 notches—is posted by Eddy Arnold with "That's What I Get For Loving You" and Anne Murray with "I'm Happy Just To Dance With You."

Three songs move up 17 positions: "Cactus And A Rose" by Gary Stewart, "Misery And Gin" by Merle Haggard and "Even Cowgirls Get The Blues" by Lynn Anderson.

Key new adds are from Mac Davis, Brenda Lee, Johnny Duncan/Janie Fricke, the Statler Brothers and Wayne Kemp.

Chartfax congratulates Ann Williams on her appointment as music director at WAMG-AM, Gallatin, Tenn. She's initiating a chart of the top request songs from the audience and she welcomes country artists to call her for interview appointments. The station is leaning toward traditional country music.

"Music Man" by Waylon Jennings dislodges Kenny Rogers and "Gideon" from the No. 1 spot on the Billboard Hot Country LPs chart. The "Urban Cowboy" soundtrack leads the list of prime movers, followed by Charley Pride, Willie Nelson/Ray Price, Lacy J. Dalton, Alabama, and John Conlee, who makes the biggest advance—14 spots, from 53 to 39, Larry Gatlin and Tammy Wynette make scorching entries—at 31 and 37.

Newsbreaks

• **DALLAS**—Columbia artists Larry Gatlin and the Gatlin Brothers Band recently hosted the Dallas third annual Celebrity Golf Tournament at Los Colinas Country Club.

Gatlin and brothers Rudy and Steve not only chaired the muscular dystrophy benefit, but also participated in the golf tournament and gave a concert at a \$100-a-plate benefit dinner.

Janie Fricke, Jimmy Dean, Pittsburgh Steeler quarterback Terry Bradshaw, comedian Kenny Davis and Leon McAuliff and the Texas Playboys joined the Gatlins onstage. More than \$130,000 was raised.

• **NASHVILLE**—MCA Records hosted a luncheon for artist Tanya Tucker at Woodland Sound Studio while she was in town working on her new album with producer Jerry Crutchfield.

• **GRAPEVINE, Tex.**—Chisai Childs, owner of the Grapevine Opry here, held a special performance at the Opry House earlier for the Texas postmasters. The 2½-hour show was preceded by a dinner and was attended by five Washington officials, the Postmaster General and all postmasters from the state of Texas.

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 7/12/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	6	6	MUSIC MAN Waylon Jennings, RCA AHL1-3602	★ 39	53	3	FRIDAY NIGHT BLUES John Conlee, MCA 3246
2	1	13	GIDEON Kenny Rogers, United Artists L00 1935	40	28	62	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
★ 7	8	8	URBAN COWBOY Soundtrack, Asylum OP 90002	41	45	41	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
★ 8	19	8	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	42	38	40	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
5	2	7	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	43	46	8	DALLAS Floyd Cramer, RCA AHL1-3613
6	4	63	GREATEST HITS Waylon Jennings, RCA AHL1-3378	44	42	10	LOVELINE Eddie Rabbitt, Elektra 6E-181
7	6	15	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	45	48	7	HEART OF THE MATTER The Kendalls, Ovalton OV 1746
8	5	16	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	46	29	35	CLASSIC CRYSTAL Crystal Gayle, United Artists L00-982
★ 14	4	4	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	47	50	3	WAYLON AND WILLIE RCA AFL1-2686
10	9	13	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	48	58	5	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
11	13	3	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	49	51	19	SHRINER'S CONVENTION Ray Stevens, RCA AHL1-3574
★ 12	18	16	LACY J. DALTON Columbia NJC 36322	50	41	49	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
13	12	83	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	51	59	34	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
14	19	5	BRONCO BILLY Soundtrack, Elektra 5E-512	52	33	7	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
15	10	42	KENNY Kenny Rogers, United Artists LWAK 979	53	56	24	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
16	17	12	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	54	40	18	SPECIAL DELIVERY Dottie West, United Artists LT 1000
17	11	10	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	55	43	12	FAVORITES Crystal Gayle, United Artists LOD 1034
18	23	40	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	56	61	7	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
★ 19	27	5	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	57	57	2	THE BEST OF JERRY JEFF WALKER MCA 5123
20	25	129	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	58	66	16	LORETTA Loretta Lynn, MCA 3217
21	15	19	TOGETHER The Oak Ridge Boys, MCA 3220	59	55	6	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
22	22	114	STARDUST Willie Nelson, Columbia JC 35305	60	52	14	LOVE HAS NO REASON Debby Boone, Warner/Curb BSK 3403
23	20	26	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	61	NEW ENTRY		THE CHAMP Moe Bandy, Columbia JC 36487
24	16	9	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064	62	62	7	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037
25	24	35	THE BEST OF EDDIE RABBITT Elektra 6E 235	63	54	35	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
26	35	11	THE WAY I AM Merle Haggard, MCA 2339	64	68	37	I'LL ALWAYS LOVE YOU Anne Murray, Capitol SOO 12112
27	26	35	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	65	63	20	CRYING Stephanie Winslow, Warner/Curb BSK 3406
28	37	5	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271	66	49	19	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549
29	44	19	HEART & SOUL Conway Twitty, MCA 3210	67	47	4	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623
30	30	20	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408	68	NEW ENTRY		I'VE SOMETHING TO SAY David Allan Coe, Columbia JC 36489
★ 31	NEW ENTRY		LARRY GATLIN AND THE GATLIN BROTHERS BAND Columbia JC 36488	69	60	25	ENCORE! Jeanne Pruett, IBC 1001
32	32	66	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	70	64	7	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
33	31	54	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	71	71	17	AUTOGRAPH John Denver, RCA AHL1-3449
34	34	35	PORTRAIT Don Williams, MCA 3192	72	74	7	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
35	21	15	DOWN & DIRTY Bobby Bare, Columbia JC 36323	73	67	6	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. HS 3426
36	36	3	OUTLAWS Waylon Jennings, RCA AFL1-1321	74	69	7	BUT WHAT WILL THE NEIGHBORS THINK Rodney Crowell, Warner Bros. K-3407
★ 37	NEW ENTRY		ONLY LONELY SOMETIMES Tammy Wynette, Epic JE 36485	75	73	13	THE GAME Gail Davies, Warner Bros. BSK 3395
38	39	84	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642				

Disco Business

Toronto Clubs Thrive Despite No Free Disks

NEW YORK—Disco music, clubs and pools are thriving in Toronto in spite of what one pool executive/deejay calls "abandonment" by record labels and radio stations.

According to George Grant of the Ontario Disco Pool, Toronto residents continue to flock to area discotheques while dancing to disco and r&b sounds even though Canadian labels and stations have virtually written off the formats in favor of punk, new wave and danceable rock.

Grant charges that Canadian la-

bels, staffed mostly by people with rock music backgrounds, remain oriented to rock, new wave and punk even though "those products have not sold nearly as well as was anticipated, and are in fact on the decline as far as being programmed in discos is concerned."

Grant supports his statement by disclosing that in 1979 just about every spinner in the then 75-member Ontario Disco Pool included at least a percentage of punk and new wave in his programming. "However, only

about 10% are still programming the sound today," Grant claims.

Grant states that added to the negativism toward punk and new wave by disco deejays and their audiences, is the fact that "not too many club managers are excited about the clientele the formats attract.

"Punk and new wave attract a young soda pop clientele, unable to generate the type of revenue for a club that an older, more affluent audience would. As a result, club managers, concerned about their fiscal bottom line, are reluctant to encourage that type of programming," states Grant.

Grant notes that in spite of this, and the fact that disco and r&b product "are selling like crazy" even without proper promotion and airplay, "most Canadian-based record labels have almost entirely washed their hands of disco and r&b product, while radio stations continue to refuse to air what they label "black music."

Continues Grant: "It is not unusual to be told on the phone by pop stations here that 'we do not play black music,' and it is even more common to find disco/pop cross-overs such as the Barbra Streisand/Donna Summer hit, "No More Tears," enjoying landmark sales at the retail shops without ever getting airplay on top Toronto stations."

Grant states the same is true of "Rapper's Delight" which was enjoying platinum sales in Canada before being finally picked up by one of the major radio stations. "Even when it did pick it up, it was played only occasionally," states Grant.

Grant also points to "Stomp" by the Brothers Johnson which he claims has sold more than 20,000 copies in Canada, but is yet to be picked up by local stations.

The pool executive states that the negativism of Canadian radio towards disco and r&b music only serves to emphasize the influence that Canadian discos have in helping to break dance music records by groups like Sugar Hill Gang, Lipps Inc. and Change which would otherwise be hard-pressed for exposure in that country.

Grant finds that in the face of what he calls "overwhelming evidence" it is perplexing that Canadian record labels still have such "a lukewarm attitude" to area pools and discos.

He laments that most have discontinued service of promotional products to the pools, and are now thinking of levying a \$2 to \$3 per piece

charge on all releases serviced to the pools.

Grant is also dismayed by the fact that "although the evidence speaks for itself," labels in Toronto blame lack of professionalism by pools and their members "for a decline in the industry, when disco appeared to have peaked at the beginning of 1980."

Grant states that in a gesture of cooperation, the pools reacted to the labels' charges by trimming down their memberships, and in the case of the Ontario Disco Pool, a five-member steering committee was formed. It has recommended displaying playlists in clubs, conspicuous display of artists' posters whenever feasible, working closely

with local labels on the release of product with local market potential and providing labels with verbal as well as written feedback on "hot" breakouts.

Grant claims his pool complied with these recommendations with the expectation that in return they would be serviced with promotional products and have a label representative at the monthly general meetings of the pool.

The pool also offered its facilities to the labels for promotional events, and offered to pick up the tabs of artists making guest appearances at member clubs. "As incredible as it may sound, none of the labels has taken advantage of these offers," claims Grant.

Kalamazoo DJ Gets Disks Through Bartering System

KALAMAZOO, Mich.—An enterprising young disco and radio deejay here, spurned by record labels and pools in his efforts to get promotional product for his playlists, has teamed with area record distributors to trade off radio and club ad spots in exchange for new dance records.

Jim Shelton, a graduate of Western Michigan Univ. in Kalamazoo, is a spinner at WIDR-FM, the college station, and operator (along with his partner John Fugate) of Classic Productions, a mobile operation.

Shelton laments that because Kalamazoo is not considered a major disco town by either the record labels or the pools, he has had little success in getting these organiza-

tions to even listen to his requests for promotional products and/or membership.

In desperation, Shelton who is also a part-time spinner at local clubs including Coral Gables and Fox Trap, turned to local record distributors with an offer to plug their products on his radio show and in his clubs if they would in turn supply him with new dance music releases.

The offer was accepted, and the plan, according to Shelton, is working relatively well. However, he does have one complaint.

He has discovered to his chagrin that even though record wholesalers and retailers in the area subscribe to the music trade magazines, and are avid followers of the charts, they are still largely unschooled in spotting, ordering and promoting "hot" new products.

"As a result they are slow to order new and unproven products for fear of getting stuck with them," he says.

Shelton feels that by ignoring service to small towns and cities in the U.S., record labels "are missing out on a great opportunity to capitalize on markets with untapped potential."

He also takes issue with disco deejays who "bowed to pressure from the record labels and radio, and sold out the disco name."

"They should have banded together and stood up for what they believed in," he states.

CHARTS ADD ROCK JOCKS

LOS ANGELES—Billboard has added DJs who spin at rock clubs in L.A., San Francisco, Chicago and New York into its reporting panel of disco DJs. Rock spinners now comprise about 10% of the total number of respondents contributing to the Top 100 disco chart.

This increased participation by rock DJs has already had an effect, bringing such acts as the Clash, Devo, Alice Cooper and Billy Joel onto the survey.

JULY 12, 1980 BILLBOARD



GETTING DOWN—Dancers are a study in concentration as they demonstrate their skills on the floor of the World's Largest Disco, an event held at the Convention Center, Buffalo, N.Y., with proceeds going to the United Way of America.

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L.A. Palace Awaits Interest Rates Dip

LOS ANGELES — Construction on the Palace, entrepreneur Dennis Lidtke's long-awaited multi-media entertainment complex and production facility, has stopped for the past seven months.

Lidtke says he's been waiting for interest rates to tumble to more moderate levels. He explains that he's seeking a \$2.8 million loan to augment the reported \$3.2 million he's already put into the Palace, and when that loan comes through, construction will continue.

The site is the venerable Hollywood Palace, which opened in 1926 and went onto become the television base for numerous shows. The renovation was first announced in April 1979 (as the Palace Disco Theatre), with an opening set for midsummer of that year.

Billboard's Disco Action

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Disco Mix

By BARRY LEDERER

NEW YORK—Chic has again found a winning combination with its 12-inch 33 $\frac{1}{3}$ r.p.m. recording "Rebels Are We," from the upcoming Atlantic LP, "Real People." Producers Nile Rogers and Bernard Edwards have kept the group's vibrant vocals intact and to a tempo slightly faster than "Good Times." Though this selection sounds somewhat reminiscent of previous efforts, the production is spirited and executed well enough to insure deejay acceptance.

NIA Records has powerful arrangements in its 12-inch 33 $\frac{1}{3}$ r.p.m. titled "Summertime" by High Frequency. The vocals, however, need to be less dominant, as they take away from the intensity of the song. The record picks up considerably from the drum break which comes more than halfway through the cut. It is at this point that the disk becomes hot. A remix version is in order or a second copy is needed so the deejay can go to the instrumental flipside then into the break to avoid the vocal aspect of the disk.

Danny Tomasulo, head deejay at the Late Show in Norfolk, Va., is receiving audience response from "Helpless" Jackie Moore, CBS; "Rhythm Of The World" Gino Soccio, RFC; and "Leave That Boy Alone" Poussez, Vanguard. Two imports which are high on the top 25 disco charts include "I Didn't Know I Loved You Till I Saw You Rock & Roll" by Kryptonite and "Paradise Garage" by the Zebras.

The remix of "Is It All Over My Face" by the Loose Joints is enjoying renewed interest in the clubs. From West End Records, this 12-inch 33 $\frac{1}{3}$ r.p.m. has been further enhanced with hotter tracks due to the remixing by Paradise Garage deejay Larry Levan. The female vocal version is not as existential as the male rendition. The remix is more musically even and tighter in presentation.

Importe/12 has released Ray Martinez and Friends as a Maxi 33 $\frac{1}{3}$ r.p.m. LP with four cuts written and produced by Martinez. "The Natives Are Restless," a percussion-oriented song, was inspired by the Miami riots (as the liner notes indicate).

However, the situation in that city had much more impact than the result on the vinyl. Repetition is the key word for this selection as well as "I'm Free" and "Lady Of The Night/Hey Honey Come Give Me Money." The potential on these selections is within the range of the material, however, it has not been brought forth by the mixing of San Francisco deejay Bobby Viteritti (of Trocadero Transfer). This is a surprise in light of the label and this deejay's expertise in the disco field.

Casablanca has two 12-inch 33 $\frac{1}{3}$ r.p.m. records worth noting. Tony Joe White's "I Get Off On It" at 5:10 has a country and blue grass feeling that is refreshing on these nitty gritty tracks. A harmonica instrumentation is interspersed at the right moment for a down home feeling. The lyrics as well as a short percussion break make a

(Continued on page 40)

JULY 12, 1980 BILLBOARD

ATLANTA

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 5 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 6 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 7 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 8 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 9 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 11 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 12 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
 - 13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 14 PARTY BOYS—Foxy—Disconet (12-inch) (R)
 - 15 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)

BALT./WASHINGTON

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 3 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 4 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 5 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 6 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
 - 7 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 8 POWER—The Temptations—Gordy (LP)
 - 9 HOOKED ON YOUR LOVE—The Fantastic Aleems—Panorama (12-inch)
 - 10 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 11 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 12 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP)
 - 13 I LIKE (What You're Doing To Me)—Young & Company—Brunswick (12-inch)
 - 14 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 15 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)

BOSTON

- This Week
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 3 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 4 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 5 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 10 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 11 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 12 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 13 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
 - 14 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 15 STRETCH' IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)

CHICAGO

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 5 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 6 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 7 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 8 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 9 CLOUDS—Chaka Khan—Warner (12-inch)
 - 10 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 11 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
 - 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 13 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 14 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 15 PARTY ON—Pure Energy—Prism (12-inch)

DALLAS/HOUSTON

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12-inch)
 - 5 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 6 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 7 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE—Watson Beasley—Warner (LP/12-inch)
 - 8 YOU'RE THE FIRE—Cissy Houston—Columbia (12-inch)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 10 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP)
 - 11 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 13 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 14 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

DETROIT

- This Week
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 4 POWER—The Temptations—Gordy (LP)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 8 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 9 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 10 I LIKE (What You're Doing To Me)—Young & Company—Brunswick (12-inch)
 - 11 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
 - 12 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 13 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 14 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
 - 15 UPSIDE DOWN—Diana Ross—Motown (LP)

LOS ANGELES

- This Week
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 5 I'M READY—Kano—Emergency (12-inch)
 - 6 DANCE IN YOUR PANTS/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 8 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 9 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 10 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 11 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 14 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 15 YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP)

MIAMI

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 3 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 4 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 7 I'M READY—Kano—Emergency (12-inch)
 - 8 BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP/12-inch)
 - 9 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 10 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 11 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 12 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 13 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 14 LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch)
 - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

NEW ORLEANS

- This Week
- 1 I'M READY—Kano—Emergency (12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 3 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 4 FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine & Ellen—Ovation (12-inch)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 6 PLAIN OUTTA LUCK/STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 7 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 8 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 9 TRY MY LOVE/I'M SO HOT—Denice LaSalle—MCA (LP)
 - 10 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 11 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 13 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 14 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 15 PARTY BOYS—Foxy—Disconet (12-inch) (R)

NEW YORK

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 USE IT UP, WEAR IT OUT/HANG TOGETHER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch)
 - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 8 BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 9 I'M ONLY HUMAN/DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 10 I'M READY—Kano—Emergency (12-inch)
 - 11 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 14 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP)
 - 15 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)

PHILADELPHIA

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 2 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
 - 3 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 4 POP IT/DO YOUR THANG—Al Hudson & One Way—MCA (LP)
 - 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 6 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 7 STRETCH'IN OUT/PLAIN OUTTA LUCK/LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 8 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 9 HEARTACHE #9—Delegation—Mercury (LP)
 - 10 SUGAR FROSTED LOVER—Flakes—Magic Disk (12-inch)
 - 11 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 12 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 13 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 14 LET'S GET OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
 - 15 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)

PHOENIX

- This Week
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 5 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (12-inch)
 - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 9 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 10 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
 - 11 PARTY ON—Pure Energy—Prism (12-inch)
 - 12 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP)
 - 13 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 14 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

PITTSBURGH

- This Week
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 HOOKED ON LOVE—Fantastic Aleems—Panorama (12-inch)
 - 5 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 7 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 8 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Night—A&M (LP)
 - 9 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 10 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 I'M READY—Kano—Emergency (12-inch)
 - 13 BACK TOGETHER/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 14 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (12-inch)
 - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

SAN FRANCISCO

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 3 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP/12-inch)
 - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 5 WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 8 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP)
 - 9 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 10 USE IT UP, WEAR IT OUT/HANG TOGETHER/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 11 I'M READY—Kano—Emergency (12-inch)
 - 12 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP)
 - 13 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 14 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP)

SEATTLE/PORTLAND

- This Week
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. BAND—Tabu (12-inch)
 - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 4 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
 - 5 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 7 SPACER—Sheila B. Devotion—Carrere (12-inch)
 - 8 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 9 RED LIGHT/FAME (Soundtrack, Fame)—Various Artists—RSO (LP/12-inch)
 - 10 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 11 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 12 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 13 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 14 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 15 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12-inch)

MONTREAL

- This Week
- 1 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Night—A&M (12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP)
 - 3 PARADISE GARAGE/RAZOR GIRL—The Zebras—Uniwave (LP/12-inch)
 - 4 LOVER'S HOLIDAY—Change—WEA (LP)
 - 5 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 6 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP)
 - 7 CUPID—Spinners—WEA (12-inch)
 - 8 CALL ME—Blondie/Giorgio—Polydor (LP)
 - 9 ECHO BEACH—Martha & the Muffins—Polydor (LP)
 - 10 I CAN'T CONTROL MYSELF—Various Artists—Alta (LP)
 - 11 I'M READY—Kano—Unidisc (12-inch)
 - 12 SEXY THRILLS—Extensive Care—Downstairs (LP)
 - 13 S-Beat—Gino Soccio—Quality (LP)
 - 14 I ONLY WANNA BE WITH YOU—The Tourists—CBS (LP)
 - 15 CAN'T FAKE THE FEELING—Geraldine Hunt—Uniwave (12-inch)



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Registrants



AGENDA

Panelists/Moderators Subject to Change

MONDAY, JULY 14

10 AM—6 PM REGISTRATION
8:30 PM—12:00 PM DISCO DANCING AND ENTERTAINMENT
Roseland

TUESDAY, JULY 15

11-11:45 AM KEYNOTE SPEAKER: FRANKIE CROCKER
11:45-Noon COFFEE BREAK
12-1:30 PM (1) Seminars: 11:00 AM—6:15 PM MARKETING PANEL INCLUDING RETAILING AND MERCHANDISING COMPOSED OF LEADING RECORD LABEL MARKETING SPECIALISTS IN THE AREAS OF R&B, ROCK AND AOR.
Panelists: Tom Cossie, RECORD LOGIC
Paul Cooper, ATLANTIC RECORDS
Arnie Smith, RSO
Steve Stoff, RCA
Jim Streight, SOUND WAREHOUSE
Dick Carter, SALSOUL RECORDS
Nick de Krechewo, DOWNSTAIRS RECORDS
Eddie Gilreath, WARNER BROS.
Dee Joseph, PRISM
Miller London, Motown
Michele Clarenbeek, Sweden

(2) HOTEL AND RESTAURANT REPRESENTATIVES RE DISCO OPERATIONS.
Co-Moderators: Ray Ford, BOBBY McGEES CONGLOMERATION, Phoenix
Michael Wilkings, WOOD WILKINGS ASSOCIATES, Toronto
Jeff Ruby, WINEGARDNER and HAMMONDS
Kay Lattin, Ramada Inns

(3) MOBILE DISCO—AN INTERNATIONAL SCENE UPDATE
Moderator: Dick Sheppard, TOWARDS 2000
Hal Weinberg, PURPLE HAZE
Jim Goodnight, THE CABARET
Sam Hazan, SOUNDS BY SAM
STOY MOBILE DISCO, NYC
Barry Banker WOKU, Pittsburgh
Norman Dolph, STOY MOBILE DISCO, NYC

1:30-3 PM LUNCHEON

3-4:30 PM

(1) PRESIDENTS PANEL
Joe Cayre, SALSOUL RECORDS
Bob Summer, RCA RECORDS
Ray Caviano, RFC
Mike Lushka, MOTOWN RECORDS
Bob Sherwood, PHONOGRAM/MERCURY
Tom Cossie, RECORD LOGIC
Marv Schlachter, PRELUDE RECORDS
Bruce Bird, CASABLANCA RECORDS
Al Coury, RSO
Claude Carrere, CARRERE RECORDS
Bernie Bloch, DELITE
Jean Claude Pellerin, AARIANA/TEE
Bob Siner, MCA
Bill Wardlow

(2) SOUND EQUIPMENT MANUFACTURERS—Product Discussion
Paul Friedman, GLI
Randy Vaughn, DISCO SCENE
Larry Jaffe, d b x inc.
Peter Spar, GRAEBAR
Raphael Torres, ATLANTIC RECORDS

(3) RECORD POOLS & ASSOCIATIONS
George Borden, BOSTON RECORD POOL
Eddie Thomas, DOGS OF WAR, Chicago
Nick Lygizos, B.A.D.A.A.
Brian Harkins-GREATER PITTSBURGH RECORD POOL
John Terry, FLORIDA RECORD POOL
Bob Pantano, P.O.P.S.
Alan Mamber, FANTASY RECORDS
Johnny George, INDEPENDENT RECORD POOL, Indianapolis

4:30-4:45 PM

COFFEE BREAK

4:45-6:15 PM

(1) PROGRAMMING IN TODAY'S DISCO INCLUDING PROGRAMMING FORMATS, LIVE PERFORMANCES, SPECIAL EVENTS, UTILIZATION OF VIDEO, DANCE CONTESTS, ETC.
Ruth Polsky, HURRAH
Phil Gary, DISCO CONSULTING MACHINE
Craig Woodhead, TOMMY'S PINBALL MACHINE—Australia
Peter Kledaras, THE ALLEY
Preston Powell, MAGIQUE
Lori Kelley, WOOD WILKINGS ASSOCS.—Toronto
Charles Libin, HURRAH
Ray Ford, BOBBY McGEE'S
Bob Caviano, BOB CAVIANO ENTERPRISES
Stephen Patrie, WARNER/RFC
Jeff Ruby, WINEGARDNER and HAMMONS
Kevin Mills, SUNSET PALACE
Paul Weisberg, CHICAGO

(2) IMPORTANCE OF INDEPENDENT LABELS IN THE CHANGING DISCO MUSIC SCENE
Moderator: Stan Hoffman, PRELUDE RECORDS
Steve Gold, LAX
Jean Claude Pellerin, AARIANA/TEE—France
Dee Joseph, PRISM RECORDS
Curtis Urbano, EMERGENCY RECORDS
Roy B., ROY B RECORDS
Danny Glass, SAM RECORDS
Jane Brinton, PAVILLION RECORDS
Rox Myzal, RECORD LOGIC
Audrey Joseph, BABY-O RECORDS
Curtis Urbano, EMERGENCY RECORDS

(3) LIGHTING EQUIPMENT MANUFACTURERS—Product Discussion
Peter Altman, LIGHTWORKS
Dick Sandhaus, SCIENCE FACTION
Vince Finnegan, METEOR
Paul Gregory, Richard Henry, VARAXON

11:00 AM—6:00 PM

Exhibits Open

8:30 PM—12:00 PM

Disco Dancing and Entertainment
Roseland

12:30-2 PM

LUNCHEON

2-3:30 PM

(1) PRODUCERS SESSION—INTERWEAVING OF R&B/ROCK/COUNTRY/JAZZ IN TODAY'S DANCE SCENE.
John Luongo, PAVILLION RECORDS
Michael Zager/Jerry Love
Steve Greenberg
John Fred Petrus
Boris Midney
James Mtume/Reggie Lucas
Gino Soccio
Norman Harris, SALSOUL
Jimmy Simpson
Tom Moulton
Jerry Goldstein, LAX
Vince Aletti
Norman Connors
Tom Cossie
Hamilton Bohanon

(2) CLUB OWNERS—Closed sessions for discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC. (two sessions)
Dick Collier, TROCADERO TRANSFER, San Francisco
Scott Forbes, STUDIO ONE, Los Angeles
Robert Boynton, HURRAH, New York
Frank Cavin, VILLAGE STATION, Dallas
Barry Knittel, ASCAP
Barry Tuber, SESAC
Barbara Lackey, HURRAH
Mike Maier, DREAMLAND
Sande Acuro, HEAT
Jerry Brandt, THE RITZ
Tony Martino, TWELVE WEST

(3) CLUB MANAGERS—Closed sessions for discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC. (two sessions)
Craig Woodhead, TOMMY'S PINBALL MACHINE, Australia
Steven Mass, MUDD CLUB, New York
Dick Hyman, PRIVATES, New York
Jim Ferret, DANCEATERIA, New York
Barry Knittel, ASCAP
Vincent Candilora, SESAC
Mike Maier, DREAMLAND

3:30-3:45 PM

COFFEE BREAK

3:45-5:15 PM

(1) RADIO PANEL COMPOSED OF KEY RADIO PERSONNEL FROM R&B, ROCK AND AOR STATIONS.
Moderator: Frankie Crocker, WBLS
Jimmy Mack, WBCN
Butterball, WDAS
Sonny Joe White, WXKS
Paul Zarcone, WKTU
Roy Lawrence, WCAU-FM
Linda Haynes, WWRL
Freddie James, WDMT
Scotty Andrews, WVVE
Don Kelly, WXLO

WEDNESDAY, JULY 16

11-12:30 AM

(1) THE IMPORTANCE OF LABEL R&B AND DISCO DEPARTMENTS WORKING TOGETHER TO MAXIMIZE THE CROSSOVER FROM R&B TO POP CHART: INCLUDING USE OF INDEPENDENT R&B PROMOTION PERSONNEL.
Ray Harris, RCA
Vince Pellegrino, CBS
Ken Cayre, SALSOUL
Ray Caviano, RFC

(2) RECORD POOLS & ASSOCIATIONS—DISCUSSIONS OF TODAY'S PROBLEMS INCLUDING THE INCREASING COST OF PROMOTIONAL RECORDS, STRONGER TRADE ASSOCIATION TO PROTECT MEMBERS, ETC.

