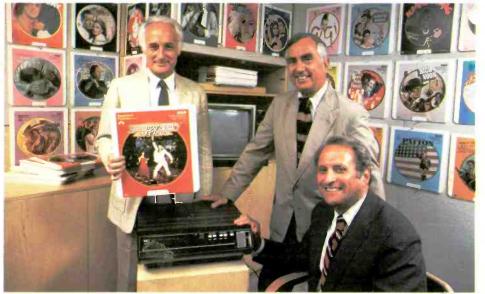
A Billboard Publication

The Radio Programming, Music/Record International Newsweekly Two Sections, Section One ● Sept. 20, 1980 ● \$3 (U.S.)



Billboard photo by Lou Manna

JACKET ART—Enveloped in a sea of the first jackets for RCA's SelectaVision videodisk software are, seated, Herb Schlosser, RCA executive vice president of SelectaVision software; Acy Lehman, left, director of creative services, and David Heneberry, vice president of marketing. Also shown is the final production model of the Selecta Vision playback unit, designated SFT 100. See story on page 53.

CBS-Sony Sells U.S. Made Nippon LP In Japan

TOKYO-Setting an industry precedent here, CBS/Sony has air-freighted 100,000 albums and 10.000 tapes of Sadao Watanabe's "How's Everything" two-disk set from the U.S. for sale in retail stores throughout Japan

Jazzman Watanabe's contract with Victor of Japan expired June 30, and he then signed with CBS U.S. However, a gentleman's agreement in effect among local record companies (Continued on page 66)

Studios Mull Renting Videocassette Lines

By GEORGE KOPP

NEW YORK-Unauthorized rentals of prerecorded videocassettes—a serious problem for suppliers in the young home video business-are stimulating most major studios now to devise rental programs in order to participate in this segment of the business

This marks a backing down from the positions taken at the start of 1980, when such giants as Warner Home Video, Paramount and MCA declared they would make the video business sale-only

Industry observers indicate that Paramount will announce a rental scheme imminently,

possibly this week that should help.

The company officially will make no comment, except to say that it is "considering several options" of rental programs. Walt Disney Home Video, a software supplier initially committed to sale-only, recently announced a sale and rental program (Billboard, Sept. 6, 1980).

Due to the high retail cost of prerecorded videotapes, most retailers offer some form of rental to their customers, usually in the form of a "club membership" or a liberal exchange policy. Such activities are legal, but may vio-

(Continued on page 54)

Military PX Sales Thriving

LOS ANGELES-Album purchases by U.S. Army and Air Force personnel continue to soar and early experience shows the 620 PXs across the world are prime locations for videocassettes.

Newly appointed chief of record distribution activity for the Army/Air Force Exchange Service Wayne Franklin projects a \$62 million gross by year's end, comparing most favorably

with \$53 million in 1978 and \$56 million in 1979

Some 60% of what manufacturers ship to the giant Forest Park, Ga., warehouse jets to 320 overseas military stores. Civilian air-freight shipments range from 4,500 miles to Berlin and 13,000 miles to Seoul, Korea. Germany gets two shipments per week, while a distant (Continued on page 61)



Chevy Chase comes to your comical rescue as he strikes a major chord in the history of rock comedy on his all-singing, all-playing debu album, coproduced with Tom Scott. Chevy delivers devastating parcdies of "Short People," "I Shot The Sheriff," tells the "Rappers Plight," and much much more. CHEVY CHASE. The man. The music. The legend. The woman. ON ARISTA RECORDS AND TAPES. AL 9519

Signs Indicate Retail \$ Volume Upturn

LOS ANGELES-Retail record/tape/accessories business is showing sporadic strength, with general signs of an upturn nationally in gross dollar volume but a continuing slump in unit sales.

"We are rolling for the seventh straight week," states Barrie Bergman of the 100-store Record Bar chain. "The recession is just about over. We experienced our best weekly increase for 1980 last week. It was the second best for our current fiscal year. We have remained very aggressive. Most labels are providing more advertising and merchandising support." (Continued on page 61)

N.Y. WRVR Now Country

By DOUG HALL

NEW YORK—Country music is exploding across the radio dial, knocking out all sorts of other formats. A major casualty Monday (8) was jazz station WRVR-FM here which, in one of radio's best kept secrets, was suddenly shifted to country at noon without announcement or fanfare.

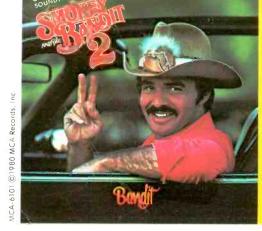
WRVR joins the ranks of KHJ-AM Los Angeles, KIMN-AM Denver (now KYGO). WQAM-AM Miami Beach. WDCV-AM Minneapolis. WNOE-FM New Orleans, WKJJ-AM-FM Louisville and WCOG-AM Greensboro, N.C. which in recent weeks or months have gone country. KHJ moves into country

(Continued on page 20)



Rock Justice is a Rock 'N' Roll musical—a fantasy in which an aspiring singer is put on trial by his own band for not having a hit. Directed by Jefferson Starship cofounder Marty Balin, the EMI America LP features a single ("Rock 'n' Roll Dreams") that foreshadows the plot. (Advertisement)





THE BANDIT IS BACK!

The original soundtrack from the motion picture that enjoyed the biggest opening week in the history of the film business. The album includes songs by: Jerry Reed, The Statler Brothers, Don Williams, Roy Rogers,

Tanya Tucker and the Bandit himself, Burt Reynolds, singing the classic "LET'S DO SOMETHING CHEAP AND SUPERFICIAL."

On MCA RECORDS



JUST WHEN YOU THOUGHT IT WAS SAFE TO LISTEN TO ROCK 'N' ROLL...





GAMMA I was primal radiation of mega-watt rock 'n' roll powered by the guitar of Ronnie Montrose

GAMMA 2 WILL TEAR YOU UP! Features the single "Something In The Air" RE-47034 Produced by Gary Lyons & Ronnie Montrose.



CONVICTED BUCCANEER

Goody and its two top executives

are charged with trafficking in coun-

terfeit goods as part of an alleged

conspiracy that involved Tucker, the

owner of a New Jersey-based tape

Tucker, a former radio DJ, is free on \$25,000 bail while he awaits sen-

tencing Friday (26) on the various

charges. He was found guilty Tuesday (9) on the perjury and ob-struction of justice counts stem-

ming from false testimony made in a

grand jury appearance last Decem-

copyright infringement and wire

fraud, charges that were related to

He had already pleaded guilty to

duplicating plant.

his earlier indictment involving illegal duping of many copyrights tied to the alleged Goody transactions.

The government is asking that Tucker be sentenced to serve consecutive terms for his crimes, rather than concurrent terms, an indication that leniency is not being asked.

He faces a total of six years on the perjury charges and 10 years on the earlier counts. Tucker is accused of lying to a grand jury when he testi-fied that he knew Norton Verner only as a friend. Verner, during Tucker's trial, admitted he bought illegally duplicated product from Tucker and other sources and sold them to Goody and other suppliers.

Verner is expected to testify against Goody

Will Tucker, Who Faces 16

Jail Years, Cooperate Now?

Although Tucker has publicly stated several times he won't turn informant, a letter submitted into the recent trial's record indicates he was once willing to divulge information concerning other illegal tape dupers on the East Coast, including a plan to peddle "original" pancakes and the alleged involvement of a president of a "premier American record company" in another counterfeiting

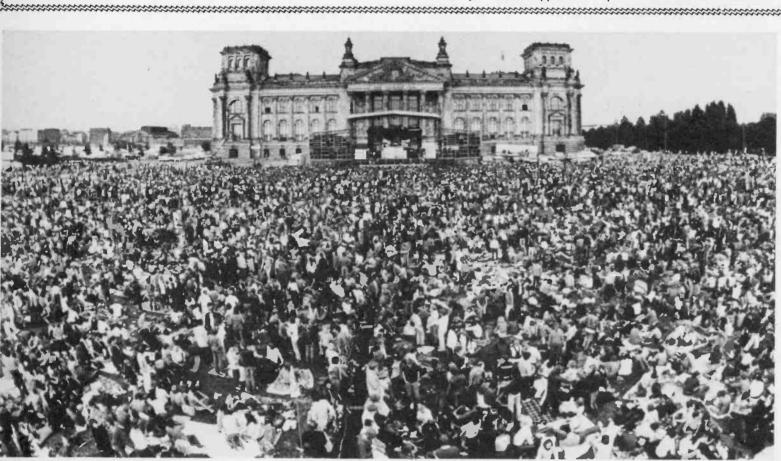
It appears the government is now noping to make Tucker sweat out the mplications of that letter in return

The Goody trial is being delayed (Continued on page 78) hoping to make Tucker sweat out the implications of that letter in return

for a light sentence, or to enhance its case against Goody et al.

"The matter is still under investigation." a government spokesman says, refusing further comment on the sentencing and the implications of the Tucker letter concerning the involvement of other industry fig-

The implications of this for the forthcoming trial of Goody and its president and vice president was made clear by the presence in the courtroom during Tucker's trial of attorneys for Sam Goody Inc. who monitored the proceedings.



CONCERT DATE-More than 175,000 fans turn out for the free music festival staged in front of the Reichstag building in Berlin recently, headlined by Barclay James Harvest. The \$300,000 show also attracted a crowd of 1,000 on the East Berlin side of the Berlin Wall, the 95,000 watt sound beaming across the border loud and clear.

Creditors Feel Korvettes Survival In Doubt

By IRV LICHTMAN

NEW YORK-Major music creditors of Korvettes express doubt that the retail chain will survive beyond its new "public sale" image.

NEW YORK-Now that he faces

16 years in jail after being convicted

of obstruction of justice, perjury,

wire fraud and copyright infringe-

ment in separate trials, will admitted

tape pirate George Tucker make good on his promise to cooperate

with the government's continuing

investigation into counterfeiting in

nected with the ongoing Sam Goody

Inc. probe can, or will, answer, al-

though it appears government attor-

neys are still trying to force Tucker

to bolster its arsenal of witnesses

when the Goody trial finally gets un-

That's the question no one con-

the recording industry?

Developments last week once more caught the industry by surprise. First, the company said it would close 15 of its remaining 31 stores, revealing later it had made a deal with the 70-store Value City Inc. chain of Ohio, operated by the Shottenstein Brothers, who are also involved in liquidations.

The arrangement, as outlined by Joseph Ris, chairman of Korvettes. involved the purchase of all of Korvettes inventory for \$25 million (valued by Korvettes at \$28 million).

Both Korvettes and Value City merchandise are to be sold through the remaining Korvettes units through Christmas, at which time a further reassessment of Korvettes future will be made.

Ris says that monies realized from this deal would partly be used to pay the chain's debt of around \$28 million based on the following schedule: trade creditors would receive 30 to 40 cents on the dollar within 30 days and remaining balance would be paid over the next six to 12 months.

"I'm not impressed with the prospects," states a major music creditor.
"I think they've taken steps to move to liquidation and they won't get

vendor support."
This creditor among others states that no approach has been initiated by Korvettes to outline the plan to

"They've not approached us," says another creditor, adding that he sees no move to try to obtain "fill-in product. They're simply keeping every option open."

Meanwhile, 26 Korvettes units in

the New York Metropolitan area were closed starting Wednesday (10) in an inventory-taking measure to

prepare for a public sale of all merchandise. The stores were to be closed for several days.

But, Ris says the company is open to offers from other retailers on the sale of all its stores. In New York, Alexander's and Two Guys have expressed an interest in buying Korvettes leases on Long Island

FBI Raids In Ohio Net

NEW YORK-FBI agents from four bureaus swooped down on what they believe is the largest tape pirating and counterfeiting operation in the Midwest, doing business in 40 states Tuesday (9).

Seized were recording equipment, masters, tapes and labels worth \$20 million, the FBI claims. Raided were People's Stereo and Utopia Ultra Sound in Newark, Ohio, and the residence of Donald R. Shannon Jr. of Thornville, Ohio.

The raids follow a three-year investigation by the Recording Indus-try Assn. of America, and a two-year vestigation by the Recording Indusprobe by the FBI bureau in Columprobe by the FBI bureau in Columbus, assisted by the Cincinnati, Cleveland and Pittsburgh bureaus. The raids were supervised by case agent Mike Chretien and supervisor Tom Mitchell.

According to the RIAA, the alleged pirates sold to truck stop and farm market vendors, and to established record dealers.

No arrests were made and the investigation continues. The RIAA has no comment as to whether the Ohio raids are tied to current piracy investigations in New York and Florida.

Some of the merchandise seized in the raids were 2,000 cassette and 8track masters, hundreds of thousand of labels, and master, labeling and packaging equipment including a Treaco 8-track unit with two binloop duplicators and five slaves, one Otari and two Pentagon in-cassette duplicators, a Bessler shrink wrap unit, plus business records

Country Catches Up With Modern Studio Technology

By KIP KIRBY

NASHVILLE - Keeping pace with today's technological advancements and sophisticated recording approaches, country's studio techniques are breaching the existing gap that once loomed between pop and country.

Country has long been famous for its simplified studio procedures, abbreviated recording timetables and unpretentious album budgets. Not only that, country's primary area of emphasis used to be on singles rather than albums; a successful country LP was one that managed to yield a solid four or even five singles for the charts.

But country recording in 1980 shows every evidence of meeting the demands exerted on it from a whole

new contemporary audience and overall market competitiveness. Country albums range in budget today from \$30.000-\$50,000, utilizing 24-track recording equipment and special electronic effects that would have been unthinkable in country a decade ago.

High powered pop LPs have studio budgets in the \$80,000-\$150,000 range in L.A. and N.Y., although budgets are tighter now in general everywhere.

"I cut Bobby Goldsboro's 'Honey' album for \$13,000 in 1968," says producer Bob Montgomery chuckling. "Everything was cut live on three tracks. Back than, you could finish an entire album in under a week.

Not any longer. Today, a studio booking may result in only two or three rhythm tracks, a far cry from the days when producers expected to walk away with four or five finished singles. Various overdubs, string and horn additions and mixdowns extend recording schedules into a month or longer.

"There's a big difference in the way country records are made to-day," says Ron Chancey, producer of Brenda Lee, Conway Twitty and the Oak Ridge Boys.

"Now you go into the studio with just basic rhythm players first. Then you bring in the other instruments, vocalists for backgrounds and the singer's own overdubs. It takes four or five times as long now to cut a

(Continued on page 34)

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More Court Activity As Fall Nears

By JEAN CALLAHAN

WASHINGTON-The anxiety of this election year is holding up congressional progress on bills affecting the music industry while, in contrast, autumn brings increased activity to the Federal Communications Commission, the Copyright Royalty Tribunal and the Supreme Court.

Congress is scheduled to recess for the elections Oct. 3 and until then federal appropriations bills domi-nate whatever attention legislators can squeeze away from the political

HR997, the performance royalty bill, introduced by Rep. George Danielson (D-Calif.), is stalled in the House Subcommittee on Courts, Civil Liberties and the Administration of Justice. Insiders expect no progress on this bill, vehemently opposed by broadcasters, until after the elections.

Bruce Lehman, aide to Rep. Robert Kastenmeier (D-Wis.) who chairs the Subcommittee, anticipates no action on HR997 until the next session of Congress opens in January 1981. HR997 would require broad-casters and other users of recorded music to pay royalties to performers and record manufacturers

In the Senate, two bills important to the music industry await passage. \$2082, introduced by Sen. Edward Zorinsky (D-Neb.), would exempt nonprofit veterans and fraternal organizations from paying performance royalties. BMI's Ed Cramer spoke out against the bill at hearings before the Senate Judiciary Committee Aug. 20.

Testifying in favor of the bill were representatives from a number of organizations including the Loyal Order of Moose, the American Legion and the Veterans of Foreign Wars.

Sen. Zorinsky hopes to schedule another round of hearings on \$2082 as soon as possible. Congress may return from its October recess in mid-November for a lame duck session. If so, Zorinsky would like to give concerned parties, including ASCAP and the Shriners, an oppor-

tunity to testify.

In July, the Senate Small Business
Committee held hearings on \$2873. a bill to provide for Small Business Administration loans and guarantees to small businesses in the com-munications industry including retail record stores, music publishers and film, videotape and record production and distribution firms.

Present Small Business Adminis-(Continued on page 69)

of Safety and Health has issued

sound level citations against strip entertainer Cher and Caesars Pal-

ace, according to district manager

Jay Arnoldsen. The complaints al-

lege Cher's July 3 performance exceeded noise level standards set by

the Occupational Safety & Health

Arnoldsen says the citations are

the first from his office, although

there have been complaints about prior shows. "We have checked out previous reports of violations." he

Administration.

CHER AND CAESARS

GET NOISE LEVEL RAP By TIM WALTER



NEW DESIGN—Casablanca president Bruce Bird, left, presents producer Steven Greenberg with newly designed turntable motif gold and platinum awards for Lipps Inc. The new awards, designed by Art Concepts of L.A., combine the record with a plastic tonearm to create a turntable effect. Bird holds the LP award for more than 1.5 million LPs of "Mouth To Mouth" while Greenberg holds the 45 for "Funkytown" (3 million sold in the U.S. and 8 million globally).

WB EXEC MOVES UP

Cornyn's Interests Segue Into Future

LOS ANGELES-From stop-gap reacting to long-term planning. That's how Stan Cornyn views his move from executive vice president of Warner Bros. to the newly-created post of senior vice president of the records group of Warner Communi-

"We're in the business of putting out fires." Cornyn says. "As the old saw goes: 'The idea of planning in the record industry is, who am I going to have lunch with tomorrow?"

We're trying to do a little better than that. Basically I'll be trying to project what the industry Man In

will be like in 1985 or 1990 The News

and then seek to get us there in a reasonable way." Cornyn says the job concept started with the anti-counterfeiting report he prepared earlier this year for Warner Communications (Billboard, Aug. 16, 1980). It then expanded to embrace the burgeoning video market, which, says Cornyn, "is on everybody's minds, if not their pocketbooks."

The job has now snowballed to encompass such diverse topics as the record group's production facilities and operating standards. packaging.

says, but this is the first time we've

The Nevada department has adopted federal health administra-

tion standards in full. The applicable regulations require that an employe cannot be subjected to

sound levels that average more than

90 decibels during an eight-hour pe-

riod or 115 decibels for 15 minutes.

musicians with special monitors be-

fore Cher's July 3 midnight per-

formance. The receivers were either

(Continued on page 56)

The Nevada agency wired three

had anything test out."

testing and launching new products (including videograms), new product configurations (including digital records), development of statistical and consumer projections, antipiracy and home taping, new and experimental repertoire and expanded marketing methods.

Cornyn notes that he expects the long-range planning aspects of his new job to be more creatively satisfying than his old job has lately been. "It's something that intrigue's me more than wondering what the

(Continued on page 76)

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Casablanca Denied **Summer Injunction**

LOS ANGELES-A superior court judge here Monday (8) denied a motion by Casablanca Records for a preliminary injuction to prevent Donna Summer from releasing her records through the new Warnerdistributed Geffen Records.

The ruling came five days after the same Judge Jerry Pacht denied a motion for a temporary restraining order to prevent the release of her first Geffen single. "The Wanderer.

Casablanca will not appeal the judgments, but still counts Summer as its own artist, contending that two more albums are owed the label under her current contract. Attorneys for Summer counter that they have written and oral testimony to the effect that the "Thank God It's Friday" soundtrack and "On The Radio" greatest hits album fulfill those product requirements.

Both sides now await the decision of Judge Jerry Fields in a different division of the same court on a motion for a summary judgment on the 'key man" issue: Summer's contention that when Neil Bogart left the label in February, she automatically became a free agent.

If Casablanca loses that judgment, it is expected to appeal, resulting in a jury trial on the "key man" issue, in addition to the expected trial on Summer's charges of undue influence and fraud which would bring the singer damages. A win on the "key-man" issue would only free her from Casablanca.

One of the principal points be-(Continued on page 78)

Executive Turntable

Record Companies

Michael Roshkind, vice chairman of Motown Industries in L.A., parent company of Motown Records and Jobete Music, resigns with plans of retirement." The 14-year Motown executive will not be replaced. Cornyn is promoted to the newly created post of senior vice president of Warner Communications Inc. Record Group in Los Angeles. The 21-year WB veteran was executive vice president of the label for the past five years. In his



new role, he will supervise planning, research and development for WCl's three labels, its distribution wing (WEA), its foreign records group (WEA International), and allied companies. Cornyn will also be responsible for the development of commercial video activities as he heads a new record/ video unit. . . . Rick Dobbis elevates to senior vice president of artist development at Arista in New York. With the label since 1976, he



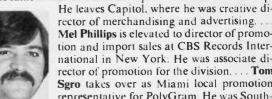
has been vice president of that department for three years. Before joining the label, he was vice president and general manager of Blue Sky Records. Also, Richard Palmese moves up to senior vice president of promotion. He was vice president of promotion for three years. He joined Arista in 1975 as Midwest regional promotional manager.... Billy Bass is named senior vice president of promotion and creative services at Chrysalis in L.A., and Paul Hutchinson is elevated to vice president of finance and administration. Bass, with the label for four years, leaves the post of vice president of his department; and Hutch-Dick Sherman is tapped by inson was vice president and controller. Boardwalk Entertainment Co. in L.A. as senior vice president and director of



sales and marketing. Formerly with Casablanca for six years, he recently was senior vice president of product development. His other positions prior to Casablanca were executive posts at Mercury. CBS, WB and Motown.... Erv Woolsey is upped to vice president of promotion for MCA in Nashville. He was promotion director. Neil Hesson takes over as vice president of marketing and sales for Light Records/Lexicon in L.A. He



is a former vice president of Goodlife Productions in Scottsdale, Ariz. . Chrysalis in L.A., Janis Ross steps up as national singles promotion director. She has been with the label for three years, and recently was national promotion manager.... Elaine Corlett is tapped as general manager for Rocket Records for the U.S. in L.A. She leaves ABC Records where she was vice president of artist development and publicity.... Martha Sharp is named director of a&r for Elektra/Asylum in Nashville. She was division president Jimmy Bowen's assistant. Also, Geary Tanner joins E/A in Atlanta as Southeast regional promotion director. Previously, he was MCA's promotion director in that market. At the same time, Peter Barton steps aboard as media concepts director in L.A.



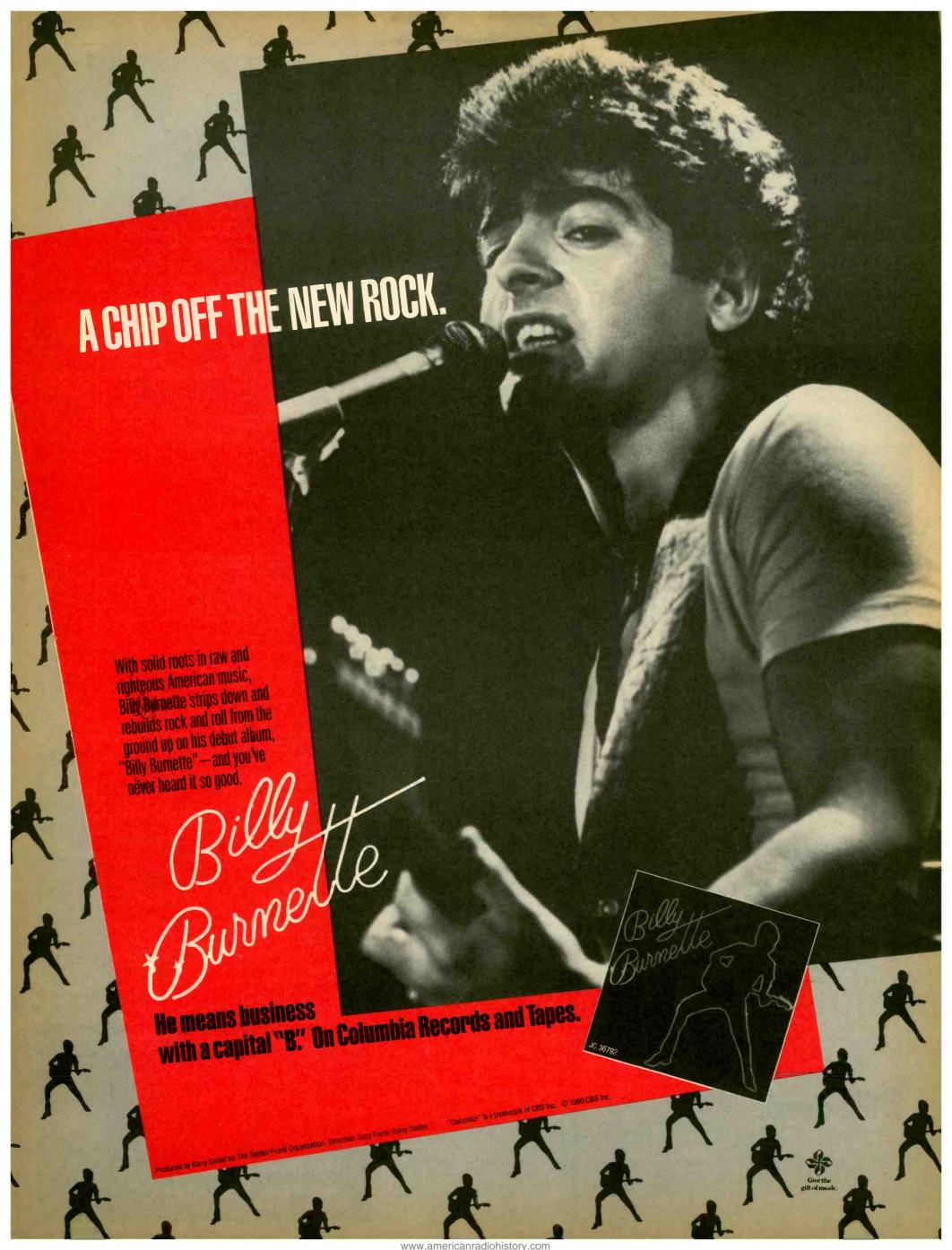
Hutchinson

rector of merchandising and advertising. . . . Mel Phillips is elevated to director of promotion and import sales at CBS Records International in New York. He was associate director of promotion for the division. . . . Tom Sgro takes over as Miami local promotion representative for PolyGram. He was Southeast regional promotion representative in Atlanta for Columbia.



Marketing

Wayne Franklin replaces Jim Williams as head of Army/Air Force record distribution activity at the Exchange Service in Forest Park, Ga. Williams has transferred to Munich. Germany, where he will head audio playback services for that area. . . . Dave Edwards exits as general manager of three Warehouse (Continued on page 76)



CHI TRIBUNE-N.Y. NEWS

Billboard Features Go To Syndication

Tribune-New York News Syndicate has begun servicing its newspaper clients with weekly editorial material from Billboard.

The material, under the heading of the Billboard Feature Service, involves a column called "Inside Track," a feature or trend story plus an exclusively prepared chart of breaking new singles and LPs combined with reviews of hot new singles and albums.

The editorial package is prepared by Eliot Tiegel who also oversees the preparation of the other items in the weekly package and writes the col-umn. Don Michel is editor of the Chicago Tribune-New York News

Notes Robert Reed, the Syndicate's president: "We are gratified by the response of major papers

THE

BEST

across the country for the Billboard Feature Service.

"It obviously is filling a special need for the finest in coverage of the popular music field."

The affiliation with the Chicago Tribune-New York News Syndicate marks Billboard's expansion into providing exclusive editorial material on a custom basis for newspapers in the U.S.

The Billboard Feature Service package is designed for use in Sunday newspaper entertainment sec-

Carpenters, Alpert LPs **Utilizing dbx**

By JIM McCULLAUGH

LOS ANGELES - Two A&M LPs-Herb Alpert's "Rise" and the Carpenters "Close To You"-will soon be issued in the dbx-encoded disk format for the audiophile market, the first major label product to be available utilizing this process.

dbx, a Newton, Mass.-based manufacturer of professional recording studio noise reduction circuitry, introduced its dbx disk-encoding pro-

The technique involves compressing the music signal when the master disk for an LP is being cut, enabling a greater dynamic range to be placed on a vinyl disk. A home dbx encoder must be used with a home hi fi sys-

Close to 60 titles are now in the dbx-encoded disk catalog, according to Jerome E. Ruzicka, dbx vice president and director of the dbx-en-coded disk program. The catalog is comprised of product from some 20

prised of digitally mastered dbx full dynamic range recordings, the first of which were introduced at the January 1980 Consumer Electronics Show. These disks combine dbx-encoding and digital tape mastering and are claimed to restore full dynamic range to recordings as well as reducing surface noise to almost inaudible levels.

(Continued on page 61)

SALES PROMOTION MEN can't do everything. They can't

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

Why should you penalize an effective consumer marketing program by failure to include "the men in the middle" in it? The "men in the middle" are the dealers distributors wholesalers, and programmers who can dam the distribution flow or smooth it, stock the product or run out, switch brands or push them, introduce and expose your product.

It's very logical to supplement your sales and promotion men's calls with full and frequent trade coverage. The efficiency of advertising in the trade press enables you to reach numerous buying influences with a tailored message for a small investment. Your message in Billboard can turn on those who turn on millions

gram a year ago.

tem, however, to hear the benefits.

audiophile specialty labels.

About 25% of the catalog is com-

The two A&M LPs. explains Ru-

EXCELLENT OPPORTUNITY

We are the largest onestop, exporter, distributor in the Northeast. We intend to expand our position in Latin America.

If you have heavy experience in sales mainly to Spanish speaking countries, some experience in purchasing and are willing to locate in Florida please call us.

Salary is commensurate with experience and ability. All calls are strictly con-

SAM WEISS, President WIN RECORDS, INC. 45-50 38th Street Long Island City, N.Y. 11101

(212) 786-7667



GINO PREVIEWS—Gino Vannelli previews his debut Arista LP, "Black Keys," for label president Clive Davis, left. It bows next month. Behind the singer is Joe Vannelli.

'Instant Adds' Assault the Charts

LOS ANGELES-This may not be the best time of year to release a single by a new or fledgling act. Program directors already have

their hands full-and their playlists as well: in the past three weeks, six singles have been issued by "instantadd" superstars, previewing soon-to-be-released LPs.

This week alone the top four new entries on the Hot 100 are by critical and commercial favorites who are following top 10 singles and albums with their first releases of the '80s.

Donna Summer's first single for Warner's Geffen Records, "The Wanderer," leads all newcomers at number 43. It's the title track from her next album, due Oct. 1, her first all-new LP since "Bad Girls" was issued 18 months ago.

The cut's a strong bet to become Summer's 11th gold single and her ninth in a row, discounting Casablanca's from-the-vaults release of "Could It Be Magic" several months ago. The artist netted two platinum No. I singles from "Bad Girls" plus a gold number two hit.

Supertramp is next in line, opening at number 67 with "Dreamer," its first single from "Paris," a double-live collection due Sept. 24. The group hit the top 10 with two songs from its previous "Breakfast In America" LP. judged the best selling album of 1979 at the recent March convention of the National Assn. of Recording Merchandisers. The hits: "The Logical Song" and "Take The Long Way Home."

Earth, Wind & Fire follows at number 75 with "Let Me Talk," which previews its forthcoming "Faces" album. The group has netted two gold top 10 hits from its past two LPs. "Greatest Hits" ("Got To Get You Into My Life" and "September") and "I Am" ("Boogie Wonderland" and "After The Love Has Gone").

And Stevie Wonder enters at number 78 with "Master Blaster (Jammin')," his first single from the forthcoming "Hotter Than July." Wonder hit the top five with "Send One Your Love," the first single from his top five "Secret Life Of

Plants" soundtrack. And he plucked two top 10 singles from each of his previous four studio albums, which between them netted 15 Grammy

Two superstar singles released two weeks ago also are sweeping up the charts. The Doobie Brothers' "Real Love" leaps 11 points to number 17, while Barbra Streisand's "Woman In Love" vaults eight spots to num-

It's the Doobies' preview to "One Step Closer." due Sept. 17 and Streisand's first from the soon-to-be-re-leased "Guilty." coproduced by Barry Gibb

The Doobies went to No. 1 with the first single from its last album, "What A Fool Believes." as did Streisand with the first from her previous LP, "No More Tears (Enough Is Enough)," a duet with Donna Summer. The Doobies also won Grammy Awards for record and song of the year.