DISCO-PROOF INDUSTRY

uring Rock/Fusion Music

JULY 14-17
SHERATON CENTRE
NEW YORK CITY

Co-Moderator: Judy Weinstein, FOR THE RECORD
Co-Moderator: Danny Glass, SAM RECORDS
Eddie Rivera, IDRC
Scott Tuchman, SOUTHWEST RECORD POOL
Al Paez, NEW ORLEANS RECORD POOL
A.J. Miller, S.C.D.D.J.A.
Cosmo Wyatt, NEW ENGLAND DISCO DJ ASSN.
Aaron Gersh, DALLAS/FT. WORTH DISCO DJ ASSN.
Alan Mamber, FANTASY RECORDS
Sam Avallone, OHIO RECORD POOL

(3) LIGHTING EQUIPMENT MANUFACTURERS Product Discussion
Panelists: Howard Weinrich, TIMES SQUARE THEATRICAL
Gene Farrell, FARRALANE
Terry Thompson, DESIGN ASSOCIATES
Ivan Dryer, LASER IMAGES
Terry Thompson, DESIGN ASSOCIATES

11:00 AM—6:00 PM Exhibits Open
8:30 AM—12:00 PM Disco Dancing & Entertainment Roseland

THURSDAY, JULY 17

11:00 AM—5:15 PM **HOT SEAT**
Moderator: Bill Wardlow, BILLBOARD
Panelists: Robert Boynton
Jim Burgess
Joe Cayre
Ken Cayre
Ray Caviano
Tom Cossie
Frankie Crocker
Lynda Emon
Ray Ford
Danny Glass
Jerry Goldstein
Steve Greenberg
Michelle Hart
Tom Hayden
Stan Hoffman
Wayne Johnson
Nick Lygizos
Mike Maier
Roxy Myzel
Bob Pantano
Ruth Polsky
Jeff Ruby
Dick Sheppard
Billy Smith
Steve Stoff
Norby Walters
Ray Webb
Judy Weinstein

1-2 PM **BREAK**

2-3:30 PM

(1) HOW DISCO DEEJAYS ARE COPING WITH FUSION
Co-Moderators: Michele Hart, CASABLANCA RECORDS, Los Angeles
Ray Caviano, RFC, New York
Panelists: John Benitez, XENON, New York
Mike Lewis, STUDIO ONE, Los Angeles
Bob Anderson, THE PLUM, Washington, DC
Steve Nader, Detroit
Angelo Solar, BACKSTREET ATLANTA, Atlanta
Bill Mayrande, LOOKING GLASS, Detroit
Steve Stoff, RCA Records, New York
Paul Drake, KISSES, Chicago
Sara Sallir, HURRUH'S New York
Ray Velazquez, New York

(2) DISCO & ROLLER RINKS
Moderator: Lynda Emon, ROLLER REVIEW
Panelists: Frankie Crocker, WBLS, New York
Pamela Smith, ELEMA & CO.
Steve Greenberg, ROXY'S
Bernie Korman, ASCAP
Norman Traeger, UNITED STATES OF AMERICA
Andy Tobin, PUBLIC RELATIONS FORCE NETWORK
Charlie Minor, A&M
Miguel Torres, PLUS ONE & UBQ CLUBS, Acapulco

(3) CLUB OWNERS—Discussion of current problem areas.
Co-Moderators: Roy Webb and Wayne Johnson, ANCO
Lawrence Silverman, New York
John Juliano, COPA CABANA, New York
James Kornbash, VIDEO ROCK

3:30-3:45 PM **COFFEE BREAK**

DISCO FORUM ENTERTAINMENT WILL INCLUDE . . .



THE RITCHIE FAMILY



GRACE JONES



IRENE CARA



WAR



KOOL & THE GANG

MORE ACTS TO BE ANNOUNCED!

3:45-5:15 PM

(1) PROMOTION PANEL COMPOSED OF LEADING LABEL AND INDEPENDENT PROMOTION PERSONNEL HANDLING R&B, ROCK AND AOR PRODUCT.
Jane Brinton, PAVILLION RECORDS
Patrick Jenkins, AVI
Mark Murphy, PRELUDE
Roxy Myzel, RECORD LOGIC
Dan Joseph, TK
Tom Hayden, TOM HAYDEN & ASSOC.
Alan Michael Mamber, FANTASY RECORDS
Billy Smith, SALSOU RECORDS
Cortez Thompson, WARNER BROS.
Skip Miller, MOTOWN
Alan Wolmark, ATLANTIC
Bob Shaw, WARNER/RFC
Vince Pellegrino, CBS

(2) CLUB MANAGERS—Discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC.
Panelists: Mike Maier, DREAMLAND
Dick Hyman, PRIVATES
Jim Ferret, DANCEATERIA

(3) MIXING TECHNIQUES PANEL
Moderator: Jim Burgess, THE UNDERGROUND, New York
Panelists: Bob Vitteritti, TROCADERO TRANSFER, San Francisco
Mike Lewis, STUDIO ONE, Los Angeles
John Ceglia, MEANS ALICES, Buffalo
Tyrone Robinson, D.C.
Hubert Charles, HARPO'S

11:00 AM—5:00 PM Exhibits Open

6:30 PM Disco Forum Awards Banquet

9:30 PM—1:00 AM Disco Dancing & Entertainment Roseland

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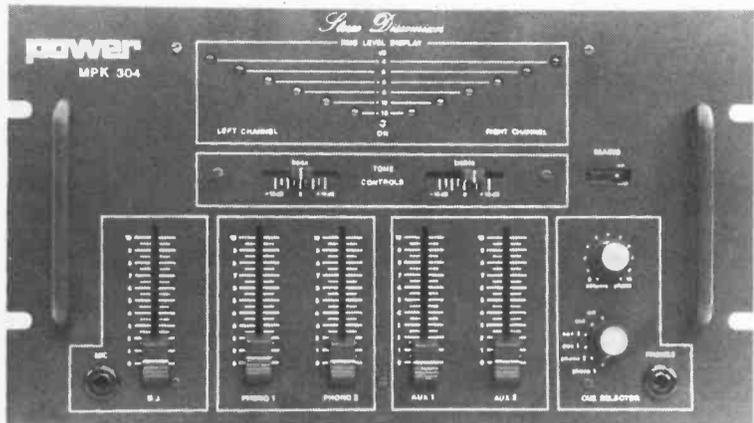
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Disco Business New Products



DISCO MIXER—The MPX 304 disco mixer is said to be a high quality system with a low price tag. Its 22 integrated circuits power two stereo phono outlets, two auxiliary outlets and one deejay channel with a large overload capacity.



MXR PREAMP—The new MXR preamp serves as the basic control unit for any stereo system. It processes audio signals without adding any perceptible distortion or coloration, according to engineers from MXR Innovations, developers of the system. The unit features subsonic filter, two tape or processor loops and left-right mono/reverse capabilities. A gain switch offers 20db of additional gain when needed for optimum signal-to-noise ratio.

Disco Mix

• Continued from page 37

snappy production of this change of pace disco fare.

Bob McGilpin formerly of Butterfly Records is now part of the Casablanca family. His first release through this label is "Down To The Wire" and "Chain Reaction." Available on a 23-inch 33 1/2 r.p.m., "Down To The Wire" is more pop-oriented than "Superstar." The melodious arrangements and lush orchestration match well with smoother vocals by the artist. "Chain Reaction" is less sweet than "Down To The Wire" and contains a rock/funk tempo.

Charisma has a 12-inch 33 1/2 r.p.m. release titled "Man From China," taken from the album "The Party In The War Zone." The group, Viva-beat, provides electronic and synthesizer effects with harsh guitar emphasis that add a definite rock appeal. The harmonies from Viva-beat are polished and silky in comparison to the raucous tracks beneath them. A sweet whistle makes for a whimsical sound to the already vibrant selection.

Highlights include "Love Me, Love Me Now," "Never Let Me Go Tripping Out" and "People Never Give Up." A smoky performance combined with sensuous feeling is evident in this fine production by artist Mayfield and coproducer Gil Askey.

Not to be overlooked is the much anticipated Loleatta Holloway's "Love Sensation" LP from Gold Mind Records. The title cut as produced by Dan Hartman, arranged by Norman Harris and mixed by Tom Moulton is exciting disco fare.

The Cameron LP from Salsoul has been available for several weeks and is receiving attention by deejays. "The Magic Of You" taken from the LP is available as a 12-inch 33 1/2 r.p.m. Other cuts such as "Let's Get It Off" and "Funk Down" are also receiving extensive play in the clubs.

Disco Goes Live

CHICAGO—The BBC disco, in a switch to live music on Sunday nights, is presented the Diamond T Country Western Band Sunday (29) and new wave group Bohemia Sunday (6). And a Jade 50s rock nostalgia show will be presented July 20.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	14	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	51	50	17	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR 9517
2	3	12	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	52	39	14	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806
3	4	9	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	53	52	9	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985
4	2	16	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	54	54	6	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433
5	8	5	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	55	44	10	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
6	6	15	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	56	56	7	CUPID—The Spinners—Atlantic (7-inch) 3664
7	7	10	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	57	46	13	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033
8	9	9	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	58	45	9	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122
9	10	10	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	59	34	19	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103
10	13	6	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	60	60	3	LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
11	5	15	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	61	61	3	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
12	20	8	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSD (LP) RS 1-3080	62	62	3	SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264
13	21	3	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	63	80	2	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601
14	29	4	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430	64	NEW ENTRY	COMING UP—Paul McCartney—Columbia (LP/12-inch*) FC 36511	
15	19	14	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	65	NEW ENTRY	GIVE ME THE NIGHT—George Benson—Warner (7-inch) 49505	
16	18	10	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	66	NEW ENTRY	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446	
17	33	5	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	67	85	2	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293
18	22	9	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	68	NEW ENTRY	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	
19	23	8	STRETCH IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	69	NEW ENTRY	I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import	
20	25	5	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	70	NEW ENTRY	BOYS DON'T CRY/JUMPING SOMEONE ELSE'S TRAIN—The Cure—PVC (LP)	
21	26	3	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	71	75	2	CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
22	11	16	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	72	NEW ENTRY	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL9523	
23	28	9	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	73	NEW ENTRY	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	
24	24	9	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	74	NEW ENTRY	HE'S NOT SUCH A BAD BOY (After All)—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802	
25	15	15	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	75	NEW ENTRY	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP) NBLP 7220	
26	12	13	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	76	NEW ENTRY	NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167	
27	27	9	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	77	NEW ENTRY	CAREERING/MEMORIES—Public Image Ltd.—Warner (LP) 2WX 3288	
28	58	3	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027	78	55	21	STOMP—Brothers Johnson—A&M (LP) SP-3716
29	14	14	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	79	73	6	DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) 12-405
30	30	14	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	80	77	12	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305
31	31	9	POWER—The Temptations—Gordy (LP) G8-994	81	66	9	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
32	32	13	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	82	67	19	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259
33	38	7	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	83	83	2	WAX ATTACK—Wax—RCA (12-inch) PD12032
34	47	3	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	84	NEW ENTRY	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import	
35	17	18	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	85	NEW ENTRY	DA-ANCE—Lambrettas—Rocket (7-inch) Import	
36	16	19	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	86	86	8	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
37	40	7	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319	87	82	2	IT'S STILL ROCK AND ROLL TO ME—Billy Joel—Columbia (LP) FC 36384
38	42	5	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	88	53	30	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
39	35	13	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	89	NEW ENTRY	TOO MUCH PRESSURE—The Selecter—Chrysalis (LP) 1274	
40	65	2	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328	90	NEW ENTRY	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102	
41	41	7	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329	91	NEW ENTRY	RAT RACE—The Specials—2-Tone (7-inch) Import	
42	36	18	FILL ME UP/YOU MADE ME DO IT AGAIN—Elain & Ellen—Ovation (12-inch) OVD 5004	92	72	14	MONY MONY—Vinyl Virgins—Reflection (12-inch) MOM 666A
43	37	11	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	93	NEW ENTRY	BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717	
44	43	22	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	94	NEW ENTRY	MESSAGES/RED FRAME, WHITE LIGHT—Orchestra Manoeuvres In The Oark—Dindisc (LP) Import	
45	70	2	WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch*) BSK 3435	95	NEW ENTRY	MY MISTAKE—King Bees—RSD (LP) RS-1-3075	
46	51	15	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	96	64	5	I WANT TO DANCE WITH YOU—Kwick—EMI (LP) SW 17025
47	57	3	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127	97	69	7	CARS—Gary Numan—Atco (LP) SD38-120
48	48	3	SUGAR FROSTED LOVER—The Flakes—Magic Disc. (12-inch) MD 1980	98	92	25	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
49	49	3	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	99	95	23	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
50	59	3	WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP) ILPS 9592	100	94	13	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527

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3 Years In Nashville For April/Blackwood

By KIP KIRBY

NASHVILLE — April/Blackwood's Nashville office is celebrating its third anniversary, underscored by a string of recording successes and chart activity.

The CBS-owned publishing company first opened its local doors in June 1977. Today, the operation has turned out such songs as "Sexy Eyes" for Dr. Hook, "I Wanna Come Over" for Alabama and Carol Chase's debut single on Casablanca, "This Must Be My Ship."

April/Blackwood Nashville writers have also been responsible for such album cuts as "Hurricane" on Levon Helm's new MCA LP, "You Turn The Light On" on Kenny Rogers' "Kenny" LP, and other songs recorded in the past three years by the Oak Ridge Boys, Dottie West, Anne Murray, Linda Ronstadt, Billie Jo Spears and the Charlie Daniels Band.

Staff songwriters in the Nashville office include Keith Stegall, Chris Waters-Dunn, Jerry Foster and Bill

Rice, Larry Paxton, Larry Butler, Dottie West, Nelson Larkin, Earl Thomas Conley, Stewart Harris, Roger Murrah and Elroy Kahanek.

Besides spearheading the firm's local activities, April-Blackwood's Southern director Charlie Monk also handles the in-house production on writer Stegall who is signed to Capitol Records.

The busy office has also seen two of its tunes nominated for song of the year honors in the Dove Awards, including last year's "The Highest Praise" written by Waters-Dunn.

Reflecting its growth, April-Blackwood has recently added Ed Thomas, formerly with Warner Bros. Records, to assist the firm's professional manager, Judy Harris.

Non-Nashville writers for April-Blackwood's catalog include Jerry Fuller, Billy Joel, Dan Fogelberg, Chip Taylor, Keith Green, James Taylor, Gino Cunico and Laura Nyro.

Parish Of 'Stardust' Fame Still Writing Foxy Lyrics

NEW YORK—More than 60 years after writing his first published lyrics, Mitchell Parish, the wordsmith behind "Stardust" and many other standards, has written a new lyric whose melody has an interesting twist.

The song, "A World We Never Made," is based on a melody by the late Leroy Anderson, who wrote many instrumental pieces that became songs with Parish lyrics, such as "Syncopated Clock," "Belle Of The Ball," "Fiddle Fiddle," "Sleigh Ride," etc.

"Actually," says Parish, who turns 80 July 10, "this was the basic melody for 'Forgotten Dreams,' but the counter-melody was eventually used for the song."

This is not the first time in Parish's long career that such a situation arose. Another frequent collaborator, Peter DeRose, had both a main and counter-melody. One became "Deep Purple" and at Parish's suggestion, the countermelody was fashioned into another evergreen, "Lilacs In The Rain."

Parish's first published lyric was a song he wrote with Neuman Fier in 1919 called "Manana." A Phi Beta Kappa graduate of New York Univ., Parish had intentions of being a medical doctor, but entered the world of professional lyric writing when a resident doctor at what is now Beth Israel Hospital in Manhattan introduced Parish, an amateur lyricist up to that point, to a fledgling publisher by the name of Jack Mills.

This began a long relationship with Mills Music, which continues with "A World We Never Made" (most of Parish's copyrights flow through either Mills Music or Robbins Music). Mills teamed him with Neuman Fier with the resulting "Manana."

In addition to "Stardust" (which he wrote with Hoagy Carmichael) and the Anderson and DeRose songs, Parish is associated with such other perennials as "Sweet Lorraine" (with Clifford Burwell), "Sophisticated Lady" (Duke Ellington), "Moonlight Serenade" (Glenn Miller), "Stars Fell On Alabama" (Frank Perkins) and the English lyrics for "Volare" and "Ciao Ciao Bambino."

Besides the new lyric, Parish is showcasing his classics through performances "live" and on television. He recently appeared at the 92nd Street Y's "Lyrics & Lyricists" series and has taped a one-hour television show for Columbia Pictures Television.

But, despite his association with hits down through the years, Parish still has problems with the spelling of his last name, which is often frustratingly spelled with two R's.

At one point, he had the telephone company list him both ways. "I give up when I started getting twice the amount of junk mail."

As for the career in medicine, Parish's son is a doctor and his granddaughter is studying for the same profession.

Church Publishers Back Royalty %

NEW YORK—The Church Music Publishers Convention has voted to endorse the payment of mechanical royalties on a percentage of retail price of the recording.

According to Hal Spencer, president, the religious group supports the 6% payment as proposed by the National Music Publishers Assn., with backing by the American Guild of Authors & Composers and the Nashville Songwriters Assn. Inter-

national, who desire at least an 8% rate.

Spencer, who heads the Manna music-records-books operation in Burbank, has informed NMPA president Leonard Feist that the group has approved the appointment of Paul, Weiss, Rifkind, Wharton & Garrison to represent it at the Copyright Royalty Tribunal hearings in Washington.

BOSTON POPS DIGITAL LP COMING SOON

CHICAGO—Philips Records is speeding its first Boston Pops recording into the production pipeline with plans for a September release backed by a major promotional support. The \$9.98 list price album of film music batoned by John Williams will be the first digital recording on the Philips label, according to Nancy Zannini, vice president of PolyGram Classics in charge of Philips U.S. operations.

Music penned by John Williams for the motion pictures "The Empire Strikes Back," "Star Wars," "Close Encounters Of The Third Kind" and "Superman" will be included in the import LP. The record was taped in Symphony Hall, Boston in June with George Korngold producing and Soundstream's Jules Bloomenthal the digital engineer.

"This is going to be a big record, not just limited to the classical market," Zannini assures. The album is Williams' first Boston Pops taping.

Also in the can is a Pops digital march album, including the familiar "Pomp And Circumstances" of Elgar, Gershwin's "Strike Up The Band," "76 Trombones" and others, set for 1981 release, says Zannini.

U.K.: \$20 Million To Royal Opera

LONDON—The government will make a special \$2 million grant over the next year towards the Royal Opera House's building development plan. Already announced is a similar amount to build extra rehearsal space and backstage facilities.

Total cost of the extension building and other extras is actually nearer \$20 million, of which around \$8 million has been raised by private sources.

Extra fundraising will come from a royal gala auction Oct. 1, a concert featuring principal artists of the Royal Ballet and Opera being followed by auction of works of art, coins, rare wines—plus a £55,000 Rolls-Royce.

French Astree In U.S.

CHICAGO—Early music specialty label Astree Records is the latest import offering from U.S. audiophile record distributors. The \$15 list price line from France is being marketed by Foster City, Calif.-based AudioSource.

Productions on Astree adhere closely to instrumentation and performance practices of the composer's era and display acoustical character of the churches and halls in which the music might have been heard originally.

After a year-long hiatus, Philips Records is resuming its comprehensive early Verdi opera survey with "Stiffelio," a two-record set scheduled for August release. The rare opera will also be released in a new version on CBS Records. . . . Dietrich Fischer-Dieskau won the coveted Siemens Foundation Prize this spring and donated his prize money (approximately \$75,000) to a fund for the education of young singers.

Is there a Cound revival underway? The French composer's two symphonies and his Petite Symphonie for Winds have recently had new recordings, and Angel Records will bring out the opera "Mirielle" in a new complete edition this fall. . . . Angel's Philadelphia Orchestra digital recording of "Also Sprach Zarathustra" is scheduled for August release. Eugene Ormandy is the conductor.



WINNER IS . . . Opera character Rodolfo from "La Boheme" (alias Luciano Pavarotti) holds up a winning entry in the recent 100-store Wherehouse chain opera ticket giveaway contest. Assisting in the drawing, taking place backstage at the San Diego Opera, are Lee Hartstone, Integrity Entertainment (Wherehouse) president, right, and John Harper, PolyGram Classics sales and promotion director.

Angel Offers Maria Callas In 'La Traviata' Live LP

CHICAGO—The death in 1977 of opera star Maria Callas apparently hasn't resulted in fans losing affection for the diva. So Angel Records is turning to tapes of live performances to expand its catalog of Callas' recordings.

The August Angel release will contain the label's first Callas recording of Verdi's "La Traviata," a live 1958 performance of the stage-work. Callas is the tragic heroine Violetta opposite a cast including tenor Alfredo Kraus and baritone Mario Sereni in the two-record set that has circulated previously in pirated editions.

"She is in superb voice in the recording," explains Raoul Mon-

tano, Angel label head. "We don't have a 'Traviata' with Callas and we would like to have a complete catalog of all the roles she did."

Taped at Lisbon's San Carlos Theatre, the monaural recording includes audience noises, the stage prompter's voice is audible in places, and singers drift off-mike occasionally, as is the rule with live tapings.

"There are a few problems with the recordings," explains Montano. "But we thought about it and decided it should be shared with all of those who loved Callas."

Montano does not feel the release signifies a trend toward commercial issues of material previously out in unauthorized editions.

2 LONDON DIGITALS

Vienna's 'New World' LP

CHICAGO—Two new London Records digital recordings are being offered this month, including a Kiril Kondrashin-conducted Vienna Philharmonic performance of the "New World" symphony by Dvorak. It is the first digital recording of the popular Czech orchestral work.

Also new in London's \$9.98 list import digital series is the Beethoven Violin Concerto performed by soloist Kyung-Wha Chung with Kondrashin and the Vienna Philharmonic. A total of nine digital albums now is offered by London Records.

Also contained in the July release are "Mostly Mozart, Vol. 4," with pi-

anist Alicia de Larrocha, soprano Leona Mitchells's "Opera Recital," and violin sonatas of Debussy and Franck performed by Chung and Radu Lupu. Newest London-distributed Telefunken releases include "Complete Bach Cantatas, Vol. 25," Bach "English Suites" and "French Suites" performed by harpsichordist Alan Curtis (four disks, boxed), and the Mozart Horn Concerti with soloist Hermann Baumann.

Massenet's opera "Le Roi de Lahore" has been recorded in digital and tentative August release of the three-record set is planned. It will be the second complete opera digitally recorded by London.

Classical Notes

Latest signing at Nonesuch Records is New York-based Orpheus Chamber Orchestra, set to make a series of recordings for the label. Group has completed digital taping with producer Judith Sherman of Mozart's Sinfonia Concertante for Winds and Orchestra, K.297b and "Idomeneo" ballet music.

WFMT-FM has become the first individual radio station in the U.S. to gain membership in the European Broadcasting Union, and will begin regular scheduling of programs from this source in September. The union is a consortium of radio and television stations, headquartered in Geneva, which offers hundreds of concerts, recitals and operas for broadcast. Reportedly, none of the material has previously been available for airing in the U.S.

Neglected repertoire? Not when Antal Dorati

is on the scene. The Detroit Symphony maestro has a discography unmatched in breadth and adventurousness. Upcoming Dorati tapings for Decca/London will include Symphonies Nos. 2 & 3 by Polish post-Romantic composer Karol Szymanowski, and a program of lesser known Dvorak, including the "Czech Suite," "Prague Waltzes" and Polonaise in E flat. A new album of Strauss tone poems—"Death And Transfiguration," "Don Juan" and "Till Eulenspiegel"—also is on tap in addition to a new "Petrouchka." London recently released the world premiere recording of Strauss's opera "The Egyptian Helen," and the performance was helmed by Dorati.

Deutsche Grammophon has signed guitarist Narciso Yepes to a new contract for 11 albums including recitals and concertos.

Sound Business/Video

Survey Cites High Cassette Player Usage



ELEPHANT WALK—The children of customers attending Federated's new stereo/video superstore in Mission Viejo, Calif., get a treat while their parents shop for bargains inside. The event was part of the chain's 10th store grand opening.

• Continued from page 1

nearly one-third of the owners reported owning more than one type of cassette appliance.

The study, commissioned by the General Entertainment Corp., which plans to market prerecorded cassettes through non-music retail outlets (Billboard, July 5, 1980), was also designed to determine who purchases cassette tapes.

• Among findings: 42% of owners purchased some kind of cassette tape over a three-month period. Owners are more likely to purchase only blank tape than to purchase only prerecorded tape (18% versus 11%). Some 13% of households purchase both types.

• One-fourth of owners purchased prerecorded tape over a three-month period. The incidence of purchase, the study reveals, is equal among men and women and is considered above average for those age 18-44.

Adults in owning households claim to have purchased about six prerecorded tapes on average in a three-month period. Car player owners claim a greater incidence of purchase (30%) and average purchase (seven over three months) than owners of other types of equipment.

• Blanks: the incidence of purchase and average number of tapes purchased is greater for blank tapes than prerecorded. One-third of owners claim to have purchased a blank tape over a three-month period. The incidence of purchase is equal for men and women and is above average for those 18-49.

Adults in owning households claim to have purchased seven blank

(Continued on page 45)

23 Cassettes Issued By VidAmerica

NEW YORK—VidAmerica, a division of Video Corp. of America, is marketing 23 new VHS/Beta prerecorded videocassettes, including a 60-minute dealer merchandising tape.

The product, ranging in price between \$44.95 and \$59.95 list, with a 30% off list wholesale price, is being sold on the basis of a minimum order of 10 assorted units. The dealer merchandising tape, however, carries a price of \$20.

The \$59.95 titles include "Oh, Calcutta!," "Catherine & Co.," "Emanuelle In Bangkok," "Emilienne" and "A Spectacular Evening In Paris."

The \$54.95 titles are: "Caring For Your Newborn/Dr. Spock," "Citizen Kane," "The Hunchback of Notre Dame," "Top Hat," "Room Service," "Simbad The Sailor," "Gunga Din," "King Kong," "She Wore A Yellow Ribbon," "Greatest Heroes Of The Bible."

In the \$49.95 category are: "Football Follies & Highlights Of Superbowl V," "Son Of Football Follies & Highlights Of Superbowl XIV."

The \$44.95 product includes: "Grudge Fights," "Boxing's Greatest Champions," "Baseball: Fun & Games," "The Two Best World Series Ever" and "The Bermuda Triangle."

Vidcassette Sales Up

• Continued from page 4

Back about six months ago people who had video recorders were saying "What do you have?"—they were pretty much taking anything they could get hold of—and now they more or less say "I want this." He adds that their improved and expanded display facilities have also helped sales.

Stu Mince, president of Record Rendezvous, a chain of five stores in Cleveland, three of which stock prerecorded videocassettes, says sales in general have been climbing in the three years they've stocked them but they have slowed up "tremendously" during the past few months. He attributes this to the weather and the economy.

Mince explains: "Last year we saw a downturn during the summer and I'm convinced the weather has a lot to do with it. Cleveland has a short summer, so people stay-out of the house—it's not quite as level a viewing area as you'd have in L.A."

"So we did see a downturn last summer, but it picked up again in the fall. Then it turned down this year (March), but it didn't drop as much this year as it did last year. We're doing a lot more volume, but with the economy the way it is, it's hard to judge what it would have been."

Lee Hartstone, chairman of the board of Integrity Entertainment Corp. which owns the approximately 130 stores in the Warehouse and Big Ben's chains, says sales of prerecorded videocassettes were on the rise until about 90 days ago when they then went into a decline.

"We believe it's because of the excessive, increasing amount of pirating—unauthorized duplication by the backroom dealers," he says.

James Bouras, vice president and deputy attorney general of the Motion Picture Assn. of America, says that there's no question that pirating is cutting into sales everywhere (not just in the U.S.) but notes that a lot of it has been stopped.

"I would say in Los Angeles right now it is not as serious as it once was

because there have been quite a few recent raids which have closed down a lot of the major duplicators and wholesales who were preparing this pirated material.

While the others queried say they are aware of pirating they have not noticed that it has affected their businesses.

Prerecorded videocassettes have been on the market several years now and the retailers have noticed several trends developing. For example, blank tape still outsells prerecorded videotapes (except at Nickelodeon where Hatfield says they don't do much of a business in blank tape); the prerecorded videocassette customer is an adult, usually over 25 years old and fairly well-to-do; new feature films are the heart of the business; sales of pornographic films are less today than they have been in the past; and multiple rather than individual purchases are common.

Mince sees a bright future for video on the whole. He says, "It'll probably go through a lot of evolutions but I think it has a good future." Lee Hartstone feels that "if the pirates exist there won't be an industry." However, he says that if pirating is eliminated or strictly controlled, "in five years I'd like to see video equal audio."

When asked if he expects the prerecorded videocassette business to remain on the upswing, Beren said, "Oh my God yes. It's the hottest industry in the whole country right now. The business is absolutely crazy. There are only about one million (VTR) machines out of 70 million households, so you can imagine where it's going to go. The business isn't even scratched."

"They (manufacturers) expect to have four million machines out in two years and then it'll probably keep doubling after that—and someone's going to have to have something to play on them. It'll be like the record business eventually. There's going to be all kinds of titles. I just had to hire a full-time video buyer. It's an absolutely, positively unbelievable business."



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NAMM EXPO

Audio Makers See Retailing Progress

By ALAN PENCHANSKY

CHICAGO—Manufacturers of creative audio and professional sound equipment appear to be reaching new levels of penetration in the push top open up the retail music market.

At the National Assn. of Music Merchants international music and sound expo here Saturday through Tuesday (28-1), this expansion of the pro sound market was apparent

with 60% of the exhibitor population aligned with the pro sound/creative audio field, including manufacturers of electronic keyboards.