Ampex, JBL, MCI Continue **Lead In Studio Equipment**

LOS ANGELES-Ampex, JBL and MCI continue their dominance in their respective major product categories at the recording studio level, according to Billboard's 1980 U.S. equipment brand usage survey.

The survey of recording studio equipment usage, will be broken out in greater detail in Billboard's upcoming International Recording Equipment Studio Directory which publishes Oct. 25. It was compiled from questionnaires returned by 687 U.S. studios from May through July

Last year's survey reflected a universe of 669 U.S. recording studios. The new survey does not necessarily reflect the exact total situation in U.S. studios. Calculations for most equipment categories are a weighted figure based on the number of studios using the equipment and the to-tal number of items reported to Bill-

Ampex earned a 77.7% usage for professional audio tape, while Scotch had 47%, followed by Agfa with 15.4%. Last year's results had Ampex with 76%, Scotch with 46% and Agfa with 9%.

It should be noted that the categories of audio tape, blank disks and noise reduction systems are based on the percentage of studios reporting a particular brand, with the base being the total number of studios mentioning at least one brand within the category.

Since many studios voted for more than one brand per category, the percentages for these three cate-(Continued on page 54) 1,000 COMPLETE \$595.00 Type, mechanical, color proof, color separations & printing full color separations & printing full color covers (from your color phace color covers (from your color phace).

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CITY	☐ Easy Listening ☐ R&R/Top 40/Soul/Disco/Jazz ☐ Optional Choice NAME OF SONG
PHONE () OFFICE () 1. Your song must be recorded and submitted on a cassette or a 7½ IPS reel to reel 1. Your song must be recorded and submitted on a cassette or a 7½ IPS reel to reel 1. Your song must be recorded and submitted on a cassette or a 7½ IPS reel to reel 1. Your song must be recorded and submitted on a cassette or a 7½ IPS reel to reel 1. Your song must be reduction a full demo tape but remember that your song is being judged and not your arrangement or production ability. Unless you wish to have your production judged, a simple guitar/vocal or piano/vocal is sufficient. 2. You may place 1 - 4 songs on each tape entered. On the outside of each tape, write the name(s) of the song(s) in their order and your social security number only. Do not put your name or any other information on the tape. 3. If you enter more than one song per tape, there will be an additional \$1.50 charge per tape for us to transfer the 2nd, 3rd or 4th songs to individual cassettes. ENTRY CHOICES	First Category Choice \$13.00 Optional Category Choice \$7.50 Vocal Competition \$7.50 Engineering/Production \$8.50 Tape Duplication Fee \$150 TOTAL FEE: CERTIFICATION OF ELIGIBILITY The undersigned submitted agrees to be bound by the rules and regulations of the Music Factory Songwriting Competition as set forth herein.
You must check at least one box. You may enter your song in more than one category by checking the optional choice box. The judges will then choose which additional category or categories your song would be competitive in, and judge them accordingly.	Age: Date:

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	record album
GRAND PRIZE V	4F
9 FIRST PLACE CATEGORY WINNERS	
(6 amateurs, 3 professionals)	\$500 each
(6 amateurs, 3 professionals) 45 ADDITIONAL WINNERS (30 amateurs and 15 300 Music Factory Songwriting Competition Horizates (Amateurs only)	professionals) \$50 each

Rules and Regulations

- Inc.
 2. Each song must be wholly original.
 3. Contest is open worldwide and songs may be performed in any language. We have translators in all languages.
 4. All entries must be postmarked no later than midnight. October 1980.

- 25, 1980.

 5. Songs will be judged on the basis of originality. All decisions of the judges shall be final.

 6. No song may be entered that has been released for commercial sale in any medium of the United States prior to December 25, 1980.

 7. A professional is someone who is or has been (as of Oct. 15, 1980) a member of ASCAP. BMI, SESAC, or any other performing rights organization. All others are considered amateurs.

 8. Vocal performance is for amateurs only. A professional singer is anyone who has had his or her voice recorded, and said recording has been released for commercial sale in any medium as of Oct. 25, 1980.

- 9. We will not return any cassettes or tapes.
 10. Prizes will be awarded and winners will be notified on or before January 15, 1981

Philips Digital Videodisk May Help Invigorate Music Industry

By IRV LICHTMAN

NEW YORK—With particular emphasis on the emerging digital compact disk from Philips, the chances are "pretty good" that the music industry can meet the challenge of changing demographics and competition from other media.

This is the view of Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations U.S.A. and executive vice president of the PolyGram Corp.

Although his talk before the Music and Performing Arts Lodge of Binai Birith here Monday (8) was called "The Opportunities And Challenges Of The New Video Technologies." Steinberg left little doubt that the most immediate promise for the industry lay in the digital compact disk, which, along with a playback unit, may be marketed in late 1982. Software is expected to list similarly to the LP,

25-Cent Dividend

NEW YORK—The board of directors of Warner Communications Inc. has declared the regular quarterly dividend of 25 cents per share of common stock. Dividends are payable Nov. 17 to shareholders of record at the close of business Oct. 15, 1980.

CONTROLLER

An international record company and affiliated publisher located in N.Y.C., are looking for a mature individual experienced in day to day financial matters as well as financial reporting and taxation in the music business. A knowledge of royalty reporting and credit control is essential. The individual will be responsible for a general staff and should be familiar with computerized systems. Salary is open and will be commensurate with the individual's abilities. Send resume with salary history and requirements, in confidence to:

Satin, Tenebaum, Eichler & Zimmerman 1776 Broadway New York, New York 10019 Attention: Mr. Steven White while the playback unit is seen as

in the \$300-\$400 range.

Steinberg said the industry's hopes of reaching an increasingly older more sophisticated population which does not buy records in significant quantity and meeting increased competition from other media, lies "in being able to offer more music, with better quality in more exciting ways than we presently do and moreover in being able to market and sell that music in many new ways."

He declared that the videodisk may "very well offer us a way to reach the more resistant older population directly with the kind of music they prefer, but which is not now widely available on records or tapes because of the current economics of the industry

"It also offers an opportunity to recapture the imagination of the younger current buyer, with its heightened visual and audio capabilities."

But, Steinberg pointed to the Philips disk—a product of N.V. Philips of the Netherlands, one of PolyGram's parents, of all the "technological marvels and new media opportunities" as holding the "most immediate promise."

"It represents a true revolutionary breakthrough in sound reproduction, as, or more significant in potential impact than such other major advances in recording technology as: the change from acoustic to electrical recording in the late '20s: the

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upgrading from 78 'shellac' records to microgroove vinyl LPs in the late 1940s or even the expansion from monophonic to stereo recording in the late 1950s."

He said that marketing of the disk would take place "in the near future." presuming that there is agreement on standards among the major audio equipment and record companies. He said experts believed "standardization could come relatively quickly," since Philips and Sony are "the only ones known to have such a system in an advanced state of development."

state of development."

Because of its "revolutionary benefits," the veteran music industry figure said the compact disk "cannot come any too soon."

"Certainly, for a time after the compact disk is introduced," Steinberg added, "it will coexist with conventional LPs, like the mono and stereo situation, yet there is every reason to believe that it will become the dominant format for pure music reproduction in the foreseeable future.

"It could allow us to interest consumers in recorded music as never before, giving us a splendid new tool to merchandise our catalog product through digital enhancement. The size of the disk could also theoretically open up non-traditional sales outlets for the record industry and certainly allow our present retailers to save space and broaden their stock."

Yet. Steinberg warned, "as with most opportunities and especially new unproven ones, the opportunity is double-edged. This is particularly true with respect to retail and new carriers of entertainment—the video disk, the videocassette and the compact audio disk—in terms of the necessity of carrying duplicative inventories for imcompatible systems.

"There is even the possibility that one or another format could fall by the wayside or that the home video market could grow too slowly because of confusion over incompatible formats."

Steinberg also felt that with the need to purchase the new playback (Continued on page 61)

66% Of Stations Report '79 Profit

WASHINGTON—A National Assn. of Broadcasters survey shows 66% of responding radio stations reporting a profit for 1979. The nationwide survey polled 2.046 stations, close to 30% of the industry.

As in 1978, operating costs took a double digit jump, rising 10.6% to \$326,100 for the typical station. Unlike 1978, however, the percentage increase in operating costs, exceeded the percentage rise in net revenues, resulting in a pretax profit margin of 5.8%, down from 8.2%. Typical pretax dollar profits decreased from \$26,400 to \$19,900 in 1979.

Responding stations are estimating an 8.4% increase in net revenues in 1980, or a total of \$375.000 for the typical station.

The typical station reported advertising time sales of \$352.800, up 6.3% from 1978. Ad revenues were up 7.7% over the previous year, a gain attributed primarily to local advertising which provided 89 cents of every sales dollar.

Market Quotations

1980 High (Sales High Low Close NAME P-E Altec Corp. ABC American Can Ampex 98 384 39 36½ 28¾ 6 12 Automatic Radio CBS 5 55 37 Unch Unch. + 1 Columbia Pictures Craig Corp.
Disney, Walt
Filmways, Inc.
Gulf + Western 2 260 401/2 96 2633 Handleman K-tel 11 34% 55% 16 59% 59% 8 20% 27% 14% 30 53% 30 18 39% 61 Matsushita Electronics MCA Memorex 3M North American Philips Orrox Corp. Pioneer Electronics RCA Sony Storer Broadcasting 201/2 Superscope Taft Broadcasting 25% 13% 29¼ 34½ Transamerica 20th Century-Fox Warner Communic 1401 197 1034

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	1	13/4	2¾	Intergriy Ent.	_	179	1 3/4	2
Certron Corp.	6	1	3/4	7∕8	Koss Corp.	9	15	8%	9
Data Packaging	5	13	71/2	8	Kustom Elec.	_	10	1	11/
Electrosound					M. Josephson	9	5	133/4	141/
Group	5	84	51/4	5%	Recoton	7	_	1	1 3/
First Artists					Schwartz				
Prod.	11	10	3%	31/2	Bros.	_	_	1 1/2	2

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

RockAmerica First Video Record Pool In New York

By RADCLIFFE JOE

NEW YORK—The escalating popularity of video effects in discos across the country (see separate story in the disco section) plus increasing emphasis of video promotion of artists by their record labels has sparked the formation of Roek-America, the nation's first video music record pool.

RockAmerica, headed by Edward Steinberg, will offer pretty much the same services now being supplied by conventional record pools to disco deejays and club owners. The main difference is that it will be offering video promotions, instead of conventional audio recordings.

RockAmerica will offer a monthly one-hour promotional videotape featuring 15 to 18 songs to club owners and their deejays across the country for a monthly subscription fee of \$126. There will be no charge to the participating label.

The initial program will feature "One Step Beyond" by Madness; "Nigel," X.T.C.; "Turning Japanese." the Vapors; "Ashes To Ashes." David Bowie; "D.E.S.I.R.E.." Jesse Rae; "Games Without Frontiers," Peter Gabriel; "Money," the Flying Lizards; "Rock & Roll High School." the Ramones; "Lucky Number," Lene Lovich; "Rhythm Stick," Ian Dury; "Echo Beach," Martha & the Muffins; "Tears Of A Clown," the English Beat; "Homicide," 999; "Love Stinks," J. Geils Band; "When You're Young," the Jam; "Kraftwerk," Trans Europe Express; and "How Does It Feel To Be Back," Hall & Oates.

At present, contributing labels include Capitol, CBS, Chrisima, EMI-America, Island, Jem/Passport, Mercury, Modern, Polydor, RCA, (Continued on page 59)

Ampex 1st Quarter Earnings Jump 20%

NEW YORK—Ampex Corp. reports first quarter earnings up 20% exclusive of extraordinary tax benefits on a 14% increase in revenues.

Earnings exclusive of extraordinary tax benefits climbed to \$5.4 million, or 47 cents per primary share, compared with \$4.5 million, or 40 cents per share, for the same period last year.

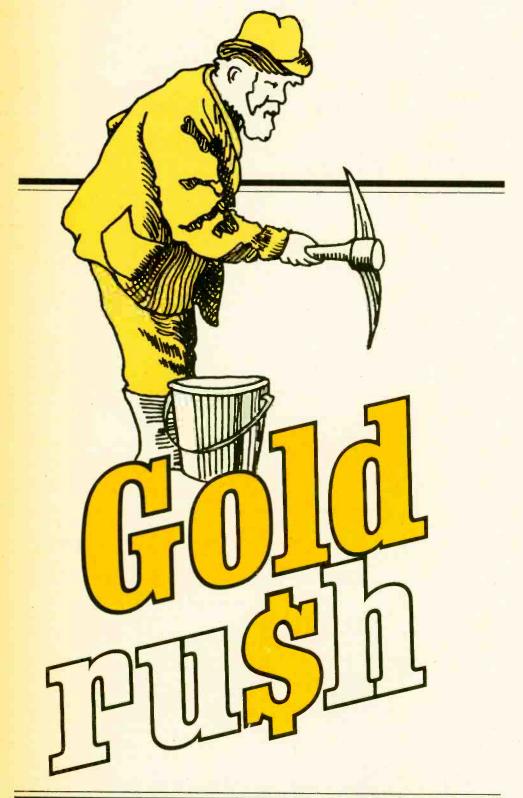
The company reports first quarter records in sales, orders and backlogs. Ampex cites audio/video systems as a particularly strong performer.



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- Best-Selling Soundtracks And Original Cast Albums: All That Jazz, American Gigolo, Can't Stop The Music, Dr. Zhivago, The Fantasticks, Gone With The Wind, Grease, MGM Musicals, Midnight Express, Saturday Night Fever, Star Wars/Empire Strikes Back, They're Playing Our Song, The Wizard of Oz and many more!
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\$19 Mil Arts Center Unveiled In Nashville

NASHVILLE-Boosting Nashville's image as a total music commumity, the new \$19 million Tennessee Performing Arts Center has opened here with a premiere week schedule of shows ending Sunday

(14).
A wide range of music and theatre events inaugurated the downtown facility that houses three major theatres, varying in size from the 2.442-capacity Andrew Jackson Hall to the intimate 300-capacity multiform Andrew Johnson Theatre.

The latter room can be adapted from theatre-in-the-round stagings to a cabaret style setup. Seating 1.056 patrons on two levels, the James K. Polk Theatre will be used for smaller scale theatre productions

than the Jackson theatre. It will also be used for chamber music and solo artist performances.

A glittering array of talent launched the Tennessee Performing Arts Center, including Joel Grey in concert with the Cincinnati Pops Or-chestra. Carlos Montoya, the Nashville Jazz Machine, Mel Torme. Princess Grace of Monaco (presenting a program of poetry and prose) and the Blair Quartet.

Scheduled to perform over the weekend were Judy Collins, the Nashville Symphony Orchestra with Renata Scotto and Sherrill Milnes. the Air Force Band of Mid-America and the Nashville Symphony Chorus and Youth Orchestra. Other

(Continued on page 76)

CANADIANS NAB ALLEGED **BOOTLEGGERS**

TORONTO-An alleged international bootleg record operation, centered in the New Hamburg area of Ontario, has been broken following the arrest of three persons last week on six charges of conspiracy under the criminal code, according

to police reports.

Arrested were Kurt Guenther Glemser, proprietor of Blue Flake Productions, Darrell Douglas and Lorne Romano.

The arrests were the culmination of a seven-month investigation by members of the Royal Canadian Mounted Police and agents of the Federal Bureau of Investigation into the manufacture and distribution of alleged bootleg records in Canada, the U.S., Europe and Australia, an officer of the Canadian investigative team reports.

Bergman Chairing

NEW YORK-Barrie Bergman of the Record Bar retail chain, past president of the National Assn. of Recording Merchandisers' and a member of the association's board, will chair the 1981 NARM conven-April 11-15 at the Diplomat Hotel in Hollywood, Fla.
Active involvement of the NARM

board and of members of the manufacturers advisory committee will begin Oct. 1 at meetings of those groups which will be held in conjunction with the NARM rackjobber conference

LOVELY RITA-Rita Coolidge chats with Michael Leon, A&M Records vice president, East Coast operations, after her recent appearance at New York's Dr Pepper Music Festival in Central Park. CLAIM 300% SALES JUMP No Recession For The Adelphi Label

WASHINGTON-While major labels suffer, some smaller

record companies are blossoming in a period when there are few monster hits and consumers are shopping with a broad range of musical tastes

For example, Adelphi Records of Silver Spring, Md., claims sales so far this year have increased 300% over 1979 despite the depressed market of 1980.

Adelphi is a small label specializing in blues/rock. Gene Rosenthal, Adelphi founder and president, credits a combination of strong new releases and rapid gains in popularity for his artists as the main reasons for the label's

The Nighthawks, whose recent release on Mercury hit 160 on the Billboard album chart, recorded for Adelphi for five years before signing with Mercury.

The new release has spurred sales of the group's five earlier albums. New Adelphi releases by the Bill Blue Band, Tracy Nelson, Pearls Before Swine and the Phil Woods Quartet are also selling well and receiving national airplay.

Jack Heyrman of Adelphi looks to the popularity of artists like George Thorogood and the Fabulous Thunderbirds as evidence of a renaissance of blues/ rock as marketable product.

Heyrman also notes that blues fans are especially loyal. "Once they turn onto a group," he says, "they usually buy all their al-

Adelphi's fall releases include LPs by Gene Johnson, the Sugs, Lenny Breau. Catfish Hodge, Charles Tyler and the Night-

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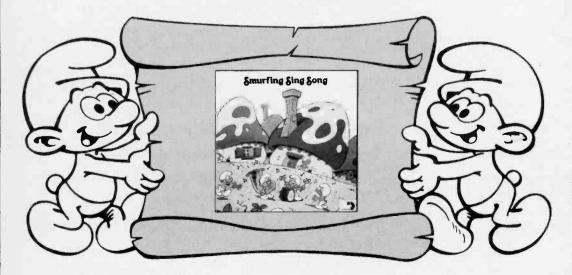
An international record-company offers strong Arabic repertoire (Libanese, Egyptian including the Koran)

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Cutout Dealers Convene, See 8-Tracks As Bargain

NEW YORK-Cutout 8-tracks are generally cheaper than LPs and cassettes, picture disks did not quite turn out to be collectors items, and



Billboard photo by Chuck Pulin JAZZ PROTEST-Musician Michal Urbaniak is among those picketing Viacom's headquarters on Sixth Ave. in Manhattan Wednesday (10) to protest the company's format change on its WRVR-FM New York from jazz to country. For full details see page one and page 20 in the radio section.

the line between overruns and \$5.98 catalog product is getting finer.

Such are the impressions looking over the latest catalogs from the vari ous cutout dealers attending the recent National Music and Sound Show in New York.

Reflecting the general weakness of the 8-track market, it appears that the best cutout bargains are in 8-tracks. One dealer at the show was tracks. One dealer at the show was offering for 22 cents each such 8-track titles as "Steppin'" by the Pointer Sisters, "Boats Against The Empire" by Eric Carmen. "Sudan Village" by Seals & Crofts, "It's A Game" by the Bay City Rollers and "Dicky Betts & Great Southern."

Another distributor was selling his entire line of 8-tracks for 25 cents less across the board than cassettes of similar titles. The 8-tracks were also cheaper than many of the same LP titles. The "Heavy Horses" LP by Jethro Tull, for instance, sells for \$1.50 as an LP but \$1.25 as an 8-track, while "Period Of Transition" by Van Morrison is \$2 as a disk and only \$1.25 as an 8-track.

Moreover, there seems to be some titles of recent LPs that are available only as 8-tracks, among them, "Briefcase Full Of Blues" by the Blues Brothers, "Desolation Angel" by Bad Company, "You're Gonna

(Continued on page 68)

SEPTEMBER 20, 1980, BILLBOARD

General News

Ex-Harrisburg Distrib Thriving As a Retailer

LOS ANGELES-When David Press decided to leave D&H Distributing in Harrisburg. Pa., he had a pretty good fix on going into record/ tape/accessories retailing. Today, he owns a prospering Rainbow Enter-

tainment store.

More than 37 years with the longtime one-stop/rackjobbing entity in the Pennsylvania capital whet his appetite. Press was instrumental in establishing computerization as an integral part of the operation of D&H years before he departed in 1978.

As general manager, he had seen electronic data processing develop over a decade to a point where D&H was linked with certain of its retail customers via in-store terminals

As an industry veteran, Press felt store location was his fundamental need to be successful. Harrisburg was and is in the throes of urban renewal. An early target for downtown refurbishment was a giant office building, where top floors house more than 5,000 Bell Telephone and state employes. The first three floors were set aside for commercial use.

In mid-November of last year Press opened a 1.600 square foot Rainbow Entertainment outlet in Strawberry Square on the first floor. Press was so enthused by the shopping center's potential that 20 feet from the record store door he also contracted for a kiosk-like area, where he operates a health food franchise, Chez Chocolat.

Ten months' experience has borne out the former D&H general manager's intuition. His enthusiasm is bolstered by the knowledge that the 30.000 persons now working in Harrisburg's downtown will swell to

60.000 in a few more years.

In the 1.600 square feet Press stocks not only albums, singles and accessories but also fundamental components and RCA black and white tv portables. Notes Press: "We stock mid-range hi fi. I did not want to compete with hi fi stores. We emphasize Monteverdi and Pioneer/ Centrex components. Right now we serve primarily adults. Our hardware gets them started."

Hardware is placed on shelves up front. All merchandise is tagged, with sales merchandise carrying dual tags. Along with his one full-time clerk and a single parttimer. Press doubles between software and hardware.

The daily online keypunch transmission of his product needs to D&H, five minutes away by car, makes it possible for Rainbow Entertainment to carry mostly ones and twos on albums because of overnight replenishment

MONTEREY FEST ON AIR

LOS ANGELES-KKGO-FM will broadcast live the 23rd annual Monterey Jazz Festival, Friday through Sunday (19-21). It marks the sixth consecutive year the station has broadcast this event to its Southern California market.

Staff personality Jim Gosa and freelance critic Leonard Feather will do the color reporting. The signal will be in mono for all five concerts.

Preceding the actual concerts, the station will broadcast a halfhour show of interviews with musicians and also taped comments by Los Angeles Mayor Tom Bradley, extolling the role of jazz in the city's history. L.A. is celebrating its Bicentennial year.

Eight-track is still 60/40 over cassette, he finds. He specials \$7.98 albums for \$5.88 to \$5.99 and \$8.98 at \$6.49 to \$6.88, with shelf prices of \$7.19 and \$8.19 respectively.

He features the first 100 albums from Billboard's best selling LPs and tapes chart on the store's primary wall. Singles will be enlarged when the mall opens in a fortnight. He gets

\$1.14 for 45s. Press predicts more young customers, supplementing today's office worker flow, with the opening.

Press feels a retailer must stress

specialized catalog. He's bearing down on classics, r&b. jazz and black gospel. His adult clientele favors classics.
(Continued on page 14)

MEMOREX HIGH BIAS TEST NO. 5.

WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD **REAL-TIME ANALYZER?**



GenRad 1995 Integrating Real-Time

The GenRad 1995 Integrating Real-Time Analyzer measured signals from a Nakamichi 582 cassette deck. Input signal source was "pink noise" at OdB (200 nanowebers—standard record level). If you'd like a copy of the test results, please send a self-addressed, stamped business-size envelope to the address below. Ask for the GenRad Test.

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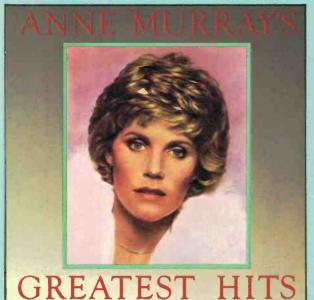
Is it live, or is it

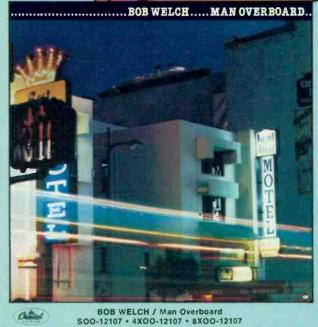
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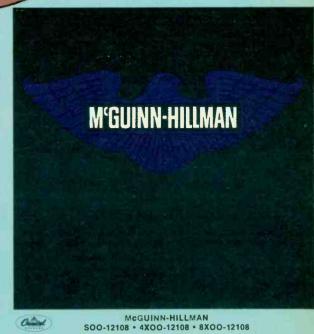
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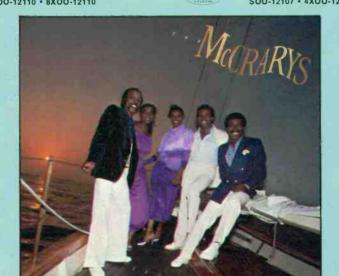
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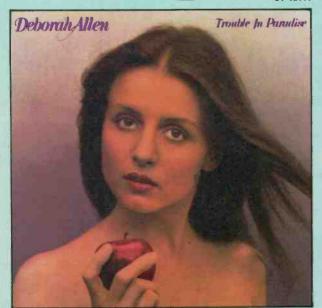




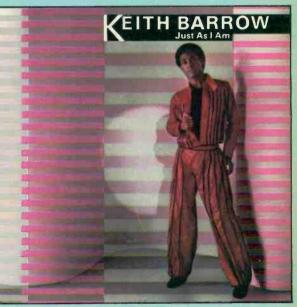


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AD

BAROOGA / Running Alone ST-12105 • 4XT-12105

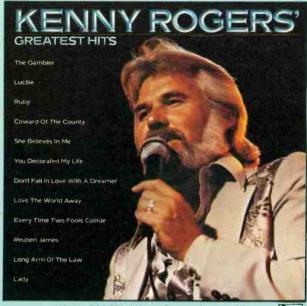
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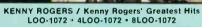
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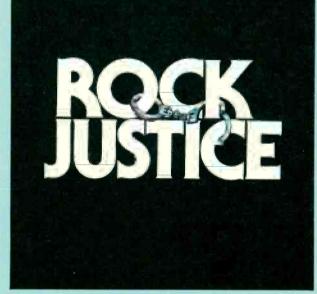




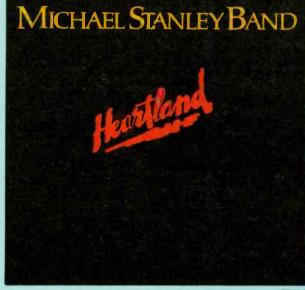


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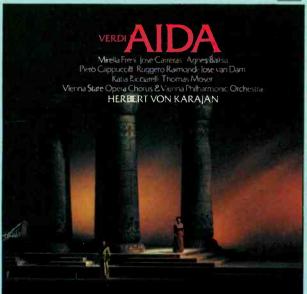


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N.Y. One-Stop Files For Chapter XI

NEW YORK-Town Hall Record One-Stop, in business here more than 30 years, filed for reorgan-ization under Chapter XI of the Bankruptcy Act Monday (8), listing assets of \$1,100,000 and liabilities of \$1,161,385.

The petition, signed by owner Ben Reminick, presented a verified list of 32 creditors. No plan of reorgan-

Pa. Store Opening **Sound Deparment**

STROUDSBURG, Pa. - A.B. Wyckoff, department store in this Po-cono Mountains resort area community for the past 105 years, will soon feature a department for records. stereos and audio/visual components now that a new management group is going to operate the store.

Originally scheduled to be put up for sale. Wyckoff's attracted two new (Continued on page 61) ization was submitted, and a committee of creditors is still to be named.

Among major unsecured creditors listed in the court document, and the amounts of Town Hall indebtedness, are: RCA, \$214,758; CBS, \$159,484; WEA, \$143,016; Alpha Distributing, \$124,296; PolyGram, \$104,671; Sunshine Record Distributing, \$85,223; Record Haven, \$62,000; Malverne Distributing, \$49,039; Cardinal Export, \$26,824; MCA, \$26,801; and Capitol Records, \$16,808.

In his petition, Reminick estimates that gross sales for the next 30 days should amount to \$400,000, of which the company should realize \$40,000 in gross profits. Town Hall has 25 employes.

The document was filed in U.S. District Court, Eastern District, in Brooklyn. The action falls under the jurisdiction of bankruptcy judge Ce-

WEA Rings Bell, Hitting 7 For 10

LOS ANGELES-WEA has an iron-lock on the pop charts this week, accounting for seven of Billboard's top 10 singles and albums.

Elektra/Asylum leads with four of the top 10 LPs, including Queen's "The Game," which rises to No. 1, dethroning the label's Jackson Browne package, "Hold Out," now at 2. E/A is the first label to control the top two spots in one week since Warner Bros. did it in April 1979 with the Doobie Brothers' "Minute By Minute", and "Dire Straits."

Elektra is also rallying with the Cars' "Panorama," which leaps seven spots to number five in its third chart week, likely to top the number three peak of last year's "Candy-O" collection. And "Urban Cowboy" dips to number nine after peaking the past couple of weeks at number three.

WEA's other top 10 albums are the Rolling Stones' Atlanticdistributed "Emotional Rescue," No. 1 for seven weeks and now posted at 4; "Christopher Cross" on Warner Bros., holding at 6 for the third straight week in its 32nd week on the chart and George Benson's "Give Me The Night" on Q-West/WB, which moves up a notch to 7.

Labels with one top 10 album this week: Motown, MCA and Chrysalis.

Elektra/Asylum and Warner Bros. each contributes three products to WEA's 70% monopoly of the singles top 10. E/A has Queen's "Another One Bites The Dust," which leaps six points to 3; Johnny Lee's "Lookin' For Love," up three spots to 5 and Eddie Rabbitt's "Drivin' My Life

with the Stones' "Emotional Rescue," now at 10 after peaking the past couple of weeks at 3.

the No. 1 jazz LP and the number two disco disk in addition to his lofty pop numbers and a respectadult contemporary list.

the soul singles chart and jumps three points to 3 on the disco list to support its roof-raising pop

is due to the fact that it had a crowded late-summer release schedule of acts with established top 10 track records: the Rolling Stones and Paul Simon, whose histories date to the mid-'60s, plus '70s-breakouts Jackson Browne, Queen, George Benson and the Cars.

But the corporation is also rid-Love," up three spots to 5 and Eddie Rabbitt's "Drivin' My Life Away," up two notches to 8.

The Queen hit is almost certain to become the band's second No. I in a little more than six months: "Crazy Little Thing Called Love" had four weeks on top last spring.

Warner Bros. is represented with George Benson's "Give Me

The Night" on Q-West/WB, the highest-charting hit of his career as it holds at a starred 6: Paul Simon's "Late In The Evening." holding at a starred 7 and Larry Graham's "One In A Million You," up six notches to 9.

Atlantic rounds out the tally

Other labels with solitary top 10 singles: Motown, Arista and

The WEA chart dominance is fueled by the impressive multiformat appeal of some of their big hits. Benson, for example, has the week's No. 1 single and album on Billboard's soul charts. able number 26 posting on the

Queen rockets from 25 to 13 on

In part the WEA performance

ing high with several new acts it has just broken into the top 10. These include Christopher Cross and Johnny Lee, both of whom broke swiftly once they landed their major label record deals,

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MCA Distributing Unicorn's Product

LOS ANGELES-MCA Distributing Corp. has entered into an independent distribution deal with Unicorn Records, its second such arrangement. Last month, when MCA made its first distribution pact with Artists House, president Al Bergamo noted it was the first in a line to come.

The two-year agreement, with two one-year options, calls for pressing and distribution, with a single and album by the end of the year. The first single, "Don't Want Nobody" by European artist J.D. Drews was released last week. Additional prod-

Harrisburg Dealer

Continued from page 11

Press does not envision more stores for himself. He wants to make his Rainbow the best possible.

He is one of six Rainbow locations

served by D&H. "We have an advantage in that we as a cluster of six stores can benefit, too, from the advertising allowances accorded a number of stores in the area bearing the same name," Press explains. There are two other Rainbows in Harrisburg and a single such store in Lancaster, Lock Haven and York.

uct is slated for the first two months

of next year. Also signed to Unicorn is Joe Chemay. musician/arranger who recently created the vocal arrangements for Pink Floyd's "The Wall;" and Guy Thomas and Sidney Foxx. the latter formerly with the group Empire.

Under terms of the agreement, Unicorn president Daphna Edwards will retain all promotional and marketing responsibilities.

Video Album \$ Doubtful

By GEORGE KOPP

NEW YORK-Record companies are spending more and more money on video promos, but it is unlikely that the labels will put up the bucks for video albums or original video music cassettes, according to one major producer.

Independent video producer John Goodhue told a gathering of the American Guild of Authors and Composers on Thursday (11) that production costs for a video album would be in the nature of \$150,000. "I don't know where the money is going to come from," he said. "Almost certainly it won't come from the record companies."

Goodhue, who won five Clio awards as a producer of television commercials, is now producing music promos full-time. Among his re-cent efforts are videos for Kiss. Cheap Trick and Tom Petty & the Heartbreakers.

The promos are made on a fee basis for the labels who let them be used gratis by tv shows and nightclubs. According to Goodhue, the record companies have found video to be an effective means of record promotion.

"With a group like Kiss," he said, "the initial reaction from a lot of people is that it's something for the kids. After seeing the video, though, people are more interested."

The question of royalties and re-

siduals was uppermost in the minds of the audience of composers and lyricists. Goodhue told them: "The problem right now is that no one wants to take the first step. No one knows what they are dealing with.

(Continued on page 68)

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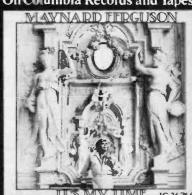
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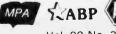
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Commentary

The Big Bandwagon Rolls On

Earlier this year a commentary by the dean of America's big band agents, Willard Alexander, decried the lack of interest by record companies in big band product. It also conjectured as to the directions new big bands might take, and the dimensions the new big band wave may assume.

Looking back, almost everyone will agree that the big band was the dominant force in American pop music from about 1935 to 1955. More than 600 name and semi-name bands crisscrossed the land playing for hundreds of thousands of dancers. All played some version of what we call America's traditional

A new coexistence joins contemporary & traditional

From 1955 to 1975 the dominant force was simply rock, in all its variations, gradually evolving through the '60s, and reflecting the sociological climate and attitudes to become a form we refer to as contemporary.

And starting somewhere around 1975, we witnessed the gradual reawakening of America's interest in hornplaying jazz in big bands.

All of which brings us to the beginning of the '80s, in which we see signs that the two broad categories of America's pop music-traditional and contemporary-will virtually coexist.

Believe what Willard says, folks. There is indeed a big band wave rolling. In every market, especially those where the "mature" set congregates, there are broadcasters who have already switched to or are planning some version of big band programming. Mature listeners are being heard from-in the surveys, the stores and at checkout counters.

So, the coexistence is already beginning, with new big band stations popping up weekly, right alongside contemporary radio. There are new jazz clubs. And there are new hotel promotions, such as the Regency Hyatt chain's big band "tea dances" in several markets.

And what about bands? The "estate" bands of Miller, the Dorseys, Ellington and Russ Morgan, and the very much alive units of Buddy, Maynard, Woody, James and Basie, all are working about as much as they can.

And now comes a new entry we may call the regional big band. There are growing numbers of radio stations which have associated themselves with a local big band to produce con-certs, promotions, benefits and the like. Ours is only one ex-

ample.

With the change in American age demographics, and the increase in the mature set, we can count on the viability of musical coexistence. Indeed, it may well be the nature of things for the next decade or so.

Bandleader Vic Knight also operates his own radio station, WDBF-AM, in Delray Beach, Fla.

The Answer Spins At 45 r.p.m.

Now that manufacturers have inaugurated their \$5.98 midprice lines, they should apply more creative marketing strategies to the product. I suggest manufacturers release selected singles from these albums and promote them in the marketplace as new releases.

The 45 remains the best promotional tool our industry has The notion that they have to be selected solely from new albums is foolish

Most new releases do very poorly, especially if they present unknown talent. Developing artists must be marketed over a longer period of time, their product released as they build fol-

Catalog product, on the other hand, enjoys certain inherent advantages. Many songs and albums were ahead of their time. One need only cite the rise in popularity of country and country-rock as examples.

The marketplace changes constantly as tastes evolve. Adult contemporary did not exist 10 years ago, or even five years ago to the extent that it does today.

The 45 can be an essential element in an aggressive catalog policy. More incentives are needed by the consumer to get him to buy catalog. He is confronted with hit product, strong cata-

log. moderate catalog and those albums that just collect dust.

Consider the established artist who leaves one label only to hit pay dirt on another. How about the artist who hits big after years of moderate or marginal sales? Or consider the strongselling artist who is between albums.

If the manufacturer was to release a 45 from such an artist's catalog, consider the potential.

What does it take to release a 45 and promote it? What is the cost? And what is the potential return? Are they not substantially the same whether the 45 comes from a new album or cata-

'The notion they have to be from new albums is foolish'

It's time for manufacturers to realize the critical importance of catalog sales. The potential has hardly been tapped. Everything points to this.

re all in this together. If we can stimulate catalog sales we can bring the customer into the store more often, creating stronger traffic and buying patterns.

We have good product at a reasonable price. But we need more creative marketing and creative caring from the manufacturers. The 45 is the answer.

Michael Bashkin is owner of Record People, a retail store in

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

There has been a substantial amount of talk recently centered around the apparent controversy over what country music is these days. It is our obser vation that most country stations around the nation, which list themselves as "reporting stations" in the music trades, are showing playlists with what could be defined as modern country.

This particular leaning toward some of these so

called country songs has us a bit baffled. Our bewilderment is based upon our listeners' tastes and our gut feeling that these listeners are, for the most part, similar to the country listener one would find in most any

We have experienced on a consistent basis listener desire to hear a country sound that is reminiscent of the older traditional country swing type music in combination with many of the older standards by such artists as Merle Haggard, Wynn Stewart, Willie Nelson, Charlie Walker, Charley Pride, George Jones and the

When we speak of the swing type sound we can best define it as music with a dance beat. This includes old and new music alike. We have found recent releases by such folks as Johnny Paycheck, Moe Bandy, Mel Tillis and the Bellamy Brothers to be well accepted.

Additionally, many lesser-known artists who are re leasing material that fits this musical mode are doing well in our listening area based upon our station requests and songs being played in local clubs by the hands and on the jukeboxes.

In essence, we see our listeners, old and young alike, wanting to be able to snap their fingers to the tunes and feeling inspired to hop out of their seats and take to the dance floor.

Frankly, we are more than a little disappointed that many country artists are releasing material that fits well into a pop-adult format, but in so doing, loses much of its country appeal with folks who really appre ciate country music's roots. We are, however, gratified to see many lesser-known artists filling the void.

Ovie Cowles & Lee Baker KRZE-AM Farmington, N.M.

This is in response to the letter from a retailer in Colorado concerning promos (Billboard, Aug. 30,

Almost all people who buy promos do so because they can't afford to pay \$7 and \$8 for each new re-lease. Who can? The average record buyer must now make a choice of which album to buy, whereas a few years back he could have afforded them all.

The record retailer has a right to gripe, but their complaints should be pointed towards the record com-

panies, not the few people who buy promos. This is a consumer's world, and the name of the game is to get things as cheaply as you can, whether it be gas, grocer-

If WEA, CBS et al would sell their product at a price that the average record buyer could afford, there would be no need to purchase promos. But in the end it is their greed, and need to maintain that profit margin that is the real reason for the problems that Spero Razatos brings up.

The irony of it all is his statement, "You are part of the reason albums cost so much." Come on! Does he actually think LPs would cost less if no one bought promos? Profit, not promos, is why, and if Spero Razatos is working hard for those companies, and not himself, then he is awfully naive.

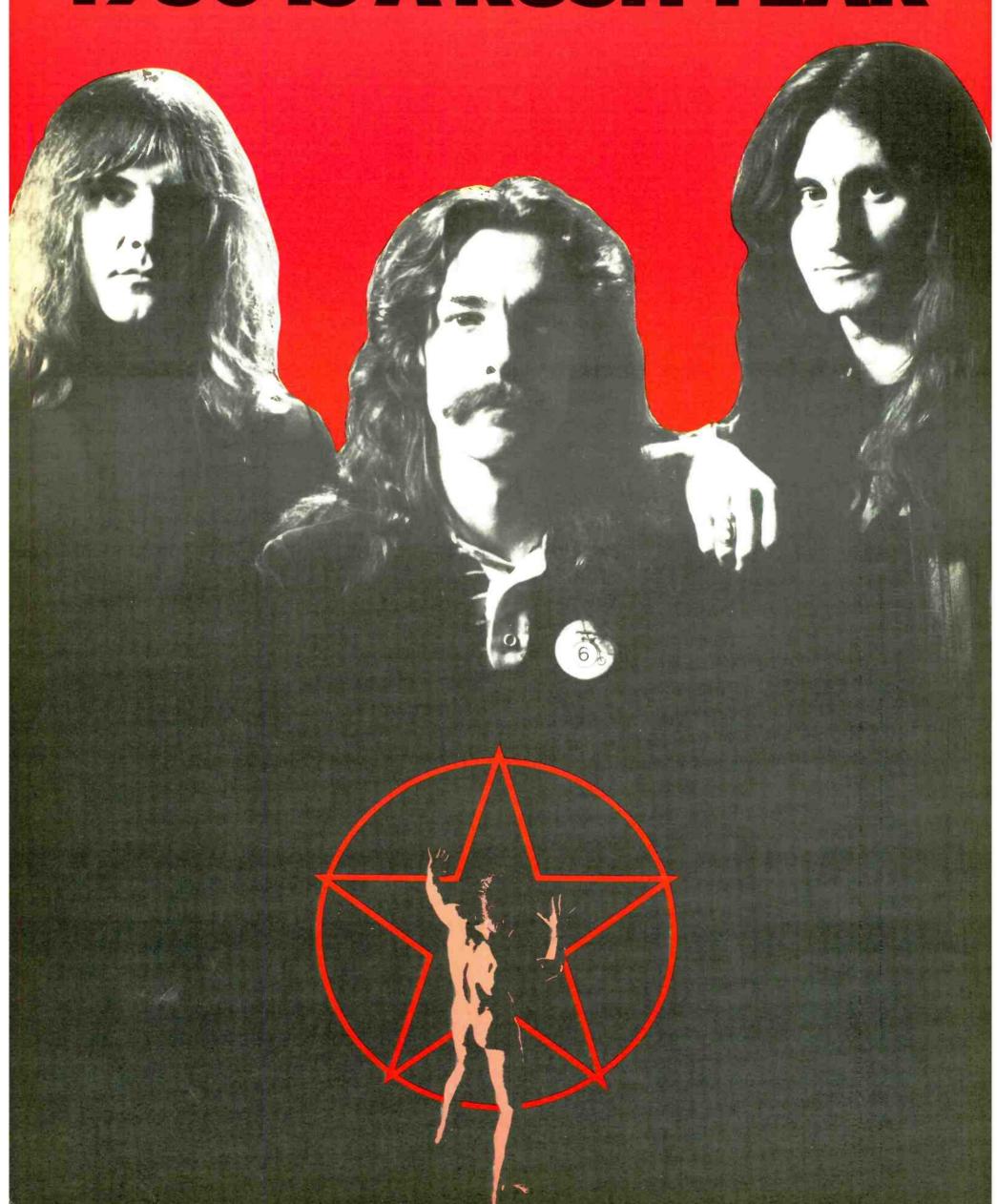
Craig Carter Portland, Ore.

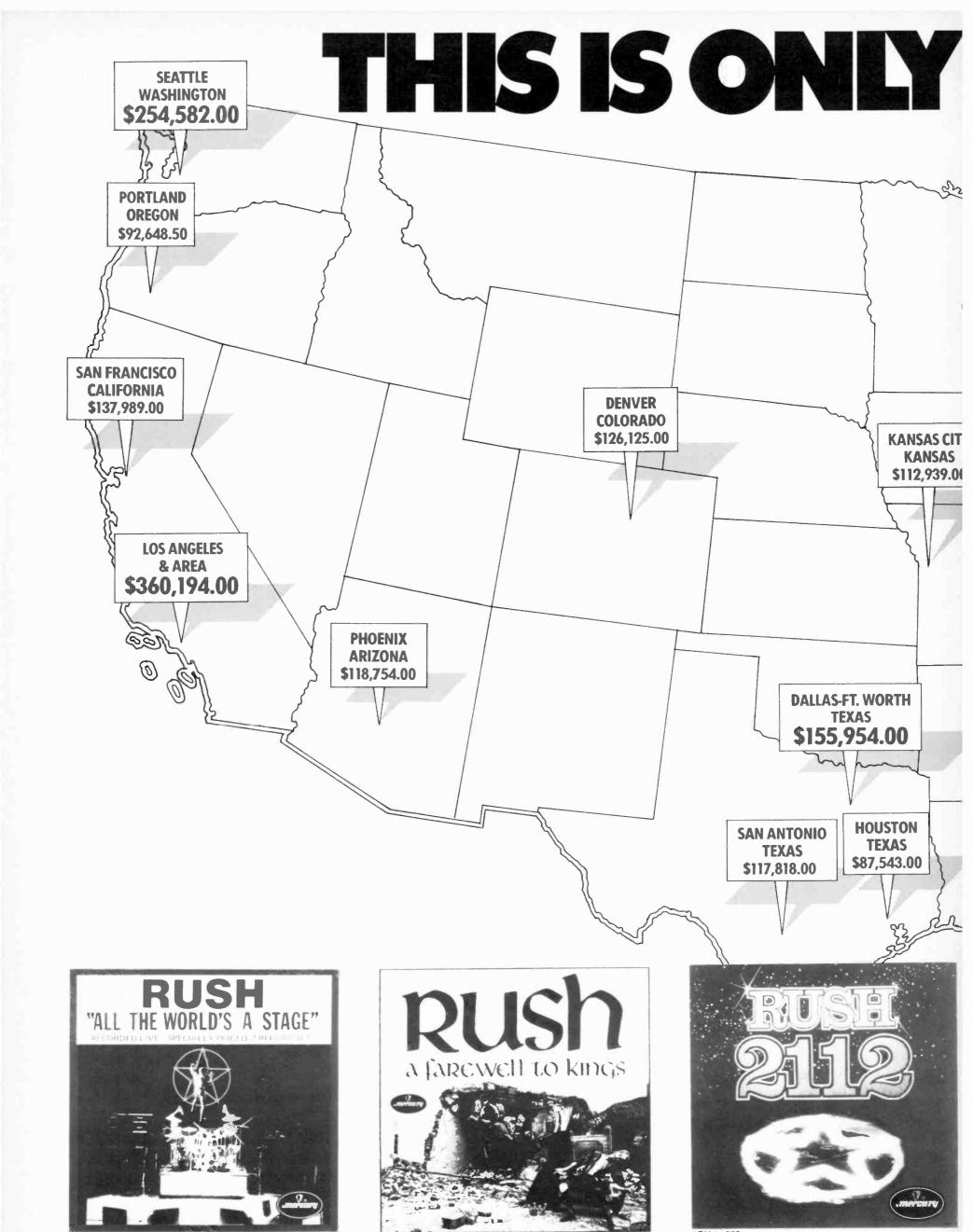
No longer is it an experience to go into a local record store and share the excitement of an artist's new release. At a retail cost of \$7 to \$8 per LP, it is understandable why blank tapes are your best entertainment value.

Too true, too bad.

Laurel, Md.

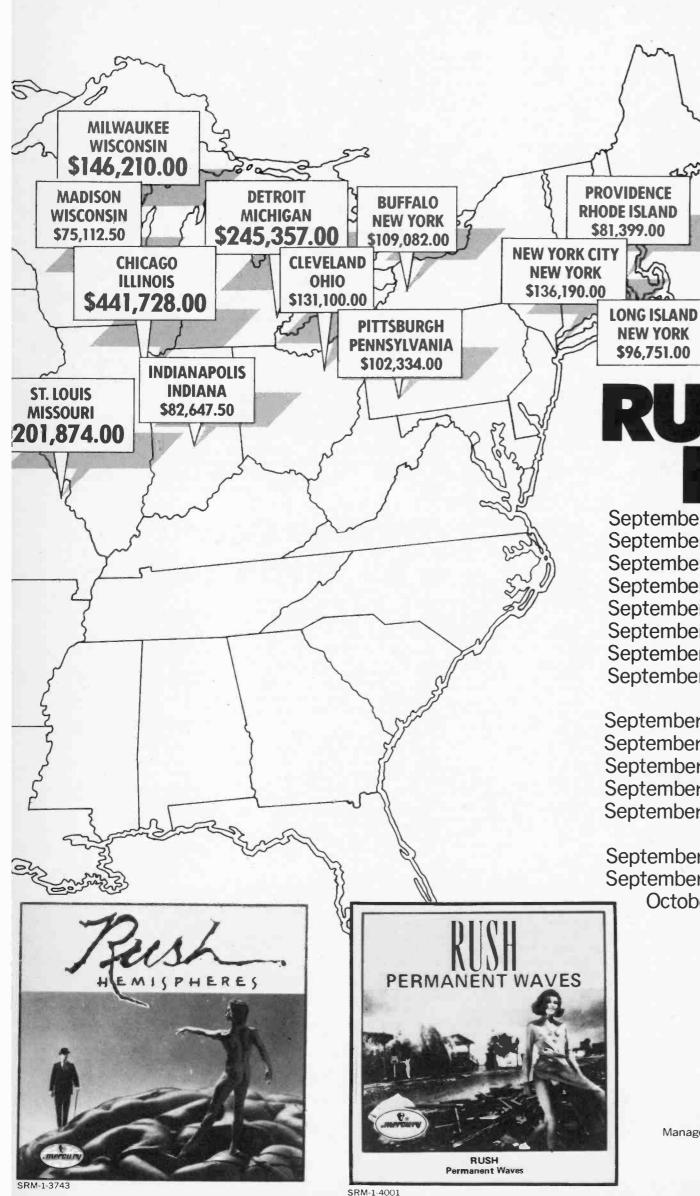
1980 IS A RUSH YEAR







THE FIRST HALF



September 11th September 12th September 13th September 14th September 16th September 18th September 19th September 20th

September 21st September 23rd September 25th September 26th September 27th

September 28th September 30th October 1st

Hampton, Virginia Charlotte, North Carolina Charleston, West Virginia Nashville, Tennessee Baton Rouge, Louisiana Fort Meyers, Florida Hollywood (Miami), Florida Lakeland (Tampa-Orlando), Florida Jacksonville, Florida Cincinnati, Ohio Philadelphia, Pennsylvania Largo, Maryland South Yarmouth (Boston), Massachusetts Springfield, Massachusetts Allentown, Pennsylvania

(More to come)

Portland, Maine

S.R.O. Productions Management: Ray Danniels and Vic Wilson—Toronto, Canada

American Talent International

Rush appears in Canada on Anthem Records

N.Y. Jazz Community Irate On Losing Its Only Radio Station

NEW YORK-A common thread of anger and despair runs through the jazz community of this city over the loss of WRVR-FM, the jazz station. Nowhere is this anger more accute than with the record label executives whose job it is to market and promote jazz records.

While citizens groups in the jazz community were making plans to protest the shift to country music and to begin a legal fight to restore the jazz format, record label executives were casting about to find alternatives to exposing and advertising their product.

Notes Vernon Slaughter, vice president of marketing for jazz and progressive music at CBS Records: "We were one of the main advertisers on the station. We were set to run 36 spots for Ramsey Lewis, I had to pull that. We'll have to give more attention to print and urge other radio stations to play jazz.

Slaughter, who is upset by the move, as are most record label people, says, "We may not be able to stop this, but New York won't stand for it." (See photo on page 10.)

Also killing an ad schedule was Inner City Records president Irv Kratka. "We were planning 100 spots for Judy Roberts to start next week. Now we'll have to look to AOR and crossover the record." Kratka says he is "shocked and upset. Now we have no medium to expose our product."

Joe Fields, president of Muse Records, says: "I suspect that other than Spyro Gyra, the whole fusion movement is dead here as a result of this. The record companies are not going to release product that they can't get played.

Fields says that he is so incensed that, "I'm going to call Viacom (owner of WRVR) and tell them. 'I want my records back.'" Promotion copies of Muse Records. like many promotional copies these days are imprinted that ownership is retained by the record company.

Fields adds: "It's incredible to me that a city like New York, the center of jazz, cannot have a jazz station. It winds up that the big corporations beat us. Thank God for National Public Radio (which programs a considerable amount of jazz). Where do listeners go? This has got to have an effect on the economy of the city. What about the musicians? What about the clubs? It's got to hurt the record business."

Quincy McCoy, national promotion director for Fantasy/Prestige/ Milestone/Stax, predicts that more commercial cuts would have to be added to jazz records to get the records played on non-jazz stations. "We've already cutback our jazz product because we can't get sufficient exposure." McCoy explains.

He adds that "it's a sad day for jazz musicians, producers and jazz lovers, not only in New York, but everywhere. Maybe somebody will make a movie called 'Urban Jazzman' and save our music."

Art D'Lugoff, who has operated the Village Gate jazz club in Greenwich Village for 23 years, says there are more jazz clubs in New York than ever before, "but this is going to hurt. I don't know if we can keep booking jazz acts when we can't reach the public." He says he found the demise of Roger Dawson's Sunday salsa show particularly sad. "It opened this music to the non-Latin world. We run salsa shows every Monday night."

George Butler, head of jazz a&r for Columbia Records, says he is disappointed. "Jazz is flourishing moreso today than ever. It seems almost criminal that they would suddenly relinquish this franchise. It was an artistically wrong decision to make.'

Mari Jo Johnson, executive director of the Jazz Consortium, says moves are underway to organize the jazz community for a legal fight. "We will be calling a meeting and we will be getting petitions. It is incumbent upon us to see that jazz returns to WRVR."

Jazz pianist and composer Billy Taylor, president and founder of the Jazzmobile, says the move to country was "obviously a business decision. The Federal Communications Commission should be more concerned about policing radio. This station has never really served the jazz community well. There's a fantastic audience out there.

Taylor notes that he was a DJ on WLIB-AM-FM (the FM is now WBLS) and was so successful playing jazz that WNEW-AM hired him away and today he hosts "Jazz Alive" on 200 National Public Radio sta-

Drummer Dave Bailey, executive director of the Jazzmobile, says he is sure the Committee to Save Jazz Radio will be reactivated. This committee was last active in 1976 when Egmont Sonderling purchased (Continued on page 62)



BREAKFAST SHOW—WMMR-FM Philadelphia morning jock Michael Picozzi spins disks for his listeners who showed up at Emerald City in nearby Cherry Hill, N.J., for a 93 cent helping of "flapjacks and bug juice." WMMR is located at 93.3 mHz on the dial.

Country Juggernaut Conquers WRVR-FM

Continued from page 1

next month (Billboard, Sept. 13,

Mark Olds, general manager of WRVR and sister station WWRL-AM New York, says Viacom, the new owner of the station, was "em-boldened by the success" of the country format on Viacom's WMZQ-FM Washington.

In the latest Arbitron figures available from the April/May survey, WMZQ had a 3.7 overall share in its market, up from 3.0 a year ago, while WRVR had a 1.6 share, up from a 1.1 a year ago.

Olds says there was a great deal of similarity in the new format in New York to the one on WMZQ. In fact,

Bill Figenshu, national program director at Viacom, who used to program WMZQ, put the new format together.

Figenshu worked with John Brejot from Viacom's KIKK-AM-FM Houston, who has been promoted to music director in New York. Figenshu is also the former p.d. at KIKK.

The format change was such a secret that the staff did not know of the change until two hours before the shift. Olds apologized that press inquiries about a format change had been met with untruthful denials. There had been rumors for months that WRVR might go country.

(Continued on page 34)

'Inside Country' To Air On 55 Stations

NASHVILLE-The current boom in country radio programming continues to gain momentum with "Inside Country." an in-depth interview and music program aimed at country audiences across the U.S.

Set to air on more than 55 stations in 15 states, "Inside Country" is being marketed for syndication by Louisville Productions, a division of WHAS, Inc.

The program spotlights a different country performer each week in five-part segments which are intercut with prerecorded music. The segments are limited to 31/2 minutes each, including two 30-second or one 60-second commercial break to enable facile rotation with LP cuts or singles play. Each chapter airs four times a day until the week's series is completed.

Louisville Productions gives exclusive broadcasting rights for "Inside Country" to participating stations for airing in the purchaser's primary target area for a period of one year. Cost of the program is based on market size, and the station receives the right to multiple airings of each program during the year.
"Inside Country" is hosted by

WHAS-AM deejay Karl Shannon. Interviews for the program are researched and conducted on location by Alanna Nash (author of Dolly Parton's biography. "Dolly") who also edits and produces the show in its final version at the WHAS studios in Louisville.
"Inside Country" marks Louis-

ville Productions' first foray into radio syndication, although the film and video production firm has been active in other areas for five years.

Among the charter broadcasters of the new program are WQYK-FM in St. Petersburg, Fla.; WAMZ-FM in Louisville; KOOO-FM in Omaha; KTFX-FM in Tulsa; WJJD-AM in Chicago; WZZC-AM in Moline, Ill.; WGNA-FM in Albany, N.Y.; WKSW-FM in Cleveland: WWVA-AM in Wheeling. W.Va.; and WIVK-AM in Knox-ville. KIP KIRBY

350 Stations Air 'Jamboree' On Mutual Web

WASHINGTON-More than 350 stations, including 90 in the top 100 markets, carried Mutual Broadcasting's Labor Day special. "Jamboree In The Hills," according to Terry Hourigan. Mutual's vice president of programming.

Broadcasting stations included WHN-AM, New York; KLAC-AM, Los Angeles; WJJD-AM, Chicago; KEEN-AM, San Francisco; WRCF-AM, Philadelphia; KBOX-AM, Dallas-Ft. Worth; WIXZ-AM, Pittsburgh; KTCR-AM/FM, Minneapolis; WHK-AM, Cleveland; KQIN-AM and KMPS-AM, Seattle; WSB-AM, Atlanta: KSON-AM, San Diego; and WFK-AM and

WXRA-FM, Washington, D.C. "Jamboree In The Hills" featured three hours of country music and interviews recorded live during a two-day summer festival at Ohio's Brush Run Park. Interviews with Tammy Wynette, Loretta Lynn, Mel Tillis, Larry Gatlin, Donna Fargo, Moe Bandy, Hoyt Axton, Ray Stevens and Bill Anderson highlighted the

special. Executive producer for "Jamboree In The Hills" was Glen Morgan, Mutual's director of music programming. Kevin Delany served as the special's technical director. Production was handled by Jim Fox, with assistance from Ed Salamon and Pam Green, WHN's program and music directors. Deejay Lee Arnold emceed the broadcast.

What Happens To Library?

NEW YORK-What becomes of a record library when a station radically changes format? Several things. Sometimes the disks just disappear as employes help themselves. often with management's consent.

To prevent that Viacom has re-

moved the extensive jazz library from WRVR-FM and placed it in storage. No decision has been made on what will be done with it.

Neither has KHJ decided what to do with its extensive Top 40 library when it changes to country next

According to program director Charlie Cook, "not a lot of thought has gone into it," although there are a few options open.

Cook notes that the records will either fill in any needs of sister RKO station KRTH-FM, be donated to charity or perhaps kept.

Cook is in the process of accumulating country product and putting them on cart. He's been canvassing local record shops as well as country outlets around the country in search of current and older product.

"I'd rather buy as much as I can and then go through the catalogs of the record companies," he says. "It's a real task."

Years ago when stations converted from 78 to 33½ and 45, many record libraries were just put out for the trash collectors. But Metromedia's WNEW-AM had a bit more foresight, it donated its library to the Lincoln Center Music Library and today one can go in and listen to these records on earphones from turntables operated by library per-

KINETIC PRODUCTIONS 213-654-6744 **PRESENTS** Universal Amphitheatre Sept 15/16 8 p.m.



SNAKE CHARMER—Atlantic Records Cleveland promotion man Paul Goldberg, left, keeps his distance while WMMS-FM disk jockey Kid Leo toys with Lucy the snake, shown wrapped around the shoulders of model Jackie Krenek. Atlantic brought the snake to WMMS as part of a promotion for the group Whitesnake's new LP, "Ready An' Willing."

CMA & Kraft Team On Oct. 13 Simulcast

NASHVILLE-Once again, the CMA teams up with Kraft, Inc. to market a radio simulcast of the televised CMA Awards Show, set to air

Authorization to carry the simulcast may be arranged through the CMA. No broadcast fees will be charged to participating radio stations, with the stipulation that they

YES CONCERT **COMES OFF** (SORT OF)

NEW YORK-The controversial on-again, off-again Yes live Madison Square Garden concert broadcast on NBC's Source Network was aired on 40 stations Saturday (6) from 9 to 10 p.m. but a technical hitch spoiled the first 17 minutes of

NBC said it was AT&T's fault, but regardless of who's fault it was WMET-FM Chicago got disgusted after five minutes and pulled the

The 40-station hookup was pared down from 54, which originally had signed up. The reason for this was that NBC could not restore all of the land lines leased from AT&T after NBC gave up the lines when it ap-peared Yes management would not agree to the broadcast.

Technical difficulties consisted of first one channel dropping out and then the other dropping out. At times both dropped out and there was dead air.

The one-hour broadcast was cut from plans for a two-hour show after Yes manager Brian Lane said the risk of bootlegging was too great. As a result, new material not yet re-corded was not to be included in the broadcast, but because the concert started late some of it was broadcast. However, one of these numbers was obliterated by the faulty trans-

Air Dorsey Band

LOS ANGELES - KGIL-AM-FM broadcast a special live big band show featuring the Tommy Dorsey Orchestra, conducted by Buddy Morrow from the grand ballroom of the Sands Hotel in Las Vegas. KGIL program director Mike Lundy hosted the broadcast.

LOS ANGELES—As the new program director at KZOK-FM in the highly competitive Seattle market. Nils von Veh is steering the station back to the dominance it enjoyed in the mid-'70s when it was the highest

Since then, heavy rocking KISW-FM has taken over the market's AOR reins while KZOK entered a period of rebuilding.

rated AOR station in the market.

KZOK initially attempted to go after KISW's audience with what von Veh calls a "modal approach" which didn't prove effective. "Now we're taking the station back to where it was," he says. "KZOK is a wide ranging

rock'n'roll station with mass appeal instead of heavy metal teens," says von Veh. "It's easy to jump on the bandwagon (playing heavy metal) but you can back yourself into a cor-

"We're doing nothing to turn off teens, but we're not playing AC/DC or Ted Nugent at seven in the morning. I can play Paul Simon where KISW feels it can't.

"It's a matter of picking the right tracks and how to daypart them. We can play extremes like the Doobie Brothers and Jackson Browne and Blue Oyster Cult and AC/DC," says von Veh.

Among Seattle's competing outlets are KZAM-FM, a soft rock station, KYYX-FM, a Top 40 FM; and the hard rocking KISW.

"We share certain songs with KYYX by Russ Ballard, Queen or Pete Townshend, although we don't have a pop sound. We play as much heavy AOR but also try to be mass appealing. When all the music is said and done, it's the people and features that set you apart."

SEATTLE AOR MARKET

New Program Director von Veh Guiding KZOK-FM's Comeback

By ED HARRISON

According to von Veh, KZOK's approach and presentation has also changed, accentuating community involvement. "You just don't live in a rock'n'roll vacuum."

Von Veh notes that the person-

ality of the station is linked with the community as the station programs to the lifestyles of the people.

As another listener reinforcement to show that KZOK is back on the right track "instead of trying to compete with making your ears bleed." former program director and now general manager Norm Gregory is back on the air with a Friday 4 p.m.-6 p.m. airshift.