Source of this exhibitor breakdown statistic is Larry Blakely, president of the Creative Audio and Music Electronics Organization (CAMEO), a manufacturers group formed to help nurture the develop-

(Continued on page 44)

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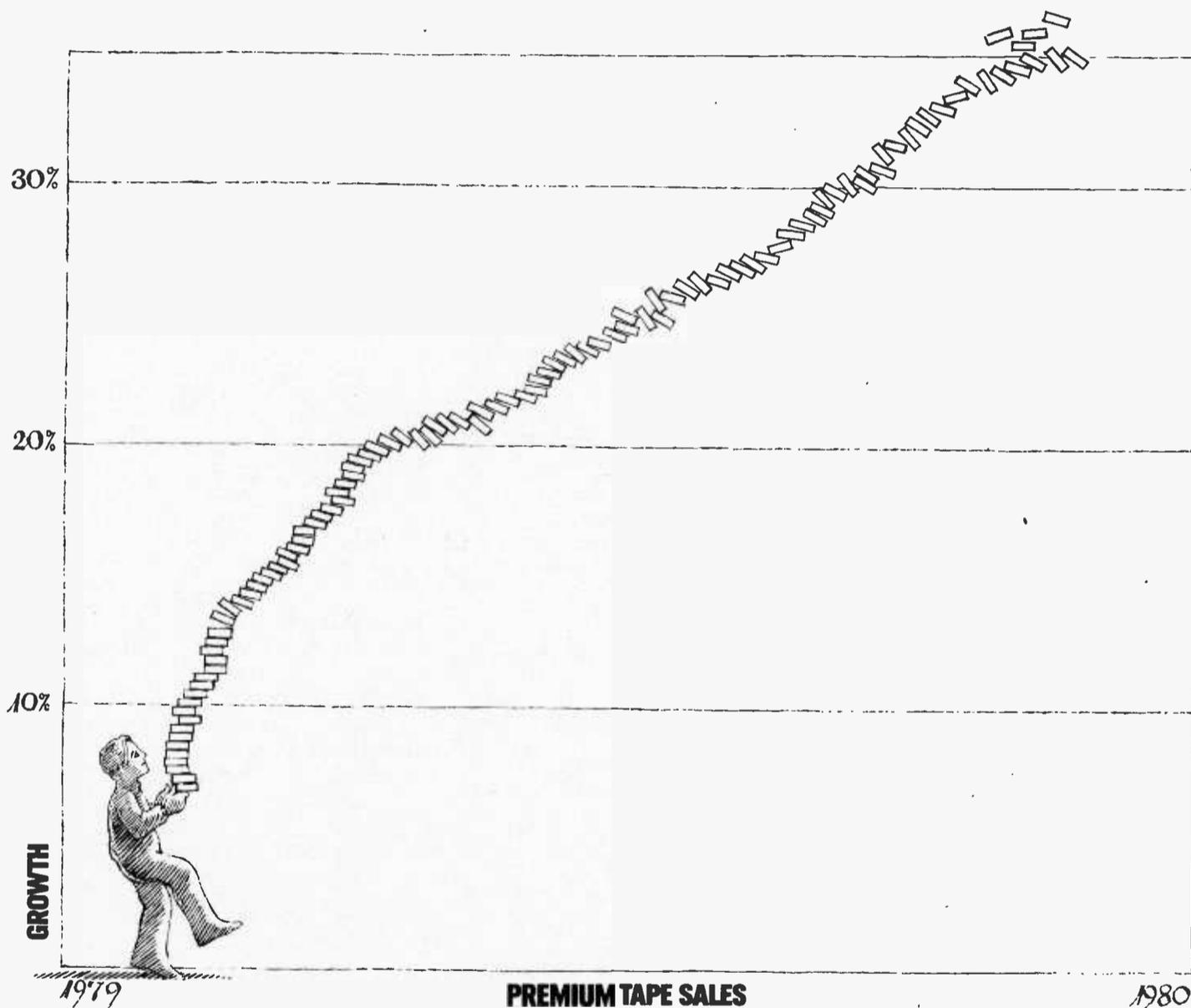
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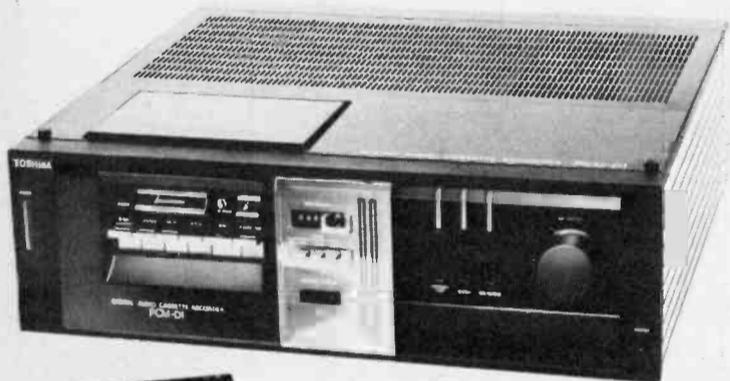
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New Products



JVC's Vidstar HR-2200U is an ultra-lightweight, compact portable color videotape recorder. With battery pack, weight is 11.4 pounds. Among its features are slow motion playback, freeze frame and single frame advance.



TOSHIBA DIGITAL—Toshiba's PCM-D1 is a combination PCM-VCR, pulse code modulation/videocassette recorder. The unit employs the Beta video format.

Video Takes

Home Theatre/Visual Concepts, Inc., Hollywood-based videocassette distributor, has acquired home video distribution rights to a one-hour musical concert called "Jazz Festival," hosted by Doc Severinsen. The program, one of its "Star Time Specials" series features Duke Ellington, Count Basie, Ella Fitzgerald, Joe Williams and the Dave Brubeck Quartet starring the late Paul Desmond. Also included is a tribute to Louis Armstrong featuring Earl "Fatha" Hines, Dizzy Gillespie, Gene Krupa, Lionel Hampton, Tyree Glenn and the Barney Bigard. The package, available in both VHS and Beta formats, plus PAL format for use in Western Europe, will retail for \$55.

"Rock 'n' Roll 'n' Vision," what's described as a marriage between free-form radio and visual orientation of rock'n'roll, airs Friday (11) on Miami's Channel 10, WPLG, at 12:40 a.m. It will follow ABC television's "Friday's" and will be hosted by Cory James, a 10-year veteran of FM radio. He'll introduce a variety of short videotapes taken from Instant Replay Video Magazine illustrated Music selections, record company promo videos and other source material. Original music productions are also scheduled for the future. The 30-minute show's first run is scheduled to last three consecutive Fridays on Channel 10 with regular addition to the station's fall line-up if viewer response is strong enough. Production of "Rock 'n' Roll 'n' Vision" is being handled at the Coconut Grove, Fla., video studio of Instant Replay Video Magazine with final edits being made at Video Tape Associates in Fort Lauderdale.

Arista Records and Time-Life Video hosted a special screening of the Kinks' videotape "One For The Road" at the L.A. Roxy Theatre Monday (7).

The Sanyo Electric Co. of Japan indicates it will market RCA SelectaVision compatible videodisks in the U.S. in 1981. Sanyo becomes the first Japanese electronics supplier to back the RCA format. Production is scheduled for next April in Japan.

NAMM Retailing Progress

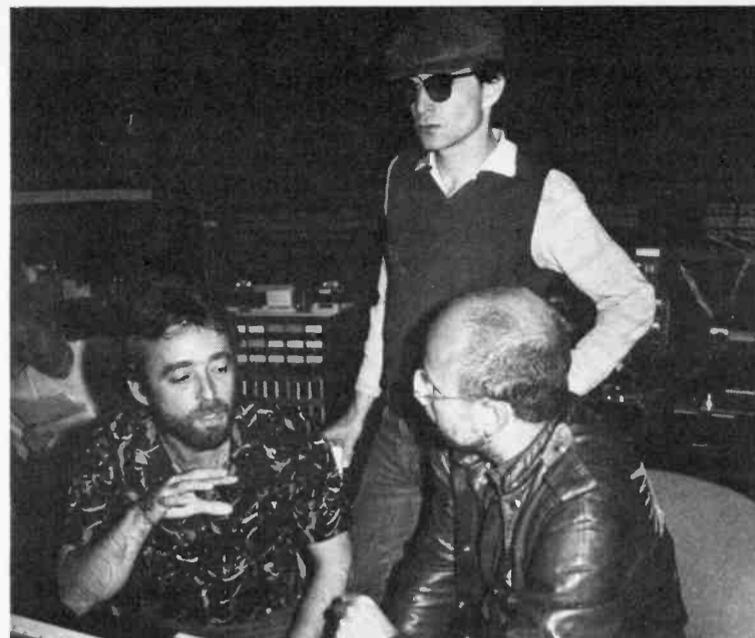
• Continued from page 42

ment of the pro audio industry and assist music stores with the sometimes difficult transition into the new field.

According to Blakely, the show had its biggest contingent of pro sound companies ever. The group includes manufacturers of tape recorders, sound mixing consoles, amplifiers, speakers, equalizers and other sound modifying units, microphones and other electronics and musical devices used in recording, live performance and sound reinforcement applications.

According to Blakely, only a handful of specialists handled pro audio equipment 15 years ago, but proliferation through music stores has brought hundreds of new dealers. The thrust, underway for 10 years, has had to overcome some indifference from the traditional side of the music retail industry dominated by suppliers of band instruments, pianos and organs.

"The boom in pro sound is realiz-



HOTLINE ACTION—Coproducer Joseph Laux, left, of Rockoko Productions, and Rockoko president and producer Pater Hauke, confer at the console while Sterling Storm of Humans looks on. The action is at Filmways/Heider studios in Los Angeles.

LOS ANGELES-FRANKFURT

Rockoko's Facilities Spread 2 Continents

LOS ANGELES—Since opening local offices five months ago here, Rockoko Productions has been creating a steady flow of artists between its own Frankfurt-based Hotline Studios and Hollywood recording facilities.

"We want to bring some of our Europe-based artists here and when we sign American artists, bring them to our German studios," says Joe Laux, director of L.A. operations for Rockoko.

The artists can track in Frankfurt and mix in the U.S. or else track here and mix the LP in Germany. The idea exposes European artists to L.A. and local artists to what's going on in Europe."

Rockoko, founded by Peter Hauke, is one of Germany's biggest independent production firms and numbers some 30 artists in its stable.

Since opening a base in Los Angeles, adds Laux, the firm has been aggressively seeking local talent.

The Hotline facility includes a Solid State Logic 36-in/24-out console in one room and a Amek 28-in-pult console in a second room.

Monitors are UREI Time-Align,

JBL and Auratone, powered by BGW amplifiers. Tape machines consist of two lyric 24-tracks, four Telefunken and one Ampex mastering machine, as well as additional two-tracks from Revox, Nakamichi and TEAC.

Outboard equipment is extensive, indicates Laux, including an Aphex aural exciter.

Instruments available include a Yamaha grand piano, Hammond C-3 with Leslie, Polymoog, Monimoog, Hohner D6 clavient, Fender Rhodes piano, Sequencer and Roland rhythm computer.

Hotline, adds Laux, is located 20 minutes from the Frankfurt Airport and 10 minutes from the main railroad station.

Although used by many Rockoko acts, the studio is open to all clients and is competitive price-wise with U.S. facilities, he further indicates.

Rates are \$135 an hour for 24-track which includes an engineer and tape operator.

Among Rockoko acts finishing new projects at Hotline are WEA International's Supermax. Einstein, Black Jack, Tony Carey and Actor with Rick Barcellona.

One Rockoko act, Einstein, for example, is splitting production chores between Los Angeles and Frankfurt.

Hauke, who expects Rockoko to issue more than 30 LPs this year, also owns X Records of Germany.

JIM McCULLAUGH

Firms Combine 2 Departments

LOS ANGELES—The marketing and sales functions of Electro-Voice and Tapco will be consolidated under unified direction and management, effective Aug. 1.

Tapco manufactures electronics products for the professional sound industry. Electro-Voice specializes in loudspeakers and microphones for the pro market.

Dave Merrey is vice president, general manager of Tapco, based in Redmond, Wash., while Bob Morrill, vice president of marketing and sales for Electro-Voice is in charge of the combined effort.

A rep force was combined earlier in the year.

(Continued on page 45)

VCL

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STONE UNTURNED—Record Plant recording studios president Chris Stone stands in the rubble landscape of what was formerly the facility's Studio D. To be constructed on the same site of the Los Angeles-based complex will be a multi-faceted Studio D which will consist of a scoring stage with options for complete television, video and motion picture scoring, equipped with 35 m.m. projection. The room will contain a 48 in/32 out SSL Series E console.

Studio Track

LOS ANGELES—Marvin Hamlisch is working at Crystal Sound, John Fishbach engineering, assisted by Wendy Griffin. Also there, Richard Goss is producing the Proof, Laura Livingston engineering along with Jeff Eccles.

Cheap Trick's Tom Petersson is completing a solo LP at Eldorado Studios. He's also laying down bass overdubs for Bernie Larsen, Dave Jerden at the board for both projects.

Shawn Philips is recording a new LP at Excalibur, Heywood Collins engineering as Philips produces himself. Also there, Dale Jacobs producing Cobra, Collins engineering; Collins producing and engineering Executive; and Raphael Holden producing Kevin Moore for Casablanca, Barron Abramovich behind the console.

Brian Gardner mastering the debut Zapp LP at Allen Zentz, produced by Troutman/Collins and engineered by Greg Ward. Also there, Chris Bellman mastering Vivabeat for Phonogram, Jeffrey Lesser producing.

Recording together for the first time, jazz greats George Shearing and Carmen McRae cut a debut LP at Soundmixers, N.Y., Carl Jefferson producing for Concord Jazz Records, Phil Edwards engineering, Vern Caroson assisting. . . Carmol Taylor producing Rick Marone at Pete Drake's Studio, Nashville.

Action at Quadracial Cinema Corp., Miami: Brad Richardson producing and engineering tracks with Pat Hopney, David Gottlieb and Paul

Speck assisting; Robert Ingria producing Jamie Spira and Michael and Richard Rose, Gottlieb and Speck assisting; Rik Yarbrough and Stagecoach cutting a single, Ingria coproducing and engineering with Speck and Gottlieb assisting; and Ingria producing a Travler LP with assistance from Gottlieb and Speck.

Starfleet Production's 24-track mobile on hand Friday (4) at Minneapolis Auditorium for a live 90-minute Jimmy Buffett concert aired over 50 FM radio stations nationally.

Reelsound's remote bus (based in Manchaca, Tex.) was in El Paso to record Alice Cooper for the ABC radio network and Black Widow Productions, Malcolm Harper Jr. engineering, assisted by John Powell, Chuck Sugar and Lee Ritner.

NAMM Retailing Progress

• Continued from page 44

However, he indicates there is much greater concern among dealers today about profitability and smart marketing and distribution practices. And Blakely feels some shakeout of manufacturers and dealers is inevitable.

Dealers taking part in a special NAMM pro sound seminar included Dick Rumare of Paragon Music, Tampa, Fla.; Ray Hartman of California Musical Instruments, Anaheim, Calif.; Fred Helm of Far Out Music, Jeffersonville, Ind.; and J.D. Sharp, Bananas At Large, San Francisco.

Dick Rumare recounted his firm's expansion into the profitable sound reinforcement contract business in which fewer discount pressures are reportedly felt and \$10,000 to \$20,000 jobs are not uncommon.

"Don't commit to product discounts, but to product knowledge and service," advised Rumare.

At Bananas at Large, pro sound is also a profit center, but J.D. Sharp—who began in business selling only guitar amps and instruments—cautions dealers to research their market carefully before committing to new areas and to prepare for increased promotion required by market conditions.

Far Out Music's Fred Helm emphasizes his firm's heavy service equipment, including 24-hour rush repair and stressed the need to visit musicians in clubs and concert halls to best service their equipment needs.

Ray Hartman stressed the importance of smoothly run, thoroughly

prepared demonstrations of sound gear, advising dealers to invest in a switching device that eliminates time-consuming and cumbersome patching of units.

Cassette Usage

• Continued from page 42

tapes on average over a three-month period. Deck owners have the highest incidence of purchase (40%), but car player owners again have the greatest average purchase (nine over three months).

The Bruskin study came to the following conclusions about who purchases the most cassette tapes:

- **Prerecorded:** 71% of all prerecorded cassettes are purchased by those 18-39. Purchase drops off sharply after age 40. Men are more likely than women to be heavy purchasers (four or more over three months). The greatest concentration of heavy purchases is among those 18-39 (62%).

- **Blanks:** 69% of all blank cassettes are purchased by those age 18-39. Purchase drops off gradually after age 40. Heavy purchase is equal among men and women for blank tapes.

Add 2d 3M Digital

LOS ANGELES—Westlake Audio has purchased and received a second 3M digital multi-track system, consisting of 4-track and 32-track recorders. The studio received its first 3M digital system nine months ago.



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Cool Song Inc. and Cool Records formed as publishing and recording companies by Michael Kahan to exploit works of singer/songwriter Major Chill whose first release is "Tear Me Up," and "Undeclared." Address: Box 445, New York, N.Y. 10013.

Stairway Productions formed by Abe White as production and management company in the Southwest. Toe Jamb is first signing. Address: 3449 N.W. 17, Oklahoma City, Oklahoma 73107. (405) 949-1536.

Song and Sound Productions

formed. General manager is Pat Costa and Ralph A. Barbagallo Jr. is general counsel. Signings include Remo & the Atlantics and songwriter Rick Barr. Address: 158 South Broadway, Lawrence, Mass. 01843.

International Videodisk Club Inc. formed by Zane Management's president Lloyd Zane Remick with Herb Ross in charge of the new division. Company will offer both video hardware and software. Address: 1529 Walnut St., 6th Floor, Philadelphia, Pa. 19102. (215) 568-0500.

Sayles-Morgan Associates, a p.r. firm offering services in music and book accounts, established by Nancy Sayles and Marty Morgan. Address: 12501 Chandler Blvd., North Hollywood, Calif. 91607. (213) 769-4466.

Rainy Day Productions formed by Rene Boisvert as a consultation firm advising budding musicians on ways to secure engagements, obtain an attorney, land a recording contract, etc. Firm also offers p.r. services. Address: 5656 Thornhill Dr., Oakland, Calif. 94611. (415) 339-1954.

Cooper & Maltun launched by attorney Avery Cooper and tax advisor Dana Maltun to provide legal services to musicians. In Santa Monica, Calif., the partners may be reached at (213) 829-9919.

Sunrise Artistries, Inc. founded by Thom and Loretta Gambino. Firm specializes in jazz and fusion recordings and publications. Address: 64-24 Grand Ave., Maspeth, N.Y. 11378. (213) 894-7683.

Brown's National College Survey formed by Paul Brown, John Rosica and Bill Mulhern as a radio research firm focusing on the college market. Address: 35-10 47th Ave., Long Island City, N.Y. 11101. (212) 392-5100.

Frey/Mampe Associates set up by Jim Frey and Scott Mampe as a classical consultant firm for press, promotion, marketing and production of classical artists and product. Address: 185 West End Ave., New York 10023. (212) 799-7487.

Calico Records, a country and country crossover label, launched as a spin-off of Waltner Enterprises. First release is "Talkin' Pyramid Blues" by the Nile River Boys. Address: 14702 Canterbury Ave., Tustin, Calif. 92680.

Dripping Bullets Music (ASCAP)

formed by writer/publisher Lillian Lewis with a catalog of 40 songs. Address: Box 4442, Grand Central Post Office, New York. (212) 986-8439.

Star People Records formed by president Terry R. Brooks. First release is "To Earth With Love" LP by Terry Brooks and Strange. Address: P.O. Box 553, Casselberry, Fla. 32707. (305) 331-4453.

ScorpGemi Record Co., formed by Lorenzo Johnson. Firm has released two 12-inch singles, "Get Up," by Stwange Poweple, and "Come Inside" by Shades Of Love. Address: 888 Seventh Ave., New York 10019. (212) 265-4300.

Warren David Productions formed by Warren Mazur with rock band Salty Dog as first signing. Address: 561 Cedar St., Scotch Plains, N.J. 07076. (201) 889-5951.

Crane Records formed by Hubert McGee. Distribution and promotion will be handled by Professional Marketing Service. Address: 50 Music Square West, Nashville 37203. (615) 327-0571.

Shortly Lavender Talent Agency expands to add public relations. Jeff Walker has been appointed director. Address: United Artist Tower, 50 Music Square West, Nashville 37203. (615) 327-9595.

DDF Records launched by Dee Mullins, Dick Bruce and Frank Boggess. The first release is by Mark Clement. Address: 50 Music Square West, Nashville 37203. (615) 327-0571.

Cousin Records established by president Phil Lansdell. Tony Presley and Chris Wolverton. First release is Presley's "Road To Success." Address: P.O. Box 22777, Memphis 38122. (901) 744-1824.

Judy Stearns Promotions, an independent promotion firm focusing on adult/contemporary product, founded by Judy Stearns. Address: 8544 Sunset Blvd., Los Angeles 90069. (213) 657-8210.

Down-Pat Productions formed by Patrick Williams and Don Hahn as a record production and publishing firm. Creative affairs and new artists contact is Jill Ferguson. Address: 311 Ocean Ave., Santa Monica, Calif.

Double Sting Music launched by Joseph W. Freeman. Address: 139 E. Durham St., Philadelphia 19119.

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Counterpoint

Continued from page 26

come behind the criticisms with solutions. Well, it might be better with four concurrent sessions to reinstitute the end of the day general reports.

Unfortunately, gospel continues to be treated as music's stepchild. Following Sunday morning's general session, Nashboro Record's Gospel Keynotes performed. The group played to a sea of white tablecloths, as workshops got underway shortly after the Keynotes went on-stage.

Entertainment was excellent. Lou Rawls closed out the conference and

he was never in better form. Also appearing were Etta James, recently signed to T-Electric Records and Chocolate City's Cameo.

A special mention must be made concerning the association's staff. Vicki Wilson, Marcia Duvall and Darryll Minger, among others, are among the most professional and courteous persons to be found anywhere.

The Black Music Assn. is still going through its growing pains. But the general feeling among its membership is that the organization will live to mature.

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

British Meet Hears Tape Tax Is 'Reality'

By PETER JONES

LONDON—There is "a genuine reality" of getting a blank tape royalty imposed in the U.K., said John Deacon, director general of the British Phonographic Industry, at the organization's annual general meeting here June 26.

He emphasized that he and his BPI colleagues would not accept that they were fighting a losing battle in going for the levy just because politicians would regard its imposition as "by no means a vote-catcher."

Deacon added, "The U.K. record industry would be doing 50% more business if home taping did not take place. We estimate that well over \$500 million was lost during 1979 through this practice."

"Every country in the West is now shouting for a levy on blank tape, and the U.K. has been a leader in copyright legislation right from the days of William Caxton and the first printing press."

"We've got the Musicians Union and the record retailers behind us, plus the Assn. of Professional Recording Studios. Even a major lo-

cal producer of blank tape agrees with the idea of a royalty. We're sure that consumers themselves will appreciate the situation when it is explained to them."

Aside from the blank tape tax, piracy took up considerable time at the British Phonographic Industry meeting, with Tony Hoffman, head of its antipiracy unit, revealing that the organization's chief investigating agent, Bill Hood, had been to the U.S. to link with the FBI on antipiracy moves.

Hoffman defended the recent media publicity over the U.K. group's raids and court actions against pirates, bootleggers and counterfeiters. It led, he said, to calls offering information, and a "freefone" system is being introduced so that the public can call the British Phonographic Industry free of charge, to report possible illegalities and piracy.

On another topic, the singles and album charts produced for the industry organization by the British Market Research Bureau was praised as "the best in the world, carried through with professionalism and impartiality," by Tony Morris, head of the British Phonographic Industry's chart committee, and managing director of Polydor here.

But these charts—the cost of which is shared between the BPI, local trade paper Music Week (which has publishing rights) and the British Broadcasting Corp. (which has broadcast rights)—were becoming too expensive, he continued, and now invitations have been extended to around 10 market research organizations, including the British Market Research Bureau, to see how costs and presentation of the chart process can be rationalized.



COMPOSERS COMBINE—French composers Michel Legrand, seated, and Francis Lai view a new movie, "Les Uns Et Les Autres," on which they'll be collaborating to produce a soundtrack score. Picture is directed by Claude Lelouch, whose "A Man And A Woman" yielded a successful soundtrack in the '60s.

RIGNANO CLAIMS

Ricordi Generates \$ With Local, Intl Hits

By DANIELE CAROLI

MILAN—Italy's Dischi Ricordi is enjoying bumper sales this year, with domestic repertoire, distributed local labels and product licensed from abroad.

"Despite the slump affecting the international music industry," says the company's managing director, Guido Rignano, "our first quarter turnover was double that of the same period last year."

Contributing to this performance has been "In Concerto," the live album by Fabrizio De Andre and PFM; two albums by Edoardo Bennato, the chart-topping "Sono Solo

Canzonette" and "Uffa! Uffa!" (which peaked at No. 2); and Franco Califano's "Tuo Califano."

Distributed product which has been successful so far this year includes Donatella Rettore's "Magnifico Delirio" album from Ariston; Matia Bazar's "Tournée" LP and "C'e' Tutto Un Mondo Interno" single, also from Ariston; Keith Emerson's "Inferno" soundtrack album, from Cinevox; Toto Cutugno's San Remo Festival winner, "Solo Noi," from Carosello; and Pippo Franco's "La Puntura" from Lupus.

Top-selling licensed repertoire has included the Buggles' chart-topping "Video Killed The Radio Star" single and "The Age Of Plastic" album, from Island; Dan I's top 10 single, "Monkey Chop," also from Island; and from America's Sugarhill Records via Carosello, the Sugarhill Gang's "Rapper's Delight."

Earlier this year, Ricordi also scored solid sales with Bob Marley and the Wailers' "Survival" album, from Island, and M's "Pop Muzik" single, from MCA.

The disk division will be Rignano's main preoccupation in the months to come (he's also managing director of the G. Ricordi & C. holding company). "Because of the overall economic situation, with its many alarming aspects, and the delicate position of the record business, I'm devoting most of my time to Dischi Ricordi."

"But I'm still taking care of the other sectors of the company," he adds. These include music publishing, with the pop division under the leadership of Vittorio Somalvico, and the classical wing led by Mimma Guastoni.

Arte Grafiche Ricordi, top Italian firm in the graphic arts field, has its own distribution outfit, with 40 salesmen.

Ricordi also owns 20 retail stores in major Italian towns. This chain, which stocks records, musical instruments, sheet music and hi fi hardware, is managed by Giovanni Verga.

Within Dischi Ricordi, Rignano has made a number of staff changes. Nanni Ricordi, former general manager of the Ultima Spiaggia label, returns to the company after a long spell.

Journey To Wax Score For Movie

TOKYO—Journey, CBS recording group, will write and produce the soundtrack for a joint of Japanese-French movie to be scripted, produced and developed by well-known Japanese fashion designer Kenzo Takada.

The project was announced at a press conference here June 16 at the Imperial Hotel by the Toho-Towa company, which will handle distribution of the picture.

Entitled "Reve Apres Reve" (After Dreams), it will start shooting in Morocco in the latter part of July, for release in January 1981.

The soundtrack will be recorded in Japan when Journey comes in for its fall tour. Dates of the sessions have not yet been fixed, and will depend on the tour itinerary being worked out by Udo Artists.

"After Dreams" is a suspense drama about a young man who falls in love with two sisters.

Toshikazu Kikuno of CBS/Sony's sales promotion division explained that designer Takada has asked the company to find a supergroup which would be willing to handle the soundtrack for his film.

CBS/Sony obtained Journey's approval, and Takada was apparently very happy with the choice. He's leaving the music completely in the hands of the San Francisco group, which agreed to take time out from its busy schedule to record the soundtrack.

Kikuno pointed out that CBS/Sony is looking to the movie to increase Journey's popularity in Japan. He confirmed that of the group's six albums available here, the last three—"Infinity," "Evolution" and "Departure"—have sold best.

Import Arm Is Winner For Teldec

HAMBURG—In the space of five years, the Teldec Import Service (TIS) has grown into West Germany's largest importer, with sales last year of 1.5 million units.

Now the company has moved into new 2,000 square metre premises with space for 500,000 albums. More than 350 guests attended the party, or "Pannkonen-Fest," held to celebrate the occasion.

Teldec directors Kurt Richter, Gerhard Schulze and domestic sales manager Karl-Heinz Steikle were there to congratulate TIS chief Rolf Baehnk on his success. Baehnk in his turn vowed that the new facilities would enable TIS to offer even better services and a catalog larger still than the present 15,000 titles.

The bulk of TIS's business is conducted through direct sales to the trade: 90% of the company's sales are made without benefit of any field service, and with a minimum of promotion and advertising. The bulk of the product comes from France, followed by the U.S., Britain and Italy.

Japanese imports account for 10% of TIS trade. The exceptional quality of Japanese pressings is given as the reason for this surprisingly high proportion.

The company also expects audio-ophile recordings to assume greater importance in the future: TIS already has a comprehensive range of 75 direct-cut and 150 digital titles.

Charity Record

LONDON—Young Blood Records is offering to pay 2% of royalties from the re-release of a vintage Rod Stewart recording to the charity of the singer's choice. The reissue features "In A Broken Dream," recorded by Stewart more than 10 years ago and released then under the pseudonym of Python Lee Jackson. Label is making it available in three configurations: seven-inch single, 12-inch single and EP (which will contain two previously unreleased items, "Cloud Nine" and "The Blues").

Ivory Coast Sees Sales Improving Despite Problems Common To West African Countries

Billboard's correspondent in Kenya, Ron Andrews, recently travelled through West African music markets, and he is filing a series of reports from the region. This is his third dispatch, from the Ivory Coast.

ABIDJAN—The Ivory Coast is presently experiencing a steady increase in the sales of prerecorded music, despite suffering from many of the same problems as its West African neighbors.

There are two record factories op-

erative here, which together have a total of three album presses and one semi-automatic singles press, sufficient capacity to handle the upturn in sales which is occurring here.

Societe Ivoirienne de Disque (SID), owned by Catherine Oro, has recently installed an album press to augment its singles press. Until November 1978, this was the only plant in the Ivory Coast. Now, says Oro, the emphasis is away from singles completely. "A hit album," she explains, "can sell perhaps 15,000

copies—provided the stamper doesn't break."

Thus, the SID factory, which was having difficulty making ends meet some time back, is now happily producing around 10,000 albums per month. That's a similar quantity to its competitor here, Societe Ivoirienne de l'Industrie du Son (SIIS).

Both plants share at least one common problem, that is their dependence upon imported stampers, since no matrix or c-center has been set up in either of these limited facility factories.

Stampers and labels are brought in by customers, often from the small factory in Cotounou in the Republic of Benin, or from Paris. They're used until they break, or have to be replaced, causing delay and added expense.

The bulk of the repertoire sold here features local performers or those from other parts of Africa, while a smattering of international product is sold. Two years ago, it was the opposite.

No one is more aware of the shift in preferences than Guy Gluck, head of WEA West Africa. He has been responsible for the development of new artists such as Siassia and Tokoto Ashanti. The latter is now beginning to gain some sales footing in such distant markets as Zambia and Zimbabwe, in addition

(Continued on page 49)

Much Demand For Tito Disks

BELGRADE—The Yugoslavian people are still mourning the death of their leader, Marshal Tito, and the nostalgic mood in the country has created a great demand for records and cassettes in any way connected with the legendary leader.