In fact, it was the appeal of working for Gregory that lured von Veh back to Seattle to handle program-ming. "Most stations are run by people with a sales background," says von Veh. "Having a station run by someone who never programmed, really doesn't know what the station is about.

"I work for a general manager who programmed and understands it. With Norm, it's like having an inhouse consultant."

Von Veh, formerly national promotion and marketing director for ECM Records, also has management experience (Striker on Arista), retail experience and was assistant music director at KZAM, all of which gives him a well-rounded insight into music on all levels.

He says that when he took over as program director 31/2 months ago, the presumption was that he'd be easy on new music because of his background.

But when it comes time to add new product, von Veh says "we are supporting new music on a selective

He says that when he looks at new product, he looks to see what was popular in the market in the past as well as on the entire West Coast. He also takes tip sheets and music trade journals into account.

Von Veh also must see record company support before committing to a record. "If we go on a record, we like to play it for a month. And you also like to see it happen at the retail

Von Veh encourages input from the jocks when it comes to new mu-The format, he says, allows choice in set structure although consistency has always been a KZOK

Among the station's special programming features are a new oldies rock show on Sunday mornings, NBC Source broadcasts on weekends, "Lights Out," a weekly evening feature of "spacey music," "Your Mother Won't Like It," a show where a listener can program the station for three hours, "LP Reports," "Midnight Madness" and 'Superset."

A drive is currently underway at the station to launch a fundraising campaign aimed at creating a Jimi Hendrix memorial. KZOK has set a goal of \$15,000 with hopes of erecting a recreation area. This year mark's the 10th anniversary of Seattle-born Hendrix's death.

Von Veh was raised in Seattle which he feels gives him a programming edge. Also proving to be a programming aid was von Veh's road experience which allowed him to hear radio throughout the U.S.

"Spending time on the streets in retail stores also helped," he says. "You see what music means to people."

run the entire program intact, in-cluding all commercial spots. No

avails may be sold for the show.

The CBS Television Network will handle line connections to authorized stations. There will be no line charges for those stations located in the same telephone rate center as CBS-TV affiliates. Those stations outside the rate centers must pay the cost for connecting lines

According to Federal Communications Commission regulations, only one station in each market may be granted program rights. Criteria for granting simulcast rights to one station, in cases of multiple market requests, include 1980 spring ratings, station power, daily hours of country programming and the station's country identity in the market.

Stations wishing to carry the simulcast must submit a written application to the CMA. The application must include day and night signal power, daily hours of country broadcasting, network affiliation and the name and phone number of a station contact.

Application forms may be obtained from the CMA, P.O. Box 22299, Nashville 37202. (615) 244-2840. All applications must be submitted by Sept. 2.

Newark WBGO Adopts 24-Hour Jazz Schedule

NEWARK, N.J.-Jazz station WBGO-FM has responded to the departure of jazz from WRVR-FM New York with a move to go to a 24hour operation.

General manager Robert Ottenhoff announced the shift from an 18hour broadcast day with the comment, "This decision to go 24 hours is one of many we've made to meet the new responsibilities to the jazz listening public we now face as a result of WRVR's format change."

Ottenhoff says the station was revamping its jazz programming to more fully serve the diverse listening habits of the New York audience.
"If the 1,000 calls we've received

in the past 24 hours (on Monday (8)) is any indication, we seem to be on the right track. This only confirms the enormous jazz interest in this area, and we are happy to be a part of that community in New York," Ottenhoff says.

Promotion Is All At WSHE-FM Neal Mirsky Lures the 18-34 Ft. Lauderdale Crowd

FT. LAUDERDALE - Promotions, promotions and more promotions-that's one way of keeping listeners tuned in to WSHE-FM, according to program director Neal

"We want our listeners to feel that if they don't listen to us, even for a short time, they're going to miss something important," says Mirsky. "And if they don't listen for a day or two, they're going to miss something they want to know about which is why we constantly have all sorts of things going on. And our jocks always have enough conversation to keep them interesting."

Mirsky flips through his desk ca-lendar to remind himself of promotions and events that took place in July: July 1, a drawing for a trip to Key West for a weekend to see Third World in concert; Pat Travers on the air playing disk jockey for two hours July 3; a July 4 satellite broadcast from Minnesota featuring Jimmy Buffet and the Coral Reefer Band; July 5, a live broadcast with the King Bees from the Agora Ballroom; July 19, a 90-minute concert by Genesis; July 18 and 19, participation in the Mikosukee Indian Festival in the Everglades; July 21, another live concert from Agora, and July 26, participation in the Caribbean Music Awards in Coconut

"People in our audience have www.americanradiohistory.com



Neal Mirsky: Making listeners feel they might miss something important if they don't stay tuned.

other interests besides music, although some radio programmers tend to think all the listeners are into is music," Mirsky explains. "Not so at all. The one thing our listeners have in common is the enjoyment of listening to music, yet they all have lots of other interests. In order to be their radio station, we have to involve ourselves in everything from sailing activities, regattas, softball games and the Mikosukees or Semi-

In February 1980. WSHE-FM was bought by TK Communications, the first radio station to be owned by that firm, which has no connection with TK Records in Hialeah. Steve Dinetz was brought in as general manager from WXLO-FM, New York. Dinetz recommended Mirsky as p.d. The format changed from new wave AOR to just plain AOR and Mirsky feels it's a step in the right direction.
(Continued on page 25)

Bilboard Singles Radio A Playlist Top Add Ons Regional Breakouts & National Breakouts

Based on station playlists through Tuesday (9/9/80)

TOP ADD ONS -NATIONAL

CLIFF RICHARD—Dreaming (EMI) SUPERTRAMP—Dreamer (A&M)

ucts added at the radio stations listed: as determined by station

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

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

Pacific Southwest Region

• TOP ADD ONS:

DONNA SUMMER-The Wanderer (Geffen) SUPERTRAMP—Dreamer (A&M) CLIFF RICHARD—Dreaming (EMI)

* PRIME MOVERS

DEVO—Whip It (WB)
OLIVIA NEWTON-JOHN—Xanadu (MCA)
BARBRA STREISAND—Woman in Love

BREAKOUTS

QUEEN—Another One Bites The Dust (Elektra) WILLIE NELSON—On The Road Again (Columbia)

BOZ SCAGGS—Look What You've Done To Me
(Columbia)

KFI-LA

- WILLIE NELSON-On The Road Again
- (Columbia)
 DONNA SUMMER—The Wanderer (Geffen)
 OLIVIA NEWTON-JOHN Xanadu (MCA) 26-
- ★ DEVO—Whip It (WB) X-28
 KHJ—LA.

- BOZ SCAGGS—Look What You've Done To
 Me (Columbia) Me (Columbia)

 DONNA SUMMER—The Wanderer (Geffen)

 PAUL SIMON—Late In The Evening (WB)
- AIR SUPPLY—All Out Of Love (Arista) 16-12

- ** MA SUFFER All Off Off Over (All Sta) 10-12

 **RTH (KEARTH) LA.

 **DONNA SUMMER The Wanderer (Geffen)

 **SUPERTRAMP Dreamer (A&M)

 **BARBRA STREISAND Woman In Love
- (Columbia) 21-10 **DEVO**—Whip It (WB) 24-9

KLUC-Las Vegas

- CLIFF RICHARD Dreaming (EMI)
 SUPERTRAMP Dreamer (A&M)
 DOOBIE BROTHERS Real Love (WB) 22-

★ DEVO - Whip It (WB) AD-23
KERN - Bakersfield

- DONNA SUMMER—The Wanderer (Geffen)
 CLIFF RICHARD—December (FAIR)
- CLIFF RICHARD—Dreaming (EMI)
 POINTER SISTERS—He's So Shy (Planet)
- 24-16
 ★ KENNY LOGGINS-I'm Alright (Columbia)

23-15 (13K) KGB—San Diego

- CLIFF RICHARD—Dreaming (EMI)
 DONNA SUMMER—The Wanderer (Geffen)
 DEVO—Whip It (WB) 19-15
 KURTIS BLOW—The Breaks (Mercury) 11-7
 (Q (KRQ)—Tucson

RQQ (KRQ)—Tucson

• EDDIE RABBITT—Drivin' My Life Away

- (Elektra)
 SUPERTRAMP—Dreamer (A&M)
 ★ QUEEN—Another One Bites The Dust

(B100) KFMB-San Diego

ALI THOMSON—Live Every Minute (A&M)
GEORGE BENSON—Give Me The Night

★ DOOBIE BROTHERS—Real Love (WB) 29-

- CLIFF RICHARD—Dreaming (EMI)
 SUPERTRAMP—Dreamer (A&M)
 BARBRA STREISAND—Woman In Love
- (Columbia) 27-19

 ** QUEEN—Another One Bites The Dust
 (Elektra) 13-8

- KMJC (Magic 91)—San Diego
- DOMNA SUMMER Walk Away
 (Casablanca)
 CLIFF RICHARD Dreaming (EMI)
 POINTER SISTERS He's So Shy (Planet)
 22.17

- * ELECTRIC LIGHT GRCHESTRA—All Over The

- DONNA SUMMER—The Wanderer (Gefferi)
 QUEEN—Another One Bites The Dust
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 5-1
- QUEEN-Another One Bites The Dust
- (Elektra) DONNA SUMMER The Wanderer (Geffen) DIANA ROSS Upside Down (Matown) 24-

KENO-Las Vegas

- CLIFF RICHARD—Dreaming (EMI)
 DONNA SUMMER—The Wanderer (Geffen)
 OLIVIA NEWTON-JOHN—Xanadu (MCA) 20
- ★ DIAMA ROSS—Upside Down (Motown) 7-2

Pacific Northwest Region

SUPERTRAMP—Dreamer (A&M) STEVIE WONDER—Master Blaster (Motown)
DONNA SUMMER—The Wanderer (Geffen)

* PRIME MOVERS

DIANA ROSS—Upside Down (Motown)
OLIVIA NEWTON-JOHN-Xanadu (MCA)
QUEEN—Another One Bites The Dust (Elektra)

BREAKOUTS:

THE CATS—Touch & Go (Elektra)
TEDDY PENDERGRASS—Can't We Try (PIR)
CLIFF RICHARD—Dreaming (EMI)

KMJK-Portland

- DONNA SUMMER—The Wanderer (Geffen)
 EARTH, WIND & FIRE—Let Me Talk
- (Columbia)
 ★ EDDIE RABBITT—Drivin' My Life Away
- (Elektra) 9-6
 ★ ELECTRIC LIGHT ORCHESTRA—All Over The
- World (MCA) 13-8 KTAC-Tacoma

STEPHANIE MILLS—Never Knew Love Like
This Before (RCA)
 JACKSON BROWNE—That Girl Can Sing

- (Elektra)

 ★ DIAMA ROSS—Upside Down (Motown) 30-9

 ★ EDDIE RABBITT—Drivin' My Life Away
 (Elektra) 16-6

 KFRC—San Francisco
- TEDDY PENDERGRASS—Can't We Try (PIR)
 EARTH, WIND & FIRE—Let Me Talk
- (Columbia)

 ★ DIANA ROSS—Upside Down (Motown) 4-1

 ★ JACKSON BROWNE—Boulevard (Elektra)

- AMY HOLLAND—How Do I Survive (Capitol)
 LIVINGSTON TAYLOR—First Time Love
- (Epic)

 ★ QUEEN—Another One Bites The Dust

- SUPERTRAMP—Dreamer (A&M)
 STEVIE WONDER—Master Blaster
- (Motown)
 DIANA ROSS—Upside Down (Motown) 16-7
 OLIVIA NEWTON-JOHN—Xanadu (MCA) 15-

KYYX-Seattle

- STEVIE WONDER-Master Blaster
- (Motown)
 DONNA SUMMER—The Wanderer (Geffen)
 DOOBIE BROTHERS—Real Love (WB) 18-9
 AL STEWART—Midnight Rocks (Arista) 22-
- ★ POINTER SISTERS—He's So Shy (Planet)
 15.9

PRIME MOVERS-NATIONAL

QUEEN—Another One Bites The Dust (Elektra)
BARBRA STREISAND—Woman In Love (Columbia)

KCBN-Reno

- POINTER SISTERS—He's So Shy (Planet)
 AL STEWART Midnight Day
- AL STEWART—Midnight Rocks (Arista)
 ★ KENNY LOGGINS—I'm Alright (Columbia)
- ★ QUEEN—Another One Bites The Dust

- ★ QUEEN-Another One Bites The Dust
 (Elektra) 17-8
 KCPX-Saft Lake City

 SUPERTRAMP—Dreamer (A&M)
 DEVO—Whip It (WB)
 ★ EDDIE RABBITT—Drivin' My Life Away
- (Elektra) 14-6

 ★ RAY, GOODMAN & BROWN—My Prayer (Polydor) 40-30 KRSP—Satt Lake City
- CLIFF RICHARD—Dreaming (EMI)
 SUPERTRAMP—Dreamer (A&M)

 JACKSON BROWNE—That Girl Can Sing
 (Flatter) AD 24 (Elektra) AD-24

 ★ DOOBIE BROTHERS—Real Love (WB) 22-

- THE CARS—Touch & Go (Elektra)
 SUPERTRAMP—Dreamer (A&M)
 BARBRA STREISAND—Woman In Love
- (Columbia) 30-25

 ★ QUEEN—Another One Bites The Dust
 (Elektra) 24-20

North Central Region

• TOP ADD ONS:

DONNA SUMMER-The Wanderer (Geffen) CLIFF RICHARD—Dreaming (EMI)
DOORIF BROTHERS—Real Love (WB)

* PRIME MOVERS:

BARBRA STREISAND-Woman in Love (Columbia)

GEORGE BENSON—Give Me The Night (WB)

BREAKOUTS

AL STEWART—Midnight Rocks (Arista)
QUEEN—Another One Bites The Dust (Elektra)

(14WK) WKWK-Wheeling

- CLIFF RICHARD—Dreaming (EMI)
 BARBRA STREISAND—Woman In Love
- (Columbia) 29-24

 ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 19-9 (KJ100) WKJJ—Louisville
- MARC TANNER BAND—Hot & Cold (Elektra)
 JACKSON BROWNE—That Girl Can Sing
- (Elektra)

 ★ DEVO—Whip It (WB) 24-20

 ★ EDDIE RABBITT—Drivin' My Lite Away
 (Elektra) 28-10
 (Q102) WKRQ—Cincinnati
- ★ BARBRA STREISAND—Woman In Love (Columbia) 29-22

 AIR SUPPLY—All Out Of Love (Arista) 6-1
- W77P-Cleveland
- WZZP − Cleveland

 ELTON JOHN − Don't You Wanna Play This Game No More (MCA)

 AL STEWART − Midnight Rocks (Arista)

 ★ STEPHANIE MILLS − Never Knew Love Like This Before (RCA) 20-16

 ★ BARRASTREISAND − Woman In Love (Columbia) 27-20

 (9ZX) WXGT − Columbus

 AL STEWART − Midnight Rocks (Arista)

 CLIFF RICHARD − Dreaming (EMI)

 ★ GEORGE BENSON − Give Me The Night (WB) 17-11

- (WB) 17-11

 ★ DIANA ROSS—Upside Down (Motown) 10-4
- BOZ SCAGGS-Look What You've Done To Me (Columbia) BARBRA STREISAND—Woman in Love
- (Columbia)

 ★ QUEEN—Another One Bites The Dust
 (Elektra) 15-2

 ★ KENNY LOGGINS—I'm Alright (Columbia)
 24-12

 WGCL—Cleveland

- DOOBIE BROTHERS—Real Love (WB)
 WILD HORSES—Funky Poodle (Mid-West
- ★ BARBRA STREISAND—Woman In Love (Columbia) 23-16 CKLW—Detroit QUEEN-Another One Bites The Dust
- (Elektra)
 DONNA SUMMER—The Wanderer (Geffen)
 BARBRA STREISAND—Woman In Love
 (Columbia) 28-5
 NATALIE COLE—Someone That I Used To
 Love (Capitol) 26-16

- CLIFF RICHARD—Dreaming (EMI)
 DONNA SUM MER—The Wanderer (Geffen)
 DOOBIE BROTHERS—Real Love (WB) 23
- ★ GEORGE BENSON—Give Me The Night

Southwest Region

DONNA SUMMER—The Wanderer (Geffen) STEVIE WONDER—Master Blaster (Motown CHARLIE DANIELS BAND—The Legend Of

* PRIME MOVERS:

(Columbia)

QUEEN—Another One Bites The Dust (Elektra
KENNY LOGGINS—I'm Alright (Columbia)

BREAKOUTS

CARLY SIMON—Jesse (WB) DOOBIE BROTHERS-Real Love (WB) ELTON JOHN—Don't You Wanna Play This Game No More (MCA)

- CLIFF RICHARD—Dreaming (EMI)
 DONNA SUMMER—The Wanderer (Geffen)
- WEZB (B97) New Orleans
- STEVIE WONDER—Master Blaster (Tamla)

 The Wanderer (Geffen)

 BOZSCAGGS—Look What You've Done To Me (Columbia) 12-6

 TAGEY LATTISAW—Let Me Be Your Angel
- (Cotillion) 18-12 WTIX—New Orleans
- THE CARS—Touch & Go (Elektra)
 STEVIE WONDER—Master Blaster
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 39-

KBFM - McAllen/Brownsville

- . DIONNE WARWICK-No Night So Long
- (Arista)

 DONNA SUMMER—The Wanderer (Geffen)
 KENNY LOGGINS—I'm Alright (Columbia)

- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 15-12 KHFI—Austin AMY HOLLAND—How Do I Survive (Capitol)
- ELTON JOHN Don't You Wanna Play This Game No More (MCA) BOZ SCAGGS Look What You've Done To
- KEEL Shre WILLIE NELSON—On The Road Again
- Of Wooley Swamp (Epic)

 ★ BARBRA STREISAND—Woman In Love
- (Columbia) 27-19
 ★ KENNY LOGGINS—I'm Alright (Columbia)
- 27-19 WFMF—Baton Rouge DONNA SUMMER-The Wanderer (Geffen)
- DEVO-Whip It (WB)
 BARBRA STREISAND-Woman In Love

KFMK-Houston

- CARLY SIMON—Jesse (WB)
 DONNA SUMMER—The Wanderer (Geffen)
 OLIVIA NEWTON-JOHN—Xanadu (MCA) 15-
- DONNA SUMMER—The Wanderer (Geffen)
 ELTON JOHN—Don't You Wanna Play This Game (MCA)

 ★ DIONNEWARWICK—No Night So Long
- KOFM Oklahoma City CARLY SIMON—Jesse (WB)
 THE CHARLIE DANIELS BAND—The Legend

BREAKOUTS-NATIONAL

DOOBIE BROTHERS-Real Love (WB) WILLIE NELSON-On The Road Again (Columbia) FARTH WIND & FIRE-Let Me Talk (Columbia)

- ★ OLIVIA NEWTON-JOHN Xanadu (MCA) 13-
- * WAYLON JENNINGS-Theme From The Dukes Of Hazzard (RCA) 11-8 KRLY—Houston
- DONNA SUMMER—The Wanderer (Geffen)
 STEVIE WONDER—Master Blaster
- (Motown) CAMERON—Magic Of You (Salsoul) 26-14 ★ QUEEN—Another One Bites The Dust (Elektra) 24-10 KTSA—San Antonio
- QUEEN-Another One Bites The Dust (Elektra) KURTIS BLOW—The Breaks (Mercury) BARBRA STREISAND—Woman In Love
- (Columbia) 22-16

 ★ GEORGE BENSON—Give Me The Night

(WB) 25-18 KINT-El Paso

- DOOBIE BROTHERS—Real Love (WB)
 DONNA SUM MER—The Wanderer (Geffen)
 BARBRA STREISAND—Woman In Love
- (Columbia) 20-13

 ★ ROBBIE DUPREE—Hot Rod Hearts

Midwest Region

• TOP ADD ONS:

KENNY LOGGINS—I'm Alright (Columbia) EDDIE RABBITT—Driving My Life Away (Elektra)
SUPERTRAMP—Dreamer (A&M)

* PRIME MOVERS

DIANA ROSS-Upside Down (Motown) JOHNNY LEE—Lookin' For Love (Asylum) BARBRA STREISAND—Woman In Love

BREAKOUTS:

DOOBIE BROTHERS—Real Love (WB)
CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
DIONNE WARWICK—No Night So Long (Arista)

- ★ ELECTRIC LIGHT ORCHESTRA—All Dver The World (MCA) 22-14
 DIANA ROSS—Upside Down (Motown) 13-1
- WNAP Indianapolis
 DIONNE WARWICK No Night So Long (Arista)
 AL STEWART—Midnight Rocks (Arista)
 KENNY LOGGINS—I'm Alright (Columbia)

- 17-8

 ★ QUEEN—Another One Bites The Dust
 (Elektra) 22-16

 WOKY—Milwaukee ALI THOMSON—Live Every Minute (A&M)
 DONNA SUMMER—The Wanderer (Geffen)
 DOOBIE BROTHERS—Real Love (WB) 28
- ★ DIANA ROSS-Upside Down (Motown) 9-1
- PAUL SIMON Late In The Evening (WB)
 GEORGE BENSON Give Me The Night (WB)
 EDDIE RABBITT - Drivin' My Life Away
- (Elektra) 30-17

 ★ ROBBIE DUPREE—Hot Rod Hearts
 (Elektra) 16-12

 KSLQ—St. Louis

* ROBBIE DUPREE-Hot Rod Hearts (Elektra) 7-4 ★ BARBRA STREISAND—Woman In Love

(Columbia) 23-15 WSPT—Stevens Point

- (Columbia) 19-12 WZUU-Milwaukee POINTER SISTERS—He's So Shy (Planet)
 MICKEY GILLEY—Stand By Me (Asylum)
 ROBERT JOHN—Hey There Lonely Girl
- (EMI) 24-8

 ★ DIONNE WARWICK No Night So Long
 (Arista) 27-20

 WHB Kansas City . BOZ SCAGGS-Look What You've Done To
- Me (Columbia)

 AMY HOLLAND—How Do I Survive (Capitol)

 WHLIE NELSON—On The Road Again (Columbia) 3-1

 ★ BARBRA STREISAND—Woman in Love
- CLIFF RICHARD—Dreaming (EMI)
 SAMMY JOHNS—Falling For You (Real
 World) * CHARLIE DANIELS BAND—The Legend Of
- Wooley Swamp (Epic) 21-15 SPLIT ENZ—I Got You (A&M) 22-17 STACEY LATTISAW — Let Me Be Your Angel (Cotillion)

 OLIVIA NEWTON-JOHN—Xanadu (MCA)

- ★ DIANA ROSS—Upside Down (Motown) 16-
- **★ BARBRA STREISAND**—Woman In Love
- (Columbia) 21-16 KEYN-FM Wichita
- WILLIE NELSON On The Road Again
- (Columbia)

 OLIVIA NEWTON-JOHN—Xanadu (MCA)

 ELECTRIC LIGHT ORCHESTRA—All Over The
- World (MCA) 11-6 DOOBIE BROTHERS—Real Love (WB) 16-8
- ➤ DOUBLE BRUTTERS—Real Love (115), 13 or WEFM—Chicago
 SUPERTRAMP—Dreamer (A&M)
 DARYL HALL & JOHN OATES—Lost That Lovin' Feelin' (RCA)
 ★ GENESIS—Turn It On Again (Atlantic) 24-16
 ★ THE VAPORS—Turning Japanese (UA) 27-27

- WISM Madison
- AL STEWART Midnight Rocks (Arista)
 DIONNE WARWICK No Night So Long
- (Arista)

 ★ KENNYLOGGINS—I'm Alright (Columbia)
- 24-15

 ★ LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (WB) 29-21

 WLS—Chicago
- KENNY LOGGINS—I'm Alright (Columbia)
 EDDIE RABBITT.—Drivin' My Life Away
 (Elektra)
 JOHNNY LEE—Lookin' For Love (Asylum)
 40-23 40-23
 ★ CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic) 35-16
 KDWB—Minneapolis
- **★ DOORIF BROTHERS**—Real Love (WB) 16-★ JOHNNY LEE-Lookin' For Love (Asylum)
- (KS95FM) KSTP-FM-St. Paul MELISSA MANCHESTER-If This Is Love
- (Arista) NEIL SEDAKA—Letting Go (Elektra) BILLY JOEL—Don't Ask Me Why (Columbía)
- ★ DIANA ROSS—Upside Down (Motown) 23-17 KLEO-Wichita DOOBIE BROTHERS—Real Love (WB)
 CHICAGO—Thunder & Lightning

DIONNE WARWICK - No Night So Long

(Arista) 27-23 ★ GEORGE BENSON—Give Me The Night

Northeast Region

. TOP ADD ONS: DONNA SUMMER—The Wanderer (Geffen)
CLIFF RICHARD—Dreaming (EMI)

CHARD—Dreaming (EMI)
WARWICK—No Night So Long (Arista)

PRIME MOVERS:

EDDIE PARRITT Drivin' My Life Away

BREAKOUTS OLIVIA NEWTON-JOHN - Xanadu (MCA)

JOHNNY LEE—Lookin' For Love (Asylum)
POINTER SISTERS—He's So Shy (Planet)

QUEEN—Another One Bites The Dust (Elektra) STACEY LATTISAW—Let Me Be Your Angel

Capitol) 9-4

- WPRO-Providence (PRO-FM)
- DIANA ROSS—I'm Coming Out (Motown)
 DONNA SUMMER—The Wanderer (Geffen)
 POINTER SISTERS—He's So Shy (Planet) 18-15
 ★ QUEEN—Another One Bites The Dust (Elektra) 16-13
 WTSN—Dover
- DONNA SUMMER—The Wanderer (Geffen)
 CARLY SIMON—Jesse (WB) 11-7
 BOB SEGER—You'll Accompiny Me
- (Capitol) 9-4
 WLBZ—Bangor

 CLIFFRICHARD—Dreaming (EMI)
 DIONNE WARWICK—No Night So Long
 (Arista)

 DUIVIA NEWTON-JOHN—Xanadu (MCA) 20-

(Continued on page 24)

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DONNA SUMMER-The Wanderer (Geffen)

D-Discotheque Crossover

ADD ONS-The two key prod-

BREAKOUTS-Billboard Chart

World (MCA) 11-9 KRLA—Los Angeles LIPPS INC.—How Long (Casablanca) DONNA SUMMER—The Wanderer (Geffen) DEVO—Whip It (WB) 5-3 STEPHANIE MILLS—Never Knew Love Like This Before (RCA) 26-22

- LARSEN-FEITEN BAND—Who'll Be The Fool

TOP ADD ONS:

- CUFF RICHARD—Dreaming (EMI)
 DONNA SUMMER—The Wanderer (Geffen)
 DIANA ROSS—Upside Down (Motown) 15-9
 BOZ SCAGGS—Look What You've Done To
 Me (Columbia) 31-23
 KJRB—Spokane

- 20-17 KGW--Portland
- (Elektra) 26-21 CARLY SIMON—Jesse (WB) 21-14 -Seattle
- LINOA CLIFFORD—Red Light (RSO)
 THE CARS—Touch & Go (Elektra)
 OLIVIA NEWTON-JOHN—Xanadu (MCA) 16-

OLIVIA NEWTON-JOHN-Xanadu (MCA)

- - - TOP ADD ONS:
 - ey Swamp (Epic)
 - BARBRA STREISAND-Woman In Love

- ★ DOOBIE BROTHERS—Real Love (WB) 20-
- Me (Columbia) 26·18

 ★ QUEEN—Another One Bites The Dust
 (Elektra) 25·17
- (Columbia)
 THE CHARLIE DANIELS BAND—The Legend
- (Columbia) 25-19 ★ LARRY GRAHAM One In A Million You (WB)
- ★ QUEEN—Another One Bites The Dust (Elektra) 30·15

 KILE—Galveston
- Of Wooley Swamp (Epic)

 QUEEN—Another One Bites The Dust
 (Elektra) 29.19

 PAUL SIMON—Late In The Evening (WB)
 16-11

 KAUM—Houston

(Arista) 16-12
DIANA ROSS—Upside Down (Motown) 5-2

 ELTON JOHN - Don't You Wanna Play This Game (MCA)

• GEORGE BENSON—Give Me The Night

www.americanradiohistory.com

Just Released
The Single

Love Theme From Shogun (Mariko's Theme)

RS-1052

by

MECO



Music Inspired By

James Clavell's

The Original Soundtrack From The Television Motion Picture

Music Composed and Conducted by Maurice Jarre

RX-1-30





20.

EMBER

Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers ★

• Continued from page 22

* CARLY SIMON—Jesse (WB) 23-18

WGUY—Bangor

■ DONNA SUMMER—Walk Away

Casablanca)

DONNA SUMMER—The Wanderer (Geffen)

DIANA ROSS—Upside Down (Motown) 14-7

PAULSIMON—Late In The Evening (WB)

WOLF-Syracuse

LARSEN-FEITEN BAND — Who'll Be The Fool

Tonight (WB)

THE KINGS—Switchin' To Glide (Elektra)

DOOBIE BROTHERS—Real Love (WB) 25

* GEORGE BENSON—Give Me The Night

WRS 11-6
WTRY-Albany

• CLIFF RICHARD — Dreaming (EMI)
• DONNA SUMMER — The Wanderer (Geffen)

* DLIVIA NEWTON-JOHN — Xanadu (MCA) 19-

★ QUEEN—Another One Bites The Dust

(Elektra) 13-2 WPST—Trenton

KANSAS—Hold On (Kirshner)
DONNA SUMMER—The Wanderer (Geffen)
PAUL SIMON—Late In The Evening (WB)

QUEEN-Another One Bites The Dust

(Elektra) 9-3 (13FEA) WFEA – Manchester

ELTON JOHN — Don't You Wanna Play This Game No More (MCA)
 STEPHANIE MILLS — Never Knew Love Like

This Before (20th Cent)

★ EDDIE RABBITT—Drivin' My Life Away

(Elektra) 16-10
★ DIANA ROSS—Upside Down (Motown) 12-7

 CLIFF RICHARD—Dreaming (EMI)
 STEPHANIE MILLS—Never Knew Love Like This Before (20th Cent)

★ AMY HOLLAND—How Do | Survive (Capitol)

★ OLIVIA NEWTON-JOHN —Xanadu (MCA) 30-

WBEN-Buffalo

SUPERTRAMP—Dreamer (A&M)
JACKSON BROWNE—That Girl Can Sing

(Asylum)

★ BOZ SCAGGS—Look What You've Done To
Me (Columbia) 23-12

★ STACEY LATTISAW—Let Me Be Your Angel
(Cotillion) 26-11

WKBW—Buffalo

CLIFF RICHARD—Dreaming (EMI)
 BARBRA STREISAND—Woman In Love

(Columbia)

★ EDDIE RABBITT—Drivin' My Life Away

(Elektra) 20-15
★ STACEY LATTISAW—Let Me Be Your Angel

(Cotillion) 26-21
WBLI-Long Island

★ DIANA ROSS—Upside Down (Motown) 6-2 ★ PAUL SIMON—Late In The Evening (WB) 7

(14Q) WFTQ-Worchester

WILLIE NELSON-On The Road Again

CHARLIE DANIELS BAND—The Legend Of

Wooley Swamp (Epic)
DOOBJE BROTHERS—Real Love (WB) 38-

DIANA ROSS-Upside Down (Motown) 6-2

JACKSON BROWNE—That Girl Can Sing

(Asylum)
DIANA ROSS—Upside Down (Motown)

CARLY SIMON—Jesse (WB) 8-5
QUEEN—Another One Bites The Dust

(Elektra) 9-6

WABC-New York

DIONNE WARWICK—No Night So Long

(Arista)
OLIVIA NEWTON-JOHN—Xanadu (MCA)
JOHNNY LEE—Lookin' For Love (Asylum)

20-13

* BOB SEGER—You'll Accomp'ny Me
(Capitol) 23-18
(JB105) WPJB—Providence

SUPERTRAMP—Dreamer (A&M)
 DONNA SUMMER—The Wanderer (Geffen)

DEVO—Whip It (WB) 31-25 QUEEN—Another One Bites The Dust

(Elektra) 18-3

WFBL—Syracuse

ALITHOMSON—Live Every Minute (A&M)

SUPERTRAMP—Dreamer (A&M)

BARBRASTREISAND—Woman In Love
(Columbia) 25: 21

(Columbia) 36-21 QUEEN—Another One Bites The Dust (Elektra) 14-6

WNBC-New York

★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 22-19

NEW YORK-WLIR-FM Gar-

den City has a new music director,

Ray White: morning man. John De-

Bella; and nighttime comedy team.

Flo and Eddie.
White has been with the station

for 31/2 years and works the 2 to 6

p.m. shift and hosts a show on im-

ported records on Sunday called "Off The Boat."

DeBella returns to the station af-

★ Olana ROSS — Upside Down (Motown) 8-5 /PRO-AM — Providence

 DONNA SUM MER—The Wanderer (Geffen)
 AMII STEWART/JOHNNY BRISTOL—My Guy/My Girl (Handshake)

★ DOOBIE BROTHERS—Real Love (WB) 26-

* POINTER SISTERS—He's So Shy (Planet)

(F105) WVBF-Boston

DONNA SUMMER—The Wanderer (Geffen)
 CLIFF RICHARD—Dreaming (EMI)
 QUEEN—Another One Bites The Dust

(Elektra) 21-10

★ POINTER SISTERS—He's So Shy (Planet)

JACKSON BROWNE—That Girl Could Sing

 BOZ SCAGGS—Look What You've Done To Me (Columbia)

PAUL SIMON — Late In The Evening (WB)

EDDIE RABBITT - Drivin' My Life Away

(Elektra) 17-12 WICC—Bridgeport

STEVIE WONDER—Master Blaster

DONNA SUM MER—The Wanderer (Geffen)

★ BARBRA STREISAND—Woman In Love (Columbia) 23-19 ★ QUEEN—Another One Bites The Dust

(Elektra) 10-4 (99X) WXLO—New York

DONNA SUMMER—The Wanderer (Geffen) EARTH, WIND & FIRE—Let Me Talk (Columbia)

★ JOHNNY LEE—Lookin' For Love (Asylum)

★ QUEEN—Another One Bites The Dust

(Elektra) 13-2

WHYN−Springfield

DONNASUMMER−Walk Away

(Casablanca)

★ EDDIE RABBITT—Drivin' My Life Away
(Elektra) 15-7

★ BILLY JOEL—Don't Ask Me Why (Columbia)

 KANSAS-H
 DARYI HAI KANSAS—Hold On (Kirshner)
DARYL HALL & JOHN OATES—Lost That

Lovin Feelin' (RCA)

GENESIS—Turn It On Again (Atlantic) D-25

JOURNEY—Good Morning Girl/Stay Awhile (Columbia) 26-18

Mid-Atlantic Region

• TOP ADD ONS

DONNA SUMMER—The Wanderer (Geffen)
AL STEWART—Midnight Rocks (Arista)
EARTH, WIND & FIRE—Let Me Talk (Columbia

* PRIME MOVERS

FDDIF RABBITT-Driving My Life Away (Elektra)
KENNY LOGGINS—I'm Alright (Columbia)
PAUL SIMON—Late in The Evening (WB)

BREAKOUTS

DOORIF BROTHERS-Real Love (WB) BARBRA STREISAND-Woman In Lov (Columbia)

AMY HOLLAND—How Do I Survive (Capitol)

WYRE-Annapolis

CLIFF RICHARD—Dreaming (EMI)
DIANA ROSS—I'm Coming Out (Motown)
CARLY SIMON—Jesse (WB) 24-17
ALSTEWR.9T—Midnight Rocks (Arista) D-19

(K104) WCCK-Erie

STEVIE WONDER – Master Blaster

(Motown)

• EARTH, WIND & FIRE—Let Me Talk

(Columbia)
RANDY VAN WARMER-Whatever You

* RANDY VAN WARMER – Whatever You Decide (Bearsville) 15-9
STEPHANIE MILLS – Never Knew Love Like This Before (20th Century) 24-18
WPEZ-FM – Pittsburgh

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

ter an eight-month stint at WPEZ-

FM, where he was morning man.

best known as the founding mem-

(Columbia)

★ DIONNE WARWICK—No Night So Long

★ CARLY SIMON—Jesse (WB)

 DONNA SUMMER—The Wanderer (Geffen)
 CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)

★ PAUL SIMON—Late In The Evening (WB)

★ EDDIE RABBITT—Drivin' My Life Away

(Elektra) 19-11 WRQX (Q107)—Washington DC

DONNA SUMMER—The Wanderer (Geffen)
 ABIT OF THE PUNCH—Working My Way

Back To You (Unlisted)
★ EDDIE RABBITT — Drivin' My Life Away (Elektra) 26-15

★ ROBBIE DUPREE—Hot Rod Hearts

(Elektra) 18-10 WFBG-Altoona AL STEWART — Midnight Rocks (Arista)
 EDDIE MONEY — Running Back (Columbia
 DOOBIE BROTHERS — Real Love (WB) 34-

DIANA ROSS—Upside Down (Motown) 16-6

DIANA ROSS—I'm Coming Out (Motown)
 QUEEN—Another One Bites The Dust

★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 11-6

★ STEPHANIE MILLS—Never Knew Love Like This Before (20th Cent) 12-9

WGH-Norfolk ANNE MURRAY—Could | Have This Dance (Capitol)
• QUEEN—Another One Bites The Dust

(Elektra)
★ KENNY LOGGINS—I'm Alright (Columbia)

11-2

★ BOB SEGER—You'll Accomp'ny Me (Capitol) 20-12

WRVO-Richmond

SUPERTRAMP—Dreamer (A&M)
DONNA SUMMER—The Wanderer (Geffen)
FRANCE JOLI—The Heart To Break The

Heart (Prelude) 14-7

★ POINTER SISTERS—He's So Shy (Planet)

• WILLIE NELSON - On The Road Again

DONNA SUMMER—The Wanderer (Geffen) BOZ SCAGGS—Look What You've Done To Me (Columbia) 16-7 QUEEN—Another One Bites The Dust (Elektra) 6-2

 LEO SAYER—More Than I Can Say (WB)
 BARBRA STREISAND—Woman In Love (Columbia)

★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 14

QUEEN—Another One Bites The Dust (Elektra) 18-10

WIFI_Philadelphia

WAEB-Allentown

STACEY LATTISAW—Let Me Be Your Angel

STEPHANIE MILLS—Never Knew Love Like This Before (20th Cent) Larry Graham—One In A Million You (WB)

17-11 ★ **DEVO**—Whip It (WB) 25-19

WPGC—Washington D.C.

■ EARTH, WIND & FIRE—Let Me Talk

(Columbia) **DONNA SUMMER**—The Wanderer (Geffen) EDDIE RABBITT-Drivin' My Life Away

(Elektra) 26-18
★ KENNY LOGGINS—I'm Alright (Columbia)

WKBO−Harrisburg

• ALSTEWART−Midnight Rocks (Arista)
• DONNASUMMER−The Wanderer (Geffen)
★ OLIVIA NEWTON-JOHN−Xanadu (MCA) 20

* DIANA ROSS-Upside Down (Motown) 8-1

(96KX) WXKX—Pittsburgh KANSAS—Hold On (Kirshner)
 JACKSON BROWNE—That Girl Could Sing

(Asylum)

★ DOOBIE BROTHERS—Real Love (WB) 27-

WFIL-Philadelphia

AL STEWART—Midnight Rocks (Arista)
 AMY HOLLAND—How Do I Survive (Capitol)
 DOOBIE BROTHERS—Real Love (WB) X-22
 BARBRA STREISAND—Woman In Love

(Columbia) X-24

WCAO-Baltimore AMII STEWART/JOHNNY BRISTOL—My

Guy/My Girl (Handshake)

CLIFF RICHARD — Dreaming (EMI)

AIR SUPPLY—AII Out Of Love (Arista) 5-1

PAUL SIMON—Late In The Evening (WB)
14-9

Southeast Region

TOP ADD ONS

DONNA SUMMER—The Wanderer (Geffen) STEVIE WONDER—Master Blaster (Motowr CLIFF RICHARD—Dreaming (EMI)

* PRIME MOVERS:

QUEEN-Another One Bites The Dust (Elektra) DOOBIE BROTHERS—Real Love (WB)
OLIVIA NEWTON-JOHN—Xanadu (MCA)

BREAKOUTS:

BARBRA STREISAND-Woman in Love (Columbia)
WILLIE NELSON—On The Road Again

(Z93) WZGC-Atlanta

CLIFF RICHARD—Dreaming (EMI)
DONNA SUMMER—The Wanderer (Geffen)
DODBIE BROTHERS—Real Love (WB) 27-

(Columbia)
EARTH, WIND & FIRE—Let Me Talk (Columbia)

* BARBRA STREISAND—Woman In Love (Columbia) 28-22 (96X) WMJX-FM—Miami

* ROBBIE DUPREE-Hot Rod Hearts

(Elektra) 15-11

★ KURTIS BLOW—The Breaks (Mercury) 16-

WLCY-Tampa • WILLIE NELSON—On The Road Again

(Columbia)
STEPHANIE MILLS—Never Knew Love Like This Before (20th Cent)

★ DOOBIE BROTHERS—Real Love (WB) 28-

23
★ BARBRA STREISAND—Woman In Love

(Columbia) 25-18 WTMA-Charleston

 ALLMAN BROTHERS BAND—Angeline (Arista)

• CHARLIE DANIELS BAND—The Legend Of

Wooley Swamp (Epic)

* QUEEN—Another One Bites The Dust
(Elektra) 22-18

* DIAMA ROSS—Upside Down (Motown) 7-4

WLAC - Nashville

IDHN COUGAR—This Time (Riva/Mercury)
 GENESIS—Turn It On Again (Atlantic)
 BOZ SCAGGS—Look What You've Done To
 Me (Columbia) 13-7
 STACEY LATTISAW—Let Me Be Your Angel
 (Castillary 21 16-21)

WFLB—Fayetteville

DIANA ROSS—I'm Coming Out (Motown)

STEVIE WONDER—Master Blaster

(Motown)
★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 18 * BOZ SCAGGS—Look What You've Done To Me (Columbia) 23-10

(Y-103) WIVY – Jacksonville WILLIE NELSON—On The Road Again

(Columbia)

■ SUPERTRAMP—Dreamer (A&M)

★ DOOBIE BROTHERS—Real Love (WB) 38-★ BARBRA STREISAND—Woman In Love

(Columbia) 37-29

WBBQ-Augusta DIANA ROSS—I'm Coming Out (Motown)
 DONNA SUMMER—The Wanderer (Geffen)
 DOOBIE BROTHERS—Real Love (WB) D-21
 AL STEWART—Midnight Rocks (Arista) 29-

STEVIE WONDER—Master Blaster

 Motown)
 DONNA SUMMER—The Wanderer (Geffen)
 ★ BARBRA STREISAND—Woman In Love (Columbia) 25-15

QUEEN—Another One Bites The Dust
(Elektra) 10-2

(94Q) WQXI-FM - Atlanta STEVIE WONDER – Master Blaster

(Motown)
DONNA SUMMER — The Wanderer (Geffen)
GEORGE BENSON — Give Me The Night
(WB) 15-7
QUEEN — Another One Bites The Dust
(Elektra) 23-15

(Z98) KLAZ-FM — Little Rock

NIFLSON/PEARSON—If You Should Sail

(Capitol)
SUPERTRAMP—Dreamer (A&M)
DOOBIE BROTHERS—Real Love (WB) 38-

PURE PRAIRIE LEAGUE—I'm Almost Ready

(Casablanca) 39-28
WHBQ—Memphis

EARTH, WIND & FIRE—Let Me Talk

(Columbia)

DONNA SUMMER—The Wanderer (Geffen)

OLIVIA NEWTON-JOHN—Xanadu (MCA) 23

* PAUL SIMON-Late In The Evening (WB)

WAAY-Huntsville

• WILLIE NELSON—On The Road Again (Columbia)

■ LEO SAYER—More Than I Can Say (WB)

★ POINTER SISTERS—He's So Shy (Planet)

17-9

★ QUEEN—Another One Bites The Dust (Elektra) 3-1 WAYS—Charlotte

Olana ROSS—I'm Coming Out (Motown)
 STEVIE WONDER—Master Blaster

CARLY SIMON — Jesse (WB) 14-8
POINTER SISTERS — He's So Shy (Planet)

(KX104) WWKX—Nashville • EARTH, WIND & FIRE-Let Me Talk DONNA SUMMER—The Wanderer (Geffen)

OUEEN—Another One Bites The Dust * POINTER SISTERS—He's So Shy (Planet)

WAPE-Jacksonville

SUPERTRAMP—Dreamer (A&M)
DONNA SUMMER—The Wanderer (Geffen)
DOBIE BROTHERS—Real Love (WB) 28-

BARBRA STREISAND—Woman In Love (Columbia) 29-23 WAXY-Ft. Lauderdale

• ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)

DONNA SUMMER—The Wanderer (Geffen)

OLIVIA NEWTON-JOHN—Xanadu (MCA) 17-

★ CARLY SIMON—Jesse (WB) 26-22 WKXY-Sarasota AMY HOLLAND—How Do I Survive (Capitol)
 EARTH, WIND & FIRE—Let Me Talk

★ ROBBIE DUPREE—Hot Rod Hearts

(Elektra) 6-3
QUEEN—Another One Bites The Dust (Elektra) 2-1

(95SGF) WSGF-Savannah SUPERTRAMP—Dreamer (A&M)
 CLIFF RICHARD—Dreaming (EMI)
 DIANA ROSS—Upside Down (Motown) 3 DOOBIE BROTHERS—Real Love (WB) 2622

• CHARLIE DANIELS BAND-The Legend Of Wooley Swamp (Epic)
DONNA SUMMER—The Wanderer (Geffen)
OLIVIA NEWTON-JOHN—Xanadu (MCA) 14-

* KENNY LOGGINS-I'm Alright (Columbia)

WSKZ-Chattanooga ELTON JOHN — Don't You Wanna Play This Game No More (MCA)
 TEDDY PENDERGRASS — Can't We Try

* BILLY JOEL - Don't Ask Me Why (Columbia)

12-7

★ NATALIE COLE—Someone That | Used To Love (Capitol) 17-12 WKIX-Raleigh • WILLIE NELSON—On The Road Again

(Columbia)

ELTON JOHN—Don't You Wanna Play This Game No More (MCA)

* ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 19-9

* PAUL SIMON—Late In The Evening (WB) 20-10

WANS-Anderson

WERC—Birmingham

■ SUPERTRAMP—Dreamer (A&M)
■ DONNASUMMER—The Wanderer (Geffen)
★ CARLY SIMON—Jesee (WB) 14-7
★ WILLIE NELSON—On The Road Again (Columbia) D-22

 EARTH, WIND & FIRE—Let Me Talk DONNA SUMMER—The Wanderer (Geffen) ★ DOOBIE BROTHERS—Real Love (WB) 29

★ POINTER SISTERS—He's So Shy (Planet) 20-15

WRJZ-Knoxvill

DONNA SUMMER—The Wanderer (Geffen)
 STACEY LATTISAW—Let Me Be Your Angel

(Cotillion)
AIR SUPPLY—All Out of Love (Arista) 12-4 KENNY LOGGINS-I'm Alright (Columbia)

WQXI-AM — Atlanta

STEVIE WONDER—Master Blaster

(Motown)

DONNASUMMER—The Wanderer (Geffen)

QUEEN—Another One Bites The Dust
(Elektra) 18-5

DLIVIA NEWTON-JOHN—Xanadu (MCA) 21-15

(Y-100) WHYI – Miami • LENORE O'MALLEY—First Be A Woman

(Polydor)
 DONNA SUMMER—The Wanderer (Geffen)
 ★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 23-

★ OUEEN—Another One Bites The Dust

(Flektra) 22-10 (Q-105) WRBQ-Tampa

ROLLING STONES—She's So Cold (Rolling

Stones)

DONNA SUM MER—The Wanderer (Geffen)
OLIVIA NEWTON-JOHN—Xanadu (MCA) 13-★ QUEEN—Another One Bites The Dust (Elektra) 9-3

(BJ-105) WBJW-Orlando

 BILLY JOEL—Don't Ask Me Why (Columbia)
 DONNASUM MER—The Wanderer (Geffen)
 PAUL SIMON—Late In The Evening (WB) * ROBBIE DUPREE-Hot Rod Hearts

(Elektra) 10-4 WSEZ-Winston-Salem

 DIRT BAND—Badlands (UA)
 SUPERTRAMP—Dreamer (A&M)
 CARLY SIMON—Jesse (WB) 13-3
 THE CARS—Touch & Go (Elektra) 30-23 WSGN_Birmingham WILLIE NELSON — On The Road Again

CLIFF RICHARD — Dreaming (EMI)
DOOBIE BROTHERS — Real Love (WB) 28 * BARBRA STREISAND—Woman In Love

WISE-Asheville DONNA SUMMER—The Wanderer (Geffen)
 EARTH, WIND & FIRE—Let Me Talk
(Columbia)

WJDX-Jackson

★ QUEEN—Another One Bites The Dust (Elektra) 10-1

★ DOOBIE BROTHERS—Real Love (WB) 21-

PETER GABRIEL — Games Without Frontiers
 (Mercury)
 ANNE MURRAY — Could I Have This Dance

WHHY—Montgomery

■ CLIFF RICHARD—Dreaming (EMI)
■ DONNA SUMMER—The Wanderer (Geffen)
★ DOOBIE BROTHERS—Real Love (WB) 27-

★ BARBRA STREISAND — Woman In Love

(92Q)-WBYQ-Nashville ANNE MURRAY — Could I Have This Dance (Capitol)
 DONNA SUMMER—The Wanderer (Geffen)

CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic) 20-11 QUEEN—Another One Bites The Dust (Elektra) 15-9

(FM-100) WMC-FM-Memphis

DONNA SUMMER—The Wanderer (Geffen)
STEPHANIE MILLS—Never Knew Love Like
This Before (20th Cent)
QUEEN—Another One Bites The Dust
(Flaktra) 5.

(Elektra) 5-3 ★ DIANA ROSS—Upside Down (Motown) 3-1

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By DOUG HALL

and for their work with Frank Zappa and the Mothers of Inven-

Houston, has returned to the station. now renamed KSRR-FM (Star 97) as program director. He had previ-

ously been p.d. at KAUM's sister station KXYZ-AM, which has since been sold by ABC.... Larry Bruce has been named p.d. at KGB-FM San Diego. He comes from KBPI-FM Denver where he had been research director. He succeeds Rick Leibert, who resigned last month after he and station general manager

Jim Price had a falling out.

At the same time, Price termi-

McIntosh and promotions director Paul Sansone, citing their close association with Leibert and Sansone's interest in managing the Penetrators. San Diego's leading new wave band, as the reasons for the dismissals. "I plan on bringing in a new program director who will make his own

nated music director Valerie

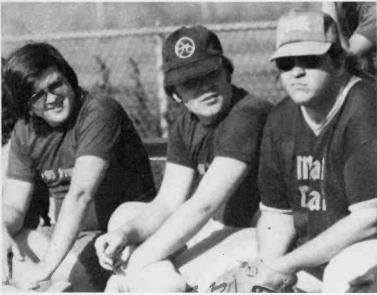
decisions, and I want him to be able (Continued on page 27)

bers of the 1960s band the Turtles

ing man on ABC's KAUM-FM

When he left WLIR he was production director, a position he will re-Flo and Eddie will do a weekly music-comedy show on Monday at 10 p.m. called "Flo & Eddie By The Fireside." Off the air they are Marc Volman and Howard Kaylan and are

Ted Carson, who has been morn-



BENCH LINEUP—Meat Loaf, right, waits his turn to play ball on the WRKI-FM Danbury, Conn. I-95 softball team as I-95 program director Tom Zarecki, left, and assistant p.d. Buzz Knight, center, look to him for signals. Meat Loaf pitched, played shortstop and hit a home run as the I-95 team beat a Simms Bros. band team 19 to 7 and 14 to 13 in two games that raised \$500 for

WSHE's Promotion

• Continued from page 21

"New wave has a small, fervent and loud audience and while fans of new wave are into the station playing this music, giving it a high profile for the limited numbers, it isn't geared to the masses," says Mirsky.

WSHE-FM demographics are 18 to 34, and the playlist is not Top 40. "More like top 2.000," Mirsky says grinning. Although the station programs a lot of rock'n'roll which brings a teenage audience, Mirsky is not gearing his station to this age group.

"We think it's great that they're into what we're doing. However, because of rock'n'roll, it takes the 18 to 34-year-old female longer to get into the station. But we're building. I think our female numbers have doubled and we're dominant in the male from 18 to 34."

With technical improvement of

3 More Cities Added by N.Y. Computing Firm

NEW YORK—Radio Computing Services is adding three more stations to its network of music selection and callout survey systems. The new markets are New York.

The new markets are New York. Chicago and St. Louis. Radio Computing Services systems are presently employed in the San Francisco, Boston and Houston marts.

The firm's selector system aids in the planning and scheduling of music, and helps programmers and locks select music and control play lists. The system utilizes an office size Digital Equipment Corp. diskand-memory minicomputer. A company representative supervises the installation, helps enter the data base and the music policy in accordance with the client's requirements, and stays until station personnel have mastered the system.

"The system contains self-teaching aids." explains Radio Computing Services Judith Jarrard. "In any event our representative stays until the operator is fully acquainted with the system. It's actually a simple system and even artistic types can pick it up pretty fast."

The machine is capable of scheduling programming for a week, sequencing and time-protecting artists and songs, and adjusting programs according to a wide variety of criteria set by the client.

the 100 kw signal, WSHE-FM now reaches from West Palm Beach to Homestead a distance of approximately 100 miles.

"Before the improvements in our signal, Homestead was really Zeta 4 (another station) country. Now we're starting to make inroads there. You know you can have the best programmed station in the world, but if no one can hear it, what good does it do?"

Mirsky's been in Florida radio for 8½ years, jumping back and forth across the state from Orlando to West Palm Beach to Sarasota, back to Orlando and Tampa and finally to South Florida.

His job at WSHE-FM is his first in this area and he finds it stimulating because of the vast numbers of stations here

He sees WSHE-FM moving forward, sees the ratings improving in the next Arbitron book. "We've picked up a lot of momentum during the last measuring time, April/May, and the ratings look real good."

Although he programs much new music, he also programs compatible Top 40. "There's a lot of great album rock music now crossing over into Top 40—groups like Styx, Cheap Trick and Bad Company who were all AOR groups and now are having hit records," Mirsky notes.

Mirsky says a lot of AOR stations

Mirsky says a lot of AOR stations won't play such artists since they've become too successful and commercial.

"That's what happened to Frampton and Elton John. It's become unhip to like them. We try to judge an LP by what's in the grooves, granted a major artist is going to be listened to before an unknown. If it fits our grooves, we'll find it, although it may take a little longer."

Mirsky goes on to say that WSHE-FM wants to break new artists and will take an album and concentrate on one or two of the better cuts, thereby creating interest in the group.

"You can't play every cut on the LP; you've got to key in on one or two cuts for the exposure needed to generate sales and audience interest," he says. "A new artist and new songs need concentrated airplay to make an impact."

WSHE-FM's lineup is Sonny Fox and Skip Herman in the 6 to 10 a.m. slot; Mirsky from 10 a.m. to 1 p.m. Long Jim White, 1 to 5 p.m. Ron Parker, 5 to 9 p.m.; Nancy G., 9 p.m. to 1 a.m. and John Ford, 1 a.m. to 6 a.m. Weekend staffers are Ron Brothers and Nina Joy.

DROPS 'MONSTER ROCK'

Recent Oldies Win Out At KCBS-FM In S.F.

By JACK McDONOUGH

SAN FRANCISCO-KCBS-FM here, after a somewhat disastrous experiment a year ago with what was called a "Monster Rock" format, is back in the thick of the ratings wars with a new "Hits Of Now And Then" format which new general manager George Sosson and new program director Sean Conrad say is rather unusual.

The current KCBS-FM story dates back to September 1978, when the station was the principal beneficiary of a four-way switch on the local FM dial which transferred it from 4,700 watts at 99 on the dial to 82,000 watts at the 97.3 position.

"The company figured," relates Sosson, who came to San Francisco from the general sales manager position at Philadelphia's WCAU-AM, "that the enormous boost in power was the answer to all its previous problems. It started the 'Monster Rock' campaign, which was very expensive. Unfortunately the term referred to the signal, but not to the soft rock format that was in effect then.

"In January 1979 management went to a format of disco in the daytime and mellow at night, but the two just didn't mix and by October it was evident that it was a failure."

Program director Conrad is indeed a relatively young but highly seasoned veteran, having worked for 18 stations in a 20-year career, including p.d. positions at KSFX-FM (San Francisco), KHJ-AM (Los Angeles), WDAI-FM (Chicago), KYO-AM (Fresno) and KPOI-AM (Honolulu). He has also done promotion work for Elektra/Asylum.

Based on research which showed, among other things, "that the biggest population bulge was in the 25-34 group." Sosson and Conrad developed the "Hits Of Now And Then" approach, geared specifically to the modern hip listener who could relate most strongly to the groups of the post-1964 rock era and who wanted contemporary music that was neither too mushy nor too metal.

"We decided," says Sosson, "to concentrate on the oldies from 1964 to the present, which covers the beginning of the Beatles and the modern rock era we know today. Those are the oldies that our target audience remembers best, and those songs mix well with what's going on today. But we didn't want to do all oldies, so we decided to mix in the top 30 or 40 singles from the charts plus the top 10 LPs.

"I think we're the only major market station in the country to mix AOR album cuts. Top 40 singles and oldies. We're positioned to come right down the middle between a softer station like KYUU-FM and the local AORs like KMEL-FM and KSAN-FM."

Much of the fine tuning of the format came via feedback derived from solicitation of responses from listeners, who were invited to become part of the KCBS "Listener Advisory Board." Conrad says they took 500 in-depth responses, broke them down demographically, and adjusted the sound based on what they found.

"We got violently negative response on disco," says Conrad, "and as a result we play no disco at all. For instance, Lipps, Inc. just had a national number one with 'Funkytown,' but we didn't play it.

"We also got heavy negatives on groups like Aerosmith and AC/DC, so we stay away from groups like that.

"On the other side of the coin, we play no Anne Murray, no John Denver, no Carpenters, and 'Magic' is the only Olivia Newton-John we've ever played. You'll hear that stuff all day long on KYUU but we stay away from it. One slight exception would be Kenny Rogers; we found he could help gain women listeners without hurting us in men."

Sosson also notes that as a result of this research they dropped the practice of having the jocks telegraph what artists would be coming up in the next music segment. "People said, 'Quit telling us what you're going to play—just play it.' We also got complaints about jocks talking over intros and outros, so we've cut that out as well."

The music programming at KCBS-FM splits about 60-40 in favor of oldies, and Conrad emphasizes the special nature of the oldies approach.

"We play many, many oldies that

"We play many, many oldies that no one else plays anymore—songs from groups like the Dave Clark Five or Herman's Hermits, or songs from groups like the Tremeloes or the Easybeats who may have had only one hit. We play a lot of Mo-

town oldies also.
"Of course we rely most heavily on the real gold from artists like the Stones, the Doors, Creedence, Otis

Redding, the Who-songs our audience will key on right away."

As for current hits Conrad says they add two to six records per week. with a rotation time of six to seven hours for any one hit. Our listeners tend to listen for long periods of time."

At the outset Sosson and Conrad "tried to let the computer select the music, but after three days we knew that was a complete bust. You've got to have the human element in there." So they made a fast decision to go to a card file system, with all the selections, old and new, broken down into half dozen categories.

One variation on the oldies policy is that on Saturday nights the selections can range back to 1955.

All in all, the approach thus far is paying off. The overall share when Sosson came in was .7; now it is 1.7. In cumes this represents a jump from about 70.000 estimated listeners to about 180.000 estimated listeners. "With the state of competition in this market," says Sosson, "we feel very good to have picked up a full point in just two books."

The current air schedule at KCBS-FM nas six-year KFRC-AM veteran John Mack Flanagan in the morning 6-10 slot; music director Deirdre Gestry, 10-1; J. Parker Antrim. 1-6; and Steve Garland, 6-2 a.m., with the last two hours having Garland's voice mixed into automation.

Pro-Motions

LOS ANGELES—WFIL-AM in Philadelphia recently sponsored a promotion in honor of "The Empire Strikes Back." The campaign climaxed with WFIL/Empire "Happy Hour Creature Party." Following the party, there were "Empire" promotional giveaways including tickets to the movie, special edition jerseys and the RSO soundtrack album

KIIS-FM in Los Angeles saluted 20 years of Motown's hits July 25-27. The weekend celebration included a contest offering copies of Motown's "20/20" albums as a grand prize.

Nashville station WWKX-FM teamed with Opryland U.S.A. recently by sponsoring a contest to celebrate the return of the popular rock 'n' roll show, "At The Hop," to the theme park. First prize in the contest was a 1955 two-tone Chevrolet, and as a promotional tie-in. CBS Records provided posters and albums of artist Tommy Tutone for on-air giveaways. In order to win the Chevy, contestants guessed how many bobby socks filled a glass container inside the car.

One of the healthiest promotion stunts has to be the recent KOKE-FM in Austin, Tex., weight loss program featuring sales manager Bob McDonald and DJs Bob Cole and Jonathan Fricke. Nutri/Systems sponsored the event, which Fricke won by dropping 60½ pounds. Cole lost 53 pounds and McDonald dropped 49½ pounds. It was an eight week promotion that generated

money for the station staffers' favorite charities.

KRTH-FM in Los Angeles and Warner Bros. are giving away a 14-foot Hoby Cat sailboat in conjunction with Christopher Cross' single "Sailing." More than 100 listenerr will also have a chance to win Cross albums.

Boston's WBCN-FM sponsored its second annual "Rock 'N' Roll Rumble" competition which involved 24 local bands. The group Pastiche won \$1,000 cash. \$5,000 worth of Maxell tape and five nightly gigs on local television. ... WLBS-FM, Detroit's liner City Broadcasting outlet. collected 100,000 signatures for a giant getwell card to ailing comic Richard Pryor. ... Trivia fans should relish KQFM-FM's contest based on the Blues Brothers. Grand prize winner gets Dan Ackroyd's harmonica. The Portland, Ore.. station also awarded 100 CBS LPs to the listeners who guessed most accurately when the temperature would reach 100 degrees during the recent heat wave.

KSLY-AM in San Luis Obispo, Calif., and Boo Boo Records presented "The B-52 Paper Airplane" contest and costume ball, recently with winners for best flight, most unique design and best costume.

Prizes included an air tour of San Luis Obispo, headphones from Warehouse Sound Co., a Rolls Royce ride by Classic Car Chauffeur Service to Pete's Seaside Cafe along with records. T-shirts and posters. The promotion was set up by Pam Moss, Warner Bros. media specialist and KSLY.

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BILLBOARD 1980, 20,

Billboard Album Radio Action ...