Since the Second World War, there have been many releases that in one way or another paid tribute to the Yugoslav president, and all have now been newly re-issued.

The earliest dates from 1947, when Yugoton put out the song "Tito On The Mountain Romanija" on 78 r.p.m. disk. Belgrade label RTB Records has exclusive rights to release Tito's speeches, and its most recent issue has been the President's address to the 1978 Congress of the Yugoslav Communist League.

In May, RTVL Records, based in Ljubljana, released a series of six cassettes, four of them narratives dealing with Tito's life, the other two a selection of popular songs about him.

The post-Tito period here has been characterized by a renewed wave of patriotism, and all labels have responded to the demand for patriotic songs and similar material. A single of the song "Yugoslavia," sung by Danilo Zivkovic, has become one of the country's biggest hits for many years. Yugoton claims sales of 300,000 units so far.

Another pop single called "Comrade Tito, We Take An Oath," performed by leading male artist Zdravko Colic, has sold more than 150,000 copies.

International Briefs

• **AUCKLAND**—New Zealand prime minister Robert Muldoon recently attended a concert by Mi-Sex, and described the experience and the group to be "entertaining." This follows his dismissal of Mi-Sex as something less than cultural (Billboard, May 10, 1980) in the context of attempts by the local music industry to have the 40% sales tax on records reduced. Muldoon was invited to see the show by the band itself, after the latter learned of his original disapproving remarks.

• **ATHENS**—Prestigious Greek newspaper Kathimerini has launched a strong attack on the state-run ERT radio station, describing the programming as "anachronistic and listless," lacking imagination and humor, and distinctly amateur in presentation. The daily says the problem is caused by ERT's submission to Greek government dictates, and the resulting "civil service mentality and lack of initiative" among its employees. The paper also claims that station directors have to approve the use of funds to replace worn disks and renew playlists, leading to the endless repetition of music. Kathimerini calls for a radical rationalization of the station's employees, for more live programming of all kinds, and for less government interference.

• **JOHANNESBURG**—South African rock band Stingray will have their new album released in several world markets soon via Carrere Records, the result of a deal made at MIDEM '80 by David Gresham Productions of Johannesburg. The recording, produced for \$30,000 with the international market in mind, will be released through Carrere's links with Atlantic in the U.S., WEA in the U.K. and Deutsche Grammophon in West Germany. French release will be through Carrere's own company there.

• **HELSINKI**—Noted Finnish jazz drummer Edward Wesala and Polish trumpeter Tomasz Stanko made a "secret" visit to India's Taj Mahal. Outcome is a new Stanko album for Leo Records, produced by Wesala. The team is only the second jazz act to record in the acoustically unique temple. Says Wesala, "It wasn't easy to get permission to work in the temple, because of heavy security, but all the hard work was worthwhile."

• **MEXICO CITY**—Spanish recording star Raphael has surged to new popularity in this market via both his personal appearances and his Hispavox repertoire, released here by Gamma. His latest hit is "Como you te amo," which has reportedly sparked singles sales of 200,000 and album sales of more than 100,000 in less than five weeks. One of the highlights of Raphael's recent visit to this country was his appearance on the Televisa "Miss Mexico" contest. He headed a bevy of other Gamma-handled acts, including Pedro Marin, Richard Clayderman, Enrique Y Ana and Ira-sema. On tour, the singer performed in more than one dozen cities, winding his stay with a special five-day stint at El Patio and a one-night concert in Arena Mexico.

Diamond Deal

LONDON—Neil Diamond has signed a sub-publishing deal with Chappell International for the world, excluding North America and France.

The three-year contract covers Diamond's back catalog, current repertoire and future songs which will appear in his upcoming movie, "The Jazz Singer."



TEEN IDOLS—Norwegian youngsters Benedicte Adrian, left, and Ingrid Bjornov, who together form the pop duo Dollie, check out stocks of their debut album in an Oslo retail store. The two schoolgirls are hot in their homeland via independent dB Records, and will shortly be recording in Swedish in an attempt to break into that market.

FROM 50 TO 70 YEARS

New Move To Amend Copyright Protection

By MANFRED SCHREIBER

VIENNA—An international fight to extend the period of copyright protection from 50 years to 70 after the death of a composer or lyricist is being spearheaded by Oktavian Von Spitzmueller, who heads up Austrian music publishing company, Universal Edition.

It is in his other role, as president of the International Federation of Music Publishers, that he is fighting for this change in the copyright law, already in operation in some territories, notably West Germany and Austria.

Spitzmueller says the recent congress of the international publishers took up the issue at length in Stockholm. "We demand the change because there is a general longer life expectancy today. The family of a writer should receive money over a longer period from copyright royalties."

"But another reason is the very high sums invested by music publishers in musical works. In the con-

temporary music field, the paying back process takes a long time.

"Anyway, we feel that there should be a worldwide standardization of the length of copyright protection."

Alongside this push by the International Federation of Music Publishers is a move to force payment of a royalty on blank tape sales.

Says Spitzmueller, "Blank tape sales lead to private recordings and a loss of revenue to both composers and record companies. But we're making no direct recommendations on the actual amount of the levy, because it varies from region to region."

At Austrian national level, Spitzmueller and his fellow publishers are concerned about the small payments made by cable television companies here for rights to broadcast foreign programs. Amendments to the copyright law in this area are being considered this summer, so that "adequate fees" should be paid.

Second Japan Jam Sparks Swift Advance Ticket \$\$

TOKYO—Japan Jam 2 is shaping up as a solid followup to its 1979 predecessor, with 30,000 tickets sold during the first week of availability.

This year's event, which will be held Aug. 16-17 at the Yokohama Baseball Stadium, will feature Cheap Trick, the Atlanta Rhythm Section and Kalapana from the U.S., and the Southern All Stars and Spectrum from Japan.

Japan Jam 1 was staged Aug. 4-5 at the Enoshima Beach with the Beach Boys, Heart, Firefall, TKO and the Southern All Stars. It drew 55,000 people according to Masy Hayashi, director of Van Planning Inc., which sponsors the event.

"We changed over to the Yokohama Stadium because it's more convenient transportation-wise, and also because the Enoshima site cost so much money to install the equipment—actually twice what we originally budgeted."

Hayashi continues, "Last year we learned much from Tom Hullett, president of Concerts West, who came with the Beach Boys. We're really grateful to him and to the art-

ists and staff who cooperated to make Japan Jam such a success last year."

Since about 5,000 non-Japanese, including many from the U.S. military forces, showed up for last year's event, Van Planning will have as emcees Tim Matex of the Far East Network, military radio station, and Coppe, Japanese female deejay.

Whereas tickets were a flat \$13 last year, this year there will be four prices, ranging from a top of \$20 to \$9.20.

And whereas liquor was banned on the second day of Japan Jam 1, this year beer, soft drinks and food will be sold in the stadium, just as during baseball games.

The venue holds 30,000, and Van Planning is hoping to fill it on both Aug. 16 and 17.

"We'd like to make Japan Jam 2 successful," adds Hayashi, "so that it can become an annual event, to be expanded into a one-week show going to various cities of the country, including Sapporo in the North and Fukuoka and Hiroshima in the South, as well as Tokyo and Osaka."

Gold, Platinum Disks Down In U.K. Market

LONDON—Further insight into the sluggish state of the market here comes from the British Phonographic Industry's breakdown of certified disk awards for the first four months of this year, which are substantially fewer than for the same period in 1979.

The BPI awards silver disks for sales of 250,000 singles and 60,000 albums; gold disks for 500,000 singles and 100,000 albums; and platinum disks for one million singles and 300,000 albums.

There were two platinum 45s in last year's January to April period. This year, there's only one: Pink Floyd's "Another Brick In The Wall" (Harvest/EMI).

There were 10 platinum albums certified for this period in 1979. This year, there are only seven, for albums by the Bee Gees, the Shadows, Boney M., Fleetwood Mac, Jean Michel Jarre, the Boomtown Rats and Kate Bush.

In the gold single section, there were 12 awards for the first four months of last year. This year, seven, going to the Tourists, Boney M., the Nolans, the Pretenders, Kenny Rogers, Blondie and Fern Kinney.

And the gold album certifications drop from 35 in the January to April period in 1979 to 25 this year, ranging from the Sex Pistols' "Great Rock'n'Roll Swindle" soundtrack to the K-tel, television-promoted

"Rhapsody In Black" by the London Symphony Orchestra.

At silver level, the singles figure is down from 35 awards last year to 29 this year, and the album awards in this category fell from 37 to 25.

Additionally, the British Phonographic Industry says, "It is estimated that spending on the regular product of U.K. record companies was approximately \$897 million in 1979, equal to about 0.35% of all consumer expenditure.

"If public spending on recorded music from other sources, say, deletions or parallel imports, is included, the total amount spent would probably exceed \$1 billion.

"In 1978, the public spent around \$814 million on the output of British-based companies and that represented 0.37% of total spending, so the industry has clearly lost ground over the past year."

Mick To China

NEW YORK—Mick Jagger is reportedly going to the People's Republic of China this month, in pursuit of plans for the Rolling Stones to become the first rock group to play there. He claims that the Chinese authorities made the original suggestion, though he thinks that "they're in a state of blissful ignorance as to what we're about."

Ivory Coast: Sales Rising

• *Continued from page 48*
to being awarded gold disks for his sales throughout West Africa.

Some observers believe that the decline in popularity of disco repertoire in Europe and the U.S. has affected the demand for international product in this market. "The disco sound is for dancing," says Gluck, "and that's what people here like to do most."

Local people's natural inclination to dance, then, is not furthered by the move to rock and new wave. As a result, African music—which easily conveys the exuberance, if not always the common language, of dancing—has been gaining in popularity.

Reggae and disco, once reigning music forms, have been replaced by Lingala (Zairois) and Nigerian music, while Ivoirians have grown more and more sophisticated in the execution of their own recordings, made in studios in neighboring Togo, Benin and Nigeria.

Nevertheless, local pressings represent a small proportion of the market. Ministry figures show that imports for the 1979 fiscal year were just over one million albums, while conservative estimates of smuggled goods could double that figure.

With a potential market, then, of two million albums, the Ivory Coast would seem to be a viable site for a larger factory than those presently in operation.

Unfortunately, it's difficult to identify the sources of much of the imported product, so any investor would find it difficult to know exactly what to produce.

Tastes change, as do the fortunes of any of the hundreds of independent producers handling the repertoire. They would prefer to press up records in their home country, and arrive here to sell it personally, rather than license it to a local firm.

Barter is still very much a way of life on the West Coast of Africa, albeit in a more sophisticated form than "cattle for cloth." Uncertain li-

censing arrangements would not take precedence over the tried and trusted business form of sale for cash.

Other local problems are like those experienced elsewhere in Africa. No cassettes are manufactured locally, and many hundreds of thousands are imported. Pre-recorded cassettes are shipped in from the Far East at an invoiced price of \$1 each, while imports of blank cassettes outnumber pre-recorded software five to one.

Piracy is rampant, and there'll be few steps taken to contain it until the industry sees more clearly what is at stake.

There's some hope that the presence of WEA's Gluck will help others recognize the need to fight piracy before it reaches the proportions of, say, Ghana or Nigeria.

Catherine Oro has already attempted to encourage the law in favor of local producers, but was disappointed by an ineffectual ruling in her favor which caused little hardship to the pirates.

Since then, there have been meetings of prominent members of the industry and the local judiciary, but—as elsewhere—the problem lies in the absence of lawyers well versed in the intricacies of antipiracy efforts.

"So far, the International Federation of Producers of Phonograms and Videograms (IFPI) has congratulated us on our efforts. But I think we need more help than that," says Oro.

Difficulties with inflation and the high cost of living also play their part in the progress of a music market in the Ivory Coast, although inflation is not as high as in Nigeria.

Observers believe that more international record companies should follow WEA's initiative in this territory, to develop the market for their own repertoire and to find product from here and elsewhere in Africa that's suitable for export to other world territories.

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BRITAIN

(Courtesy of Music Week)
As of 7/5/80

This Week	Last Week	SINGLES
1	1	CRYING, Don McLean, EMI
2	2	FUNKYTOWN, Lipps Inc., Casablanca
3	14	XANADU, Olivia Newton-John/ELO, Jet
4	3	BACK TOGETHER AGAIN, Roberta Flack & Donny Hathaway, Atlantic
5	5	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
6	11	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
7	7	SIMON TEMPLER/TWO PINTS OF LAGER, Splojdgenssabbounds, Deram
8	19	MY WAY OF THINKING, UB40, Graduate
9	25	TO BE OR NOT TO BE, B.A. Robertson, Asylum
10	6	BEHIND THE GROOVE, Teena Marie, Motown
11	20	WATERFALLS, Paul McCartney, Parlophone
12	30	USE IT UP OR WEAR IT OUT, Odyssey, RCA
13	8	SUBSTITUTE, Liquid Gold, Polo
14	16	PLAY THE GAME, Queen, EMI
15	4	THEME FROM MASH, Mash, CBS
16	NEW	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners, Atlantic
17	21	MIDNIGHT DYNAMOS, Matchbox, Magnet
18	9	LET'S GET SERIOUS, Jermaine Jackson, Motown
19	27	747, Saxon, Carrere
20	13	MESSAGES, Orchestral Manoeuvres In The Dark, Dindisc
21	32	COULD YOU BE LOVED, Bob Marley & Walters, Island
22	23	CHINATOWN, Thin Lizzy, Vertigo
23	31	IF LOVING YOU IS WRONG, Rod Stewart, Riva
24	24	CHRISTINE, Siouxsie & Banshees, Polydor
25	22	D-A-A-ANCE, Lambrettas, Rocket
26	26	I'M ALIVE, Electric Light Orchestra, Jet
27	12	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
28	18	BREAKING THE LAW, Judas Priest, CBS
29	36	LET'S HANG ON, Darts, Magnet
30	NEW	LOVE WILL TEAR US APART, Joy Division, Factory
31	17	OVER YOU, Roxy Music, Polydor
32	15	NO DOUBT ABOUT IT, Hot Chocolate, Rak
33	10	RAT RACE, Specials, 2-Tone
34	29	I'M NOT YOUR STEPPIN' STONE, Sex Pistols, Virgin
35	NEW	A LOVER'S HOLIDAY, Change, WEA
36	40	THEME FROM THE INVADERS, Yellow Magic Orchestra, A&M
37	NEW	LIP UP FATTY, Bad Manners, Magnet
38	NEW	WHOLE LOTTA ROSIE, AC/DC, Atlantic
39	NEW	ME, MYSELF, I, Joan Armatrading, A&M
40	35	THE SCRATCH, Surface Noise, WEA

ALBUMS

1	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stone
2	1	FLESH AND BLOOD, Roxy Music, Polydor
3	5	SAVED, Bob Dylan, CBS
4	3	HOT WAX, Various, K-tel
5	2	PETER GABRIEL, Peter Gabriel, Charisma
6	6	MCCARTNEY II, Paul McCartney, Parlophone
7	10	SKY 2, Sky, Ariola
8	7	ME, MYSELF, I, Joan Armatrading, A&M
9	4	THE PHOTOS, Photos, CBS
10	14	UPRISING, Bob Marley, Island
11	8	JUST CAN'T STOP, Beat, Go-Feet
12	11	OFF THE WALL, Michael Jackson, Epic
13	16	DUKE, Genesis, Charisma
14	12	MAGIC REGGAE, Various, K-tel
15	17	REGGATTA DE BLANC, Police, A&M
16	13	READY AND WILLING, Whitesnake, United Artists
17	18	SHINE, Average White Band, RCA
18	9	DEFECTOR, Steve Hackett, Charisma
19	21	CHAIN LIGHTNING, Don McLean, EMI
20	NEW	LIVE AT LAST, Black Sabbath, Nems
21	15	THE MAGIC OF BONEY M, Atlantic
22	NEW	SOUNDS SENSATIONAL, Bert Kaempfert, Polydor
23	22	KING OF THE ROAD, Boxcar Willie, Warwick
24	25	GREATEST HITS, Rose Royce, Whitfield
25	23	DIANA, Diana Ross, Motown
26	20	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway, RCA
27	26	CHAMPAGNE & ROSES, Various, Polystar
28	NEW	OUTLANDOS D'AMOUR, Police, A&M
29	27	KILLER WATTS, Various, CBS
30	30	ONE STEP BEYOND, Madness, Stiff
31	31	ORCHESTRAL MANOEUVERS IN THE DARK, Dindisc
32	NEW	WHEELS OF STEEL, Saxon, Carrere
33	28	12 GOLD BARS, Status Quo, Vertigo

34	19	THE UP ESCALATOR, Graham Parker and Rumour, Stiff
35	29	GREAT ROCK 'N' ROLL SWINDLE, Soundtrack, Virgin
36	NEW	DEMOLITION, Girls School, Bronze
37	33	JUST ONE NIGHT, Eric Clapton, RSO
38	NEW	THEMES FOR DREAMS, Pierre Belmonde, K-tel
39	24	21 AT 33, Elton John, Rocket
40	NEW	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 6/18/80

This Week	Last Week	SINGLES
1	1	FUNKYTOWN, Lipps Inc., Casablanca
2	7	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
3	3	CARS, Gary Numan, Beggars Banquet
4	2	CALL ME, Blondie, Chrysalis
5	5	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
6	6	COMING UP, Paul McCartney, Columbia
7	11	THE ROSE, Bette Midler, Atlantic
8	10	ECHO BEACH, Martha & Muffins, Virgin
9	8	LITTLE JEANNIE, Elton John, MCA
10	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
11	9	LOST IN LOVE, Air Supply, Wizard
12	14	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers & Kim Carnes, United Artists
13	16	SEDUCTION, James Last Band, Polydor
14	20	FINE STATE OF AFFAIRS, Burton Cummings, CBS
15	13	I PLEDGE MY LOVE, Peaches & Herb, Polydor
16	15	WE LIVE FOR LOVE, Pat Benatar, Chrysalis
17	NEW	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
18	NEW	STEAL AWAY, Robbie Dupree, Elektra
19	12	PILOT OF THE AIRWAVES, Charlie Dore, Island
20	NEW	I'M ALIVE, Electric Light Orchestra, Jet

ALBUMS

1	1	GLASS HOUSES, Billy Joel, Columbia
2	7	EMPTY GLASS, Peter Townsend, Atco
3	2	AGAINST THE WIND, Bob Seger, Capitol
4	9	PETER GABRIEL, Peter Gabriel, Charisma
5	3	THE WALL, Pink Floyd, Columbia
6	4	MCCARTNEY II, Paul McCartney, CBS
7	11	PRETENDERS, Pretenders, Sire
8	NEW	UNCUT, Powder Blues, RCA
9	5	DUKE, Genesis, Atlantic
10	10	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
11	8	METRO MUSIC, Martha & Muffins, Virgin
12	12	THE ROSE, Soundtrack, Atlantic
13	6	WOMAN LOVE, Burton Cummings, Epic
14	NEW	FLESH AND BLOOD, Roxy Music, Atco
15	13	YOUNG AND RESTLESS, Prism, Capitol
16	18	JUST ONE NIGHT, Eric Clapton, RSO
17	14	FLUSH THE FASHION, Alice Cooper, Warner Bros.
18	17	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
19	NEW	ONE FOR THE ROAD, The Kinks, Capitol
20	19	21 AT 33, Elton John, MCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/7/80

This Week	Last Week	SINGLES
1	1	FUNKYTOWN, Lipps Inc., Casablanca
2	3	D.I.S.C.O., Ottawan, Polydor
3	2	DER NIPPEL, Mike Kruger, EMI
4	4	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
5	6	SEXY EYES, Dr. Hook, Capitol
6	7	ALOH-O-E, UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
7	12	NO DOUBT ABOUT IT, Hot Chocolate, Rak
8	5	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
9	11	BOBBY BROWN, Frank Zappa, CBS
10	9	BOAT ON THE RIVER, Styx, A&M
11	8	GO JOHNNY GO, Eruption, Ariola
12	15	ROM, Dschinghis Khan, Jupiter
13	10	SUN OF JAMAICA, Goombay Dance Band, CBS
14	18	CALL ME, Blondie, Chrysalis
15	19	YOU'RE ALL I NEED, Peter Kent, EMI
16	13	I SEE A BOAT, Boney M, Hansa
17	17	JANUARY FEBRUARY, Barbara Dickson, CBS
18	30	TOCCATA, Sky, Ariola
19	16	WEEKEND, Earth & Fire, Vertigo

20	20	DER WILDE WILDE WESTEN, Truck Stop, Metronome
21	22	IT'S A REAL GOOD FEELING, Peter Kent, EMI
22	14	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
23	NEW	WE ARE THE POPKINGS, Chilly, Polydor
24	NEW	PAN, Costa Cordalis, CBS
25	NEW	DO WAH DIDDY DIDDY, A La Carte, Hansa
26	29	YOU AND ME, Spargo, EMI
27	21	TAKE GOOD CARE OF MY BABY, Smokie, Rak
28	NEW	NIE MEHR ALLEIN SEIN, Tony Holiday, Polydor
29	26	QUE SERA MI VIDA, Gibson Brothers, Polydor
30	NEW	COMING UP, Paul McCartney, Parlophone

ALBUMS

1	1	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade
2	2	VIVA ITALIA, Adriano Celentano, Ariola
3	3	DER NIPPEL, Mike Kruger, EMI
4	6	THE WALL, Pink Floyd, Harvest
5	4	ZAUBER DER KARIBIK, Goombay Dance Band, CBS
6	7	HIT SOMMER '80, Various, Polystar
7	8	TRAUMEREIEN, Richard Clayderman, Telefunken
8	5	THE MAGIC OF BONEY M, Hansa
9	20	UNMASKED, Kiss, Casablanca
10	11	CORNERSTONE, Styx, A&M
11	17	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
12	13	HIGHWAY TO HELL, AC/DC, Atlantic
13	12	FLESH AND BLOOD, Roxy Music, Polydor
14	9	PETER GABRIEL, Charisma
15	10	SKY 2, Sky, Ariola
16	18	JUST ONE NIGHT, Eric Clapton, RSO
17	NEW	DA BESTE AUS 150 GOLDENEN, James Last, Polydor
18	14	ANIMAL MAGNETISM, Scorpions, EMI
19	NEW	MCCARTNEY II, Paul McCartney, Parlophone
20	15	DUKE, Genesis, Charisma

ITALY

(Courtesy Germano Ruscitto)
As of 7/1/80

This Week	Last Week	ALBUMS
1	1	SONO SOLO CANZONETTE, Edoardo Bennato, Ricordi
2	3	GALAXY, Rockets, CGDMM
3	10	TOZZI, Umberto Tozzi, CGDMM
4	2	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
5	8	UN PO' ARTISTA UN PO' NO, Adriano Celentano, Clan/CGDMM
6	6	DUKE, Genesis, Charisma/PolyGram
7	5	UFFA! UFFA!, Edoardo Bennato, Ricordi
8	16	MIGUEL, Miguel Bose, CBS/CGDMM
9	7	NERO A META', Pino Daniele, EMI
10	4	THE WALL, Pink Floyd, Harvest/EMI
11	14	HURRICANE, Pooh, CGDMM
12	9	REGGATTA DE BLANC, Police, A&M/CGDMM
13	11	TRA DEMONIO E SANTITA, Alberto Fortis, Philips/PolyGram
14	NEW	DI NOTTE, Alan Sorrenti, CBO
15	19	MAGNIFICO DELIRIO, Rettore, Ariston/Ricordi
16	13	SENSITIVE AND DELICATE, Steven Schlake, Baby/CGDMM
17	12	INFERNO, Keith Emerson, Cinevox/Ricordi
18	17	UNA CITTA' PER CANTARE, Ron, Spaghetti/RCA
19	15	ATTILA, Mina, PDU/EMI
20	NEW	MOUTH TO MOUTH, Lipps Inc., Casablanca/Durium

MEXICO

(Courtesy Enrique Ortiz)
As of 6/24/80

This Week	Last Week	SINGLES
1	2	COMO YO TE AMO, Raphael, Gamma
2	1	HE VENIDO A PEDIRTE PERDON, Juan Gabriel, Ariola
3	3	FUNKYTOWN, Lipps Inc., Casablanca
4	NEW	HEY, Julio Iglesias, Columbia
5	4	QUE NO, Pedro Marin, Gamma
6	9	SIN AMOR, Ivan, Melody
7	5	ERES, Napoleon, Raff
8	NEW	ROCK LOBSTER, B-52s, Warner Bros.
9	NEW	ME LLAMAS, Jose Luis Perales, Gamma
10	6	SI ME DEJAS AHORA, Jose Jose, Ariola

Up For Auction

LONDON—An auction of rock memorabilia at London's Hammersmith raised nearly \$8,000 for charity. Event drew 500 people.

International

EMI Readies Music Programs For Video

By NICK ROBERTSHAW

LONDON—EMI Records is to spend more than \$1 million on the production of three music programs for release on videocassette and JVC VHD videodisk.

Though independents such as Chrysalis and Beggar's Banquet have put video programs on the market, this is the first video software commitment by a major U.K. company.

No details of content have been revealed, however, and release dates are also uncertain. The programs will not be available until video royalty negotiations are resolved, and the videodisk will have to wait until the launch of the JVC system, set for late 1981. It will be jointly manufactured and marketed worldwide by Thorn-EMI.

Thorn-EMI company secretary John Sibley said at a presentation here June 24 that around \$23 million would be required to set up a disk manufacturing plant, employing 150 people and capable of producing one million videodisks monthly.

No formal decision has been made whether facilities will be established alongside existing plant or in a new factory.

Likewise, no definite retail prices have been set, though U.S. costs are likely to be around \$540 for the player, \$20 for the videodisks.

Initial product, according to EMI Audio Visual managing director, Donald McLean, would comprise around 200 titles, largely feature films, though eventually there would need to be "product coming down the line every month."

Meanwhile, the confusion over U.K. video royalty rates steadily thickens. The rate card implemented optimistically by the Mechanical Rights Society earlier this year has been universally rejected by the record companies, who feel the levels set are too high.

The embryonic video association formed by the British Phonographic Industry has not so far even found a chief, and in the meantime, non-record company video producers (including EMI Videogram, IPC, Intervention and the BBC) have gone ahead and set up a specialist association to protect their interests. The working party currently deciding structure and priorities is chaired by Thorn-EMI's John Kuipers.

Jazz Product Finds Solid Market In Czechoslovakia

By LUBOMIR DORUZKA

PRAGUE—Interest in jazz in Czechoslovakia is growing fast and record sales are building well, over a longer period than the usual pop product and to a much wider audience range than before.

If actual sales don't peak at pop levels, Supraphon certainly finds its annual release of around eight or nine jazz albums is a lucrative area of its business.

Maybe a third is licensed U.S. material and a third of all local production features foreign "guest" musicians, mostly recorded when they tour Czechoslovakia.

Sales vary substantially. A historical re-release of Billie Holiday tracks sold more than 50,000 units here, whereas a Supraphon production of Polish pianist Adam Makowicz failed to hit the 3,000 unit mark locally, though it sold four times as many copies on export.

But, in general, sales of about 10,000 units for local artists on the local market are becoming the norm. "Zodiac," the latest LP by Jiri Stivin, flautist and saxophonist, sold more than 20,000 at national level, similar to the sales of local jazz-rock bands like Jazz Q, led by Berklee School graduate Martin Kratochvil, or Mahagon.

Using U.S. guest artists, Supraphon has brought out albums by Wild Bill Davison, Tony Scott and Ralph Sutton over the past three years, and they've sold around 15,000-20,000 each and are still selling.

Jazz product from Czechoslovakia is systematically exported by the Artia company, mainly to other socialist countries, and these sell over long periods. Some titles in the Artia catalog are more than 10 years old and cumulative sales can top the 60,000 mark.

Some albums by local trad jazz bands, which enjoyed only medium success on the home market, do particularly well on the export front. LPs by such bands as the Jazz Fiddlers, Steamboat Stompers, or singer Eva Olmerova with the Prague Traditional Jazz Studio, have already

reached export sales of 30,000, as did an album of historic recordings made in Prague soon after World War by Australian Graeme Bell.

But for jazz fans there are strictly limited prospects of release of foreign material. Basically not more than three albums from the whole jazz world, historical or contemporary, come out each year, so selectivity is vital. What actually often happens is that permission is sought to take the best tracks from different albums and combine them in a new package.

Good sales came from a series called "Songs Of Ol'Man River," presenting on two LPs, with a third being prepared, the work of many Mississippi area jazzmen. Recently ECM authorized Supraphon to put out an album featuring tracks from three different Gary Burton albums.

Some companies refuse permission and so lose out on release prospects on the Czechoslovakian market.

Even at local level, there are restrictions on the quantity of jazz product, mainly through lack of studio time and pressing plant capacity. Pop product, inevitably, is given a higher economic status, despite the growth of jazz.

The result is that promising new groups and musicians often remain unrecorded during their most fruitful development periods.

Recently Pantone Records started a series of EP disks, in a "Mini Jazz Club" set, because there are pressing facilities available for this configuration. So far, more than 20 titles have been released. For bands who just can't get an album release, this is a very helpful series, but EPs are not as commercially viable as albums.

(Continued on page 51)

Andersen Signs

OSLO—U.S. singer-songwriter Eric Andersen has signed direct to CBS Norway, and is recording his new album in the Scanax studios here.

Italy's CGD-MM Is Topping \$\$ Budgets

MILAN—Delegates to this year's CGD-MM conference, third since the dissolution of CBS-Sugar, were told that the company generated a turnover of nearly \$40 million in 1979, topping its budget by close to \$10 million. They were also informed that trading in the first months of this year is "better than expected."

In an exclusive interview after the convention, which was staged in the resort of Punta Ala, CGD-MM's co-managing director, Franco Crepax, confirmed that the company is looking to catalog expansion in future, and to the burgeoning video market.

At the meeting itself, a three-day affair, Crepax told delegates (including representatives of licensed and distributed labels) that "while the U.S. sales recession has affected all the majors and their international arms, a relatively small company like CGD-MM can, with fast planning and execution, cope rather better."