Playlist Top Ad Ons ● Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Top Add Ons-National

TIMES SQUARE—Soundtrack (RSO) JETHRO TULL—A (Chrysalis)
MICHAEL STANLEY BAND—Heartland (EMI/America) ROBBIN THOMPSON-Two B's Please (Ovation)

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

TOP REQUESTS/AIRPLAY-The four products registering the greatest listener requests and airplay: as determined by

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

Western Region

TOP ADD ONS:

MICHAEL STANLEY BAND-Heartland (EMI)

America)
MOLLY HATCHET—Beatin' The Odds (Epic)
TIMES SQUARE—Soundtrack (RSO)
JETHRO TULL—A (Chrysalis)

★TOP REQUEST/AIRPLAY

ROLLING STONES-Emotional Rescue (Rolling

Stones)
QUEEN-The Game (Elektra)
JACKSON BROWNE-Hold Out (Asylum)
PAT BENATAR-Crimes Of Passion (Chrysalis)

BREAKOUTS

MICHAEL SCHENKER GROUP—(Chrysalis) AL STEWART—24 Carrots (Arista)
CARLENE CARTER—Musical Shapes (WB)
VAN MORRISON—Common One (WB)

KMEL-FM-San Francisco (P. Vincent)

- AL STEWART 24 Carrots (Arista)
- JETHRO TULL—"A" (Chrysalis)
- . VAN MORRISON-Common One (WB)
- MICHAEL STANLEY BAND—Heartland (EMI/
- ★ JACKSON BROWNE—Hold Out (Asylum)
- * CARS-Panorama (Elektra)
- * OUEEN-The Game (Elektra)
- * ROLLING STONES-Emotional Rescue (Rolling

KWST-FM—Los Angeles (T. Habeck)

- ELVIS COSTELLO—Taking Liberties (Columbia) MICHAEL STANLEY BAND-Heartland (EMI/
- MICHAEL SCHENKER GROUP-(Chrysalis)
- * ROLLING STONES—Emotional Rescue (Rolling
- * QUEEN-The Game (Elektra) * CARS-Panorama (Elektra)
- * YES-Drama (Atlantic)

KPRI-FM - San Diego (J. Summers)

- .. MICHAEL SCHENKER GROUP—(Chrysalis) MOLLY HATCHET - Beatin' The Odds (Epic)
- . ELVIS COSTELLO-Taking Liberties (Columbia)
- * QUEEN-The Game (Elektra)
- * YES-Drama (Atlantic)
- * ROLLING STONES—Emotional Rescue (Rolling
- * KINKS-One For The Road (Arista)

KOME-FM-San Jose (D. Jang)

- MICHAEL SCHENKER GROUP—(Chrysalis)
- TIMES SQUARE-Soundtrack (RSO)
- JETHRO TULL—A (Chrysalis)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- CARLENE CARTER-Musical Shapes (WB)
- THUNDER-(Atco)
- QUEEN-The Game (Elektra)
- * PAT BENATAR Crimes Of Passion (Chrysalis)
- * AC/DC-Back In Black (Atlantic)
- * EDDIE MONEY-Playing For Keeps (Columbia) KZAP-FM - Sacramento (C. Miller)

• MOTELS-Careful (Capitol)

- AL STEWART 24 Carrots (Arista)
- BARRY GOUDREAU—(Epic)
- * ROLLING STONES-Emotional Rescue (Rolling
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- * PETER GABRIEL—(Mercury)
- * AC/DC-Back In Black (Atlantic)

KBPI-FM - Denver (F. Cody/P. Strider)

- TIMES SOUARE Soundtrack (RSO)
- JOHNNY VAN ZANT No More Dirty Deals (Polydor)
- * PAT BENATAR-Crimes Of Passion (Chrysalis)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- * PAUL SIMON One Trick Pony (WB)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- MICHAEL STANLEY BAND—Heartland (EMI/
- CARLENE CARTER-Musical Shapes (WB)
- MOLLY HATCHET-Beatin' The Odds (Epic)
- AMAZING RHYTHM ACES How The Hell Do You
- ROMEOS Rock And Roll And Love And Death
- ELLEN SHIPLEY—Breaking Through The Ice Age
- ★ ROLLING STONES—Emotional Rescue (Rolling
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- * CARS-Panorama (Elektra)
- * AC/DC-Back in Black (Atlantic)

KSJO-FM-San Jose (F. Andrick)

- TIMES SOUARE Soundtrack (RSO)
- GARY MYRICK & THE FIGURES-(Epic)
- * ROLLING STONES-Emotional Rescue (Rolling
- * PAT BE NATAR—Crimes Of Passion (Chrysalis)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ CARS—Panorama (Elektra)

Midwest Region

TOP ADD ONS

TIMES SQUARE—Soundtrack (RSO)
MICHAEL STANLEY BAND—Heartland (EMI/ America)
JETHRO TULL—A (Chrysalis)

*TOP REQUEST/AIRPLAY

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

BREAKOUTS:

GAMMA—Gamma 2 (Elektra)
MICHAEL SCHENKER GROUP—(Chrysalis)
ARTFUL DODGER—Rave On (Ariola)
LARRY CARLTON—Strikes Twice (WB)

WABX-FM - Detroit (J. Duncan)

- JETHROTULL-A (Chrysalis)
- MICHAEL STANLEY BAND—Heartland (EMI)
- TIMES SOUARE—Soundtrack (RSO)
- ARTFUL DODGER—Rave On (Ariola)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- * ROLLING STONES-Emotional Rescue (Rolling
- ★ AC/DC-Back In Black (Atlantic)
- EDDIE MONEY—Playing For Keeps (Columbia)

WLUP-FM-Chicago (S. Daniels)

- * ROLLING STONES—Emotional Rescue (Rolling
- * PETER GABRIEL-(Mercury) * QUEEN-The Game (Elektra)
- ★ DOOBIE BROTHERS—Real Love (WB)

WLYO-FM - Columbus (S. Runner)

- JETHRO TULL—A (Chrysalis)
- TIMES SOUARE Soundtrack (RSO) • GAMMA-Gamma 2 (Elektra)
- * QUEEN-The Game (Elektra)
- * ROLLING STONES-Emotional Rescue (Rolling
- * JACKSON BROWNE-Hold Out (Asylum)
- * AC/DC-Back In Black (Atlantic)

Top Requests/Airplay-National

Based on station playlist through Wednesday (9/10/80)

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

- TIMES SQUARE—Soundtrack (RSO)
- MICHAEL STANLEY BAND—Heartland (EMI/
- MiCHAEL DES PARRES—I'm Only Human
- * AMERICAN NOISE-(Planet)
- * PAT BENATAR-Crimes Of Passion (Chrysalis)
- * ROLLING STONES-Emotional Rescue (Rolling

WYDD-FM-Pittsburgh (J. Kinney)

- . MICHAEL STANLEY BAND-Heartland (EMI/
- LARRY CARLTON—Strikes Twice (WR)
- TIMES SQUARE—Soundtrack (RSO)
- GAMMA—Gamma 2 (Elektra)
- * JACKSON BROWNE-Hold Out (Asylum)
- * ROLLING STONES—Emotional Rescue (Rolling
- * CHARLIE DANIELS BAND-Full Moon (Epic) * ROSSINGTON COLLINS BAND—Anytime Anyplace

WLPX-FM-Milwaukee (B. Beam)

- MICHAEL SCHENKER GROUP—(Chrysalis)
- MICHAEL STANLEY BAND-Heartland (EMI/
- ★ JACKSON BROWNE-Hold Out (Asylum) ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- * ROLLING STONES-Emotional Rescue (Rolling
- * OUEEN-The Game (Elektra)

KSHE-FM—St. Louis (R. Balis) MICHAEL STANLEY BAND—Heartland (EMI/

- CODE BLUE-(WB) ROLLING STONES—Emotional Rescue (Rolling
- * JACKSON BROWNE-Hold Out (Asylum)
- YES-Orama (Atlantic) OUEEN-The Game (Elektra)

Southwest Region

TOP ADD ONS

BBIN THOMPSON—Two B's Please (Ovation)

MOLLY HATCHET—Beatin' The Odds (Epic)
TIMES SQUARE—Soundtrack (RSO)
JETHRO TULL—A (Chrysalis)

★TOP REQUEST/AIRPLAY

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

BREAKOUTS

GAMMA-Gamma 2 (Elektra) MICHAEL SCHENKER GROUP—(Chrysalis) AL STEWART-24 Carrots (Arista)

KZEW-FM—Dalias (J. Dolan)

- TIMES SQUARE-Soundtrack (RSO)
- OUINCY—(A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- * CARS-Panorama (Elektra)

★ PETE TOWNSHEND - Empty Glass (Atco)

- KTXQ-FM-Dallas (T. Spencer)
 - GAMMA-Gamma 2 (Elektra) MOLLY HATCHET-Beatin' The Odds (Epic)
- ROBBINTHOMPSON-Two B's Please (Ovation)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- * JACKSON BROWNE-Hold Out (Asylum) * CARS-Panorama (Elektra) * PAT BENATAR-Crimes Of Passion (Chrysalis)

- AL STEWART-24 Carrots (Arista) JETHRO TULL—A (Chrysalis)
- MOLLY HATCHET-Beatin' The Odds (Epic)

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

- * QUEEN-The Game (Elektra)
- * ROSSINGTON COLLINS BAND-Anytime Anyplace
- ★ JACKSON BROWNE—Hold Out (Asylum)

* POCO-Under The Gun (MCA) KLBJ-FM - Austin (G. Mason/T. Quarles)

- . MOLLY HATCHET-Beatin' The Odds (Epic)
- B-52'S Wild Planet (WB)
- . VAN MORRISON-Common One (WB)
- STEVE SWINDELLS—Fresh Blood (Atco)
- TIMES SQUARE Soundtrack (RSO) . ROBBIN THOMPSON-Two B's Please (Ovation)
- * CARS-Panorama (Elektra) ★ ROLLING STONES—Emotional Rescue (Rolling
- * GARY MYRICK & THE FIGURES-(Epic)

* PETER GASRIEL-(Mercury)

- KLOL-FM Houston (P. Riann) GAMMA—Gamma 2 (Elektra)
- ROBBIN THOMPSON-Two B's Please (Ovation)
- B-52'S-Wild Planet (WB)
- MICHAEL SCHENKER GROUP—(Chrysalis) * PAT BENATAR-Crimes Of Passion (Chrysalis)
- ★ QUEEN—The Game (Elektra) ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ★ CARS—Panorama (Elektra)
- KY102-FM—Kansas City (M. Floyd/J. McCabe)
- MICHAEL STANLEY BAND—Heartland (EMI/ America) * PAT BENATAR - Crimes Of Passion (Chrysalis)

* AC/DC-Back In Black (Atlantic) * JACKSON BROWNE-Hold Out (Asylum)

* OUEEN-The Game (Elektra)

Southeast Region

 TOP ADD ONS: ROBBIN THOMPSON-Two B's Please ROBBIN THOMPSON—IND BOSINGS (Ovation)
JETHRO TULL—A (Chrysalis)
TIMES SQUARE—Soundtrack (RSO)
ROMEO'S—Rock And Roll And Love And Death
(Columbia)

★TOP REQUEST/AIRPLAY

ROLLING STONES-Emotional Rescue (Rolling JACKSON BROWNE-Hold Dut (Asylum) ROSSINGTON COLLINS BAND—Anytime
Anyplace Anywhere (MCA)
CARS—Panorama (Elektra)

BREAKOUTS

8-52'S—Wild Planet (WB)
GAMMA-Gamma 2 (Elektra)
MICHAEL SCHENKER GROUP—(Chrysalis)
MICHAEL DES BARRES—I'm Only Human
(Dreamland)

WKLS-FM-Atlanta (R. Piombino)

- TIMES SOUARE—Soundtrack (RSO) • ROBBIN THOMPSON-Two B's Please (Ovation)
- B-52'S Wild Planet (WB) ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra) * ROSSINGTON COLLINS BAND—Anytime Anyplace
- * ROLLING STONES—Emotional Rescue (Rolling WROQ-FM -- Charlotte (J. White)

. MOLLY HATCHET-Beatin' The Odds (Epic)

JETHRO TULL—A (Chrysalis) GAMMA—Gamma 2 (Elektra)

* WHITESNAKE-Ready An' Willing (Mirage) * JACKSON BROWNE-Hold Out (Asylum)

★ DOOBIE BROTHERS—Real Love (WB)

★ QUEEN-The Game (Elektra)

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MICHAEL SCHENKER GROUP—(Chrysalis) B-52'S-Wild Planet (WB)

- MICHAEL STANLEY BAND—Heartland (EMI/
- MINK DE VILLE—Le Chat Bleu (Capitol)
- ROMEOS Rock & Roll & Love & Death (Columbia)
- * ROLLING STONES—Emotional Rescue (Rolling
- * JACKSON BROWNE-Hold Out (Asylum)

★ QUEEN-The Game (Elektra)

- WM MR-FM Philadelphia (J. Bonadonna)
- SPLIT ENZ-True Colours (A&M)
- THUNDER-(Atco)
- JOHNNY VAN ZANT No More Dirty Deals (Polydor)
- * ROLLING STONES—Emotional Rescue (Rolling
- ★ PETERGABRIEL-(Mercury) * OUEEN-The Game (Elektra)
- WGRQ-FM-Buffalo (G. Hawras)
- TIMES SQUARE Soundtrack (RSO)
- ★ QUEEN-The Game (Elektra)
- WLIR-FM-Long Island (D. McNamara/R. White)
- ELLEN SHIPLEY—Breaking Through The Ice Age
- ELVIS COSTELLO—Taking Liberties (Columbia)
- * TEENAGE HEAD-Frantic City (Attic) * HALL & OATES-Voices (RCA)
- ★ SQUEEZE—Argybargy (A&M)
- DEVO-Freedom Of Choice (WB)
- ★ FINKS—One For The Road (Arista)
- * OUEEN-The Game (Elektra)
- NRBQ—Tiddlywinks (Rounder) . LARSEN-FEITEN BAND-(WB)
- * CARS-Panorama (Elektra)

★ JETHRO TULL -A (Chrysalis)

- ROADIE-Soundtrack (WB) MICHAEL STANLEY BAND—Heartland (EMI/
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis) * BLACKFOOT-Tomcattin' (Atco)

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National Breakouts

AL STEWART-24 Carrots (Arista)

WQXM-FM—Tampa (N. Van Cleve)

* CARS-Panorama (Elektra)

WSHE-FM-Miami (N. Mirsky)

• JETHRO TULL-A (Chrysalis)

★ CARS—Panorama (Elektra)

B-52'S-Wild Planet (WB)

GAMMA—Gamma 2 (Elektra)

GAMMA-Gamma 2 (Elektra)

TIMES SOUARE-Soundtrack (RSO) ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

* ROLLING STONES - Emotional Rescue (Rolling

JACKSON BROWNE—Hold Out (Asylum)

ROMEOS-Rock & Roll & Love & Death (Columbia)

MICHAEL STANLEY BAND-Heartland (EMI/

MICHAEL SCHENKER GROUP-(Chrysalis)

BOB WELCH-Man Overboard (Capitol)

JACKSON BROWNE - Hold Out (Asylum)

ALLMAN BROTHERS-Reach For The Sky (Arista)

ROLLING STONES-Emotional Rescue (Rolling

ELVIS COSTELLO—Taking Liberties (Columbia)

ROMEOS—Rock & Roll & Love & Death (Columbia)

THE CUBE – 17 Seconds (Fiction)
ROLLING STONES – Emotional Rescue (Rolling

PAUL SIMON-One Trick Pony (WB)

WHFS-FM—Bethesda (D. Einstein)

MI SEX-Space Race (Epic)

* CARS-Panorama (Elektra)

B-52'S - Wild Planet (WB)

Northeast Region

TOP ADD ONS

TIMES SQUARE—Soundtrack (RSO) MICHAEL STANLEY BAND—Heartland (EMI/

America)
ELLEN SHIPLEY—Breaking Through The Ice

Age (RCA)
MINK DE VILLE—Le Chat Bleu (Capitol)

★TOP REQUEST/AIRPLAY

CARS—Panorama (Elektra)
ROLLING STONES—Emotional Rescue (Rolling

B-52'S—Wild Planet (WB)
GAMMA—Gamma 2 (Elektra)
ELVIS COSTELLO—Taking Liberties (Columbia)
MICHAEL SCHENKER GROUP—(Chrysalis)

MICHAEL STANLEY BAND-Heartland (EMI/

ELLEN SHIPLEY—Breaking Through The Ice Age

DEVADIP CARLOS SANTANA—Swing Of Delight

ROLLING STONES—Emotional Rescue (Rolling

Stones)

QUEEN—The Game (Elektra)
YES—Drama (Atlantic)

BREAKOUTS:

WNEW-FM-New York (M. McIntyre)

SHAUN CASSIDY-Wash (WR)

HALL & OATES-Voices (RCA)

CARS-Panorama (Elektra)

WCMF-FM-Rochester (T. Edwards)

★ PETE TOWNSHEND—Empty Glass (Atco)

TIMES SQUARE—Soundtrack (RSO)

AC/DC-Back In Black (Atlantic)

CARS—Panorama (Elektra)
PETER GABRIEL—(Mercury)

VAN MORRISON—Common One (WB)
JERRY DESAPIO—Caught (Casablanca)

PAT BENATAR—Crimes Of Passion (Chrysalis)

B-52'S—Wild Planet (WB)
 ELLEN SHIPLEY—Breaking Through The Ice Age

MICHAEL DES BARRES—I'm Only Human (Dreamland)

RAF.-(A&M)

* ENGLISH BEAT-I Just Can't Stop It (Sire)

GARY NUMAN-Telekon (Atco) MICHAEL DES BARRES—I'm Only Human (Oreamland)

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

ROSSINGTON COLLINS BAND-Anytime Anyplace

ROBBIN THOMPSON - Two B's Please (Ovation)

- ULTRAVOX Vienna (Chrysalis)
- * CARS-Panorama (Elektra)

- MINK DeVILLE—Le Chat Bleu (Capitol)
- GAMMA—Gamma 2 (Elektra)
- CARLENE CARTER—Musical Shapes (WB)
- ★ YES-Drama (Atlantic)
- GAMMA—Gamma 2 (Elektra)
- ★ YES-Orama (Atlantic) * ROLLING STONES—Emotional Rescue (Rolling

* CARS-Panorama (Elektra)

- MICHAEL SCHENKER GROUP-(Chrysalis)
- MICHAEL STANLEY BAND—Heartland (EMI/
- TIMES SOUARE—Soundtrack (RSO)
- T-BONE BURNETTE—Truth Decay (Takoma)
- * PETER GABRIEL-(Mercury)
- WAQX-FM Syracuse (E. Levine)
- * CARS-Panorama (Elektra) ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- WPLR-FM-New Haven (G. Weingarth/E. Michaelson)
- MINK DeVILLE—Le Chat Bleu (Capitol) TIMES SQUARE—Soundtrack (RSO)

ENGLISH BEAT—I Just Can't Stop It (Sire)

★ IACKSON BROWNE—Hold Out (Asylum)

- * YES-Drama (Atlantic)
- WCOZ-FM-Boston (K. Ingram)
- TIMES SQUARE—Soundtrack (RSO)
- ★ BLUE OYSTER CULT Cultosaurus Erectus (Columbia) * CHARLIE DANIELS BAND-Full Moon (Epic)

WTAB-FM-Long Island (M. Curley/M. Coppola) . MICHAEL SCHENKER GROUP-(Chrysalis) TIMES SQUARE - Soundtrack (RSO) ROBBIN THOMPSON-Two B's Please (Ovation) • ELVIS COSTELLO-Taking Liberties (Columbia) * ROLLING STONES—Emotional Rescue (Rolling PAT BENATAR—Crimes Of Passion (Chrysalis)

MARTHA & THE MUFFINS "Metro Music" - 🏚

There are actually two Marthas in this new wave sextet from Toronto. Martha Johnson, after whom the group was named, shares keyboards and vocals with Martha Hadley, who joined the group a year after its formation in 1977.

Signed in the spring of 1979 to Virgin's new British label. Dindisc, the band has already recorded a second LP, "Trance And Dance," which has been released in the U.K. and will soon be shipped in Canada. But "Metro Music," the debut LP which was released last spring here, is the U.S.' first taste of the

Mark Gane, lead guitarist; Martha Johnson, keyboardist; bassist Carl Finkle; and drummer Tim Gane played their first gig at the Toronto College of Art. After a season of regular playing in Toronto clubs, the group began to record demos in the spring of 1978. Andy Haas joined the band as saxist and Martha Hadley also became a new Muffin at that time.

The group trekked to New York and impressed Dave Fudger. Dindise's a&r rep, at an appearance at Harrah's. Carole Wilson, the label's managing director, flew out to see the band upon Fudger's urging, and signed them.

The group fronted Roxy Music during that band's July 1980 appearances in

England. Martha & the Muffins will tour the U.S. after a Canadian and U.K. run beginning next month.

The band is negotiating a management deal at present, and is booked by Ian Copeland at Frontier Booking International in New York, (212) 246-1505.

Vox Jox

• Continued from page 24

to start from a clean slate," Price says, "As far as Paul is concerned, it's been hard for him to divide his time between managing the Penetrators and working at the station; both are full-time jobs."

Leibert came to KGB-FM in 1972 as its program manager, acting as an assistant to then-program director Ron Jacobs, and when Jacobs left for Hawaii in 1975, Leibert assumed the higher position. During his stint with the station, Leibert took it to the number one position among San Diego AOR stations, a position it held throughout his tenure as program director until this past January, when KPRI-FM narrowly over-

took it in the ratings.

Leibert is perhaps best known as the mastermind behind the KGB Chicken, the station's mascot who attracted considerable notoriety across the country when he appeared on national television with then-president Gerald R. Ford in

Replacing McIntosh as music director is air personality Trinidad Garcia and taking Sansone's place is Ralph Haberman, currently promo-tions director of KGB-FM's AM counterpart, 13K. Haberman will now hold both positions, Price says.

Members of **Journey** defeated the DJs of **WMMR-FM** Philadelphia Wednesday in a softball game by 13 to 7. The station sponsored a Journey concert at the Spectrum and promoted the game with on-air giveaways of Journey albums, T-shirts. shorts and caps. The station also was visited by members of **Pretty Things**, who were interviewed by Earle Bailey for his Sunday show "Point

After a two-year absence Gary Shaw has returned to radio and afternoon drive on KTXQ-FM Dallas. For the past two years he worked in record promotion with EMI America and Capitol. Previously he was with WCAR-AM and WWWW-FM Detroit and KZEW-FM Dallas. Clinton Culp has been named general manager of KTXQ, succeeding E.C. Striker, who has bought an interest in WCSH-AM Portland, Me. . Larry Nelson, program manager for KOMO-AM Seattle, has named Joe Coburn as late-night on-air man succeeding Lloyd Allen, who has gone into film production work.

Bob Moody moves into the program director slot at WAKY-AM in Louisville, following the recent resignation of Mike McVay. McVay however, will become a consultant to WAKY. Also joining the station as middday host is **Jack Petrey**, who came out of retirement to accept the position.

The changes reflect the desire of vice president and general manager George Francis to keep the station's

momentum going.

WHDH-AM in Boston joins the list of Drake Chenault "Weekly Top 30" subscribers in major cities. The station is planning to run Drake-Chenault's "The #1 Radio Show" on Labor Day weekend in addition to its regular Sunday running of "The Weekly Top 30" which began airing July 13.

Jack Diamond has joined WYRE-AM Annapolis as p.d. He comes from KYNO-AM Fresno where he was assistant p.d. and morning man.

Billboard's man in Pittsburgh John Mehno reports WDVE-FM has shuffled its jocks around. The new morning man is John Giese from KDKB-FM Phoenix. Jim Maxwell is on from 10 a.m. to 3 p.m.. Jim Roach is on from 3 to 8 p.m., Bill Seccurro is on from 8 p.m. to 1 a.m. and Marsy Posner is on from 1 to 6

Bucks Braun, p.d. at WHOO-AM Orlando, Fla., has named Lee Brandel as music director... Steve Kane, known as Steve Lloyd to KING-AM Seattle, has joined KYUU-FM San Francisco in the 7 p.m. to midnight slot. Stefan Ponek moves from 6 to 10 p.m. to overnight. Jack Friday takes over the 10 a.m. to 3 p.m. slot. Don Bleu remains in afternoon drive, but adds an hour to his show to 7 p.m.

Billboard's man in Philadelphia Maurie Orodenker reports Cyndy Drue, a jock on WYSP-FM, will host a new rock television show on KYW-TV. The 30-minute Sunday stanza will be a monthly feature. WYSP jock and Source producer Denny Somach is talent coordinator for the show. ... WDIZ-FM Orlando weekend man **Jim Steal** takes over the midnight to 6 a.m. slot. . John Stevens, who was filling in the 6 to 10 p.m. slot on WMMR-FM Philadelphia after Mark Goodman left, has been given the position permanently. Tom Robinson from WFBQ-FM Indianapolis has been hired for a part time post by WMMR.

KQFM-FM Portland, Ore., has a new afternoon drive team: Bob "The Big BA" Ancheta and Chris Burns. Both came from KGON-FM Port-... Bobby Kline has been named promotion director of KASA-FM Kansas City. She has been p.d. at KBEQ-FM Kansas

Phil Simon is appointed music director/assistant program director and air personality at WFFM97 in Pittsburgh. He joins the station from WRKA-FM, Louisville, where he was 7 p.m.-midnight personality and music director. ... R.W. "Skip" Schmidt joins the TM Companies as vice president and general manager of TM Productions.

According to a recent contest conducted by Los Angeles' KTTV-TV's P.M. Magazine, more people would rather wake up to KRTH-FM's early morning team of John London and Ron Engelman than any other deejay or duo in L.A.

WBOX-AM Bogalusa has been given approval to go to full-time broadcasting. P.d. **Robb Lewis** has added **Andre "Pelo" Johnson** to host roadcas.
Idded Andre "r ...
Ihe 8 p.m. to 1 a.m. slot. _
service of albums and singles to 1.
station's nighttime r&b format. ...

Ted Harris, p.d. at WFBS-AM
Spring Lake, N.C., is looking for "a rock jock with good pipes who can located be sent to Harris fould be sent to Harris and Lake, N.C. "The World Of Dance" on WQXR-AM-FM New York, has been named editor of the quarterly journal "Ballet Review.

Mike Harrison

LOS ANGELES-"Terms" you hear some programmers say, "terms have no meaning-we don't use terms to describe what we do.'

On the other hand, there are some programmers who are so term happy that it seems they're programming their stations just to fit the predetermined requirements of trade publication section headings, instead of to meet the calling of their individual

markets, audiences and resources.

Fortunately, these examples of term non-use and misuse represent the extremes in a modern radio industry that is becoming increasingly semantics-oriented.

Many programmers are becoming

keenly term conscious, using a rapidly growing num-ber of interlocking expressions to describe both the similarities and differences that their stations exhibit relative to national format stereotypes.



As the fractionalization of the '70s shifts into the superfractionalization of the '80s, more and more custommade terms are blossoming upon the scene to describe the ever expanding number of individual formats coming into vogue.

For example, after months of industry speculation that they were "going country," KHJ-AM Los Angeles finally applied the verbal handle to the caldron of rumors, placing its intended direction into sharper focus, with the rather spe-cific new label, "COR" (country oriented rock).

Another significant example of appropriate term manufacturing comes out of Raleigh where WQDR-FM, a highly respected upper demo AOR announced recently that it henceforth chooses to be re-ferred to as "AOAC" (album-oriented adult contemporary).

Coming To Terms

This process is happening all over the nation. Once there were simply the basic Top 40s, AORs, MORs, countrys and souls, with further definition primarily relegated to whether they were loose or tight.

Today, we have all these old standards, plus the micro-focused designations, DOR (dance-oriented rock), jazzz (pronounced, triple-z-jazzz), soft rock, hard rock, new wave, modal rock, rock'n'roll, A/C (adult contemporary), pop/adult, and, of course, the aforementioned COR and AOAC, not to mention virtually countless variations on a popular theme called top tracks radio which cuts straight across traditional AOR and Top 40 boundaries.

Whereas commonality was the cornerstone of the early '70s with homogenized research the "secret formula," the keynote of the '80s will be diversity.

We are at the dawn of an era in which individual music-oriented radio stations will carry, not one, but two (or more) basic programming handles.

One will be generic and extremely general in scope (to give old-line trade publications and ad agencies a helping hand) such as AOR, and Top 40, for example.

The other will include custom designed handles, exclusively geared to the particular station and its programming stance relative to its mar-

As the public gains access to more and more lines of media input, there is a growing demand for variety in both form and content to fill the available channels.

This new era features no one singular mass appeal musical genre, but, rather numerous medium and small, but highly potent, fraction-genres (when transposed into radio, often referred to as life-style formats), each fighting for its share of the ratings pie. In these battles, the difference between first and fifth place can be a mere 11/2 ratings points

In this new and historically alien environment, programmers face not only the choice of which generic formats they should follow, but must also choose between an infinite number of "positioning" postures to fine-tune their individual competitive stances within an increasingly crowded derby.

The mass appeal radio giants of the '80s (if, indeed, such a thing is even possible) will no longer be the stations that program the big, mass appeal musical genre the best. Instead, they will be the ones that most skillfully mix the most culturally compatible fraction genres in their markets and supplement them with well-rounded doses of info-programming (news and public affairs).

This information is of vital importance to the record companies, many of which, befuddled by the changes at hand, complain about what they perceive to be widespread narrowness within radio.

Just as radio is faced with the reality of having to nimbly fractionalize its standard formats, record labels are also faced with realigning their rosters into sync with the new, multifaceted marketplace.

This requires regarding each of their musical genres with a new attitude of equalness-reconcentrating not only their a&r and marketing strategies, but reallocating the thrust of their radio promotional fronts and properly dividing these efforts along the new, applicable lines of demarcation.

We are not in a "lull" as many

programmers and record executives are quick to rationalize. We're in the early stages of an entirely new scene—a generically decentralized scene based upon free-flowing musical diversity and a fractionalized

Bubbling Under The HOT 100

101-THE REST OF THE NIGHT, Clif Newton, Scotti Bros. 602 (Atlantic)

102-I BELIEVE IN YOU, Don Williams, MCA

103-TURNING JAPANESE, The Vapors, United Artists 1364
104-YOU MAY BE RIGHT, The Chipmunks, Ex-

celsior 1001
105-HEART OF MINE, Oak Ridge Boys, MCA

106-EVEN THE SCORE, Toronto, A&M 2255 107-I'M THE LUCKY ONE, Tim Weisberg, MCA 41307

108-HOW GLAD I AM, Joyce Cobb, Cream 8040 109-ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)

110-GIVIN' IT ALL, Player, Casablanca 2295

Bubbling Under The Top LPs

201-EUMIR DEODATO, Night Cruiser, Warner 202-CHEVY CHASE, Chevy Chase, Arista AL

203-MICHAEL JOHNSON, You Can Call Me

Blue, EMI-America SW-17035

-HAZEL O'CONNOR, Breaking Glass, A&M

205-ROBERT JOHN, Back On The Street, EMI-

America SW 17027 206-DONNY HATHAWAY, In Performance, At-

lantic SD 19278
207-IRON CITY HOUSEROCKERS, Have A Good

-MAIN INGREDIENT FEATURING CUBA GOODING, Ready For Love, RCA AFL1-209-KERRY LIVGREN, Seeds Of Change, Kirsh-

ner NJZ 36537 (CBS) 210-LOVE AFFAIR, Love Affair, Radio Records

Demo Bags Binder For Singing Duo

By JEAN WILLIAMS

NEW YORK-As a result of its writing talents Rene Moore and Angela Winbush (Rene & Angela) landed a Capitol contract, with a debut self-titled LP release earlier this

The pair says it submitted a demo of some of its songs to the label. "We always sing our own songs when trying to sell them," says Moore. "Cecil (Dr. Cecil Hale, who recently departed Capitol) liked the way we performed 'Do You Really Love Me' and signed us as artists," he

The duo intimates it's presently negotiating to sign with Regency Artists to handle its booking and its putting together a band for a U.S. tour early next year.

To top off its career support systems, Rene & Angela have signed with Hillery Johnson for personal management. Johnson was coowner of Hilltak Records prior to moving onto artist manager.

On the heels of a major city pro-

motional tour, Rene & Angela's new single "Everything We Do" was released last week.

Television commercials also may be in the wings for the couple. According to Winbush, McCann and Erickson, the New York advertising agency, contacted them to do tv spots. She suggests the ads will probably be for soft drinks.