Sandro Delor, managing director of CGD-MM's disk division, Dischi CGD, noted with satisfaction the acquisition of the Arista/Ariola lines, licensed to the company since January, and with the worldwide exclusive pact with French group Rockets.

Delor said that contracts with Riccardo Fogli and Pierangelo Bertoli have been renewed, while new signings include Ornella Vanoni and Dario Baldan Bembo.

Statistics from sales manager Romano Razzini stressed that last year's \$39.8 million turnover (\$37.3 million on records and tapes) was higher than budgeted targets of \$30.1 million and \$27.7 million respectively. In percentage terms, the budget was exceeded by 35%.

Sales are exceeding targets this year, too, he added. "Overall, we have sales in the period of \$14 million as against the budgeted \$12.7 million."

Later, Crepax explained, "Our 1980 budget was planned cau-

tiously. When something goes wrong in the U.S., the Italian marketplace is supposed to be affected as well. But as it turned out, we weren't hurt so bad after all.

"Obviously the decline of disco music meant much in the U.S., linked with other factors such as inflation and returns, but it was not such a problem in Italy."

CGD-MM now has a leading position in the Italian industry, and Crepax admits that CBS played a vital role in the achievements.

"During the past 14 years, CBS—from 1966 to 1977 as a partner of ours, and subsequently entrusting us with distribution of its products—has really contributed to our expansion, particularly in the past couple of years."

Both CGD-MM's domestic distribution deal with CBS, and the latter's representation of CGD-MM abroad, expire at the end of this year.

"In view of this," says Crepax, "we've aimed at expansion. In relation to the Italian market, we're following three directions: first, by strengthening our own catalog.

"Second, by the acquisition of new foreign lines, the three-year licensing pact with Ariola/Arista being a key deal.

"Third, the acquisition of more Italian labels for national distribution, alongside our existing relationships with independents like Baby and Goody Music."

Talks are in progress with foreign firms about the exploitation of CGD-MM product abroad. Crepax claims the catalog is worth more than \$10 million annually, "and is by far the most important Italian catalog on the international market, featuring such acts as Umberto Tozzi, Pooh, Rockets, Sandro Giacobbe, Gigliola Cinquetti and Adriano Celentano."

"We're looking for foreign partners who will guarantee enthusiasm for our artists and trust in our product, not simply advance money."

French Anarchy Emerging?

PARIS—Following the seizure of a number of "free radio" installations in France, four more have begun broadcasting. The anarchy which the government forecast would follow if free radio were allowed is emerging anyhow.

New problems have appeared for the government. Since seizure and legal proceedings anger large sections of the population—polls suggest two out of every three French people favor free radio and television—orders have been given that broadcasts should be jammed. This option also has the advantage of attracting less publicity.

Czech Jazz

Continued from page 50

However for export purposes, the highlights of the EP series will be put out in a two-album package, unusual marketing for many foreign territories but at least offering a chance to hear contemporary Czech jazz.

In finished-product terms, material comes only from other socialist countries. Nothing comes in from the West. Imported Polish or Russian jazz albums sell satisfactorily here and help alleviate the hunger of local jazz fans, growing in number, who just can't get a healthy enough record diet.

But as trade unions are now setting up their own stations, union members working in telecommunications are reluctant to man jamming installations. There are rumors that the army has even been called in, and these have neither been confirmed nor denied.

For the first time a prominent television newsreader, Patrick Poivre d'Avor, has called for an independent television network, pointing to the British system as an example.

The French government still seems determined to resist pressure for an end to the state broadcasting monopoly, however, and in this it is supported even by the usually critical opposition parties, who are presumably bearing in mind that one day they may be in power.

Jean-Philippe Lecat, minister for culture and communication, told a conference in Cherbourg recently that political stations would be interested only in propaganda, while commercial stations would be mediocre and would deprive the established press of advertising revenue.

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JAPAN

(Courtesy Music Labo)
As of 7/7/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DANCING ALL NIGHT	Monta & Brothers, Philips (PMP)
2	2	SUBARU	Shinji Tanimura, Casablanca (Noel/JCM)
3	3	RIDE ON TIME	Tatsuro, Air (PMP)
4	4	ROCK 'N' ROLL WIDOW	Momoe Yamaguchi, CBS/Sony (Tokyo)
5	5	MINAMI KAIKISEN	Takao Horiuchi & Tomoharu Taki, Casablanca (Thunder/JCM)
6	NEW	AISHUU DATE	Toshihiko Tahara, Canyon (PMP)
7	8	TECHNO POLICE	Yellow Magic Orchestra, Alfa (Alfa)
8	9	WAKARETEMO-SUKINAHITO	Los Indios & Sylvia, Polydor (Tokyo)
9	NEW	TONIGHT	Shannels, Epic/Sony (PMP)
10	14	KOI-NO-TSUNAWATARI	Akiko Nakamura, Teichiku (Union Shuppan/Nichion)
11	NEW	YES-NO	Off Course, Toshiba-EMI (PMP)
12	6	ORETACHI-NO-JIDAI	Hideki Saijoh, RVC (Geiei)
13	16	YOU ARE LOVE	Janis Ian, Columbia (Toshiba-EMI)
14	10	AME-NO-BOJO	Aki Yoshito, Teichiku (Dome/PMP/RFMP)
15	15	CALL ME	Blondie, Chrysalis (Nichion/PMP)
16	7	RUN AWAY	Shannels, Epic (PMP)
17	11	RYOUFU	Yoshimi Iwasaki, Canyon (NTV/Fuji)
18	NEW	JUNKO	Takeshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)
19	13	SHIAWASE SAGASHITA	Hiroshi Itsuki, Minoruhon (Sound Eye)
20	17	YOU MAY DREAM	Sheena & Rokkets, Alfa (Kay)

ALBUMS

1	2	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
2	1	MULTIPLIES	Yellow Magic Orchestra, Alfa
3	3	KAVACH	Eikichi Yazawa, Warner Bros.
4	12	TOKI-NO-NAI-HOTEL	Ymuri Matsutohya, Toshiba-EMI
5	5	SUBARU	Shinji Tanimura, Casablanca
6	4	MR. BLACK	Shannels, Epic
7	6	ROMAN	Chiharu Maysuyama, North
8	8	T-WAVE	Masayoshi Takanaka, Kitty
9	NEW	RIDE LIKE THE WIND	Christopher Cross, Warner Bros.
10	NEW	ONGAKU SATSUJIN	Yukihiro Takahashi, King
11	NEW	TENKAI	Saki Kubota, CBS/Sony
12	7	PAUL McCARTNEY II	Paul McCartney, Toshiba-EMI
13	15	NICE SHOT	Sadao Watanabe, Flying Disk
14	9	TO CHI KA	Katsumi Watanabe, Better Days
15	10	MIDDLE MAN	Boz Scaggs, CBS
16	14	GLASS HOUSES	Billy Joel, CBS/Sony
17	17	ARABESQUE III	Arabesque, Victor
18	NEW	UNMASKED	Kiss, Casablanca
19	13	MOEBIUS'S GAME	Momoe Yamaguchi, CBS/Sony
20	11	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/30/80
SINGLES

This Week	Last Week	Title	Artist
1	1	TURNING JAPANESE	Vapors, United Artists
2	3	TIRED OF TOEIN' THE LINE	Rocky Burnette, EMI
3	8	CAN'T STOP THE MUSIC	Village People, RCA
4	2	COMING UP	Paul McCartney, Parlophone
5	4	CALL ME	Blondie, Chrysalis
6	7	THE ROSE	Bette Midler, Atlantic
7	5	BRASS IN POCKET	Pretenders, Sire
8	9	NO SECRETS	Angels, Epic
9	6	THERE AIN'T NO AGE FOR ROCK 'N' ROLL	Veterans, Avenue
10	17	YOU'VE LOST THAT LOVIN' FEELING	Long John Baldry & Kathi MacDonald, EMI America
11	13	SKINNY GIRLS	Alan O'Day, Pacific
12	16	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
13	19	CHEAP WINE	Cold Chisel, WEA
14	12	SPACE INVADERS	Player, WEA
15	11	PEOPLE	Mi-Sex, CBS
16	20	LOVE AT FIRST NIGHT	Kim Hart, EMI
17	15	ROCKABILLY	Major Matchbox, Magnet
18	NEW	I HOPE I NEVER	Split Enz, Mushroom
19	10	I GOT YOU	Split Enz, Mushroom
20	14	TOTAL CONTROL	Motels, Capitol

ALBUMS

1	1	CAN'T STOP THE MUSIC	Soundtrack, RCA
2	4	EAST	Cold Chisel, WEA
3	17	UNMASKED	Kiss, Casablanca

HOLLAND

(Courtesy BUMA/STEMRA)
As of 7/1/80
SINGLES

This Week	Last Week	Title	Artist
1	2	CARA MIA	Jay & Americans, United Artists
2	NEW	LATE AT NIGHT	Maywood, EMI
3	1	FUNKYTOWN	Lipps Inc., Casablanca
4	6	ALOHA-OE UNTIL WE MEET AGAIN	Goombay Dance Band, CBS
5	7	RUNNIN' WITH THE DEVIL	Van Halen, Warner Bros.
6	NEW	CONTAINER SONG	Henk Wijngaard, Teistar
7	10	LOST IN LOVE	Demis Roussos, Philips
8	NEW	XANADU	Olivia Newton-John & ELO, Jet
9	5	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
10	8	PIERROT	Bonnie St. Clair, Philips

ALBUMS

1	1	THE BEST OF ROGER WHITTAKER	K-tel
2	2	HAPPY SUMMER PARTY	James Last, Polydor
3	4	GREATEST HITS	BZN, Mercury
4	5	MET JE OGEN DICHT	Rob De Nijs, EMI
5	7	DROMENTRAIN	Lenny Kuhr, CNR
6	3	LOST WITHOUT YOUR LOVE	Various, Arcade
7	8	ZEEMLIEDJE	Various, Dureco
8	NEW	THE MAGIC OF BONEY M	Ariola
9	NEW	UNMASKED	Kiss, Casablanca
10	NEW	VAN HALEN I	Van Halen, Warner Bros.

SWEDEN

(Courtesy GFL)
As of 7/1/80
SINGLES

This Week	Last Week	Title	Artist
1	1	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
2	2	ONE MORE REGGAE FOR THE ROAD	Bill Loveley, Charisma
3	4	CALL ME	Blondie, Chrysalis
4	8	I DON'T WANNA GET DRAFTED	Frank Zappa, CBS
5	7	NON SO CHE DAREI	Alan Sorrenti, CBO
6	NEW	FUNKYTOWN	Lipps Inc., Casablanca
7	3	JUST NU	Tomas Ledin, Polar
8	9	APATI	Magnus Uggla, CBS
9	5	BRASS IN POCKET	Pretenders, Real
10	NEW	SKA VI ALSKA	Gyllene Tider, Parlophone

ALBUMS

1	2	LIGHTS IN THE NIGHT	Flash & The Pan, Mercury
2	1	GYLLENE TIDER	Parlophone
3	7	TONARSDROMMAR	Noice, Soneto
4	NEW	KRAMGOA LATAR 8	Vikingarna, Mariann
5	9	McCARTNEY II	Paul McCartney, Parlophone
6	3	THE WALL	Pink Floyd, Harvest
7	NEW	FLESH AND BLOOD	Roxy Music, Polydor
8	NEW	PETER GABRIEL	Charisma
9	4	451023-0637	Kim Larsen, CBS
10	10	THE UP ESCALATOR	Graham Parker, Stiff

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 6/27/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc., Casablanca
2	2	LITTLE JEANNIE	Elton John, Rocket
3	3	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
4	5	TOCCATA	Sky, Ariola
5	8	NO DOUBT ABOUT IT	Hot Chocolate, Rak
6	10	I CAN'T HELP IT	Andy Gibb & Olivia Newton-John, RSO
7	NEW	CRYING	Don McLean, EMI
8	NEW	RAT RACE	Specials, 2-Tone

9	4	BOAT ON THE RIVER	Styx, A&M
10	6	COMING UP	Paul McCartney, Parlophone

ALBUMS

1	3	AMERICA	Julio Iglesias, CBS
2	1	DISCOVERY	Electric Light Orchestra, Jet
3	2	EMOCIONES	Julio Iglesias, CBS
4	4	THE WALL	Pink Floyd, CBS
5	7	TREM DAS ONZE	Various Artists, Phonodor
6	6	CORNERSTONE	Styx, A&M
7	9	MOUTH TO MOUTH	Lipps Inc., Casablanca
8	5	HAIR	Soundtrack, RCA
9	10	GLASS HOUSES	Billy Joel, CBS
10	NEW	ZAEMAN	Brothers and Sisters, Med Arzi

NEW ZEALAND

(Courtesy Record Publications)
As of 6/29/80
SINGLES

This Week	Last Week	Title	Artist
1	1	STOMP	Brothers Johnson, A&M
2	2	I PLEDGE MY LOVE	Peaches & Herb, Polydor
3	3	COMING UP	Paul McCartney, Parlophone
4	9	FUNKYTOWN	Lipps Inc., Casablanca
5	8	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic
6	6	CALL ME	Blondie, Chrysalis
7	4	PEOPLE	Mi-Sex, CBS
8	5	FLY TOO HIGH	Janis Ian, Festival
9	10	CRUISIN'	Michael Nesmith, Pacific Arts
10	7	THE SECOND TIME AROUND	Shalamar, Solar

ALBUMS

1	1	SPACE RACE	Mi-Sex, CBS
2	NEW	OFF THE WALL	Michael Jackson, Epic
3	NEW	JUST ONE NIGHT	Eric Clapton, RSO
4	3	DAMN THE TORPEDOES	Tom Petty & Heartbreakers, MCA
5	7	McCARTNEY II	Paul McCartney, Parlophone
6	2	TRUE COLOURS	Split Enz, Polydor
7	6	THE B-52s	Warner Bros.
8	10	GLASS HOUSES	Billy Joel, CBS
9	NEW	GRAFFITI CRIMES	Mi-Sex, CBS
10	9	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis

SPAIN

(Courtesy El Gran Musical)
As of 7/5/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc., Casablanca
2	2	MORIR DE AMOR	Miguel Bose, CBS
3	5	HE	Julio Iglesias, CBS
4	3	RAP-O CLAP-O	Joe Bataan, Salsoul
5	6	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills, Ariola
6	4	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
7	10	CLARIDAD	Umberto Tozzi, Epic
8	9	ZIMBABWE	Bob Marley, Island
9	8	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
10	7	LA QUIERO A MORIR	Francis Cabrel, CBS

ALBUMS

1	1	HEY	Julio Iglesias, CBS
2	3	UN ENCuentro	Triana, Movieplay
3	2	MIGUEL	Miguel Bose, CBS
4	4	THE WALL	Pink Floyd, Harvest
5	5	MI QUERIDO	Mi Viejo, Mi Amigo, Roberto Carlos, CBS
6	9	MOUTH TO MOUTH	Lipps Inc., Casablanca
7	7	REGGATA DE BLANC	Police, A&M
8	NEW	DUKE	Genesis, Charisma
9	NEW	SURVIVAL	Bob Marley & Wailers, Island
10	6	AFTER DARK	Andy Gibb, RSO

EMI Sale

LONDON—What's described as the "largest" sale of Vintage phonographs, gramophones and accessories will be staged here Sept. 27 by EMI Music.

Up for grabs at Christie's sale rooms is the greater part of the famous EMI collection. Proceeds from the sale will go to the preservation and improvement of the EMI archives, a huge collection of written material, catalogs and records dating back to the company's foundation at The Gramophone Co., in 1898.

The event is expected to attract collectors from all over the world.

Early Play For Stones In Canada

TORONTO—Canada jumped the gun on the official release date for the Rolling Stones' "Emotional Rescue" LP by as much as four days after local station CILQ-FM (Q-107) premiered it during the afternoon drive shift, Monday June 23.

WEA Canada had pegged Thursday as the official media release date, store copies being racked the following day. CIQL-FM's program director, Gary Slaight, declined to reveal his source for the advance copy of the long-awaited Stones LP.

He did say that a phone call from Atco Records in the U.S. late Monday evening, requesting the station cease playing the LP, was ignored. A call from WEA Canada's Larry Green, shortly following, again requesting the LP to be withdrawn, was honored.

However, by late Tuesday all three FM rock stations in the market were on the LP, much to the chagrin of WEA here.

By Wednesday, still one day in advance of the official media release date, stations as far away as Edmonton were also premiering the new album.

While there is no evidence to suggest this be the case, a London press conference staged by the Rolling Stones on Monday could have been the source of the leak, allowing that a U.K. advance copy was air-shipped to Toronto.

Part of the British press conference was used as on-air promo for the album by competing Toronto station CHUM-FM which used a Mick Jagger interview to good advantage in its airing of the LP.

CBS Bows 'Buck Back'

TORONTO — Canadian acts Loverboy and Straight Lines are the first to benefit from a new "first artists program" initiated by CBS in this country. The marketing concept includes offering the consumer a "Buck Back" on the purchase price of the LPs.

Earlier this year, CBS Canada initiated the "N" series discount concept for developing artists with the debut release of the Romantics album. The promotion was tied to several club dates the Detroit group was playing in the market.

Phase two of the program includes couponing debut albums by Loverboy and Straight Lines, both Vancouver bands, and sticking the LPs with the \$1-off incentive rebate tag. Stores have been offered a variety of point-of-purchase materials to back the program, including "Buck Back" header cards.

According to CBS, the couponing of the LPs gives the consumer a purchase incentive without changing the retailer's profit margin. All coupons are handled through one central address, making the concept hassle free for the retailer.

1st Folk Festival

TORONTO—Valdy, Buddy Guy and Junior Wells, Salome Bey, Tom Chapin, the Persuasions and Odette are among the names announced to appear at the first Toronto Folk Festival, to be staged July 25-27.

Day shows are planned for a small island in the Toronto harbor, serviced by ferries, while evening shows are set for the waterfront complex known as Harbourfront.



EASTERN BOOTY—Canadian recording star Frank Mills receives Japanese plaques for sales and artistic achievements in that country from Atsutaka Torio, Polydor's director of international repertoire. Mills' "Poet And I" album has reportedly sold more than 70,000 copies in Japan.

Music Shows Suffer From Poor Weather

By DAVID FARRELL

TORONTO—Damp weather conditions across Canada threatened to cancel several major music festivals in Ontario and Alberta over the Canada Day Weekend, but in the true tradition of show business, the shows went on.

The most successful, financially, of the three was staged in Edmonton, June 29. Billed as the Edmonton Cirkus, headliners included Foreigner, Ian Hunter and Prism.

Approximately 30,000 paid between \$20 and \$25 for the outdoor event, held at the Commonwealth Stadium. No box office figure had been posted at the time of writing but co-producer Doug Pringle guessed that his show had made some money for the Montreal investment group behind the Cirkus event.

"I'd say that our promotion of the show was hampered by the awful weather we've had out here in the past few weeks. I mean it is pretty hard to sell a show when it's pouring buckets all the time. We had straight rain four days prior to the festival, but the gods were with us on Sunday (29). We had sun, although the rain started up again four minutes before Foreigner (the headlining act) came off stage at 10:10 p.m."

It was the second annual Edmonton Cirkus, so named because of the tie-in promotion with local rock FM outlet CIRK, better known as K-97.

Pringle and his backers are considering a second outdoor festival in the market this year, but at this time it is only in the "discussionary stages."

Less fortunate were two Ontario promoters involved in major country music festivals. Both were confronted with cold and wet weekend conditions which contributed significantly in low attendance figures at the box offices of the shows at Rock Hill Park and Mohawk Raceway.

The Saturday (June 28) Rock Hill festival featured top name country acts such as Willie Nelson, Barbara Mandrell, Mickey Gilley and John Conlee. The original estimate was that more than 60,000 people would show up for the show, but fewer than a quarter of that amount braved the wet weekend for the show that had a \$30 ticket price at the gate.

A two-day event staged at Mohawk featured Roy Clark, Mel Tillis and George Jones, among its top billings. Like the Rock Hill date, all performers showed up for this two-day, Saturday-Sunday, event which attracted about 24,000 fans all told. Promoters of both country shows were unavailable for comment immediately following the shows to answer questions about covering expenses. Rain insurance is often difficult to collect, even under the worst conditions.

Onrot Back Via TV Music

TORONTO—Veteran record industry figure Martin Onrot is back in high profile, following a "brief break" after the Infinity Records office was closed up here. Onrot was general manager of the Canadian division.

Onrot is consulting the all new Multi-Lingual Television (MTV) company based here, developing a series of contemporary music shows both for use on the channel and abroad.

Aside from this, he is involved in the special events and fund-raising committee for the new Massey Hall concert hall complex here. Without revealing details, Onrot says a major concert series is being planned for June of next year which is to involve a number of big name acts who first

cut their teeth at the old venue. A record series will also be pulled from this project.

On the day-to-day side of the disk business, he is involved in Nova Records, a new Maritime label developed by Peter Christakos who also owns and operates Scorpio Productions. Onrot is handling marketing and promotion for the label in central Canada, although distribution is being done through Pickwick's Intercan division.

Two front-line releases now available are "Oakley" by a group of the same name and "Soundtrack For Pegasus I" by Ram. Oakley is fronted by Ritchie Oakley who hit it big in the early '70s with the group Soma, then signed to CBS.

Concert Profits Off

• Continued from page 1

is being affected by an absence of top superstar names from the road, diminishing record company tour support, some resistance to rising ticket prices and heightened competition from local clubs.

Even the Eagles, America's top rock group, are encountering some ticket trouble on Midwest dates. The act reportedly sold 61,000 seats at the 80,000 capacity Cotton Bowl in Dallas.

"If I was a promoter and had 61,000 people at a concert," says one source, "I would expect to make money. If I had that many people and lost money, I would think I was doing something wrong like paying the groups too much or something."

Another reason the Cotton Bowl show may have done less than expected is that the Eagles just did seven shows in Texas, including two in Dallas, on its nationwide tour last November. "To come back this soon and try to do 80,000 is crazy," says one observer.

This is not to suggest the entire live talent industry is coming apart at the seams. Far from it. There are acts selling out shows and tours registering huge grosses. It simply re-

flects the fact that, for perhaps the first time, the nation's economy is a very real factor at the boxoffice.

Danny Bramson, executive director of the Universal Amphitheatre in L.A., says it best: "There is cause not for panic, but for moderation in the concert business."

Bramson expects a drop of between 5% and 7% in attendance from a record 99.6% of capacity in 1979. He acknowledges that shows by the Spinners and Warren Zevon, in particular, failed to meet expectations. The venue's only upfront sellouts to date are Frank Sinatra, Willie Nelson and Paul Simon, though Bramson says several other acts are close.

"Nothing can be taken for granted anymore," says Bramson. "The rule book has been thrown out the door. It's a tough summer."

Some East Coast agents strike a more positive note. Jeff Franklin, president of American Talent International, says she expects business to be better this year than last.

"We may sometimes have to do one day rather than two," he says, "and outdoor dates are down a bit, but we're hanging in there."

Wayne Forte, head of the music (Continued on page 59)

JULY 12, 1980 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 7/12/80			
N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
2	JUAN GABRIEL Recuerdos Pronto 1076	2	JULIO IGLESIAS Hey CBS 50302
3	RAPHAEL Como yo te amo Al 60149	3	RIGO TOVAR 14 de oro Profono 2003
4	MANOELLA TORRES Se te fue viva la paloma CBS 20335	4	NELSON NED Primavera de una vida Al 10501
5	LOS HUMILDES Mas de lo que merecias Fama 595	5	ANGELA CARRASCO Quererte a ti Pronto 1069
6	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	6	MANOELLA TORRES Se te fue viva la paloma CBS 20335
7	ROCIO JURADO Senora Arcano 3485	7	JUAN GABRIEL Recuerdos Pronto 1076
8	VICENTE FERNANDEZ El tapatio CBS 20388	8	RAPHAEL Como yo te amo Al 60149
9	GRUPO ABBA Gracias por la musica CBS 4301	9	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594
10	LA MIGRA Amargo dolor Mar 111	10	JOSE JOSE Si me dejas ahora Pronto 1070
11	LAS HERMANAS HUERTA Desde el Mexico de afuera CBS 20310	11	LOS HUMILDES Mas de lo que merecias Fama 595
12	RAMON AYALA Dos hojas sin rumbo Fredy 1165	12	LOS JONICS Soy yo Mercurio 1907
13	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	13	GRUPO MAZZ 1980 Cara 017
14	PEDRITO FERNANDEZ La mugrosita CBS 20387	14	VICENTE FERNANDEZ El tapatio CBS 20388
15	ESTELA NUNEZ Lejania Pronto 1075	15	GRUPO INDIO Cartas marcadas Mercurio 1920
16	ANGELICA MARIA 14 De oro Profono 2004	16	JOSE LUIS Voy a perder la cabeza TH 2030
17	CHAYITO VALDEZ Tres veces te engane Arpegio 1002	17	LA MIGRA Amargo dolor Mar 111
18	CHELO Ya me voy Musart 1775	18	PEDRITO FERNANDEZ La mugrosita CBS 20387
19	LA PEQUENA COMPANIA Boleros #2 Al 4824	19	CHELO Las cuentas claras Musart 1758
20	NAPOLEON Raff 9070	20	ANGELICA MARIA 14 de oro Profono 2004
21	ESTRELLAS DE ORO Vol #2 America 1007	21	LA PEQUENA COMPANIA Melody 229
22	ANGELA CARRASCO Quererte a ti Pronto 1069	22	REYNALDO OBREGON Sangre de vino Orfeon 38039
23	LAS JILGUERILLAS CBS 20312	23	LUPITA DALESIO Inocente pobre amiga Orfeon 16-044
24	LOS HAPPYS La piedrecita Cronos 1130	24	LOS HURACANES DEL NORTE La musiquera Luna 1034
25	LOS SAGITARIOS Olimpico 5011	25	MERCEDES CASTRO Vengo a verte Musart 10744

Dealers Hear & See NARM Selling Tips

• Continued from page 6

for a hypothetical woman singer/songwriter.

PhonoGram's Haywood pointed out that she must be different from other singers if he is to sign her. And her attitude must be compatible with the philosophy of his company. He also must be able to align her with the right producer. Haywood touched on his marketing and promotional campaigns.

Capitol's Mac said he would try to create an image for the artist working closely with her manager and radio personnel. He also would carefully time the release of her product. Working closely with the pop department is a must, he said.

CBS' Slaughter insisted the music should dictate the direction of the marketing campaign and not the other way around. Five areas must work in conjunction for the success of an artist. These include promotion, merchandising, publicity, the art department and sales.

Lawyer Marshall maintained an attorney's role is only to protect the artist and not to evaluate that artist's creative ability. The entire group agreed the key element is a good producer.

On the other hand, WCAU-FM's Johnson said if his audience does not respond quickly to a record, it's pulled off the air. He gives the record about 10 days.

Concert promoter Washington watches an act's progress to determine the validity of bringing that act to his market. In addition, he noted that he helps develop acts.

Associated Booking's Wenig carefully handles an artist's career to build longevity, she said. Schiffer believes the act is prime to tour six to eight weeks after the release of his record.

From there, the concert promoter takes over. Chairing the "Concert Promoters" panel was Bill Washington. Panelists included Steve Ellis, president of the Steve Ellis Agency Ltd.; Alan Haymon, president of Alan Haymon Productions Inc.; Al Antee, manager of the Louisville Gardens; and John Ray, president of Turning Point Productions.

Antee encouraged the audience to beware of changing trends. "A few years ago, disco acts were good attractions as were funk groups. Funk groups still are."

All panelists urged promoters to carefully select their tour packages to maximize boxoffice, coordinate appropriate venues for acts and select halls accessible to their target audience.

It also was suggested promoters attempt to put on shows only when they have adequate capital and not on a shoestring budget. New promoters may best learn the business by teaming with veterans.

Among the other convention sessions were "Technology Of The '80s," "Making It In The Movies," "The Differences And Benefits Of Industry Unions," "All About Recording Studios," "The Broadway Music," and along with NARM's presentation, RCA Records offered a "What Is BMA?" audio/visual program.

"What is BMA?" which was two years in the making, traces the organization's growth since its first La-Costa, Calif., meeting. It also focused on the history of black music while featuring clips ranging from artists performing to label executives expressing their roles in black music. Ray Harris, an RCA Records vice president, is the film's executive producer.

I&M Markets 16-Cut 'Winners' LP

NEW YORK—A 16-cut album, "Winners," is being marketed through record retail outlets by I&M Records & Teleproducts Inc. via manufacturing and distribution by RCA Records.

I&M, principals of which are Ira Pittelman and Morris Levy, released in conjunction with Casablanca Records last year a "Studio 54" two-LP set handled by PolyGram Distribution Inc.

According to Iran Pittelman, the \$9.98 list "Winners" package, produced and conceived by WBLS-FM New York disk jockey Frankie Crocker, will be supported by a radio and television campaign, although

its availability will be through record outlets only.

The campaign, with funding in the reported area of \$400,000, started Tuesday (1) with national radio time and will be followed starting July 21 with tv coverage in the New York, Los Angeles, Chicago, Philadelphia and Boston markets.

Industry veteran Mel Fuhrman is spearheading a market-by-market sales thrust in conjunction with RCA distribution branches.

Pittelman says the "Studio 54" package has reached sales of 750,000, with weekly sales continuing at about 1,000 weekly.

Tagged "specially sequenced for dancing," the "Winners" repertoire includes recent hits by the Jacksons, Teddy Pendergrass, CBS; the Whispers, Shalamar, Carrie Lucas, RCA/Solar; Rufus & Chaka Kahn, MCA; the Spinners, Atlantic; Isaac Hayes, Ray, Goodman & Brown, Polydor; Smokey Robinson, the Commodores, Motown; Kool & the Gang, De-Lite; Ray Parker & Raydio, GQ; Dionne Warwick, Arista. The Spinners are represented with two cuts.

Rock'n'Rolling

• Continued from page 14

merely "unsavory and distasteful," but the retailer was not behaving in "a shameless or indecent manner" by putting the LP on sale.