And in another growth area, Rene & Angela have written for several artists. The pair recently penned "Love Uprising," the single and title track of the Tavares LP, "Burning Love" by Edmond Sylvers of the Sylvers family, and are writing a tune for the upcoming Rufus LP.

The duo also has written songs for Lenny Williams, Lamont Dozier and Alton McClain & Destiny.

Rene & Angela have combined two different musical backgrounds to create their sounds.

Winbush, a former schoolteacher, has a gospel background while Moore's musical experience is in the classical field.

Prior to teaming with Moore, Winbush and two other Howard Univ. students formed a trio which opened for Al Jarreau and the late Van McCoy, among others. She also toured with Redd Foxx, sang background for Jean Carn and handled studio background vocals for Dolly Parton.

On the other hand, Moore, for four years, was a member of the Los Angeles Philharmonic's minority training program. Todate, he has written several pieces orchestrated and performed by the Philharmonic.

Through the program he has performed with such artists as Ella Fitzgerald, Sarah Vaughan, John Denver and Billy Eckstine.

Gentry McCreary of Lexicon Music and Luminar Records has set the first California Gospel Festival scheduled for the Oakland Auditorium Theatre Friday (19).

According to McCreary, groups from around the country will perform. This will also be the first time the recently formed Luminar Records will showcase its acts.

Luminar's Infinity, B.C.&S. and the new Bethel C.O.G.I.C. radio concert choir will be featured.

Walter, Tramaine and Edwin (Continued on page 30)

Billboard® Hot Soul Singles

	рп	оюсор	ying, recording, or otherwise, without the prior w	ritten p	ermiss	ion of t	he publisher.				
feek	Veek	eeks	★STAR Performer—singles registering great- est proportionate upward progress this week	Week	Week	eeks Chart		Week	Week	νĘ	
This Week	Last Week	on C	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	T isi	Last W	e S	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This W		Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
4	1	13	GIVE ME THE NIGHT—Goorge Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	34	32	10	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490	68	68	4	MAKE ME YOURS—High Energy (B. Champion), Gordy 7187 (Motown) (Jobete, ASCAP)
2	2	11	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	35	35	13	(Jobete/Black Bull, ASCAP) OLD-FASHION LOVE—Commodores	69	69	5	SUNRISE — Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892
4	4	9	GIRL, DON'T LET IT GET YOU DOWN-0'Jays	36	36	7	(M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP) TREASURE—The Brothers Johnson	70	70	4	(Parker/WIMOT/Across the Miles, BMI) SAYE ME—Dave Mason (J. Krueger), Columbia 1-11289
☆	6	8	(K. Gambie, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI) FUNKIN' FOR JAMAICA—Tom Browne	37	37	7	(R. Temperton), A&M 2254 (Rodsongs, BMI) FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren). Polydor/MVP 2115 (Bull	71	73	3	(Blackwood/Bruiser, ASCAP) NIGHT TIME LOVER—La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117
5	3	12	(T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI) CAN'T WE TRY—Teddy Pendergrass	38	39	8	Pen. BMI/Perren Vibes, ASCAP) THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270	拉	89	2	(Mijac/To Jix, BMI) HEROES—Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/
4	7	12	(R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI) WIDE RECEIVER—Michael Henderson	愈	44	5	(Algre/Moore & Moote, BMI) GIVE IT ON UP—Mturne (H. King, E. Moore, Tawatha), Epic 9-50917	山	83	2	Commodores Entertainment, ASCAP) KAMALI—Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)
		,,	(M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	40	45	4	(Frozen Butterfly, BMI) MY PRAYER—Ray, Goodman & Brown	故	84	2	HOW SWEET IT IS—Tyrone Davis (B. Holland, L. Dozier, E. Holland).
T	8	12	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP)	41	38	7	(J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP) TASTE OF BITTER	虚	85	2	COULD YOU BE
4	9	9	SHAKE YOUR PANTS—Cameo (L Blackman), Chocolate City 3210 (Casablanca)				LOYE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O'-Val, ASCAP)				LOVE—Bob Martey & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Martey/Almo, ASCAP)
4	10	10	(Better Nights, ASCAP) SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	42	47	6	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	76	79	3	DOES IT FEEL GOOD—B.T. Express (W. Hall, Jr.), Columbia 1-11336 (Triple "O", BMI)
10	5	15	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R.	1	58	4	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	77	77	3	HELP FROM MY FRIENDS—Parlet (R. Dunbar, T. Lampkin), Casablanca 2293 (Rick's/Rightsong, BMI)
血	14	8	Simmons), Mercury 4010 (Neutral Gray/ Funkygroove, ASCAP) LET ME BE YOUR ANGEL—Stacy Lattisaw	44	42	11	LOVE MAKIN' MUSIC — Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	78	78	3	CAN'T HELP MYSELF—Kwick (Bartlett, Williams, Brown, Sumlim, Jones), EMI- America 8048 (Quicksong/Cessess, BMI)
			(N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	45	40	13	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	血	88	3	WE CAME TO FUNK YOU OUT—Southroad Connection (L. Job), United Artists 1361 (Harrindur, BMI)
P	15	7	WHERE DID WE GO WRONG—LT.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving. BMI/ Almo/Mcrovscod. ASCAP)	46	46	12	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	80	90	2	TAKE IT TO THE LIMIT—Norman Connors (P. St. James), Arista 0548 (Tambeat, BMI)
田	25	5	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	47	48	6	COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Murios/Davahkee, ASCAP)	血	NEW E	NTRY	WALK AWAY—Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's/O.P. Revelation/Ed Intro, BMI)
山	21	5	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	血	56	5	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS)	1	NEW E	ITRY	TELEPHONE BILL—Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)
取	19	7	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA)	49	41	23	(W.B./Good High, ASCAP) TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant	13	NEW E	ITRY	MASTER BLASTER—Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)
由	20	8	(Frozen Butterfly, BMI) HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra)	50	49	9	Garde, ASCAP/Interior/Sigidi's Song, BMt) SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude	BA	NEW ER	TRY	REAL LOVE—Dooble Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monosteri/April, ASCAP)
17	17	11	(ATV/Mann & Weill/Braintree/Snow, BMI)' BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	歃	59	4	8014 (Jessica & Jonathan/Ivan Mogull, ASCAP) RED LIGHT—Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM. BMI)	133	NEW ER	ITRY	BAD BABE—Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
18	18	12	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA)	52	55	5	UNLOCK THE FUNK — Locksmith (G. Woods. Locksmith), Arista 0543 (Locksmith, ASCAP/Mirvana, BMI)	100	NEW E	TRY	CAN'T KEEP FROM CRYING—Ray Parker Jr. & Raydio (R. Parker Jr), Arista 0554 (Raydiola, ASCAP)
☆	22	8	(One To One, ASCAP) NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	53	53	6	TAKING YOUR SPACE AWAY—Two Tons O'Fun	☆	NEW EN	TRY	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075
20	23	5	HERE WE GO — Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	由	63	5	(Sylvester, Fuqua), Fantasy/Honey 896 (Borzoi/Beekeeper/Beeswax, ASCAP) EVERYTHING SO GOOD	88	NEW EN	TRY	(T. Life, H. Ali, K. Hadi. E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI) SHAME ON YOU—Patience
21	13	12	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)				ABOUT YOU—Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)		NEW EN	YOU	(D. Sciarrotta, C. Sciarrotta), Columbia 1-11334 (Jugumba, ASCAP) FOR YOU, FOR LOVE—Average White Band
22	27	6	POP IT—Dne Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	歃	81	2	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown	80			(B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)
23	24	8	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	56	52	19	1491 (Chic, BMI) DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/ Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	90	HEW EN	TRY 8	SIR JAM Å LOT—Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI) BABY WHEN LOVE IS IN YOUR
2	28	7	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/	57	57	14	Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)		55		HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
25	12	21	Six Continents, BMI) ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad. BMI)	愈	86	2	LOVE TOUCH—Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunesmith, BMI/Fetus)	92	92	3	RIGHT IN THE MIDDLE OF FALLING IN LOVE—Solaris
26	11	11	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269	愈	67	4	THIS FEELING RATED X-TRA—Carl Cartton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)	93	75	4	(S. Dees), Dana 1416 (Unichappell, BMI) DON'T BE AN ISLAND—Jerry Butler (K. Echols), P.I.R. 9-3113 (CBS)
27	16	12	(Nick-O'Val, ASCAP) RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888	60	82	2	FREDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson),	94	87	4	(Echo-Rama/AOPA, ASCAP) THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones
20	33	8	(Rhythm Planet/Conducive/Big One, BMI/ASCAP) I HEARD IT IN A LOVE	歃	71	4	Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill) OUT HERE ON MY OWN—Angela Clemens (L. Gore, M. Gore), Epic 9-50919	95	95	5	(W.S. Robinson), Island 49531 (Warner Bros.) (Jobete, ASCAP) THINK POSITIVE—
	24		SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9- 4788 (CBS) (Assorted/Mighty Three, BMI)	62	80	2	(MOM, BMI/Variety, ASCAP) NOW THAT YOU'RE MINE AGAIN—Spinners	33		3	Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbit), RCA 12060 (Stage Presence/Carbaby, ASCAP)
20	34	8	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	63	65	3	MINE AUAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI) GIMME WHAT YOU GOT—At Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538	96	61	12	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)
30	26	11	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	64	64	3	(I. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI) MR. MIRACLE MAN—Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic)	97	50	14	JO JO—Box Scaggs (B. Scaggs, O. Foster, D. Lasley), Columbia 1-11281 (Box Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)
31	29	12	I JUST WANNA DANCE WITH YOU—Starpoint	由	74	3	(Warner-Tamerlane/It's The Song, BMI) TRIPPING OUT—Curtis Mayfield (B. Sigler), Curtom/RSO 1046	98	54	22	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)
32	30	9	(E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI) GIRL OF MY DREAM—Manhattans	66	66	4	(B. Signer), Currom (ASC) 1046 (Unichappell/Henry Suemay, BMI) HEARTACHE NO. 9—Delegation (K. Gold, M. Denne), Mercury 76071	99	51	14	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantay 893
33	31	16	(L. Graham, J. Mack), Columbia 1-11321 (Content, BMI) I CAN'T GET OVER LOSING YOU—TTF	台	76	3	(Screen Gems-EMI, BMI) HURRY UP THIS WAY AGAIN—Stylistics	100	62	13	(Three Hundred Sixty, ASCAP) I ENJOY YA—Seventh Wonder (). Williams, C. Willis, W. Bec.y), Chocolate City
			(P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)				(D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)				(J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)

Style



Great, classic songs. "You Are Everything." "You Make Me Feel Brand New." "Betcha By Golly Wow." "Break Up To Make Up." "I'm Stone In Love With You." That's style.

An instantly identifiable sound. That's style.

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'JUMPSTREET'

WASHINGTON-A new Public Broadcasting Service series will explore the black musical heritage from its African roots to its widespread influence in modern American music.

"From Jumpstreet: A Story Of Black Music" premieres Oct. 2 with a feature on jazz vocalists. Singers Al Jarreau and Carmen McRae will perform in the series opener, demonstrating the range of jazz vocals, while Oscar Brown Jr., the show's host, discusses the development of jazz singing.

Subsequent shows in the 13-part series present a galaxy of stars including Stevie Wonder, Dizzy Gillespie. Roy Eldridge, Hugh Masekela, George Benson. Bo Diddley. Willie Dixon, Sonny Terry and Brownie McGhee.

Program topics include discussions and performances of soul music, gospel and spirituals, jazz, blues and African music. A segment on black influence in the record industry will show Quincy Jones producing George Benson in a Los Angeles recording studio.

Funding by a grant by the U.S. Dept. of Education, the series is produced by PBS affiliate WETA-TV here and is aimed primarily at a teenage audience.

Honeymoon **Promotion**

NEW YORK-A sweepstakes promotion linking Peaches & Herb's I Pledge My Love" and readers of Bride's Magazine has resulted in increased exposure for the song, and a free honeymoon for the contest win-

The act's publicist. Dan Acree, suggested the promotion to the magazine's editor after receiving repeated requests for the song's lyrics from altar-bound couples. The song was written by Dino Fekaris and Freddie Perren. Perren Vibes is the

Although skeptical of a pop song promotion, Bride's editor Helen Johnson agreed to the plan after hearing the song, which she believes "represents a return to the more traditional values our magazine's editorial policy supports.'

There were 27.000 entrants in the contest, with 350 runners-up getting copies of the single and an album. Winners are Kathy Bolger and Anthony Roberts, who will honeymoon in Lake Tahoe in July 1981, where Peaches & Herb will be appearing at

Counterpoint

• Continued from page 28

Hawkins plus the Love Center Choir will also perform. Others contracted for the event are Danniebelle Hall. Kristie Murden, New Generational Singers and "Twinkie" Clark.

McCreary suggests the festival will be a yearly event.

Remember ... We're in communi-

cation, so let's communicate.



FUNK MAN-Rick James performs his Motown single, "Big Time" on the new Toni Tenille syndicated television show airing weekdays.

ALBUM SERIES REVIEW

Pablo Today Concentrates On the Classic Ellingtonia

LOS ANGELES-It's Duke Ellington month at Pablo Records

Without fanfare, Norman Granz last week issued five albums featuring Ellington compositions, all on his Pablo Today label.

The strongest of the packages, perhaps, is Zoot Sims' "Passion Flower" comprising nine songs. Sims and his battered old tenor pipe are backed by a brilliant big band conducted by the redoubtable Benny Carter. And Sims simply shines, particularly on the LP's title song (originally popularized by Johnny Hodges) and "I Let A Song Go Out Of My Heart," a 1938 Duke ballad composed for a New York Cotton Club show.

Another newsworthy album is by Quadrant, a studio foursome made up of Milt Jackson, Mickey Roker, Joe Pass and Ray Brown. Taped last January in Hollywood, the group performs 11 Ellington compositions. "All Too Soon" is the album's title; that song and things like "Solitude," "Mood Indigo" and "Sophisticated Lady" insure the longevity of Quadrant. Pass and his guitar are especially impressive.

'Memories Of Duke" spots the Clark Terry Five. Pass and Brown are heard here, too, along with Jack Wilson and Frank Severino on piano and drums, respectively. "Come Sunday" and "Echoes Of Harlem" are highlights. Terry remains a triple A trumpeter after three decades.

"A Celebration Of Duke" offers Terry. Quadrant. Zoot Sims and Vaughan in a mixed bag, a sampler from the other four LPs on the release. Ten tunes, all from the Duke's oeuvre, are included.

The fifth and weakest album of the series is Vaughan's "Duke Ellington Song Book Two" with 11 tracks. Vaughan is accompanied by various small combos, all assembled by Granz for sessions taped last August and September in New York and Hollywood. Frank Wess' flute and Cleanhead Vinson's alto (and vocal) are strong points.
Ellington died in May 1974. The

ensuing six years have spawned scores of "tribute" albums and reissues of his own classic output on a half-dozen labels.

One deplores the absence of an-

notation on the five new packages but, on the other hand, the drab graphics of Pablo product are slowly improving. Full four-color halftones of the artists are now to be seen on Granz' album covers. And the music, for the most part, is first rate. But why the secrecy, the lack of promotion, the odd absence of exploitational tub-thumping for a series which merits global recognition?
Only Granz knows.

DAVE DEXTER JR.

REISSUE 1962 BROWN LP

SAN FRANCISCO-James Brown's "Live And Lowdown At The Apollo," a 1962 recording which has been unavailable since the mid-'60s, will be reissued in October by locally-based Solid Smoke Records, which licensed the material from Polydor.

The LP was originally released in 1963 on King Records, peaking at number two on Billboard's pop album chart-a remarkable feat at that time for an album of such raw, gritty

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Solid Smoke has repackaged and retitled the album (it had been "The James Brown Show") and is setting a \$7.98 list price.

Attorney Rudich Sues

LOS ANGELES-Local attorney David Rudich has filed suit in Superior Court here, seeking alleged fees amounting to \$53,705.90 and damages of \$200,000 from producer George Clinton, Uncle Jam Records & Tapes. Thang Inc., Malbiz Music and Funk East.

The complaint contends Rudich accrued the \$53,705.90 indebtedness working for Clinton and the defendant companies for \$150 per hour until February 26, 1980, when they agreed on a new payment formula Under the revised concept, Rudich was to receive \$120,000 yearly, plus 5% of the first \$1 million in adjusted gross income and 10% over \$2 million, Rudich claims he orchestrated a CBS pact for Clinton.

Survey For Week Ending 9/20/80 Soul LPs. *STAR greatest ress this TITLE Chart Chart Weeks on Week Heek Meeks on Week TITLE Artist, Label & Number (Dist. Label) Artist, Label & Number (Dist. Label) This Last This Last GIVE ME THE NIGHT 4 40 33 17 ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387 George Benson, Warner Bros. HS 3453 41 NEW ENTRY 2 1 14 DIANA ZAPP Zapp. Warner Bros. BSK 3463 T.P. Teddy Pendergrass P.I.R. FZ 36745 (CBS) 6 1 3 41 23 GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS) 女 7 8 LOVE APPROACH 43 15 **UPRISING** Bob Marley & The Wailers, Island ILPS 9596 (WB) 8 5 5 JOY AND PAIN 44 43 56 OFF THE WALL Michael Jackson, Epic FE-35745 6 6 4 THE YEAR 2000 TSOP F7 36416 (CBS) 45 37 10 SPECIAL THINGS 7 4 14 ONE IN A MILLION YOU 46 42 SOMETHING TO BELIEVE Curtis Mayfield, RSO RS-1-3077 8 5 A MUSICAL AFFAIR THE GAME
Queen, Elektra 5E-513 47 NEW ENTRY HS 3458 9 13 **HEROES** 48 46 **BLOW FLY'S PARTY** Blow Fly, Weird World WWX 2034 (T.K.) 10 LET ME BE YOUR ANGEL 48 23 TWO PLACES AT THE 49 Stacy Lattisaw, Cotillion SD 5219 (Atlantic) ADVENTURES IN THE LAND OF MUSIC 11 11 9 Dynasty, Solar BXL1-3576 (RCA) 50 44 17 YOU AND ME WIDE RECEIVER
Michael Henderson, Buddah BDS
6001 (Arista) 5 血 13 obbins, A&M SP 4805 51 52 ROUTES 12 19 CAMEOSIS 52 50 11 MIDDLE MAN nbia FC 36106 **S.O.S.** S.O.S. Band, Tabu NJZ 36332 (CBS) 14 14 13 56 WAITING ON YOU 53 10 LOVE TRIPPIN' 54 51 14 山 SHINE ON L.T.D., A&M SP 4819 22 3 55 49 9 BEYOND 血 3 19 LOVE LIVES FOREVER Herb Alpert, A&M SP-3717 56 57 29 LIGHT UP THE NIGHT 17 17 GARDEN DE LOVE 立 67 BADDEST Rick James, Gordy G8-995M1 (Motown) Grover Washington Jr., Motown M9-940A2 10 18 18 CAMERON **BRASS CONSTRUCTION VI** Cameron Salsoul SA 8535 (RCA) REAL PEOPLE 19 15 8 tic SD 16016 53 27 59 THE BLUE ALBUM 20 25 HOT BOX 20 Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA) Fatback, Spring SP-1-6726 (Polydor) 21 16 14 THIS TIME 60 13 60 FOR MEN DNLY N Jarreau, Narner Bros. BSK 3434 Millie Jackson, Spring SP1-6727 (Polydor) Ulonne Warwick, Arista AL NAUGHTY Chaka ** NO NIGHT SO LONG 22 23 6 61 59 16 INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island) 23 21 14 Chaka Khan, Warner Bros. BSK 3385 62 54 21 PARADISE Peabo Bryson, Capitol SOO-12063 FAME Soundtrack, RSO RS-1-3080 26 5 63 58 BOUNCE, ROCK, SKATE, 25 24 23 AFTER MIDNIGHT Vaughn Mason & Crew Brunswick BL 754221 SWEET SENSATION

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67 61 14

69

68 68

55 26

70 NEW ENTRY

71 72

73 65 26

75 62 23

74 74 2

2

2

63 20

Stephanie Mills, 20th Century T-603 (RCA)

Gene Chandler, 20th Century T-605 (RCA)

TWICE AS SWEET

Canitol ST 12089

SHEET MUSIC

SPECIAL THINGS

I TOUCHED A DREAM

The Dells, 20th Century T-618 (RCA)

MCA MCA 5127

LOVE JONES

Johnny Guitar Watson, DJM 31 (Mercury)

IRONS IN THE FIRE

Teena Marie, Gordy G8-997M1 (Motown)

LET'S GET SERIOUS

THE GLOW OF LOVE

EMOTIONAL RESCUE

DON'T LOOK BACK Natalie Cole, Capitol ST 12079

Motown M7-928R1

Rolling Stones, 16015 (Atlantic)

ONE WAY FEATURING AL HUDSON

RHAPSODY AND BLUES

Barry White, Unlimited Gold FZ 36208 (CBS)

STARPOINT

POWER

Stanley Clarke Epic JE 36506

HOLD ON

NIGHT CRUISER

ROBERTA FLACK

Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013

High Inergy, Gordy G8-996M1 (Motown) UNLOCK THE FUNK

IN PERFORMANCE

READY FOR LOVE

Herbie Hancock, Columbia JC 36415

Main Ingredient Featuring Cuba, Cooding, RCA AFL1-3641 MONSTER

Donny Hathaway, Atlantic SD 19278

LIPPS INC.

Starpoint, Chocolate City CCLP 2013 (Casablanca)

Temptations, Gordy G8-994M1 (Motown)

GENTLEMAN RUFFIN

ROCKS, PEBBLES AND SAND

Rock'n' Rolling

MMO Group Starts Its Own Rock Label

By ROMAN KOZAK

NEW YORK-The MMO Music Group, which owns such prestigious jazz labels as Inner City, Classic Jazz and Aural Explorer, has started its first rock label: City Light Records, devoted to mainstream and new wave artists. First

signing is Sneakers, a young band based in Eugene, Ore.. whose debut LP is "Ear Tunes." Other acts on the new label are the Hotz and singer/

songwriter Graham Moses.
"We feel now is a propitious time to start a rock 'n' roll label," says Irv Kratka, president on MMO, who will also head the new City Lights label. "The music is there, the groups are there, but the majors are running away. Three is a real vacuum we feel, and we are rushing to fill it. The budget knife cut wide in the majors, but we feel that some of their (cut) groups may still be valid."

But Kratka, who admits his first love is jazz, is not rushing too fast into rock. He expects to release no more than six records in the next year. And don't expect K ratka and a crew of a&r men to be haunting rock clubs looking for new talent. Kratka says he makes his judgments on the basis of tapes he hears. He does not trust live appearances.

However, he says he is not looking for one-shot deals. "When we sign we are looking to build a group." he

For the first time in memory new and unsigned acts will have the opportunity to be seen regularly on network television thanks to "No Holds Barred." a new show debuting Friday night (12) on CBS-TV.

Signed to appear on the first three programs are Oingo Boingo, the Go Gos and X. Three Los Angeles new

* * *

The 70-minute show, which will run opposite ABC's "Friday." is produced by Alan Landsburg Productions, which also produces "In Search Of," "That's Incredible," "Those Amazing Animals" and the new "Catastrophe."

Musical talent for the show is booked by Dawna Kaufman. The show, hosted by comedian Kelly Monteith, has a cabaret club type setting, and the acts perform live in front of a studio audience.

An act booked to appear on a show does two numbers. There are no other celebrity guests. The rest of the show is made up of film segments that "deal with contemporary American culture and are a bit risque," says a spokesman for Landsburg Productions.

Kaufman says the acts to appear

on subsequent programs will be Baby Jane Dexter, the Heaters and Ultrovox. The acts get paid union minimum for their appearances.

"We are taking a chance booking such acts," says Kaufman, "and we are hoping to set a precedent. Also tate in the evening we can do more things. The network has been very cooperative."

Innovative promotions are not dead. Stiff Records artist John Otway is on a "Live in your living room where the artist comes to play in fans' homes.

It works like this: A small number of the new Otway single. "The Man Who Shot Liberty Valance" has been pressed without vocals. When Otway comes to town during his tour, one of these disks is mixed in with the other regular copies at a participating store.

The contest is announced and the person who buys the record without the vocal notifies the store and then Otway goes to the fan's home and sings the lyrics to the lyric-less disk.

The next such contest is in New York Tuesday (16) at the Golden Disk Records store in Greenwich Village. It is the fourth such contest. Two, in Los Angeles and in Norman, Okla., have been successful, but in Minneapolis, the lyric-less disk was buried so far in the stack that noboby ever bought it. So Otway sang to no one.

KWST-FM in Los Angeles is organizing The First Southern California Rock'n'Roll Expo at the Hollywood Palladium, Sept. 26, 27, 28. The expo will feature local and national bands playing every two hours, as well as displays by record companies, stereo manufacturers. clothing stores and other companies interested in the 18-34 market. So far WEA and Capitol have expressed their support, says Bob Faulkner. general sales manager of the station. The station expects about 50,000 visitors. Admission is \$1.06.

Bob Welch will host "Hollywood Heartbeat" a new half-hour long syndicated television show now being sold to markets around the country. It will feature live musical guests, promo films, and visits to Hollywood nightspots. It premieres Monday (15).

LIMITED EDITION **Curtail Presley 8-Tracks, Cassettes**

NEW YORK-RCA Records has reduced the numbers of 8-tracks and cassettes it planned to duplicate for its "Elvis Aron Presley" limited edition package.

In July, when the label was pre-paring its pressing and duplication run of the \$69.95 list edition paying tribute to the 25th anniversary of Presley's signing to the label, a spokesman declares, it had based its tape orders on a "history of the Elvis

At the time, RCA said it would press 150,000 LP versions of the album and 50,000 each of 8-tracks and cassettes, amounting to a total of 250,000 albums.

"The Elvis buyer apparently wanted this package mostly in LP form," explains the spokesman, who would not reveal the revised schedule. The company, however, is maintaining a limited worldwide run of

A spot check of one-stops and retailers lends credence to RCA's decision, with few orders on the tape versions, although both the 8-tracks and cassettes are housed in boxes similar to the LP version. The package is among the nation's top 30 entries on the Billboard Top LPs and Tape chart.

ASCAP To Hold Classical Workshops

NEW YORK-ASCAP has set nine weekly sessions for its first Symphonic and Concert Workshop. which begins at the society's headquarters here Tuesday, Sept. 30.

One of a series of Workshops hosted by ASCAP, attendance is free of charge and open to all regardless of performing rights affiliation.

The sessions and confirmed pan-

elists as of Sept. 9 are: Sept. 30: "Composers And The Symphony Orchestra," Milton Rabbitt, David Del Tredici, Lukas Foss, Morton Gould, Elia Siegmeister; Oct. 7: "Recording Contemporary Music," Arthur Cohn, Tom Frost, Is Horo-witz, Herman Krawitz, Len Marcus; (14): "Problems Of New Notation And Music Copying," Easley Black-wood, Louis Brunelli, Phillip Ramey. Gardner Reed, Kurt Stone.

Also (21) "Government, Foundation And Corporate Funding." a representative of Kitty Carlisle. Ernie Farmer, a representative of Sen. Jacob Javits (R-N.Y.), Ezra Laderman: Gregory Millard, representatives of major corporations; (28): "The Performing Rights Societies: Copyrights, Licensing Today's Music," representatives of ASCAP, AGAC, BMI, SESAC and the U.S.

Copyright Office.
Also, Nov. 5: "Evaluation/Criticism Of Music," Allan Hughes, George Jellinek, Leighton Kerner, Allan Kozinn, Joan Peyser, Bob Sherman, Virgil Thompson; (11): "Film. TV and Radio," Harry Kraut; (18): "Opera In America," Martin Feinstein, Peter Mark, Thea Musgrave, (25): "Composer & Publisher: Publishing Serious Music," Arnold Broido, Ellis Freedman, W. Stuart Pope, Donald Waxman, Vincent Parischetti.

All sessions will be moderated by Martin Bookspan, coordinator of symphonic and concert activities at ASCAP.

\$15,000 BMI **Prizes Offered**

NEW YORK-A total of \$15,000 has been made available by BMI for its 29th annual awards to student composers competition. Prizes ranging from \$500 to \$2,500 will be awarded at the discretion of the

judges.

The competition is open to student composers residing in the Western Hemisphere, who are enrolled in accredited secondary schools, colleges, or conservatories, or are en-

gaged in private study.

They must be under 26 years old as of the end of the year. There are no limitations as to instrumentation, style or length for the work sub-mitted. Students may enter only one work, which need not have been written during the year of entry Competition closes Feb. 16, 1981.

Publishers Huddle

LOS ANGELES-The Music Publisher's Forum has set its monthly meeting for Monday (15) at 6:30 p.m. at the Continental Hyatt House here. The open meeting will be spearheaded by steering com-mittee members Carol Cassano, Shelly Weiss, Danny Strick. Bernadette Gorman, Martin Kitcat and Terri Fricon.



PULITZER PRIZE—ASCAP president Hal David, left, presents a special medallion to composer David Del Tredici, this year's Pulitzer Prize winner in music. Del Tredici won the Pulitzer for his composition, "In Memory Of A Summer

WILL RECORD SONG

Whittaker Awaits **UNESCO** Winner

By IRV LICHTMAN

NEW YORK-Although dealing on a worldwide basis has caused some logistical problems, singer Roger Whittaker hopes to have a single of the winning "Children Helping Children" UNESCO-sponsored song contest entry on the market sometime in October.

Whittaker, heard on the RCA label in the U.S., plans to record the song—with a melody composed by Whittaker based on his rewrite of prose submissions-after hearing from an international jury in Paris by the end of this month.

Out of approximately 200,000 entries since the contest was launched in January, Whittaker received a number of entries as sent to him from local judges and set music to about 20 songs.
"I don't know where I'll cut the

song, for it depends on when I hear from Paris and where I happen to be when I do," Whittaker says.

The singer, however, plans to sing the winning entry at a concert at Ra-dio City Music Hall here Oct. 9 and in attendance will be the youngster and his parents. The trip to New York is part of the prize, in addition

to "doing the town," including dinner with Whittaker.

Whittaker says the single should be well-timed for the holiday season.
"The basic point of the contest was to stress hopes for peace, coopera-tion among nations and freedom of thought." he explains.

Whittaker says he was struck by the high quality of prose among the final entries submitted to him, indicating his hopes that he may do an album featuring all 20 of the songs. However, the slow process of dealing on such a broad global scale may lead to additional submissions to him-the Soviet Union is yet to be heard from.

Perhaps the most unusual entry so far came from Iran, with the name "Bani-Sadr" appearing as author, although it's unlikely that the author is the president of Iran, President Abolhassan Bani-Sadr.

Whittaker is presently putting the finishing touches on a new album. "Roger Whittaker In Love," featuring for the first time in four years an album of selections totally penned

U.K. United Artists Music Will Stress Movie Songs

NEW YORK-United Artists Music Ltd. in London has turned to a former United Artists motion picture executive to run its operation, a move described by company president Harold Seider as an important factor for plans to place greater emphasis on "the international coordination of motion picture product."

Brian C. Yell replaces Robin Taylor as general manager, while Seider says positions have also been filled in other staff areas at the London unit. The company had been operating with little creative force since Taylor's departure several months ago.

In developing film coordination and general copyright exploitation,

Yell reports to Frank F. Banyai, vice president of international based at UA's headquarters in Los Angeles.

Banyai has in the past year chaired a number of global miniconventions with UA's affiliates and branch directors from Germany, France, Italy, the Netherlands and Japan to boost intra-company administrative communications and to increase the company's international creative flow.

Seider says the appointments reaffirm the company's intention to "more forcefully position UA's English publishing organization as a continuing creative and administrative center and a vital part of our expanding global operations."

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Classical

AUDIOPHILE

\$29.95 List For Suncoast Signature LP

NEW YORK-Suncoast Records hopes to extend its consumer reach by offering new audiophile product in three price categories based on stringent manufacturing standards.

Top of the line is the Florida-based label's "Signature" edition, at a suggested list of \$29.95 per LP, probably a new high in disk pricing. No more than 50 units will be pressed in this category from each stamper, says Suncoast president Earl Wagenseller.