* * *

Hurrah, the pioneer rock disco, has launched Hurrah Video Music, music/video production company formed in association with Intake Productions, to tape acts playing the club.

This means that Hurrah can deliver broadcast quality one-inch and 3/4-inch multi-camera videotapes for acts appearing there. Performance tapes already completed include shows by Lene Lovich, Dirty Looks, the Cure, Suicide and the Gang of Four.

34 Arrests At Dead's Diego Date

SAN DIEGO—Thirty-four persons were arrested including two members of the Grateful Dead and their manager when a scuffle ensued after a drug bust involving the secretary to promoter Marc Berman backstage following the Berman-produced Grateful Dead Concert at the Sports Arena Tuesday (1).

Among those arrested were Kristy Lantz, Berman's secretary, for possession of a controlled substance reported to be cocaine; Grateful Dead drummer Mickey Hart for obstructing an arrest and using offensive words to cause a riotous situation; Grateful Dead bassist Bob Weir, for resisting arrest and inciting a riot; and Grateful Dead manager Danny Rifkin, for resisting arrest, assaulting an officer and participating in inciting a riot.

All four were taken to jail and released the following morning on \$2,000 bail a piece. TOM ARNOLD

Jerry Lee Lewis 1981 Special Firm

LOS ANGELES — Exclusive rights to create and produce a Jerry Lee Lewis special has been secured here by International Home Entertainment, Inc. a locally based developer of programs for cable systems, syndication and theatrical exhibition.

Robert Porter, Lewis' manager, and Robert S. Levinson of International Home Entertainment will function as executive producers for the joint venture.

The one-hour special is due to be taped in September with airing slated for 1981.

Court Rule Nears

• Continued from page 12

ants didn't know they were dealing in alleged counterfeits despite the low price they paid for the alleged bogus product because such discounts are common in the industry.

Even if Platt rules in the defense's favor, which would wipe out the first four counts of the indictment, the Goody corporation and its two top executives, George Levy and Sam Stolon, are still liable for prosecution for alleged copyright infringement related to the music on the alleged counterfeits.

WB Pushing Pair

LOS ANGELES—Ed Gilreath, national sales manager of black music at Warner Bros. Records, reports that August will be Ashford and Simpson month at the label.

The company is planning extensive merchandising, promotional and advertising campaigns to coincide with the release of the singing/writing/producing/arranging duo's eighth album, "A Musical Affair."

It is scheduled for July 30 release.

Charlie Minor Job

• Continued from page 6

That philosophy, he further indicates, is in tune with the current state of the music industry as well: a crossover hit has resultantly more sales than simply a pop hit.

Minor took Steve Resnick, EMI/UA national promotion director, with him to A&M, and also just added Gary Buttice as national singles director. The latter had been national promotion director for Warner/Curb Records.

Closeup

ROLLING STONES—Emotional Rescue, Rolling Stones COC16015 (Atlantic). Produced by the Glimmer Twins.

"Some Girls" marked the Stones' return to commercial viability in 1978. Though some rumblings of "sellout" were heard as the discoized "Miss You" hit No. 1, that LP is generally heralded as the band's first inspired product since 1972's landmark "Exile On Main Street."

Indeed, the Stones are a rejuve-

on an unexpectedly disturbing note. It's a pessimistic but sensitive lament to bastardized children of war. One can easily visualize dusty, sun-baked streets and dank, dark cafes. Directed by Jack Nitsche, a chorus of horns adds dimension.

"Where The Boys Go" is a bouncy teaser epitomizing the Stones' flippancy towards traditional male-female relationships. Watts' locomotive drumming keeps everyone cooking.



Rolling Stones: They're really up for this musical journey.

nated entity in 1980. Once in danger of being considered rock's reigning dinosaurs, Mick Jagger and company have not only regained respect, but now reach fans younger than the life of the band. And as is evident in this latest work, they've at last firmed a grasp on a winning formula.

As with "Some Girls," "Emotional Rescue" is a collection of mean rockers advertised by an unabashedly commercial dance number. Drawing from their vast pool of influences, the Stones pace the LP as always with some blues/country ballads and a touch of reggae.

Through emotive use of lyrics, songwriters Jagger and Keith Richards sketch ubiquitous themes of bitterness, disgust and irreverence buffered by sarcastic humor.

In "Dance," the Stones show off their mastery of black music. This is infectious party music, and no where else is the virtuosity of drummer Charlie Watts and bassist Bill Wyman, the spine of the band, so evident. Sax wizard Bobby Keyes trades the chorus with the vocal track for magnetic repetition. Jagger's voice dances in and out.

Musically, "Summer Romance" is a cousin of "Lies" from the previous LP. It's fast and filled with contempt. Jagger sounds like he's impatiently trying to shake off another shallow relationship. In "Send It To Me," however, that bitterness is temporarily replaced with a humble but desperate request for love. The reggae rhythm further sets this tune apart from the rest of album.

The sharp tongue and quick pace return in "Let Me Go." Richards' and Ron Wood's guitars provide the biting backdrop. Here, the harsh demand for detachment crops up again: "You're gonna get it straight from the shoulder! Can't you see the party's over! Let me go."

"Indian Girl" closes the first side

Gutsy, hardcore blues is the Stones' roots, and they pay their respects with "Down In The Hole." Few white singers are equipped to belt out authentic blues like Jagger; this tune proves his chords are still in shape after 18 years of howling.

The strong title track hits hardest after the second or third spin as the hook is nestled in the offbeat. Jagger's vocal acrobatics are superb as they pair up with Wyman's deft bass hooks.

Some may still shake their heads at this disco framework, but a peek in the past reveals this band has been making dance music throughout its career. If "Fingerprint File" and "Dance Little Sister" had come out four years later, they most likely would have been labeled disco.

The Rolling Stones traditionally have nothing good to say about women, and "She's So Cold" belittles a common complaint. Richards' and Wood's guitars play tag in this one.

Keith Richards has sung solo on only four songs in the Stones history: "You Got The Silver," "Happy," "Before They Make Me Run" and now "All About You," so the latter is somewhat of a rarity. His nasal whine is well suited in this closing countryish gem.

The melody sways with nuances and casual chord changes, but it's the lyrics that give this song its razor edge; as evidenced in this sampling: "If the show must go on, let it go on without you! I'm so sick and tired of hangin' around with jerks like you who tell me lies and let me think they're true."

"Emotional Rescue" is the Rolling Stones' 27th U.S. album (greatest hits and live packages included), and it marks the second LP of its latest renaissance. As the longest surviving rock band in the history of pop music, the Rolling Stones are again in top form for the summer of 1980. SHAWN HANLEY

'How To Record' Session For L.A. July 10

LOS ANGELES—The increasing number of musicians who are selling self-made records at performances, by mail or through local record shops have a forum for sharing ideas at the monthly meeting of Songwriters Resources & Services Thursday (10) at the Holiday Inn here.

The panel, titled "How To Make And Sell Your Own Record," will be

moderated by Diane Rapaport, author of a book of the same name. Also set for the panel are Harold Bronson, co-owner of Rhino Records; Ian Jack, leader of the Naughty Sweeties; Bob Say, general manager of JEM Records West and Dusty Street, KLOS-FM DJ.

The event is free to members of the organization and \$3 to others.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 7/12/80

Number of LPs reviewed this week **47** Last week **35**

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DIRT BAND—Make A Little Magic, United Artists LT1042. Produced by Jeff Hanna, Bob Edwards. This latest album from the Dirt Band is a pleasing package of easy rocking tunes, many with tinges of country. Vocals are characteristically enjoyable, with Nicolette Larson adding her vocal charms on three songs. Especially notable are Jimmie Fadden's electric and acoustic harmonica work and also Geoffrey Morris' slide guitar on "Too Good To Be True." One of the most pleasant tunes on the album is the title track which is currently in the top 50 and climbing.

Best cuts: "Make A Little Magic," "Anxious Heart," "Do It (Party Lights)."



DAVE DAVIES—AFL13603, AFL13603. Produced by Dave Davies. Long-time Kinks' guitarist steps from the shadow of his more flamboyant brother Ray to show off his own talents. His guitar playing is top notch and it gets a chance to shine whereas on Kinks' efforts, it tends to get buried. The songs mostly are overtly political and may strike some as being no more than slogans plastered on some blank wall. However, musically the album is strong enough to overcome any lyrical flaws. The weakest link is Davies' voice which tends to be shrill. Besides guitar, Davies played all instruments on most cuts.

Best cuts: "Imaginations Real," "Doing The Best For You," "Run," "The World Is Changing Hands."

AMERICAN NOISE—Planet P8 (Elektra/Asylum). Produced by Gary Ladinsky. This six-member hard-rocking band is musically adept and energetic on its debut LP, but except for a few songs, is not terribly exciting. One of the songs that shines is the title track, highlighted by Bruce Balzer's enticing slide guitar playing, which also perks up one of the LP's slower songs, "Hollywood Boulevard." Lead singer Craig Balzer has a strong, slightly rough-edged voice well-suited for this mainstream rock but not quite colorful enough to create a distinctive personality.

Best cuts: "Take It All," "American Noise," "Surrender To The Night."

BROKEN HOME—Atlantic SD19274. Produced by Robert John "Mutt" Lange. Lead singer Dicken's vocals sound reminiscent of Sting's (Police)—quite distinctive and captivating. What they may lack in strength they more than make up for in dynamism and tone color. The sound is a combination of new wave and mainstream rock with a bit of punkish abandon mixed in. Spirited uptempo numbers dominate the LP, but the slower ones fare well too. Dicken's somewhat thin vocals are backed by robust musical accompaniment provided by his three fellow bandmembers. A promising debut by this English quartet.

Best cuts: "No Chance," "Run Away From Home," "Stop Looking At Me."

CRAIG MIRIJANIAN—A Perfect Fit, Warner Bros. BSK3394. Produced by Richard Sanford Orshoff. This collection has a selection of Top 40 candidates, as more adult contemporary soft rock finds its way into the pop chart. Producer Orshoff glosses up Mirijanian's rather bland voice with plenty of melodic background vocals. "After Hours" has a finger-popping, jazzy feel—one of the LP's more energetic moments. In spite of its pretentious lyrics, "All Talk" has contagious appeal thanks to its memorable hooks. Mark Goldenberg guests on guitar, and Leon Gaer and David Kemper contribute bass lines and drumming, respectively.

Best cuts: "After Hours," "Be True," "All Talk."

SILICON TEENS—Music For Parties, Sire SRK6092 (WB). Produced by Larry Least. Only two of the 14 songs here are originals; the rest are early '60s rock'n'roll classics, given a new electronic treatment. This four-man group consists of a singer, two synthesizer players, and an electronic percussionist. But while such an instrumental lineup usually results in spacey, portentous or pretentious music, here it is all done for fun. It is music for parties, full of good humor, and you can dance to it all.

Best cuts: "Do Wah Diddy Diddy," "Do You Love Me," "Judy In Disguise," "Sweet Little Sixteen."

ENGLISH BEAT—I Just Can't Stop It, Sire SRK6091. Produced by Bob Sargeant. Back home this English sextet is known simply as the Beat, but here, with another Beat, it is being marketed as the English Beat. The music it plays is mostly ska, moving along at a brisk pace, and able to accommodate a number of musical ideas along the way. It's a little hard to catch the lyrics, due to the rapid fire delivery and the accents, but the band rewards its fans by actually having something to say.

Best cuts: "Two Swords," "Big Shot," "Whine & Grine," "Tears Of A Clown."

Spotlight

QUEEN—The Game, Elektra 5E513. Produced by Queen. Queen's return to basic rock'n'roll, evident in last March's No. 1 single, "Crazy Little Thing Called Love," is carried on and expanded here in what may prove to be as big a success as any for the platinum selling British supergroup. The energy never flags, the music is expertly rendered throughout, and effects and studio trickery are subtly handled. At a time when so many other top acts seem to have run out of energy and ideas, it is good to see this quartet still in tune and in time.

Best cuts: "Crazy Little Thing Called Love," "Don't Try Suicide," "Play The Game," "Save Me."



JACKSON BROWNE—Hold Out, Asylum 5E511. Produced by Jackson Browne, Greg Ladanyi. Though slightly more uptempo than Browne's usual offerings, this seven-song LP is still a moody work as Browne broods over the current state of his psyche. Browne says there is a common theme to the songs here, a "cycle of experiences," though the songs can also stand by themselves. This is not one of Browne's more accessible LPs, and though the eight-minute "Hold On Hold Out" comes closest, no one song leaps out as a sure single. Nevertheless there are 40 minutes of expert California rock on this LP and Browne fans should love it all.

Best cuts: "That Girl Could Sing," "Hold On Hold Out," "Boulevard."

Billboard's Recommended LPs

pop

ENGLAND DAN SEALS—Stones, Atlantic SD19275. Produced by Kyle Lehning. Seals is half of the former team of England Dan and John Ford Coley who had several hits over the past few years with such songs as "I'd Really Love to See You Tonight." Like those songs, the ones contained on "Stones" are primarily pop ballads mixed with a few easy rockers. The overall sound here is full-bodied and given a rather slick feel by the rich, if tame arrangements and Seals' agreeable vocals. **Best cuts:** "Holdin' Out For Love," "Take You Home," "Love Me Like The Last Time."

SCOTT WILK & THE WALLS—Warner Bros. BSK3460. Produced by Michael Omartian, Scott Wilk. This outing emanates a haunting, menacing feeling, due largely to effective use of keyboards. The tunes are schizophrenic new wave/pop art mixtures. Wilk is a creative songwriter and lyricist, but he needs to branch out. The tension could be eased somewhat for more accessibility and a better chance of breaking into AOR formats. **Best cuts:** "Radioactive," "Man In The Mirror," "Shorting Out," "Shadow-Box Love."

TIGERS—Savage Music, A&M SP4817. Produced by Tony Jacks, Alvin Clark. This five-piece English new wave/pop band debuts with an LP comprised of 14 short songs. With the exception of two songs, all are under three minutes in length. All are animated and catchy but nondescript. The few stabs the group makes at ska and reggae are half-hearted and give the album an uneven feel. **Best cuts:** "Promises, Promises," "Fall For You," "Ice Cold In Fulham."

SECRET AFFAIR—Glory Boys, Sire SRK6089 (Warner Bros.). Produced by Ian Page, David Cairns. The sound and looks of this English mod quintet is derivative of the 1960s, but the heart of the music lacks that era's spontaneity. The polish makes these rockers boring and unimaginative, and the lyrics are trite. But clean, balanced instrumentation strengthens the collection, thanks to efficient production. **Best cuts:** "Glory Boys," "New Dance," "Don't Look Down."

RECORDS—Crashes, Virgin VA13140 (Atlantic). Produced by Craig Leon. This four-man English group specializes in close and pretty vocal harmonies and catchy melodies. The music is akin to early Searchers and Byrds, with the song "Hearts In Her Eyes," an AOR radio natural. **Best cuts:** "Hearts In Her Eyes," "Spent A Week With You Last Night," "Man With The Girl Proof Heart."

VARIOUS ARTISTS—Troublemakers, Warner Bros. PROA857. Various producers. For those who mourned the passing of punk and rise of new wave with all its Mod inflections and skinny tie fashion consciousness, this is a two-record compilation of the kind of urban noise and frustration with which punk was associated three years ago. Some acts (Wire, Urban Verbs, John Cale) are more artsy in their approach. Devo's "Social Fools" has never been released in the U.S. **Best cuts:** "Anarchy In The U.S.A.," "Social Fools," "You Got It (Release It)," "Video Killed The Radio Star."

NEW SWINGLE SINGERS—Swingle Skyliner, MMG1115. Produced by Hugh Macdonald, Ward Swingle. Vocal octet based

in England scores big, artistically, with 10 jazz-oriented pop tunes topped by the old Charlie Barnet band's "Skyliner." Like the Singers Unlimited on Pausa, this spirited group achieves unusually complex harmonies—and it's all done with a beat. Backing is a strong rhythm section with expert Barry Morgan drumming and guitar by Kevin Peek. **Best cuts:** "Skyliner," "Back Bay Shuffle," "Mood Indigo."

ROSTAL & SCHAEFER/RON GOODWIN'S ORCHESTRA—The Beatles Concerto, MMG1121. Produced by Air London. The Moss Music Group bobs up with a truly outstanding work, the "Concerto" weaving eight Beatles classics into a lovely pop concerto featuring the twin pianos of Peter Rostal and Paul Schaefer. The reverse side offers six separate tracks of more Beatles tunes. It's a delightful idea and it comes off brilliantly with the Royal Liverpool Philharmonic under Goodwin's baton meriting praise. **Best cuts:** "Beatles Concerto."

soul

CANDI STATON—Warner Bros. BSK3428. Produced by Jimmy Simpson, Candi Staton. This is pleasant, relaxing love music. The vocalist is in command of the eight cuts with background voices and some Latin percussion adding a cushion to her forceful readings. Staton's sometimes restrained interpretations where the lyrics call for more power are passable understatements. The small group combinations allow her an upfront position. **Best cuts:** "It's Real," "If You Feel The Need," "One More Try."

SONNY BOY WILLIAMSON—A Portrait In Blues, Storyville SLP4016. Producer unlisted. The market is relatively small for artists like Williamson, whose earthy, old-fashioned shouting reflects the black art of the early 20th century. But there's fascinating music throughout this nine-track LP as Sonny Boy sings and blows his harmonica with only a single accompanist. All tracks were taped in 1962 in Copenhagen. **Best cuts:** "The Sky Is Crying," "I Wonder Do I Have A Friend."

SIPPIE WALLACE—Sings The Blues, Storyville SLP4017. Produced by Karl Emil Knudsen. This Texas blueswoman was popular in the 1920s, and on these tapes made in Copenhagen in 1966 her warm, fervent singing is still entertaining. Backed only by piano, Wallace serves up 12 time-tested tunes in simple, unaffected style. **Best cuts:** "Shorty George Blues," "Bedroom Blues."

jazz

MCCOY TYNER—Horizon, Milestone M9094. Produced by Orrin Keepnews. Tyner employs fiddle, two reeds, bass, drums and Latin percussion on five tunes, none well-known, in this new excursion on vinyl. The Tyner piano is invariably listenable, but John Blake's violin adds nothing to this LP and the tunes are all unimpressive. Tyner has made many better albums. **Best cuts:** "One For Honor."

TOM BROWNE—Love Approach, Arista/GRP 5008. Produced by Dave Grusin, Larry Rosen. Browne is a clean trumpeter in search of a direction. His style isn't outstanding although he

does play clean, linear lines. But this second LP is a watered-down effort with too many directions pulling him, especially the weak, funkish "Funkin' For Jamaica (N.Y.)," with its dated rap elements. New York sidemen, including label boss pianist Dave Grusin, add some fire to the eight charts. **Best cuts:** "Nocture," "Martha," "Dreams Of Lovin' You."

LOUIS ARMSTRONG ALL STARS—Storyville SLP4012. Producer unlisted. Taped in 1961-62, King Louie was well past his peak as a trumpet player, but he retained his ability to sing and entertain. That's evident on these nine tracks, all with Billy Kyle on piano, Trummy Young on trombone and three others plus Jewell Brown, a singer. Tunes are all standards, several tired and over-recorded. An LP only for Armstrong fanatics. **Best cuts:** "Someday," "New Orleans Function."

GEORGE LEWIS—In Concert, Storyville Storyville SLP4022. Producer unlisted. The aged New Orleans clarinetist cut these seven tracks in 1954. They typify the early New Orleans music of World War I but in 1980 are of interest only to historians. Lewis' band comprises six other old-timers; the tunes are ancient standards. Kid Howard and Joe Watkins are the singers. **Best cuts:** "Burgundy Street Blues," "Panama."

JAMES SPAULDING—Plays The Legacy Of Duke Ellington, Storyville SLP4034. Produced by Marty Cann. Spaulding is an Indiana saxophonist and flute player who receives first rate backing on this concert of prime Ellington tunes. Cedar Walton's piano and singing by Avery Brooks share solo honors on eight songs recorded in New York 3½ years ago. Spaulding bears watching. **Best cuts:** "Come Sunday," "Sophisticated Lady."

JIM BEEBE—Chicago Jazz, Delmark DS219. Produced by Robert G. Koester and Jim Beebe. Tommy Bridges' cornet sparks a rundown of eight standards by this excellent Windy City combo. Bridges, out of Wisconsin, is 14 years old but he blows great gobs of the righteous against 70-year-old Duke Groner's virile bass pluckings. One can't fault anything on this sprightly, danceable LP. Leader Beebe's slide 'bone also rates kudos. **Best cuts:** "My Blue Heaven," "Someday."

TOMMY FLANAGAN—Tommy Flanagan Plays The Music Of Harold Arlen, Inner City IC1071. Produced by Helen Merrill. The material here, needless to say, is impeccable and veteran keyboard artist Flanagan is melodic with tasteful flights on invention. Vocalist Helen Merrill gets one solo, the haunting "Last Night When We Were Young." **Best cuts:** Those cited plus "Sleepin' Bee," "Out Of This World," "Over The Rainbow," "My Shining Hour."

classical

SCHICKELE: PENTANGLE FOR HORN AND ORCHESTRA—Albriecht, Louisville Orchestra, Louisville First Edition LS7687. Schickele has folk, rock and jazz as well as classical music in his blood, and "Pentangle" communicates something wonderfully fresh and magical through its natural, effortless blend of these idioms. This is the "serious" side of a talented musician best known for musical mischief through his P.D.Q. Bach's "Discoveries." The well-executed lustrous sounding disk also contains pieces by Francis Thorne and Joyce Mekeel, but Schickele's imagination and ingenuity far outshines the others. **Best cuts:** "Pentangle's" jazzy second movement (side one, band one).

DONIZETTI: COMPLETE BALLET MUSIC FROM THE OPERAS—Philharmonia Orchestra, Almeida, Philips 9500673. This is cotton candy for the ear, all sweetness, coloring and fluff, but lacking any real musical weight. What accounts for the album's success is the charm and sparkle of the performances and the ideal spatial character and tonal balance of the recordings. Few collectors ever have tasted these sweets before, which is a strong selling point.

DVORAK: SYMPHONY NO. 8, CARNIVAL OVERTURE—Philharmonia Orchestra, Davis, CBS35865. This edition of the popular symphony offers a 10-minute overture as filler and is part of a planned complete Dvorak symphony cycle, factors that provide ammunition in an intensely competitive battle between labels. Davis is one of the sharpest and most thorough young conductors, but he's up against all the big names in this repertoire.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

RCA Campaign

• Continued from page 8

while college and AOR radio promotions are also in the works. RCA will make a video program for Hall and Oates of the single. "How Does It Feel..." plus another cut from the album.

The team begins a tour of the U.S. and Canada July 27. Both 30 and 60-second radio spots have been prepared for the new album and will dovetail the tour dates.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 7/12/80

Number of singles reviewed
this week **114** Last week **125**

Top Single Picks

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JOHNNY LEE—Lookin' For Love (3:36); producer: John Boylan; writers: Wanda Mallette, Patti Ryan, Bob Morrison; publisher: Southern Nights ASCAP. Asylum E47004A. Latest single from the top 10 "Urban Cowboy" soundtrack is a warm, poignant tune which is repeated three times in the film. The soft, midtempo cut should hit adult contemporary first and spread quickly to poppish country and countryish pop formats.

POCO—Under The Gun (3:13); producer: Mike Flicker; writer: Paul Cotton; publisher: Tarantula ASCAP. MCA 41269. This uptempo rocker cooks in the Foreigner tradition. A tight hook and no-nonsense guitar licks should place this one in ADR and pop formats.

recommended

BOB DYLAN—Solid Rock (3:55); producers: Jerry Wexler, Barry Beckett; writer: B. Dylan; publisher: Special Rider ASCAP. Columbia 111318.

J. GEILS BAND—Just Can't Wait (3:11); producer: Seth Justman; writers: P. Wolf, S. Justman; publisher: Center City ASCAP. EMI-America P8047.

WHITESNAKE—Fool For Your Loving (3:30); producer: Martin 'Basher' Birch; writer: Coverdale, Marsden, Moody; publishers: Sunburst Music, Inc.-Whitesnake/Dump-Eaton Music, ASCAP. Mirage WG3672 (Atlantic).

GRACE SLICK—Dreams (3:47); producer: Ron Frangipane; writer: Sean Delaney; publisher: Dream King BMI. RCA JH12041.

SAMMY HAGAR—Heartbeat (3:25); producers: Geoff Workman, Sammy Hagar; writers: S. Hagar, B. Hagar; publishers: WB Music/The Nine Music/Side B ASCAP. Capitol P4893.

J.D. SOUTHER—If You Don't Want My Love (4:15) producer: J.D. Souther; writer: J.D. Souther; publisher: Ice Age ASCAP. Columbia 111302.

TOUCH—(Call Me) When The Spirit Moves You (3:29) producer: Tim Friese-Greene; writer: Mark Mangold; publisher: Thames Talent Publishing, Ltd., ASCAP. Atco 7222 (Atlantic).

SPIDER—Everything Is Alright (3:10) producer: Peter Coleman; writer: H. Knight; publisher: Land of Dreams (Arista) ASCAP. Dreamland DL102 (RSD).

JOHN MILES—C'Est La Vie (3:53); producer: Alan Parsons; writers: John Miles, Bob Marshall; publisher: British Rocket ASCAP. Arista AS0536.

PAT TRAVERS—Snortin' Whiskey (3:26); producers: Dennis Mackay, Pat Travers; writers: Pat Travers, Pat Thrall; publishers: Unichappell/Pending BMI. Polydor PD2107.

SCORPIONS—Make It Real (3:49); producer: Dieter Dierks; writers: Rudolph Schenker, Herman Rarebell; publishers: Summer Breeze ASCAP. Mercury 76070.

D.L. BYRON—Down In The Boondocks (3:30); producers: Jimmy Iovine, Jon Small; writer: Joe South; publisher: Lowery BMI. Arista AS0524.

PRISM—Young And Restless (3:27); producers: Bruce Fair-

bairn, Prism; writers: L. Mitchell, A. Harlow; publisher: Squamish PROCAN. Capitol P4889.

LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (3:52); producer: Tommy LiPuma; writer: Buzz Feiten; publisher: Feiten BMI. Warner Bros. WBS49282.

TREFETHEN—Moving Blunders (March Of The Marble People) (3:18); producer: Trefethen; writer: Trefethen; publisher: Both Sides Of The Pie ASCAP. Pacific Arts. PAC45109A.

SKAFISH—Obsessions Of You (2:52); producer: Skafish; writer: Skafish; publishers: Skafish/Illegal Songs BMI. International Record Syndicate IR9011 (A&M).



MANHATTANS—Girl Of My Dream (3:57); producer: Leo Graham; writers: L. Graham, J. Mack; publisher: Content BMI. Columbia 111321. This is the second single from the group's "After Midnight" LP, following "Shining Star," currently in the pop top 15. Fluid lead vocals and group harmonies highlight this soulful midtempo song.

WHISPERS—Out The Box (3:43); producers: Dick Griffey, Leon Sylvers, the Whispers; writers: Leon Sylvers, William Shelby; publishers: Spectrum VII/Rosy ASCAP. Solar JH12050 (RCA). This is the fourth single culled from the band's self-titled former top 10 LP. Its immediate appeal draws from the even, quick rhythm section punctuated by handclaps and intermittent synthesizer licks.

recommended

CHUCK BROWN & THE SOUL SEARCHERS—Come On And Boogie (3:51); producer: Wayne Henderson; writer: Johnny Reason; publishers: Relaxed/Uncle Famous/Bustin' Loose BMI. Source SDR41279 (MCA).

DAVID RUFFIN—Slow Dance (4:05); producer: Don Davis; writers: Curtis Gadsdon, Ron Sanders, Roz Newberry; publishers: Conquistador/Probe II ASCAP. Warner Bros. WBS49277.

JOE SIMON—Baby, When Love Is In Your Heart (It's In Your Eyes) (4:06); producer: Porter Wagoner; writers: Don Goodman, Pam Rose, Mary K. Kennedy; publishers: Little Jeremy/Window/Porter. Posse PDS5001.

TONY FOX—Give It All Up Tonight (3:20); producer: L. Capel and D. Burton; writer: D. Burton, J. Costantino, T. Fox; publishers: Stone and Greene Music, Vance's Luck Music, BMI. Emerald City EC7219 (Atlantic).

MYSTIC MERLIN—Can't Stop Dancin' (No Matter What I Do) (3:55); producer: Charles Kippis; writers: L. Dorsey, K. Gonzalez; publisher: Edwards B. Marks BMI. Capitol P4895.

COFFEE—Slip And Dip (3:41); producers: Clarence Johnson/Riccardo Williams; writers: Jerline Shelton, Maurice Com-mander; publishers: Double-F/Manage De Trois ASCAP. De-Lite DE806.

CRYSTAL CLEAR—Stay With Me (3:59); producers: Doug King, Buddy Turner; writer: Buddy Turner; publisher: Ter-prises BMI. Polydor PD2099.

TRUTH—Coming Home (4:03); producer: Bobby Massey; writers: B. Massey, A. Boyd, D. Edwards; publishers: Murios/Davahkee ASCAP. Devaki DK4001.



T.G. SHEPPARD—Do You Wanna Go To Heaven (3:08); producer: Buddy Killen; writers: Curly Putman, Bucky Jones; publishers: Tree BMI/Cross Keys ASCAP. Warner Bros. 49515. Sheppard's husky vocal is sexier than ever on this fine production. It's an engaging sparkler, with clean acoustic tracks, bouncy harmonies and piano and organ touches.

OAK RIDGE BOYS—Heart Of Mine (3:26); producer: Ron Chancey; writer: Michael Foster; publisher: Silverline BMI. MCA 41280. A surprise in that it's squarely in the MDR-pop bag, this latest Oaks outing shows its versatility as more than just country balladeers. Strings into the soaring arrangement, building into full-scale production led by the distinctive four-piece vocals.

DEBBY BOONE—Free To Be Lonely Again (2:48); producer: Larry Butler; writer: Diane Pfeifer; publishers: Bright-water/Strawberry Patch ASCAP. Warner 49281. Boone delivers a polished performance on this fine tune by Pfeifer. Strong drum and bass sets the stage for the easy-going instrumentals. It's suitable for both country and pop formats.

LOUISE MANDRELL—Beggin' For Mercy (2:56); producer: Buddy Killen; writers: C. Putman-M. Kossler; publishers: Tree BMI/Cross Keys ASCAP. Epic 950896. This high-powered number is a perfect showcase for Mandrell's vocal talents, and the arrangement is irresistible. Steel guitar, percussion and electric lead surround the lyrics and give bright emphasis to the strong chorus hook.

SUSIE ALLANSON—While I Was Makin' Love To You (3:38); producer: Michael Lloyd; writers: Michael Steven Dunn, Curly Putman; publisher: Tree BMI. United Artists. An uptempo, bouncy number is enlivened by Allanson's energetic style and Lloyd's solid production. Crafty use of guitar and steel carries the song toward its strong, full-throated finale.

DONNA FARGO—Land Of Cotton (2:50); producer: Larry Butler; writers: James M. Vest; David W. Chamberlain; publisher: Gallson ASCAP. Warner Bros. WBS49514. A slow, subdued piano intro inaugurates this stunning change of pace for Fargo. Her low-keyed vocal approach is counterpointed by the sweetness of strings and voices. It's Fargo's most powerful performance in years.

JOHNNY LEE—Lookin' For Love (3:36); producer: John Boylan; writers: Wanda Mallette, Patti Ryan, Bob Morrison; publisher: Southern Nights ASCAP. Asylum E47004A. Lee's ballad is a natural for the country charts, and is also expected to receive a healthy pop promotional boost from the label. Guitars, heavy percussion and background voices support Lee's steady vocal effort.

JOHN ANDERSON—If There Were No Memories (2:13); producer: Norro Wilson; writer: Ronal McCown; publisher: Sawgrass BMI. Warner Bros. WBS49275. Fiddle and steel guitar bracket Anderson's hard country rendering of this ballad. Background voices and strings are balanced with the peeling chimes of steel.

recommended

VASSAR CLEMENTS—There'll Be No Teardrops Tonight

(3:14); producer: unlisted; writer: Williams; publisher: Fred Rose BMI. Flying Fish FF4004.

BILL NASH—Two Drinks From Forgettin' (3:42); producer: A.V. Mittelstedt; writers: Gene & Paul Nelson; publisher: Stereo BMI. T Records T3539.

J.W. (JOSH) THOMPSON—Hard Times (3:30); producer: Joe Gibson; writers: John D. Mercer/Pete Richmond; publisher: Hitkit BMI. NSD NSD51.

DOUG MCGUIRE—Stranger, I'm Married (2:53); producer: Fred Kelley; writer: Fred Kelley; publisher: Frebar/Multi Media BMI. Multi-Media MM7.

SHOPPE—Star Studded Nights (2:20); producer: Jim Grier; writer: Sonny Throckmorton; publisher: Cross Keys ASCAP. Rainbow Sound R8022.

BROOKS BROTHERS—Coffee Cups and Cowboy Boots (3:09); producer: unlisted; writer: Ronnie Nelms; publishers: Door Knob/Branch BMI. Yatahey YTH8510.

TIM LAKE—Roadside Inn (4:35); producer: unlisted; writer: Tim Lake; publishers: Lake's Sake/Happy Valley BMI. Rounder 4528.



recommended

DUSTY SPRINGFIELD—It Goes Like It Goes (3:24); producer: Andre Fischer; writers: David Shire, Norman Gimbel; publisher: Fox Fanfare BMI. 20th Century-Fox TC2457

OAK RIDGE BOYS—Heart Of Mine (3:26); producer: Ron Chancey; writer: Michael Foster; publisher: Silverline BMI. MCA 41280

PHOTOGLO—When Love Is Gone (2:51); producer: Brian Francis Neary; writers: Nelson, Morgan; publishers: Inter-song/Happenstance ASCAP. 20th Century-Fox TC2458



BIRTLES & GOBLE—Lonely Lives (3:31); producers: Beeb Birtles, Graham Goble, Ern Rose; writers: B. Birtles, G. Goble; publisher: Australian Tumbleweed BMI. Capitol P4894. This first single from these two founding members of the Little River Band is an easy rocking tune with a pretty melody and vocals to match.

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.

N.Y. MUSICAL REVIEW

'Fearless Frank' a Good Idea But Flops On Stage

NEW YORK—One of the most disappointing musicals to open on Broadway in some time is the British import, "Fearless Frank," now at the renovated and renamed Princess Theatre.

The show, about the lives and loves of an entrepreuring Irish rogue of the 19th century named Frank Harris, is an exercise in mediocrity. From its music by British composer Dave Brown, to its book and lyrics by Welsh-born Andrew Davies, the show has the look and feel of a poorly-done high school production. The lone standout is Irish star Niall Toibin, who, as he looks out over the rows of empty seats in the relatively small house, must ask himself, "What am I doing in this disaster?"

Even the music which in shows like this tends to perk up an otherwise lacklustre production, is less than spirited, and certainly not

memorable. There are 15 songs here which, although sung by the eight-member cast with all the aplomb it could master, still fall flat like a carbonated drink that has lost its fizz. The possible exceptions are "Riding The Range" and the title song.

It is a pity that this show does not work. The potential is there. Frank Harris was an unusual man who ran away to the U.S. from his boarding school in Wales at age 14. He became a New York City bootblack and worked his way up to university professor and one of the most sought-after editors in England before losing almost everything near the close of his life.

There was wit and style and a healthy helping of voyeurism in the original Harris, but little of this is evident in the amateurish production which seeks to portray him.

RADCLIFFE JOE

Sister To Produce Cass Elliot Picture

LOS ANGELES—Leah Kunkel will produce a film based on the life of her late older sister Cass Elliot, a member of the Mamas and the Papas.

Kunkel, a singer/songwriter who records for CBS, will produce the film under her Middlefield Music banner.

Carl Gottlieb, whose credits include "Jaws," "Jaws II" and "The Jerk" will direct the film from his own screenplay.

The Mamas and the Papas was a pioneering '60s rock 'n' roll group.

4 New DRG Distributors

NEW YORK—DRG Records has added four distributors for its line of both nostalgia and newly recorded product.

They are: Schwartz Bros.—Baltimore, Washington, D.C., Virginia, Philadelphia and New Jersey; Progress—Illinois, Indiana, Wisconsin, St. Louis, Kansas City, Des Moines; Associated—Arizona, New Mexico; and Transcontinent—Western New York State.

L.A.'s New Way Firm Doing It All

LOS ANGELES—New Way Productions, formed in January by Danny Sugerman and Ray Manzarek, is a combination management, public relations and production company with three initial clients: Manzarek and local bands X and the Zippers.

Sugerman, 24, is also coauthor with Jerry Hopkins of a new biography of the late Jim Morrison, "No One Here Gets Out Alive," published by Warner Books.

According to Sugerman, he is management and public relations director of New Way, while Manzarek is music director. Eric Rudolph is its liaison on the East Coast.

The firm handles public relations and disk production for X, which cuts for Jem-distributed Slash. But the act is managed by Jay Jenkins, a locally-based attorney.

Sugerman also manages Manzarek's career as a producer and solo artist. Manzarek was keyboard player in the Doors from its inception in 1966 until the group disbanded in 1972.

And Sugerman represents the

Doors catalog on Elektra, keeping, in his words, "the group's relationship with FM radio and the rock media alive.

"The new wave generation understands the Doors more than the previous heavy metal generation did," Sugerman asserts.

As for his coauthorship credit on the Morrison biography, Sugerman says: "Jerry (Hopkins) is a brilliant investigative reporter and there was nothing factually wrong with his account, but I felt there was an element of Morrison's persona I could add. That's why I rewrote the book."

Song Spawns Suit

LOS ANGELES—Patrick G. Crotty is suing ABC and MCA Records, GRT and Unichappell and Chappel Music, claiming they failed to pay him a 2 cent royalty on mechanicals accruing from a Billy Davis and Marilyn McCoo recording of his song, "Your Love."

The Superior Court filing asks the defendants make good on the mechanicals, allegedly due the writer.

Billboard TOP LPs & TAPE

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JULY 12, 1980 BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	17	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	8.98	8.98	★	39	6	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98	★	78	5	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
	2	11	ERIC CLAPTON Just One Night RSD RS-2 4202	●	13.98	13.98	13.98	★	43	8	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	★	99	4	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98
★	3	5	PAUL McCARTNEY McCartney II Columbia FC 36511	●	8.98	8.98	8.98	★	38	39	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	★	85	9	SYREETA Syreeta Tama 17-372R1 (Motown)	7.98	7.98	7.98
★	5	9	SOUNDTRACK The Empire Strikes Back RSD RS-2 4201	●	13.98	13.98	13.98	★	41	9	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98	★	74	74	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98
★	6	9	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	7.98	7.98	★	47	4	KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98	★	75	75	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98
★	7	14	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	●	7.98	7.98	7.98	★	55	2	CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)	4.98			★	76	58	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98
★	8	3	COMMODORES Heroes Motown M8-939M1	●	8.98	8.98	8.98	★	42	42	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	NEW ENTRY		THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98
★	8	4	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	8.98	8.98	★	48	4	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98	★	NEW ENTRY		THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98
★	11	9	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	●	15.98	15.98	15.98	★	44	44	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98	★	NEW ENTRY		SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98
★	10	9	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	★	45	46	9 TEMPTATIONS Power Gordy G8 994M1 (Motown)	8.98	8.98	8.98	★	89	5	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
★	12	12	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	8.98	★	49	6	JOAN ARMATRADING Me, Myself, I A&M SP 4809	7.98	7.98	7.98	★	81	40	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	8.98	8.98	8.98
★	14	5	DIANA ROSS Diana Motown M8-936M1	●	8.98	8.98	8.98	★	47	24	25 PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	★	82	57	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98
★	13	7	TED NUGENT Scream Dream Epic FE 36404	●	8.98	8.98	8.98	★	48	29	18 LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98	★	83	83	SPYRO GYRA Catching The Sun MCA MCA 5108	8.98	8.98	8.98
★	18	7	ELTON JOHN 21 At 33 MCA MCA 5121	●	8.98	8.98	8.98	★	49	50	7 GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98	★	84	84	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
★	19	30	SOUNDTRACK The Rose Atlantic SD 16010	▲	8.98	8.98	8.98	★	50	30	14 KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98	★	85	86	4 SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98
★	16	10	31 PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98	13.98	★	NEW ENTRY		ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98	★	86	90	13 FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
★	17	14	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	●	20.98	20.98	20.98	★	52	54	5 DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98	★	87	59	19 THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98
★	18	16	46 MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	8.98	★	53	53	6 CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073	8.98	8.98	8.98	★	88	88	11 ANNE MURRAY Somebody's Waiting Capitol S00 12064	8.98	8.98	8.98
★	33	3	SOUNDTRACK The Blues Brothers Atlantic SD 16017	●	8.98	8.98	8.98	★	67	4	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	★	96	6	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98
★	20	15	13 BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	8.98	★	55	61	23 J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98	★	100	4	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98
★	21	22	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	7.98	★	56	56	39 EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	★	101	6	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98
★	22	20	13 VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98	8.98	★	79	4	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98	★	92	94	7 THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98
★	25	3	THE KINKS One For The Road Arista A2L 8401	▲	13.98	13.98	13.98	★	NEW ENTRY		BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98	★	93	93	2 GENESIS And Then There Were Three Atlantic SD 19173	7.98	7.98	7.98
★	27	13	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	★	NEW ENTRY		JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	★	94	97	13 HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
★	25	26	13 AMBROSIA One Eighty Warner Bros. BSK 3368	●	7.98	7.98	7.98	★	60	65	9 ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98	★	103	3	STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36506	7.98	7.98	7.98
★	28	8	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	●	7.98	7.98	7.98	★	61	63	5 GERRY RAFFERTY Snakes And Ladders United Artists LF-1039	8.98	8.98	8.98	★	107	6	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London FAV 2003-4	15.98	15.98	15.98
★	27	22	11 STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	7.98	★	62	62	14 RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	8.98	8.98	8.98	★	97	69	39 BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98
★	28	23	9 GRATEFUL DEAD Go To Heaven Arista AL 9508	●	8.98	8.98	8.98	★	111	6	SOUNDTRACK Fame RSD RX-1-3080	7.98	7.98	7.98	★	98	98	28 THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98
★	60	3	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	●	7.98	7.98	7.98	★	64	64	16 ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98	★	NEW ENTRY		CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98
★	34	5	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	●	7.98	7.98	7.98	★	76	4	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98	★	110	5	ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98
★	31	31	17 JOURNEY Departure Columbia FC 36339	●	8.98	8.98	8.98	★	70	4	BLACKFOOT Tomcattin' Atco SD 32-101 (Atlantic)	7.98	7.98	7.98	★	NEW ENTRY		BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98
★	32	32	13 ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	▲	8.98	8.98	8.98	★	77	5	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98	★	102	87	9 AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98
★	35	10	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)	●	7.98	7.98	7.98	★	68	68	8 TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98	★	103	105	14 MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
★	36	7	JUDAS PRIEST British Steel Columbia JC 36443	●	7.98	7.98	7.98	★	69	72	8 MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98	★	104	102	32 MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
★	37	4	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	●	7.98	7.98	7.98	★	70	73	3 ROXY MUSIC Fresh And Blood Atco SD 32-102 (Atlantic)	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.

In Fond Memory
Irving Silverman

July 26, 1939 - June 26, 1980

*A man who was admired and respected
by his family, friends and those who worked
with him at Stratford Distributors.*

*You will be missed,
but our love for you shall never fade.*

TOP LPs & TAPE

POSITION 105-200

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SUGGESTED LIST PRICE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	71	12	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
106	109	4	FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	8.98	8.98	8.98
114	8	8	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
108	108	23	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
109	82	10	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98
124	7	7	POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98
112	115	11	DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	8.98	8.98	8.98
113	113	17	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98
114	80	24	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
115	81	18	SMOKEY ROBINSON Warm Thoughts Tamaia TB-367M1 (Motown)	8.98	8.98	8.98
116	118	7	AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
125	2	2	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
118	51	11	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
119	123	14	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98
120	104	15	G.Q. Two Arista AL 9511	7.98	7.98	7.98
139	4	4	MILLIE JACKSON For Men Only Spring SP-1-6727 (Polydor)	7.98	7.98	7.98
122	106	95	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
123	121	32	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98
124	66	20	SOUNDTRACK American Gigolo Polydor PD-1-6259	8.98	8.98	8.98
141	2	2	SOUNDTRACK Bronco Billy Elektra 5E-512	8.98	8.98	8.98
126	112	19	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98
127	117	11	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	7.98	7.98	7.98
128	126	13	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
129	131	11	PEABO BRYSON Paradise Capitol SDO 12063	8.98	8.98	8.98
130	133	16	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
131	52	9	SCORPIONS Animal Magnetism Mercury SRM-1-3825	7.98	7.98	7.98
132	134	83	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
133	45	21	BRUCE COCKBURN Dancing In The Dragon's Jaws Milennium BXL1-7747 (RCA)	7.98	7.98	7.98
134	91	9	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F 9584	7.98	7.98	7.98
135	138	9	NEIL SEDAKA In The Pocket Elektra 6E-259	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
142	2	2	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98
138	140	319	AL DI MEOLA Splendido Hotel Columbia CZX 36270	9.98	9.98	9.98
146	4	4	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
140	135	19	GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	7.98	7.98	7.98
141	120	16	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
142	116	12	TRIU MPH Progressions Of Power RCA AFL1-3524	7.98	7.98	7.98
150	4	4	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
144	132	63	SOUNDTRACK Roadie Warner Bros. ZHS 3441	15.98	15.98	15.98
145	136	24	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
189	2	2	RUSH Permanent Waves Mercury SRM-1-4001	8.98	8.98	8.98
147	127	16	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98
159	2	2	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
149	122	17	RONNIE MILSAP Milsap Magic RCA AHL1-3563	7.98	7.98	7.98
150	137	40	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
151	143	31	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
152	145	17	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
152	145	17	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
185	2	2	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
155	153	7	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98
156	155	17	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	8.98	8.98	8.98
158	128	9	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98
159	161	3	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
160	130	9	BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	7.98	7.98	7.98
161	95	10	JAMES LAST BAND Seduction Polydor PD-1-6283	7.98	7.98	7.98
162	107	107	SPIDER Spider Dreamland DL-1-5000 (RSO)	7.98	7.98	7.98
163	157	14	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
164	168	107	ERIC CARMEN Tonight You're Mine Arista AL 9513	7.98	7.98	7.98
165	158	37	BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
166	167	66	THE CARS Elektra 6E-135	7.98	7.98	7.98
167	129	14	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98
168	174	4	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
168	174	4	THE BEATLES Rarities Capitol SHAL-12060	8.98	8.98	8.98
168	174	4	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	149	16	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
170	119	7	GEORGE DUKE A Brazilian Love Affair Epic FE 36483	8.98	8.98	8.98
171	151	39	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98
172	164	13	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98
173	173	3	KENNY RANKIN After The Roses Atlantic SD 19271	7.98	7.98	7.98
174	165	14	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98
175	179	3	FRANCE JOLI Tonight Prelude PRL 12179	7.98	7.98	7.98
176	162	43	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98
177	147	19	DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98
178	148	19	GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98
179	166	13	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98
181	144	15	LARRY GATLIN & THE GATLIN BROTHERS BAND Straight Ahead Columbia JC 36250	7.98	7.98	7.98
182	154	42	GRACE SLICK Dreams RCA AFL1-3544	7.98	7.98	7.98
183	163	14	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
184	92	9	SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	8.98	8.98	8.98
185	169	6	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
186	170	21	BILLY SQUIER Tale Of The Tape Capitol ST 12062	7.98	7.98	7.98
187	187	14	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98
187	187	14	FIREFALL Undertow Atlantic SD 16006	7.98	7.98	7.98
191	182	82	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
191	182	82	BRICK Waiting On You Bang JZ 36262 (CBS)	7.98	7.98	7.98
191	182	82	EDDIE RABBITT Horizon Elektra 6E-276	7.98	7.98	7.98
192	184	4	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
192	184	4	RODNEY CROWELL But What Will The Neighbors Think Warner Bros. BSK 3407	7.98	7.98	7.98
193	193	7	RANDY CRAWFORD Now We May Begin Warner Bros. BSK 3421	7.98	7.98	7.98
194	160	7	THE KINGBEES The Kingbees RSO RS-1-3075	7.98	7.98	7.98
195	171	13	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
196	156	34	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98
197	188	6	BENNY MARDONES Never Run Never Hide Polydor PD-1-6263	7.98	7.98	7.98
198	200	42	MOLLY HATCHET Firtin' With Disaster Epic JE 36110	7.98	7.98	7.98
199	180	31	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
200	186	37	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	102
Ambrosia	25
Joan Armatrading	46
Average White Band	116
Jeff Beck	59
Pat Benatar	38
Blackfoot	70
Black Sabbath	30
Blondie	97, 122
Blow Fly	107
Blue Oyster Cult	101
Brick	189
Peabo Bryson	129
Rocky Burnette	90
Cameo	37
Eric Carmen	162
Kim Carnes	146
Cars	164
Gene Chandler	91
Change	33
Cheap Trick	41
Eric Clapton	2
Stanley Clarke	95
Bruce Cockburn	133
Natalie Cole	180
Rossington Collins Band	51
Commodores	7
Con Funk Shun	119
Alice Cooper	44
Randy Crawford	193
Christopher Cross	21
Rodney Crowell	192
Mac Davis	69
Devo	52
Al DiMeola	137
Dixie Dregs	109
Doobie Brothers	157, 191
Robbie Dupree	100
George Duke	170
Bob Dylan	58
Eagles	56
Fleetwood Mac	200
Fatback	86
Firefall	187
Roberta Flack Featuring Donny Hathaway	64
Dan Fogelberg	123
Foghat	106
Rodney Franklin	195
Michael Franks	161
Peter Gabriel	35
Larry Gatlin & The Gatlin Bros. Band	180
Genesis	11, 93
G.Q.	120
Larry Graham	72
Grateful Dead	28
Sammy Hager	85

Van Halen	22, 140
Herbie Hancock	94
Emmylou Harris	26
Molly Hatchet	198
Isaac Hayes	60
Heart	126
Leon Haywood	184
Humble Pie	174
Ian Hunter	142
Isley Brothers	32
Jermaine Jackson	55
Judas Priest	6
Michael Jackson	18
Millie Jackson	121
Bob James	110
Al Jarreau	54
Waylon Jennings	36, 144
Billy Joel	1, 128, 163
Elton John	14
Southside Johnny & The Asbury Jukes	67
France Joli	175
Grace Jones	139
Journey	31, 153, 166
Judith Jackson	34
Chaka Khan	43
Carole King	53
Kiss	40
Earl Klugh	172
Kool & The Gang	176
Gladys Knight & The Pips	49
James Last Band	159
Stacy Lattisaw	136
Def Leppard	118
Kenny Loggins	171
Lipps Inc.	10
Lynyrd Skynyrd	151
Manhattan Transfer	104
Manhattans	186
Benny Mardones	197
Teena Marie	84
Dave Mason	74
Paul McCartney	3
Harold Melvin And The Blue Notes	156
Stephanie Mills	27
Ronnie Milsap	148
Mickey Mouse	103
Anne Murray	88
Willie Nelson	152
Willie Nelson & Ray Price	71
Ted Nugent	13
Gary Numan	76
Graham Parker & The Rumour	81
Ray Parker, Jr. And Raydio	62
Dolly Parton	112
Tom Petty & The Heartbreakers	42
Pink Floyd	16, 138
Luciano Pavarotti	96
Bernadette Peters	127
Pleasure	188
Point Blank	111

Pretenders	47
Pure Prairie League	39
Xanadu	79
Gerry Rafferty	61
Spinners	173
REO Speedwagon	179
Rockie Robbins	89
Smokey Robinson	115
Kenny Rogers	50, 132, 182
Linda Ronstadt	48
Diana Ross	12
Roxy Music	66
Rush	145
David Sanborn	177
Boz Scaggs	20
Scorpions	131
Neil Sedaka	135
Bob Seger & The Silver Bullet Band	8, 130, 149, 169
Shalamar	199
Carly Simon	99
Frank Sinatra	17
Sky	75
The Motels	77
S.O.S. Band	29
Soundtracks:	
All That Jazz	11
American Gigolo	12
Bronco Billy	125
Can't Stop The Music	57
Coal Miner's Daughter	147
Fame	63
Roadie	143
The Blues Brothers	19
The Empire Strikes Back	4
The Rose	

Concert Business Is Down With the Rest

• Continued from page 52

division on the East Coast for William Morris, agrees. "The business is not as bad as it was last year," he asserts.

"It's really up to us booking agents to be smarter. A few years ago you could just about put anybody on the road and he/she would get an audience. But now we're recommending that some of the borderline acts or acts between LPs stay home.

"And we have to think of packaging, of putting three acts on a bill, and playing smaller halls and ballrooms. But if everybody starts playing ballrooms, there will be diminishing returns on that too."

Billy Joel and the Commodores, both of whom have current top 10 albums, last week issued announcements about tour "restructurings." Industry insiders suggest that in fact the acts didn't want to chance their huge reputations with poorly attended shows.

The Commodores rescheduled 12 dates of a 92-date tour, which is now set to begin Aug. 1. The reason given for the delay was technical problems emanating from the immensity of the stage production, compounded by the fact that drummer Walter Orange sustained injuries in a motorcycle accident.

And Billy Joel, who has had the nation's No. 1 LP for the past five weeks, announced a rescheduling of part two of his tour for later in the fall to allow him to work on album projects. It was set to run from July

Congress Stalls

• Continued from page 4.

Barry Goldwater (R-Ariz.) caused recently scheduled markup of S2827, the Communications Act rewrite, to be postponed.

Now, objections from AT&T to common carrier provisions of the bill have effectively stalled the rewrite's progress. No action on S2827, which includes broadcast amendments, is expected during this Congress. The House version of the bill contains no broadcast provisions.

JEAN CALLAHAN

29 through Aug. 28 in Canada and the Western U.S., where he is less of an automatic draw than in his native East.

Last week there were widespread rumors that Richard K. Shapiro's Company 7 promotion firm in Minneapolis went under, a victim of losses suffered on several Eagles dates. While Shapiro acknowledges losing "a considerable amount of money" on the shows, he borrows from Mark Twain by quipping, "Reports of my death are greatly exaggerated."

Shapiro says he did one-half of capacity on two Eagles shows at the 18,000-seat St. Paul Civic Center and one at the 25,000-seat Uni-Dome in Cedar Falls, Iowa. He did one-third of capacity on a Foreigner-Little River Band show at the 28,000-seat Parade Stadium in Minneapolis.

The promoter hastens to add that Eagles' manager Irv Azoff and agent Howard Rose "did everything possible to try to minimize my loss. They cut back on all kinds of rider demands to try to save a buck."

Shapiro adds that Jackson Browne, who reportedly sold close to 16,000 tickets at the 18,000-capacity Civic Center in St. Paul also "attempted to minimize the costs of the show strictly to help me recoup losses from other dates."

What about the long-held belief that in times of depression, entertainment is the boom industry? "That was in the '30s when people could go to a movie for 15 cents," says Shapiro. "Now they can stay home and be entertained for free. That old bromide is no longer valid."

Tom Ross, vice president of ICM's music department on the West Coast, estimates concert business may be off 25% this year. "There are no bucks out there," he says. "Kids don't have the jobs and the \$20 tank of gas is the big issue.

"No one is unaffected by the economy," Ross adds. "Jackson Browne is spotty. The Who didn't even sellout in San Diego. The Eagles did monstrous business in the Northeast and went to the South and



Billboard photo by Tom Gibson

MORE LOVE—EMI/UA president Jim Mazza and singer Kim Carnes share a friendly moment at a party the label threw in L.A. recently for its field promotion staff. Carnes' "More Love" is a top 20 pop hit.

Midwest and got clobbered."

Ross says the safest draws are MOR performers and straight rock'n'roll acts. "It's the marginal acts that are hurting," he says; "acts that have supported in the past and now want to move up to headlining status. They should be doing that too in terms of normal career growth, but caution is preventing it at this point."

Fortunately for those middle level acts, there is more demand and better money available for opening slot performers than was the case a year ago.

"Last year you'd get a headliner and then go out and find an opening act for \$1,000 to \$2,000," says Ross. "Now even the biggest draws want opening acts that mean ticket sales; they're willing to spend \$5,000 to \$7,500 for real good support acts."

One result of the scarce money situation is that more and more tickets are being purchased in the closing hours before showtime, leading to sleepless nights for many promoters. "Kids are holding that money tight," says Ross.

Ross gives the economy 60% of the blame for the soft concert situation, but also cites the lack of hot new talent. "For the past 1½ years the business has been stale," he says. "We haven't found any new stars."

The key to a turnaround: "Better
(Continued on page 62)

Scott Young's Chain Buys 8 Handlemans

• Continued from page 1

The 33-year-old Young, who resigned recently as executive vice president and general manager of retail for Pickwick International, says his sources of finance to acquire the eight plum locations are the First National Bank of Atlanta and the Small Business Administration.

All store managers are being retained.

Young, as president, is building from a five-person executive corps, which will be based in an approximately 2,500 administrative area in the 7,000 square foot Perimeter Mall Franklin store, managed by Jerry Glaser.

The three other Franklin stores, also approximately 4,000 square feet of selling space, are located and managed as follows: Cumberland Mall, Steve Steele, and Lenox Mall, Jeff Strickland, both in Atlanta; and the Augusta, Ga., Mall, Robert McMillan.

Four Davey's Locker stores, all approximately 3,000 square feet, are located and managed as follows: the Market Place, Buster Schmidt, and the Other Center, John Harris, both in Little Rock, and the Central Malls, Ft. Smith, Ark. and Texarkana, Tex., Chuck Tummons and Mark Haggard, respectively.

Handleman acquired the Franklin Stores more than two years ago from the Raymond Rosen Co. of Philadelphia, long a factor in Philadelphia hard and soft goods distribution. The four Davey's Locker stores are what is left of a one-time chain of more than 10 stores built by Siebert's, the Little Rock rackjobber and acquired five years ago by Handleman.

Young, who saw Pickwick's retail division orchestrated to a near-500 store chain doing \$500 million annually during his almost four-year tenure, has appointed Linda Sloan Young and Lynn Chappell vice presidents of Young Entertainment.

A former advertising director for the now defunct Discount Records chain and director of market research for Warner Bros. Records,

Young will concern herself with buying, advertising and merchandising.

Whether Young Entertainment buys direct or services its stores through central warehousing will depend upon pricing structures of individual vendors, Scott Young adds.

Joining Young from Pickwick in Minneapolis, is Lynn Chappell, controller for the retail division, the nation's largest, for the past seven years. The Young vice president of finance joined Heilicher Bros., later acquired by American Can, when Recco, of Kansas City, was acquired by the Heilichers.

Insuring it happens at the store level are Andrea Calzone, formerly with Grey Advertising and Pickwick's western regional media department, and last with MCA Records' western regional coordination, and Michael Greene, who will head store operations. Greene leaves the Music Works, Pickwick's pilot superstore in Norridge, Ill. He was previously marketing chief at Sound Unlimited, Skokie, Ill.

Young indicates that his first goal is to improve the profitability of the eight stores. "Right now I am not concerned with store additions. The names of the stores will remain the same," Young asserts.

The negotiations between Young and Handleman chairman Dave Handleman and financial officer Stuart Schaefer went on for six weeks.

Other prominent entities in U.S. retailing bid for the stores, including the Record Bar, where Young first associated with the industry. After taking his Master's in business administration at the Univ. of North Carolina, Young became a consultant to the Bergman family chain in 1974. That same year he joined the Durham-based firm as vice president of finance, rising to chief operating officer when he left in October 1976. He joined Pickwick as special assistant to then president Chuck Smith.

During Young's tenure, Pickwick increased from approximately 190 stores to 500 by 1980's end, with an estimated gross volume annually of \$500 million.

The Young eight-store buyout is the second major acquisition in retail this year.

Earlier this year Western Merchandising of Amarillo, Tex., took over 20 Record Town/Sound Town stores across Texas. The Western Merchandiser buyout was the first since Pickwick obtained the assets of the Sam Goody chain more than two years ago.

Texas Heat, Winds

• Continued from page 12

for Christmas music" to counteract the staggering heat.

"We've actually played a few Christmas selections," says Weston chuckling. "There's a certain psychological impact in hearing things like 'walking in a winter wonderland' and 'dashing through the snow' in this kind of weather. Of course, we all know this is a potentially dangerous situation and no fun for anyone, but sometimes you just have to laugh in order to survive it."

And Zebra's John Candas reports that there has been a sudden surge of customers into his store "clad only in their bathing suits."

Cutout Sales Aid Schlock Wholesalers In Slow Times

• Continued from page 8

glaucoma, serves 15 stores down to the tip of Florida.

Both routemen actually go into the racked accounts on a regular basis, inventory stock and talk over replenishment with the store owner.

Like a rack routeman, both encourage better placement for schlock within the store. For example, Pate finds that in buying a title, the routemen suggest putting several titles in the schlock section and also putting one copy in with the artist's firstline material.

Last Chance places deleted merchandise on the same level with current hits. It provides its racked customer with specially-made signs, divider cards and stickered albums.

Pate tries to buy pertinent merchandise. Currently he is pushing hardest on "Bag Full Of Blues" by the Blues Brothers. "With their movie getting lots of promotion, we can capitalize on the cutout," he says.

Pate advises his racked and mail customers to arrange cutout inventory in fixtures according to repertoire: rock, comedy, blues, gospel, soul, jazz, big bands, easy listening, soundtracks, kiddie, bluegrass,

country and sacred. Artists in each classification should be arranged alphabetically, he cautions.

Pate's price enables a racked customer to operate on a 30% margin with a full return. Routemen explain how the turnover can be too fast or slow and gauge different title quantity on experience in the store.

Pate's in-store signs read, "Special" or "Special Sale." He avoids the bargain basement approach.

"A racked customer soon finds 10% or more of his total store album units are deletions. A mail customer may have a high of 2% to 3%," Pate indicates. The Last Chance stickered albums range primarily from \$1.99 to \$4.99. He does carry multiple sets. He intends to carry more kidisks. "We also hope to get more into accessories in servicing our customers," Pate states.

Last Chance lost one of its founders, Doug Phillip, last month when the one-time Record Town/Sound Town executive bolted to Texas where he is running the three-store Sundown chain opened recently by Doug Peebles and Tom Sims. Pate's long-time personal friend, Denny Hamilton, bought into Last Chance and will handle inside administration.

Longest in racking schlock is Jim McGraw of Viking Records located in suburban Burbank here. "I got into it 10 years ago when I was with Transcontinental Music Corp.," he says. "We've seen the Gemco chain grow with racked cutouts from 19 to 80 stores. We have 35 persons out across 30 to 40 states," McGraw asserts. "racking overstock in accounts."

Vern Cupples of Western Record Sales, Richmond, Calif., got into racking cutouts by accident six years ago. He was approached by a bank to conduct a pilot on using records as a premium to gain new accounts.

When the then novice Cupples got his cutouts order, he was embarrassed to find much of it was in poor shape, with damaged skinwrap and stickers from other accounts. He cleaned it up and shipped it to the bank. The bank found the experiment didn't jell. Cupples volunteered to buy the goods back.

In order to compete with a mart glutted with schlock suppliers, he decided to try racking it. He now serves more than 250 accounts from California to the Canadian border. He also warehouses in Seattle as Pacific Record Sales.

Billboard **HOT 100**

* Chart Bound

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UNDER THE GUN—Poco
MCA 41269
GIRL OF MY DREAMS—Manhattans
Columbia 1-11321
SEE TOP SINGLE PICKS REVIEWS, Page 55

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	12	1	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263 B-3	35	50	5	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243 CPP/ALM	69	75	3	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Ahern), R. Orbison, C. Price, Warner Bros. 49262
2	8	4	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276 ABP/B-P	36	47	5	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091 CLM	70	77	2	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Warner Bros./Q-West 49505
3	17	3	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656 CPP	37	59	4	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489 CPP	71	78	3	LOVE THAT GOT AWAY—Firefall (Kyle Lehnig, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670 WBM
4	11	5	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236 WBM	38	41	10	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049 WBM	72	76	4	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519 WBM
5	9	8	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664 CPP/B-3	39	46	5	JO JO—Boz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281 WBM	73	79	3	DANCIN' IN THE STREETS—Teri DeSario with K.C. (Casey), Stevenson, Gaye, Hunter, Casablanca 2278 CPP
6	14	7	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621 B-3	40	48	4	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356 WBM	74	82	2	YEARS FROM NOW—Dr. Hook (Ron Haffkine), Cook, Cochran, Capitol 4885 B-3
7	2	16	FUNKY TOWN—Lipps Inc. (Steve Greenberg), Casablanca 2233 CHA	41	43	9	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.) WBM	75	NEW ENTRY	NEW ENTRY	SAVE ME—Dave Mason (Joe Wissert), J. Krueger, Columbia 1-11289
8	8	14	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247 WBM	42	54	3	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra) WBM	76	NEW ENTRY	NEW ENTRY	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia), D. Pack, Warner Bros. 49508
9	16	10	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469 CPP	43	49	5	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP	77	NEW ENTRY	NEW ENTRY	IT HURTS TOO MUCH—Eric Carmen (Harry Maslin), E. Carmen, Arista 0506
10	10	11	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266 CLM	44	44	8	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206 CPP	78	88	2	FREE ME—Roger Daltrey (Jeff Waune), R. Ballard, Polydor 2105
11	12	12	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222 WBM	45	45	9	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island) WBM	79	85	3	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alton 3650 (T.K.)
12	6	11	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863 WBM	46	53	4	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039 B-3	80	90	2	IF I WERE YOU—Toby Beau (Jerry Fuller), J. Fuller, J. Hobbs, RCA 11964
13	10	15	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043 B-3	47	51	6	IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265 WBM	81	83	3	I GET OFF ON IT—Tony Joe White (Tony Joe White), T.J. White, L. White, Casablanca 2279 B-3
14	9	16	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864 CPP	48	37	10	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224 CLM	82	NEW ENTRY	NEW ENTRY	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494
15	7	20	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888 WBM	49	55	5	LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Columbia 1-11239 WBM	83	NEW ENTRY	NEW ENTRY	JUST CAN'T WAIT—J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8047
16	8	18	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246 B-3/ABP-BP	50	58	5	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM	84	84	3	MY MISTAKE—The Kingbees (David J. Holman & Rich Fitzgerald), J. James, RSO 1032
17	7	21	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045 CPP	51	57	3	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652 CPP	85	87	6	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270 CPP/ALM
18	15	9	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225 WBM	52	52	5	SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2449 (RCA) WBM	86	NEW ENTRY	NEW ENTRY	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490
19	23	7	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS) CPP/ALM	53	72	2	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra) WBM	87	NEW ENTRY	NEW ENTRY	WHEN THINGS GO WRONG—Robin Lane & The Chartbusters (Joe Wissert), R. Lane, J. Cipolla, Warner Bros. 49246
20	7	22	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666 WBM	54	60	4	LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorrie, Arista 0515 B-3	88	NEW ENTRY	NEW ENTRY	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317
21	4	24	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359 B-3	55	68	4	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP	89	NEW ENTRY	NEW ENTRY	CHEAP SUNGLASSES—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, Warner Bros. 49220
22	2	33	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic) CPP	56	61	4	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282 WBM	90	NEW ENTRY	NEW ENTRY	HALF MOON SILVER—Hotel (Dain Eric & Hotel), M. Phillips, T. Calton, L. Barger, MCA/Scotti Bros. 41277
23	9	25	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639 WBM	57	63	5	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), J. Peters, Tamla 54312 (Motown) CPP	91	64	5	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (Norman), J. Lennon, P. McCartney, Capitol 4878 CLM
24	13	13	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871 PLY	58	70	3	WHY NOT ME—Fred Knoblock (James Stroud), F. Knoblock, C. Whitsett, Scotti Bros. 600 (Atlantic) B-3	92	39	9	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410 B-3
25	5	29	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038 CPP	59	67	3	BEYOND—Herb Alpert (Herb Alpert, Captain Randy Badazz & Andy Armer), R. Hewson, A&M 2246 CHA	93	40	9	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204 WBM
26	34	5	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507 WBM	60	62	5	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883 ABP/B-P	94	42	9	SOMETHIN' BOUT YOU BABY I LIKE—Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865 CPP
27	8	31	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662 WBM	61	36	11	THEME FROM NEW YORK, NEW YORK—Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.) B-3	95	56	22	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP
28	9	32	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640 B-3	62	61	3	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869 CPP	96	66	23	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479 CPP
29	17	22	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic) WBM	63	69	4	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216 CPP	97	73	17	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA) TPC
30	19	16	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615 CLM/ABP-BP	64	28	18	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494 WBM	98	74	11	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235 WBM
31	5	35	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic) B-3	65	30	13	STOP YOUR SOBBING—Pretenders (Nick Lowe), R. Davies, Sire 49506 (Warner Bros.) B-3	99	80	14	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra) B-M
32	16	27	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345 CPP/ALM	66	81	3	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221 CPP/ALM	100	89	8	ANGEL SAY NO—Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278 WBM
33	26	22	CALL ME—Blondie (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3/HAN	67	NEW ENTRY	NEW ENTRY	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, S. Ryan, B. Morrison, Asylum 47004				
34	8	38	WALKS LIKE A LADY—Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275 CPP	68	71	3	WHO SHOT J.R.—Gary Burbank with Band McNally (Ed Vanover), E. Vanover, G. Burbank, Reed, Ovation 1150				

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 Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)	
Against The Wind (Gear, ASCAP).....	12	Brass In Pocket (Al Gallico, BMI).....	95	Call Me (Ensign, BMI/Cockaway, ASCAP).....	33	Cherry Lane Music Co. (Cherry Lane Music Co., BMI).....	13
All Out Of Love (Arista, ASCAP).....	72	Cars (Beggars Banquet/Andrew Heath, PRS).....	29	Comin' Up (MPL, ASCAP).....	1	Chrysalis (Chrysalis, BMI).....	13
All Night Long (Wow & Flutter, ASCAP).....	23	Cheep Sunglasses (Hanstain, BMI).....	89	Cupid (Kags/Sumac, ASCAP).....	5	Columbia (Columbia, BMI).....	13
All Night Thing (Acke, ASCAP).....	45	Clones (Mount Hope, ASCAP).....	93	Dancin' In The Streets (Jobete, ASCAP).....	73	Columbia Pictures (Columbia Pictures, BMI).....	13
A Lover's Holiday (Little Macho, ASCAP).....	41	Empire Strikes Back (Fox Fanfare/Bantna, BMI).....	25	Don't Fall In Love With A Dreamer (Appian/Almo/Quinotic, ASCAP).....	32	Columbia TriStar (Columbia TriStar, BMI).....	13
Angels Say No (Tutone Keller, BMI).....	100	Free Me (April/Russell Ballard, ASCAP).....	78	Drivin' My Life Away (Debade/Barnatch, BMI).....	55	Columbia TriStar (Columbia TriStar, BMI).....	13
Answering Machine (WB/Holmes Line Of Music, ASCAP).....	98	Fame (MGM, BMI).....	50	Emotional Rescue (Colgems-EMI, ASCAP).....	22	Columbia TriStar (Columbia TriStar, BMI).....	13
Ashes By Now (Jolly Cheeks, BMI).....	48	Free Me (April/Russell Ballard, ASCAP).....	78	Empire Strikes Back (Fox Fanfare/Bantna, BMI).....	25	Columbia TriStar (Columbia TriStar, BMI).....	13
Atomic (Rare Blue/Monster Island, ASCAP).....	92	Funkin' Town (Rick's/Steve Greenberg/Rightson, BMI).....	7	Get Off On It (Tennessee Swamp Fox, ASCAP).....	81	Columbia TriStar (Columbia TriStar, BMI).....	13
Beyond (Chappell, ASCAP).....	59	It Hurts Too Much (Carnex, BMI).....	47	I Can't Let Go (Blackwood, BMI).....	42	Columbia TriStar (Columbia TriStar, BMI).....	13
Biggest Part Of Me (Rubicon, BMI).....	18	It's For You (Big Stick, BMI).....	47	I Get Off On It (Tennessee Swamp Fox, ASCAP).....	22	Columbia TriStar (Columbia TriStar, BMI).....	13
Boulevard (Swallow Turn, ASCAP).....	53	Just Can't Wait (Center City, ASCAP).....	21	I'm Alive (Jet/Unart/Blackwood, BMI).....	16	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Get Serious (Black Bull, ASCAP).....	9	I'm Happy Just To Dance With You (Maclean, BMI).....	50	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Go 'Round Again (Average, ASCAP).....	54	In America (Hat Band, BMI).....	15	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	In My Arms (Hat Band, BMI).....	15	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Into The Night (Papa Jack, BMI).....	36	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	It's Still Rock And Roll To Me (Impulsive/April, ASCAP).....	2	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Jo Jo (Boz Scaggs/Almo, ASCAP/Foster Fries/Irving, BMI).....	39	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Just Can't Wait (Center City, ASCAP).....	21	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	King Of The Hill (Critique, BMI).....	38	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Landlord (Nic-O-Va!, ASCAP).....	49	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP).....	80	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Let My Love Open The Door (Tower Tunes, BMI).....	81	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Let's Get Serious (Black Bull, ASCAP).....	9	Columbia TriStar (Columbia TriStar, BMI).....	13
		Let's Love The World Away (Southern Nights, ASCAP).....	21	Let's Love The World Away (Southern Nights, ASCAP).....	21	Columbia TriStar (Columbia TriStar, BMI).....	13
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		Let's Love The World Away (Southern Nights, ASCAP).....	21	Let's Love The World Away (Southern Nights, ASCAP).....	21	Columbia TriStar (Columbia TriStar, BMI).....	13

Lifelines

Births

Girl, Alexandra Brook, to Ronnie and Richard Lippin in Los Angeles June 27. Mother is national director of publicity for RSO Records; father is executive officer with Stone Associates.

* * *

Girl, Rene Ishanti, to Rene and Edward Patten June 7 while the father was performing onstage at Harrah's in Reno as a member of Gladys Knight & the Pips.

* * *

Boy, Gregg, to Jane and Barry Knepper in New York June 12. Father is director of contract accounting with the Stigwood Organisation.

* * *

Boy, William Jr., to Maureen and Bill Civitella in New York recently. Father is president of Kingdom Sound Studios in suburban Syosset.

Marriages

Michael Hepburn, keyboard player with the group Pleasure, to Carol Walters, attorney, July 5 in Portland, Ore.

* * *

Connie Plimsoul, West Coast publicist for Capitol Records, to Steve X. Rea, writer, in Los Angeles June 27.

* * *

Linda Libman, daughter of Steve Libman, Pickwick retail advertising supervisor in Atlanta, to Victor McCallum June 28 in Atlanta.

Deaths

Leon Albany "Barney" Bigard, 74, internationally celebrated jazz clarinetist and composer, of cancer June 27 in Los Angeles. He grew up in New Orleans, playing with Sidney Bechet, Louis Armstrong, King Oliver and other jazz pioneers, then became prominent as a member of Duke Ellington's reed section 1927-42. Bigard composed "Mood Indigo," "C-Jam Blues" and "Clarinet Lament" and recorded hundreds of songs through the decades. He is survived by his widow, Dorothee; four children, 12 grandchildren and 13 great-grandchildren. Burial was at Holy Cross Cemetery.

* * *

Jose Iturbi, 84, pianist and conductor who appeared in motion pictures more than any other classical artist in history, June 28 in Los Angeles of a heart ailment. Born in Spain, Iturbi played everything from Chopin to boogie woogie in films and recorded for various labels for 40 years. He leaves two granddaughters.

* * *

Kyle S. Ray, 23, Minneapolis disk jockey who spun disks for KMOJ-FM and the Fox Trap disco, of gunshot wounds June 24 in Minneapolis.

* * *

David Lapham, 29, St. Paul deejay who worked as Michael Christian on KDWB-TV, June 19 after a motor car accident. He is survived by his widow and parents.

* * *

Wade Whitman, 70, of a heart attack June 19 in Cleveland. An industry veteran, he started with John Wade in the 1940s in a Shaker Heights retail store, then got into wholesaling with Seaway-Columbia, Mercury, United Artists and Cleve-Disc. He returned to retailing 10 years ago, working for Record Rendezvous. At the time of his death he was associated with Dave Burke's recording chain. He leaves his widow, Mildred.

* * *
Gladys Gordon, 57, pianist and gospel singer, June 22 in Philadelphia.

* * *

Irving Silverman, 40, June 26 in New York. He was a partner with his brother, Allen, in Stratford Distributing, a one-stop. He leaves his widow, Beatrice, and two children, Robert

and Naomi.

* * *

Ted Lundy, 43, whose Virginia mountain ballads brought him prominence in bluegrass circles, June 21 in

a leap from the Delaware Memorial Bridge in Wilmington. A banjoist, his group toured the Eastern states regularly and recorded four albums. He is survived by his widow, Joyce.

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 **YAMAHA**

Court Stops Singer Posing As A Platter

By JOHN MEHNO

PITTSBURGH—A federal judge here has issued a court order that establishes a series of guidelines for singer Tommy Cooke, accused of claiming association with the Platters to obtain bookings.

The latest order comes six months after Cook received a six month suspended sentence with the provision that he refrain from any further impersonation of the Platters. In the latest ruling, Cook, a Philadelphia resident, was found guilty of violating an injunction handed down in April 1979 and was also found guilty of violating the terms of his first suspended sentence, imposed in December 1979.

In his latest order, Judge Gerald Weber says that Cook "has consistently ignored the prior orders of this court, and will continue to do so unless strictly restrained and controlled."

Under the terms of the most recent order, Cook is obligated to:

- Order his booking agents to destroy any publicity material that infers Cook's association with the Platters.

- Purchase advertising space in Billboard and Variety to state that he is not affiliated with the Platters.

- Send, by certified mail, to his managers and booking agents copies of the court orders stating that he cannot be identified with the Platters' name.

- Report to the U.S. Probation Office those places where he has performed, at regular three-month intervals.

Cook was also given a second six-month suspended sentence and could face a year imprisonment if he violates the order.

Concert Profits Off

• Continued from page 59

packaging and dropping the ticket prices. Make it more fun for the kids and make it cheaper."

Barbara Skydel, executive vice president of Premier Talent, offers this suggestion: "The key is to change with the times. We have to book much more carefully. We can't have one show on top of another; kids can't afford three shows a week.

"Also, we're telling acts and managers that if you can't sellout a venue, don't play it. If you're able to turn people away, you create a buzz. If you hear that 300 kids were turned away from a Pretenders concert, you generate news and excitement. It doesn't matter that they might only have been playing a 600-seat club."

Shelly Shultz, head of the music department of International Creative Management on the East Coast admits, "business is definitely off; it's worse than last year.

"Our suggestion is for the promoter to be more inventive," he says; "to be better showmen and give more immediacy to their shows. Meanwhile we're being more cautious. We're playing fewer dates, cutting back from three to two days in many places and avoiding certain secondary markets."

Shultz believes rock acts are more reliable draws than MOR performers. "MOR attractions will sell at the last moment. People with families will wait to see if they have money left before they'll buy concert tickets. But hard rock fans will find the money even if they can't pay the rent or buy food."

Allan Bregman, vice president of West Coast operations for the Netherlander Organization in charge of booking L.A.'s Greek Theatre, disagrees.

His big upfront sellout is Barry Manilow; his best selling subscription series is MOR (Barry Manilow, Dionne Warwick, Ben Vereen, Tom

Jones and Anne Murray) and two of his unexpected hits of the season are Jan & Dean and the Kingston Trio, both of which drew, by Bregman's reckoning, "an older MOR crowd."

"Some of the shows have been surprising," says Bregman. "Some of the ones we thought would do extremely well haven't drawn while others have done better than we thought they would. We booked Jan & Dean because we had a fallout; we just plugged them in as a filler act and they did extremely well."

Yet Vereen is one of the season's acknowledged disappointments, averaging 65% of capacity for his four-night run. "With all his tv exposure, I would have thought he'd do better than he did," says Bregman.

The fact that Manilow soldout instantly at a \$17.50 ticket top convinces Bregman that rising ticket prices aren't the crux of the problem. "If it's someone people really want to see they'll pay the price, but they're going to be more selective."

What worries Bregman and others surveyed for this story is that ticket sales have been tapering off in recent weeks. "When we first went on sale at the beginning of the season," he says, "response was sensational. It's only been in the last three weeks that we've begun to feel that things are slowing."

Danny Bramson of the cross-town Universal Amphitheatre disputes the notion that adult-oriented MOR acts are the most desirable in this economic climate. "I think it's just the opposite," he says.

"I think your best bet at a time like this is a youth-oriented rock show to attract a mobile audience. I tried to book more acts like that this year; it was just a matter of availability. But I'm looking to add two more acts this season and they'll both be rock artists."

Bramson doesn't see the L.A. rock club boom as direct competition. "We promote far in advance," he says; "a club is more of a last-minute type of buy. Besides, anything that gets kids off their tails and out of their homes is going to help every concert producer in the market."

The Amphitheatre has 91 performances on its agenda, down just eight from last year. And an extra night is to be added to the soldout Paul Simon show. All of this leads Bramson to project that he will meet the 90% of capacity mark he has averaged in his five years as booker for the Amphitheatre.

Inside Track

The recent Sugar Ray Leonard-Roberto Duran fisticuffs may be remembered as "the fight that saved rock'n'roll." Many concert promoters, hurting from the concert slowdown, managed to recoup their losses by showing the bout on closed circuit television in their areas. . . . **CBS is believed mulling an extended dating program which would provide retailers with up to five months to pay for select catalog product. The concept has been widely talked up by John Cohen, president of Disc Records, the Cleveland-based 30-odd store network. . . . At presstime, RSO Records was reportedly being fully acquired by PolyGram. "Absolutely not true," was RSO's Al Coury's comment.**

The Country Music Assn. has mailed detailed questionnaires to more than 800 U.S. tv stations, seeking a wide range of data related to country music programming. The popularity of country shows, advertising rates, ratings and demographic audience profiles are researched in the canvass. The survey, first of its kind undertaken in tv by the CMA, is being conducted "in response to increasing requests from national and local advertisers for information about country tv programming." The survey patterns itself after the continuing radio station programming canvass, begun by the CMA shortly after it was formed more than two decades ago.

The CMA also plans to publish results of its first consumer record buying habits questionnaire, staged at the recent Fan Fair in Nashville. The organization is sifting through more than 5,000 responses.

July started out the strongest of any 1980 month so far with the simultaneous release of the Rolling Stones, Jackson Browne and Queen albums. . . . Look for Tom Dowd to produce the next Ambrosia album. Alan Parsons and Freddie Piro produced the prior decks. . . . A WEA spokesman says he had no knowledge of the rumored closing of two of the distribution giant's stocking branches. . . . Loretta Lynn's biopic, "Coal Miner's Daughter" has been licensed to ABC-TV for several showings. . . . George T. Simon quietly orchestrated the jazz party which last week netted \$50,000 for the Jackie Robinson Foundation. Held at the Stamford, Conn., manse of Robinson's widow, Rachel, the annual bash featured Buddy Rich, Dizzy Gillespie, Max Roach, George Shearing, Jimmy Rowles, Billy Taylor, Gerry Mulligan's band, Lee Konitz, Phil Woods, the Wide-spread Depression Band, Sarah Vaughan and George Du-vivier.

PolyGram Restructures For the 1980s

• Continued from page 4

der fire," Hix has also been secretary of group management. He has been made deputy president of PolyGram as from July 1, and will spend the remainder of this year in close contact with Solleveld before taking over the presidential reins.

Another major exit from the PolyGram Group is that of financial controller Dr. Johannes Van Der Velden, 61, who has been executive vice president responsible for the group's finance and administration since 1964.

He is to resign in the course of this year, another departure which had been expected for at least a year. He will continue to act in an advisory capacity for the group after his retirement.

Van Der Velden, who played a major part in negotiating PolyGram's deal with RSO, will be succeeded by Karl-Heinz Busacker, a member of the management committee of Philips in Hamburg. Busacker has been a director of Philips Germany since the company's formation in 1974, and was previously head of administration for the German Philips companies.

These major management changes, coming just two weeks before the PolyGram Group's annual report is due to be published, are described as "building management for the '80s, following a 15-year period of rapid expansion."

The annual report is expected to reflect the slump in record sales and decimation of profits which have been experienced by all multinationals, although it is anticipated that PolyGram will be seen to have suffered particularly severely as a result of the U.S. market recession.

Anticipate black recording industry brass to flex muscle in the months to come in the wake of closed door decisions made at last week's Black Music Assn. confab in Washington. The execs under pressure from eager youngsters who want to know why blacks don't have the same clout in policy making as black music does in the marketplace, will be demanding greater say in areas from who sits behind studio consoles to why small black retailers are often the last to receive merchandising emoluments.

The Chrysalis Group is coproducing "Babylon," a British film with a reggae theme that has already gained considerable critical acclaim. . . . Robert Stigwood hopes to sell the film rights to "Evita" for upwards of \$7.5 million plus points. Likely buyer is EMI Films. . . . Tom T. Hall, Nashville agent Tandy Rice of Top Billing Inc. and music attorney John Lentz purchased radio station WAGG-AM, Franklin, Tenn. Station programs adult contemporary. Hall, president of the management triumvirate, plans no immediate format switch. . . . WDVH-AM, Gainesville, Fla., needs records to restock its library, destroyed in a June 30 blaze. Outlet aims to resume airing using mobile studio facilities.

Whispers' member Leaveil Degree, accused in Federal District Court, Los Angeles, of conspiring to steal a Postal Service truck which contained \$1.8 million in jewels and furs, pleaded guilty last week. The singer and his brother, David, told Judge Irving Hill they would cooperate with the government's attempt to recover the estimated \$1 million worth of valuables still missing. The government agreed to drop the conspiracy charge and theft charges in return for their assistance. . . . Peer-Southern's Nashville executive director Merlin Littlefield is recovering at Vanderbilt Hospital there after he was stabbed when he apprehended a purse snatcher.

Joel Sill of Almo Productions has hired Stuart Levine and Jack Nitzche to produce the soundtrack album for "King Of The Mountain," first under the PolyGram Pictures banner. Sill is music supervisor. . . . Direct from the Universal Studio Tour, Universal City, "Bruce," the shark replica, will occupy the Video Shack store window at 49th and Broadway in New York for the next month. The 600-pounder will plug the videocassette of the blockbuster film.

Marvin Hamlich composed the theme for the new Group W Productions' "Hour Magazine," syndicated daytime tv show.

lic relations chief: "Like all our international competitors, we have suffered from a stagnating market, produced by adverse socio-economic conditions, and we have certainly been badly hit in the U.S. by the massive returns problem.

"But sales have nevertheless developed satisfactorily despite a lack of mega-sellers, and we are building for future prosperity by strengthening our management team."

Winter categorically denies reports that Bob Sherwood, president of Phonogram/Mercury and Fred Haayen, president of Polydor are leaving the group, but he acknowledges that there will be further consolidation of the PolyGram operations in the U.S., "in line with what we have done in continental Europe and the U.K."

The restructured top management of the PolyGram Group has made it a German monopoly. With the departure of Dutchmen Solleveld and Van Der Velden and the appointment of Busacker, there is not one Dutchman among the four-man team which, as from Jan. 1, 1981, will consist of Dr. Wolfgang Hix, president and chief executive officer, and executive vice presidents Kurt Kinkele, Dr. Herman Franz and Karl-Heinz Busacker.

This all-German leadership is seen as lending weight to the strong rumors, alive in Europe recently, that Philips is considering an eventual withdrawal from the entertainment industry, which constitutes a small share of its overall business, and, therefore, from PolyGram. Its relationship with the other PolyGram partner, Siemens, is believed not as cordial as it might be.

Mobile Fidelity

• Continued from page 14

In real-time duplicating the master tape is played and copied at standard listening speed for better frequency response and improved signal-to-noise ratio. Real-time duplicated cassettes also are being marketed by New York-based In Sync Laboratory, and audiophile cassettes from digital master recordings are available in the CBS Records Mastersound \$14.98 list series.

People called Ambrosia's "Biggest Part Of Me" the year's best single.



They're going to have second thoughts when they hear "You're The Only Woman." It's the second single from the band's *One Eighty* album and within weeks people will be calling it the year's best. Ambrosia won't be drawn into this discussion. Instead, the group invites you to check out *One Eighty*, a tour de force album from one of the great bands of our time.

SEE AMBROSIA ON TOUR

July 16	Heart of Illinois Fair	Peoria, Ill.	July 27	Mississippi River Festival	Edwardsville, Ill.
July 18	Shea's	Buffalo, N.Y.	July 30	Crystal Center	Wheeling, W. Va.
July 19	Merriweather Post Theatre	Columbia, Md.	July 31	Civic Center	Charleston, W. Va.
July 20	The Ritz	New York, N.Y.	August 1	Freedom Hall	Johnson City, Tenn.
July 21	Valley Forge Music Fair	Devon, Pa.	August 2	Carowinds	Fort Mill, So. Car.
July 22	Westbury Music Fair	Long Island, N.Y.	Aug. 12-13	Old Waldorf	San Francisco, Ca.
July 24	Pine Knob Theatre	Clarkston, Mich.	August 17	Lane County Fair	Eugene, Ore.
July 26	Poplar Creek	Hoffman Estates, Ill.	August 19	Greek Theatre	Los Angeles, Ca.

AMBROSIA. ONE EIGHTY. (BSK 3368)

"You're The Only Woman" (WBS 49508)

Produced by Freddie Piro & Ambrosia. Associate Producer: Billy Pfordresher.



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