The next 450 copies each stamper will yield are known as "Super Analog" and list at \$17.95. Additional pressings list at \$9.98, up to a combined total of 1.500 copies, after which the stamper is discarded, says Wagenseller.

Both the Signature and Super Analog series are pressed on clear gold vinyl and are sold under a 10year warranty which allows for replacement of worn or damaged records at one-third list price plus a \$1 handling charge.

The company's \$9.98 line is pressed on black vinyl and packaged more conservatively than the pre-mium editions, says Wagenseller.

Dealer cost for the Signature line ranges from \$22.46 down to \$16.47. depending on the quantity ordered, less additional discounts for prompt payment. Wagenseller gives the dealer price range of the Super Analog series as \$13.46 to \$9.87.

Artists currently featured on Suncoast include the pianist Robert Vander Schaaf and organists Diane Bish. Herbert L. White and Don Rolander. Live recordings by the Florida Philharmonic conducted by Robert Zeller are to be released

Suncoast. located in Clearwater. also functions as a concert manage-



GIULINI OPERA-Maestro Carlo Maria Giulini marshalls Vienna State Opera forces for a DG recording of Verdi's "Rigoletto." The album, set to appear this month, is Giulini's first opera recording in a decade.

ILLINOIS SUCCESS STORY

Figaro's a Power In University Town

CHICAGO-Champaign, Ill.'s. all-classical record and tape outlet has a new improved location offering heavier traffic flow, more attractive surroundings and superior merchandising potential.

That's the report of Robby Wynstra, manager/buyer for the college town's three-year-old Figaro's. Figaro's is owned by Champaign's Record Service chain and leads the market's classical sales along with a Discount Records out-

Wynstra, store manager since Figaro's inception, says total store size shrunk somewhat in the move, but the mall location's superior flow of shoppers and big window space are counted as major pluses.

According to Wynstra, the store hopes to expand on its \$35,000 wholesale inventory as sales levels mount in the new surroundings. Wynstra says the store inventory is largely LPs, with only a few hundred cassettes and a token 8-track stock.

"The new store is much nicer and has a lot more traffic," Wynstra ob-"We had a lot of extra space serves. at the old location.

"I expect that we'll get more busi-

Memorialized in the releases are

horn player Dennis Brain, soprano Dame Maggie Teyte and contralto Kathleen Ferrier. The recordings are

licensed from BBC Records of Eng-

land, and culled from program ma-terial aired by the British network.

Botsford, Arabesque's a&r director, the material is having simultaneous

commercial release in Britain on the

BBC's Arteum label. The Arabesque label carries a \$6.98 list price.

broadcast transcription and private recordings are sources of the mate-

Available for the first time is Den-

nis Brain's final recital, including

works of Beethoven, Marais, Mali-

piero and Dukas, taped at the 1957 Edinburgh Festival shortly before

Included in the Ferrier album are BBC broadcast transcriptions and

the premiere performance of a Len-

nox Berkeley song cycle. "Four Poems Of St. Teresa Of Avila," pri-vately recorded in 1948. The album

has tenor Peter Pears as narrator.

his fatal auto crash.

Almost all musical performances have not previously been issued, Botsford indicates. Concert tapings,

According to Caedmon's Ward

ness, particularly when people get used to our new location.

According to the buyer, there's a sharp division in customer tastes, with Univ. of Illinois teachers going for the more esoteric product today and students buying the meat and

potatoes repertoire.

"We have two distinctly different types of customers," Wynstra explains. "We have to cater to two different to two ferent audiences, which is difficult.'

Figaro's opera sales are a strong point. Wynstra explains. Chicago Symphony recordings with Sir Georg Solti. due to the school's proximity to Chicago, also are big.

Performances at the city's acoustically famed Krannert Center auditorium and broadcasts of WILL-FM are factors that influence many purchases, Wynstra adds.

Wynstra notes consistently strong budget album sales and "extremely

big" interest in digital records.

Wynstra bases a belief that domestic labels should be paying more attention to composers such as Martinu, Janacek, Szymanowski and Havergail Brian on the strong response he sees to product on the imported Supraphon and Hungaraton and domestic Aries labels.

"We sell a lot of Martinu on import," argues Wynstra. "Why won't the domestic record companies put

Arabesque Label Issuing Historical British Artists

CHICAGO-Legendary British musical performers are the focus of a group of new historical albums being released by Arabesque Records. Arabesque is a division of spo-ken word recording leader Caedmon

Disks include artist interviews and reminiscences about the performers in addition to musical selections.

Classical **Notes**

timento For Orchestra for the 100th anniversary Boston Symphony season. It's a string of 'dance-like' pieces with a fanfare movement at the onset, one of numerous special season commissions from the orchestra. The world premier is scheduled for Sept. 25 under Seiji Ozawa. The Boston Symphony's \$1 million Tanglewood music shed rennovation project, affecting back stage areas only, gets underway this month.

Sept. 30 is the ground level organizing meet

for the new Assn. for Classical Music. Information from Ira Moss at the Moss Music Group. ALAN PENCHANSKY

TELARC EYES BIRDS FOR RESPIGHI LP

CHICAGO-Telarc Records is scouting pet shops for talent to be used in its latest digital blockbuster production, a Dallas Symphony Orchestra recording of Respighi's "Pines Of Rome."

Included in the project's talent budget is a live nightingale's services, says chief engineer Jack Renner. "We're going to rent a nightingale and the sucker better sing," Renner vowed.

Respighi specifies the warbling as part of the famous tone poem's depiction of a nocturnal wooded scene and a prerecorded birdsong is provided by the publisher for use in concert performances.

Renner said the animal's singing will be digitally taped for over-dubbing with the orchestra. The session, Telarc's first with the Dallas orchestra, also will include Debussy's "Iberia" with Eduardo Mata the conductor in both works.

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Week	Last	Weeks on Chart	
	2.8		TITLE, Artist, Label & Number
1	4	19	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
2	2	45	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
3	1	41	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
4	6	241	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
5	27	6	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, Columbia M/MT 35864
6	3	106	BRAVO PAVAROTTI: Pavarotti
7	12	6	London-PAV 2001 SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway
8	33	6	RCA ARL1 3628 DVORAK: "New World" Symphony
9	9	32	Vienna Philharmonic (Kondrashin), London Digital LPR 10011 TCHAIKOVSKY: 1812 Overture
			Cincinnati Orchestra (Kunzel), Telarc Digital 10041
0	11	19	Romero & Shearing, Angel Digital DS 37327
11	20	80	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
12	NEW	ENTRY	SHOSTAKOVICH: Symphony No. 5 New York Philharmonic (Bernstein), CBS IM 35854
3	15	6	BRAHMS: Violin Concerto Perlman, Angel Q 37286
14	14	6	JAPANESE FOLK MELODIES: Rampal Flute, Columbia M35862
5	13	115	RAMPAL: Japanese Melodies for Flute & Harp
6	7	28	Rampal & Laskine, Columbia M-34568 SONG OF THE SEASHORE: James Galway
7	31	23	RCA ARL 1-3534 SWITCHED ON BRANDENBURGS
8	17	19	Wendy Carlos, Columbia M2X35895 DEBUSSY: Images
			London Symphony Orchestra (Previn), Angel Digital DS-37674
19	25	6	SPANISH ALBUM: Periman Angel SZ 37590
20	5	101	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
21	36	6	SAINT-SAENS: Symphony No. 3, "Organ" Philadelphia Orchestra (Ormandy), Telarc Digital 10051
22	29	41	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
23	8	10	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
24	26	10	BEETHOVEN: Complete Symphonies
25	NEW	ENTRY	Vienna Philharmonic (Bernstein), DG 2740 216 MUSSORGSKY: Pictures At An Exhibition
26	10	14	Cleveland Orchestra (Maazel), Telarc Digital DG-10042 BEETHOVEN: Fidelio
			Chicago Symphony Orch. & Chorus (Solti), London Digital LDR 10017
27	22	19	MUSIC FROM KRAMER VS. KRAMER Columbia M35873
28	NEW	ENTRY	MAHLER: Songs Of A Wayfarer Von Stade, London Philharmonic (Davis), CBS M35863
29	21	28	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
30	23	36	BRAHMS: Four Symphonies Chicago Symphony (Solti), London CSA 2406
31	24	88	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
32	32	6	MEHTA BOLERO, Los Angeles Philharmonic
33	38	14	London CS 7132 SUTHERLAND SINGS MOZART
34	16	19	The National Philharmonic Orchestra, London 526613 HANDEL: Ariodante
35	30	19	Baker, English Chamber Orchestra (Leppard), Philips 6769-025 BARTOK: Piano Concertos
36	19	23	Pollini, DG 2530-901 THE GREATEST HITS OF 1721
			Philharmonia Virtuosi (Kapp), Columbia M 35821
37	18	14	BERLIOZ: Symphonie Fantastique New York Philharmonic (Mehta), London Digital LDR 10013
38	40	10	WAGNER: Siegfried Idyll Marriner, Angel Digital DS37758
39	34	41	MUSIC OF TELEMANN: Galway RCA ARL1-3488
40	35	10	STRAUSS: Four Last Songs London Symphony Orchestra (Davis), Columbia M25140



Country

BIG DIFFERENCE IN DECADE

Country Catches Up With Sophisticated Technology

• Continued from page 3

country atbum as it did when I started in 1969."

Besides stacking tracks and layering sounds, taking full advantage of the flexibility of multitrack recording, country sessions are borrowing from an extensive range of outboard studio gear. Harmonizers, phasers, synthesizers, time delays, guitar effects and other electronic components now play a more vital part in country recording—though still not nearly as much as in rock and pop.

"It still comes down to the song in country," comments producer Buddy Killen, long-time veteran of Nashville recording and one of the first local producers to do both pop and country sessions here.

"In pop, the groove and feeling are dominant, but in country, it's the lyrics and melody that are foremost. Special effects in country are only a backdrop for the artist, not the other way around."

Producer Jerry Crutchfield ob-

8 YEARS FOR

MILTON OPRY

MILTON, W. Va.-This month

the Mountaineer Opry House cele-

brates its eighth year of operation as

a showcase for local country and

Although a number of nationally

known acts are booked into the

Opry, most groups are from West Virginia, Ohio and Kentucky. Man-

ager Paul King estimates that the 700-seat house has opened its stage to more than 300 separate groups.

Shows are held each Saturday

night from 8 p.m. to 11 p.m. Origi-

nally, four acts were booked for each

show and were a mix of country,

bluegrass and gospel. Now King

books only two acts per show. Gos-

pel has been dropped except as it ap-

pears in the country and bluegrass

Aimed at family audiences, the

house does not allow dancing or the

sale of alcoholic beverages. Tickets

for shows with local talent are \$4.50

for adults and \$1 for children. When

nationally know acts appear, all

seats are reserved and sell for \$5.50

bluegrass talent.

serves that one significant change he's noticed is that country artists have started taking their own bands into the studio for recording purposes. A few acts such as Waylon Jennings have done this for several years, but it is becoming more frequent today. Joe Sun's upcoming Ovation LP will feature his group Shotgun for the first time on vinyl, and Tanya Tucker's new MCA project with Glen Campbell utilizes members from both bands.

Also, notes Crutchfield, country thus far has managed to escape falling prey to padded recording budgets, unlimited recording time and "ego trip frills" often linked to rock 'n' roll recording by major acts

'n' roll recording by major acts.
"I think Fleetwood Mac could probably come to Nashville and cut a hit album in a bout three weeks for a fraction of what it's used to," he comments. However, Crutchfield does point out that while studios here are state-of-the-art, country sessions don't usually explore all the possibilities of modern equipment innovations.

"Effects are added on a country record just for accents rather than for a total sound as in rock," he says.

Producer Steve Gibson, who moved to Nashville in 1971 as a session guitarist, cites the influx of musicians from other musical centers as another influence on the local recording scene.

He mentions Memphis and Muscle Shoals players such as Reggie Young, Chips Moman, Norbert Putnam, Gene Chrisman, Hayward

Lynn Holds Picnic

NASHVILLE—Loretta Lynn and her husband, Mooney, recently hosted the local MCA Records staff at a barbecue at their Hurricane Mills ranch. During the picnic, Lynn related that she is writing songs in preparation for an upcoming LP.

As many as 45,000 summer tourists visit the ranch weekly to camp, swim, fish, ride horses, dance and tour Lynn's museum.

Killen Is Named

NASHVILLE-Buddy Killen, president of Tree International, has been named to the Commerce Union Bank Board of Trust.

STATLER COUNTDOWN—Mercury act, the Statler Brothers, chat with Bob Kingsley, right, of "American Country Countdown," a nationally syndicated radio program, during their West Coast promotional tour.

Bishop. Bobby Emmons, David Briggs and Tommy Cogbill contributing to the r&b and pop effects on country music.

Other changes occurring in recent years in recording country product include expanded studio schedules, pre-selection of material to be cut and more expensive album budgets. Today's contemporary country albums may take a month to complete and carry price tags that range past \$50,000

Would country benefit from fatter recording budgets? Beyond covering increased studio and musician costs. producers generally surmise that additional budgets probably wouldn't change their basic recording techniques.

As producer Tom Collins puts it. "When you can cut a good album for \$35,000 and sell 300,000 copies you're economically successful. In fact, it's possible to break even when only 50,000 units are sold if the regording costs are held down to a reasonable figure."

(Continued on page 54)

Delta Label Emphasis On Regional Acts

NASHVILLE—Regional talent is getting a hearing thanks to Delta Records, an increasingly active label in Nacogdoches, Tex. So far the company has produced and distributed a dozen LPs.

Among the recent releases are "Jole Blon And Other Cajun Honky Tonk Songs," by Allen Fontenot and His Country Cajuns; "Cotton-Eyed Joe & Other Texas Dance Hall Favorites"; "More Texas Dance Hall Favorites"; and "Honky Tonk Hurtin' Songs." The last three are instrumental collections played by various local studio musicians, and the last two feature the fiddling of Country Music Assn. award-winner Johnny Gimble.

Delta has also done several albums by Cajun humorist and story-teller, Justin Wilson.

David Stallings, who heads the label, says Delta has exclusive recording contracts with Wilson. Johnny Lee Wills and Frenchie Burke. Wills is cutting material for two albums; Burke will be recording soon.

The Wills material will spotlight a 14-piece band playing western swing music. Stallings says he plans a single from the album featuring John Thomas Wills, the bandleader's son, singing "Faded Love." Recently Delta purchased masters of Brother Dave Gardner's comedy routines and plans to reissue them in albums.

Stallings says he got into the record business via rackjobbing. He and his father, W. D. Stallings, operate Global Music Distributing in Nacogdoches. The firm covers accounts in Texas, Louisiana and Oklahoma. Delta Records was set up in 1977

As Stallings sees it, the label will continue to concentrate on acts from the South and Southwest. Delta is handled by independent distributors.

EDWARD MORRIS



MEGA BUCKS—WMAQ-AM's "Dancing Dollars" stop to visit during the Oak Ridge Boys' recent performance at Raceway Park in Chicago. These particular dollars appear to be on sturdier legs than other phases of the economy.

Country Juggernaut Conquers WRVR-FM

• Continued from page 20

Olds also pointed to "a lot of country music activity in major markets" and the success of the film "Urban Cowboy" as reasons to move to the country format.

Actually it was not much of a radio format when it debuted. There were no personalities on the air, just wall-to-wall country music. The last jazz record played was "Goodbye, Pork Pie Hat," Charles Mingus' tribute to the late Lester Young, played by the Mingus Dynasty workshop group and it was followed by Waylon Jennings' "Are You Ready For The Country?"

Olds explains that no one had been dismissed, but all of the jocks were being held off the air for a couple of days to get used to the new format. "They all have to consider what they'd like to do—have the creative satisfaction of playing jazz or working at a successful station," Olds says. Olds explains that program director John Platt would continue in that post.

For morning DJ Les Davis country music seems to be following him. This is the third time he has been on a station when it turned country. He was on WHN-AM New York and WJRZ-AM (now WWDJ) when they switched.

Comments WHN-AM program director Ed Salamon: "I'm sure

they'll be good competition," but he said his concern was minimized because "country audiences tend to be loyal. We're in a strong position. We don't have to run around and change this or that to be competitive." To the AM versus FM argument Salamon adds: "Country music is not as much at a disadvantage on the AM dial as are other music formats."

Also taking note of the change was classical music formatted WNCN-FM, which brought in its weekend man Max Cole to do five minute jazz vignettes every hour for eight hours. Cole, who for a number of years was a regular on WRVR, played one jazz record in each segment and spoke in tribute to the WRVR jazz format.

Dying with the format of 20 years will be the call letters. Viacom has applied to the Federal Communications Commission to switch calls to WKHK and a slogan about "country kicks" will probably be developed. A \$900,000 transit ad campaign is reportedly planned.

Daniels Band Tour

NASHVILLE—More than 40 radio stations broadcast the Charlie Daniels Band live from the Hartford Civic Center in Hartford, Conn., Aug. 31.



ADMIRING FAN—Roy Acuff, left, admires a beaded ornament worn by Columbia artist David Allan Coe who recently made a special appearance on the "Opry" stage.

Billboard® Hot Country Singles®

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*	*			#	*	+	★ STAR PERFORMER—Singles regi		greatest	-	ionate upward progress this week.
This Week	Last Week	Weeks on Chart	TTLE—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)
4	1	10	LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)	36	46	6	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)	69	79	2	OUT RUN THE SUN—Jim Chestnut (L. Henley, B. Burnette), United Artists/Curb 1372 (House Of Gold, Yogue, BMI)
食	4	10	OLD FLAMES CAN'T HOLD A CANDLE TO YOU - Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)	37	14	14	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstritt, S. Garrett, J. Reed),	10	NEW	NTRY	WHY LADY WHY-Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)
4	8	8	DO YOU WANNA GO TO HEAVEN—T.G. Sheppard	38	47	6	RCA 12006 (Lowery, BMI) BACK WHEN GAS WAS THIRTY CENTS A	血	81	2	NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Martragun, BMI)
4	5	10	(C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross heys, ASCAP) HEART OF MINE—Oah Ridge Boys	30	45	6	GALLON—Tom T. Hall (T.T. Hall), RCA 12066 (Hallnote, BMI) I'M STILL IN LOVE	72	37	14	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (DebDave/Briarpatch, BMI)
5	6	11	(M. Foster), MCA 41280 (Silverline, BMI) CHARLOTTE'S WEB—The Statler Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031				WITH YOU—Larry G. Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BMI/Welbeck, ASCAP)	73	42	9	IT DON'T GET BETTER THAN THIS—Sheila Andrews (J. Fisher, D. Harp), Ovation 1146 (Plum Creek, BMI)
4	7	7	(Peso, Dutchess, BMI) FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Wills), Columbia 1-11329 (Rightsong, BMI)	40	41	6	A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)	74	56	13	LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359
女	9	8	LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)	☆	51	3	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	75	59	7 .	(Southern Nights, ASCAP) HOT SUNDAY MORNING—Wayne Armstrong (A. Chapman, J. Tweel), NSD 57
8	2	14	MAKING PLANS— Porter Wagoner and Dolly Parton	42	48	5	HARD HAT DAYS AND HONKY TONK NIGHTS—Red Stegall (E. Kilroy, D. Kirby), Elektra 47014	76	66	8	(UA, ASCAP/Window, BMI) FALLIN' FOR YOU—Jerri Kelly
*	22	5	(J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI) I BELIEVE IN YOU—Don Williams (R. Cook, S. Hogin), MCA 41304 (Cook House, BMI)	43	43	7	(Diablo Lobo, Cross Keys, ASCAP) LONG LINE OF EMPTIES—Darrell McCall (G. Rowe, P. Ferguson), RCA 12033	77	71	6	(K. Freeman), Little Giant 026 (Kelly & Lloyd, ASCAP) JUST TO PROVE MY LOVE
1	12	11	LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, R. VanHoy), Casablanca 2286 (Tree, BMI)	4	49	3	(ATY/Mad Lad, BM) COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920	1	NEW	NTRY	TO YOU—Jimmy Snyder (D.A. Coe), E.I.O 1126 (Window, Captive, BMI) NORTH OF THE BORDER—Johnny Rodriguez
W	23	5.	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner, Tamadane, Pich Way, RMI)	45	53	4	(Vogue/Maple Hill/Onhisown, BMI) ALWAYS—Patsy Cline	台	85	3	NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI) ROLAID, DOAN'S PILLS AND
12	13	12	(Warner-Tamerlane/Rich Way, BMI) THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tens. BMI (Venerson), BCA 41273	46	55	3	(1. Berlin). MCA 41303 (Irving Berlin, BMI) A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette				PREPARATION H—Dave Oudley (M. Dudley, M.J. Harter), Sun 1154 (Shelby Singleton, BMI)
由	15	8	(Tree, BMI/Gingham, ÁSCAP) PUT IT OFF UNTIL TOMORROW — The Kendalis	血	52	5	(L. Kingston, G. Sutton), Epic 950930 (Hall-Clement/Flagship, BMI) GONE—Ronnie McDowell	80	82	3	THE LEGEND OF WOOLEY SWAMP—Charlie Daniels Band (C. Daniels, T. Crain, F. Edwards, T.D. Gregorio, J.
仚	16	9	(D. Parton, B. Owens), Ovation 1154 (Combine, BMI) FREE TO BE LONELY AGAIN—Debby Boone (D. Pleiffer), Warber/Curb 49281 (Brightwater/	40	54	3	(S. Rogers), Epic 950925 (Rightsong, BMI) IN MEMORY OF A MEMORY—Johnny Paycheck	81	84	2	Marshall), Epic 950921 (Hat Band, BMI) SAD LOVE SONG LADY—David Houston (B. Moore, D. Wayne), Country International 148
由	18	8	Strawberry Patch ASCAP) YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305	AO	50		(I. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)	182	NEW E	NTRY	(Rest-A-While, ASCAP/Taylor and Watts, BMI) ANOTHER TEXAS SONG—Eddy Raven
血	19	8	(Baray, BMI/Honey:ree, ASCAP) RAISIN' CANE IN TEXAS—Gene Watson	49	50	6	YOU BETTER HURRY HOME—Connie Cato (G. Martin, T. Henry), MCA 41287 (Tree, BMI) TEXAS BOUND AND FLYIN'—Jerry Reed	83	83	2	(E. Raven), Dimension 1011 (Milene, ASCAP) TWO HEARTS BEAT (Better Than One)—Kay Austin
17	17	11	(J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI) HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke	由	58	3	(J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI) TUMBLEWEED—Sylvia				(D. Hoffman, R. Pace), E.I.O. 1127 (Window, St. Jude, First Lady, BMI)
由	21	7	(T. Bahler), Colümbia 1-11312 (Fiddleback, Peso, Kidada, BMI) WHEN—Slim Whitman	☆	61	2	(K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI) SHE CAN'T SAY THAT ANYMORE—John Conlee	84	86	2	SHE'S LEAVIN' (And I'm Almost Gone)—Kenny Price (J. McBee, R. Pennington, F. Lehner), Dimension 1010 (Almarie, BMI/Millstone, ASCAP)
由	27	4	(H. Bouwens), Epic. Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI) ON THE ROAD AGAIN—Willie Nelson	53	63	2	(S. Throckmorton), MCA 41321 (Cross Keys, ASCAP) THE BOXER—Emmylou Harris	85	87	2	MEXICO WINTER—Bobby Hood (B. Moore, J. Mundy), Chute 015
20	3	12	(W. Nelson), Columbia 111351 (Willie Nelson, BMI) MISERY AND GIN—Merle Haggard (J. Durrill, S. Garrett), MCA 41255	由	64	5	(P. Simon), Warner Bros. 49551 (Paul Simon, BMI) COLD LONESOME MORNING—Johnny Cash (J.R. Cash), Columbia 1-11340 (House of Cash, BMI)	86	74	12	(Baray, BMI/Honeytree, ASCAP) EVEN COWGIRLS GET
21	10	13	(Peso, Bronco, BMI) THAT'S WHAT I GET FOR	皶	60	5	LONG ARM OF THE LAW—Roger Bowling (R. Bowling, B.E. Wheeler), NSD 58 (ATV, BMI/Sleepy Hollow, ASCAP)	.	NEW S		THE BLUES—Lynn Anderson (R. Crowell), Columbia 111296 (Visa, ASCAP) LONELY WINE—Maury Finney
22	11	14	LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI) CRACKERS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41263	56	67	2	IF YOU EVER CHANGE	88	75	13	(R. Wells), Soundwaves 4613 (Rachel, ASCAP) I'VE NEVER SEEN THE LIKES
1	31	5	(Pi-Gem, BMI) I'M NOT READY YET—George Jones	血	68	2	(P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP) UNTIL THE BITTER END—Kenny Seratt (G. Dobbins, T. Daniels, S. Barrett), MDJ 1005 (Chappell, Intersong, ASCAP/Canadina, Pro-Cam)				OF YOU-Conway Twitty (B. McDill, W. Holyfield), MCA 41271 (Hall-Cliement, Maplehill, Vogoe, BMI)
24	28	9	(T.T. Hall), Epic 950922 (Unichappel/Morris, BMI) IF THERE WERE NO MEMORIES—John Anderson	由	62	5	ROCK 'N' ROLL TO ROCK	89	76	10	LOVE IS ALL AROUND—Sonny Curtis (S. Curtis), Elektra 46663 (Mark Three, BMI)
25	29	7	(R. McCown), Warner Bros. 49275 (Sawgrass, BMI) STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)	1	69	2	OF AGES—Bill Anderson (C. Anderson, J. Abbott), MCA 41297 (Stallion, BMI) NIGHT GAMES—Ray Stevens	90	91	3	WHAT AM I GONNA, DO?—Dei Reeves (J. Foster, B. Rice), Koala 594 (April, ASCAP) (YOU Lift Me) UP TO HEAVEN—
26	30	7	WOMEN GET LONELY—Charly McClain (L. Rogers, R.C. Bannon). Epic 9-50916 (Warner- Tamerlane, Bill Black, Partnership, ASCAP)	60	70	2	(C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI) THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward				Reba McCntire (B. Zerface, J. Zerface, B. Morrison, J. MacRae), Mercury 57025 (Southern Nights, ASCAP/Combine, BMI)
血	33	6	SWEET SEXY EYES—Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	血	NEW	ENTRY	(T.J. White), Mercury 57032 (Swamp Fox, ASCAP) BABY, I'M A WANT YOU—Stephanie Winslow (D. Gales), Warner/Curb 49557 (Colgems/EMI, ASCAP)	92	NEW E	NTRY	ONE BAR AT A TIME—Stoney Edwards (J. Busby), Music America 109 (Midstate, BMI)
28	36	6	BOMBED, BOOZED, AND BUSTED—Joe Sun (D. Knutson), Ovation 1152 (ATV, Blue Lake, BMI)	62	65	4	THE DEVIL STANDS ONLY FIVE FOOT FIVE—"Blacklack" Jack Grayson	93	78	4	STAR STUDDED NIGHT—The Shoppe (S. Throckmorton), Rainbow Sound 8022 (Crosskeys ASCAP)
30	40 32	8	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI) WHY NOT ME—Fred Knoblock	63	73	2	(T. Purvin, J. Grayson), Hitbound, 4504 (Temar, ASCAP, Hinsdale, BMI) ROSES ARE RED—Freddie Hart	94	80	4	HOLLYWOOD SMILES—Glen Campbell (L. Weiss), Capitol 4909 (Larry Weiss, ASCAP)
	JŁ	o	(F. Knoblock, C. Whitsett), Scotti Bros. 518 (Atlantic), Flowering Stone/Unrted Artists, ASCAP/Whitsett Churchill, BMI)	64	24	10	(N. Larkin, D. Wills), Sunbird 7553 (Blue Moon, Merilark, April, ASCAP) THE BEDROOM—	95	88	17	OVER—Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)
自命	39	4	STEPPIN' OUT—Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)		25	12	Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir), RCA 12037 (Raindance, BMI; Ron Muir, ASCAP)	96	89	17	TENNESSEE RIVER—Alabama (R. Owens), RCA 12018 (Buzzherb, BMI)
田山			WORKIN' MY WAY TO YOUR HEART—Dickie Lee (L. Martine Jr.), Mercury 57027 (Ray Stevens, BMI)	65	25	13	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)	97	90	17	STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)
33	35	8	WHILE I WAS MAKING LOVE TO YOU—Susie Allanson (M.S. Dunn, C. Putnam), United Artists, Curb 1365 (Tree, BMI)	66	26	12	IT'S TOO LATE—Jeanne Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)	98	20	11	BRING IT ON HOME—Big Al Downing (A. Downing, W. Burdette, J. Martin), Warner Bros. 49270 (Al Gallico/Metaphor, BMI)
34	38	5	PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Pess/Leeds BMI, ASCAP)	血	NEW 1	NTRY 5	BROKEN TRUST—Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP) I'VE COME BACK (To Say I Love You	99	92	7	LAND OF COTTON—Donna Fargo (J.M. Vest, D.W. Chamberlain), Warner Bros. 49514 (Galleon, ASCAP)
歃	44	4	(Senon/Duchess/Peso/Leeds BMI, ASCAP) HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	68	,,,	J	One More Time) - Chuck Howard (C. Howard), Warner/Curb 49509 (Jeffrey's Rainbow, BMI)	100	93	4	TEARJOINT—Faron Young (D. Penn, D. Fritts), MCA 41292 (Dan Penn, BMI)

Top 10 Record g us our us our Leon Everette



BARE CHATS—Singer Bobby Bare, center, with director Robert Zemeckis, left, and Murray Deutch, music coordinator for the Steven Spielberg film, "Used Cars." Bare cut the title song for the recently released film.

'Salute To Memphis' Event Salutes 25-Year Career Of Jerry Lee Lewis

MEMPHIS—Jerry Lee Lewis' remarkable 25-year career as a rock'n'roll and country artist was acknowledged Aug. 16 with the presentation of Memphis State Univ.'s second annual distinguished achievement award at a banquet on the university campus.

The honor, given in memory of the late Elvis Presley, recognizes outstanding contributions in the field of creative and performing arts.

The banquet concluded a two-day seminar, "Salute To Memphis Music: The Blues," held at the university. These activities and other events held throughout the city to honor the memory of Presley, who died three years ago on Aug. 16. brought a reported 30,000 visitors to Memphis.

Emcees for the evening's awards presentation were George Klein, a Memphis disk jockey who helped to break Lewis' first-record. "Crazy Arms," and Dr. Richard Ranta, dean of the school's College of Communications and Fine Arts, which sponsored the program.

Nearly 500 persons attended the banquet and enjoyed entertainment by Lewis himself, Waylon Jennings, Dickey Lee, the Bill Black Combo and Shaun Nielsea.

A bonus to the evening's presentations was the unveiling of the first entry to be placed in the Memphis Hall of Fame, a painting of Lewis performing before a packed stadium. Lewis also received a proclamation from Memphis mayor Wyatt Chandler.

Congratulatory notes were read from Charlie Rich and Bill Justis, who recorded with Lewis at Sun;



Lewis Lauded: Jerry Lee Lewis accepts the second annual distinguished achievement award from Memphis State Univ. for his outstanding contributions to the creative and performing arts. The event was cohosted by Memphis State and the Memphis Music Assn.

Charlie Fach and Jerry Kennedy from Phonogram/Mercury; and Sen. Howard Baker.

On hand to extend congratulations were Otis Blackwell, composer of Lewis' hits "Breathless" and "Great Balls Of Fire"; Jimmy Bowen, vice president of Elektra, Lewis' label; Sam Phillips, who discovered Lewis at Sun Records; and Eddie Kilroy, Lewis' producer.

Others in attendance included songwriter Mark James, singer Billy Swan. drummer D.J. Fontana, Lewis' former producer Stan Kesler. and Knox Phillips. son of Sam Phillips. Sonny Throckmorton, who wrote "Middle Age Crazy" and "I Wish I Was 18 Again" for Lewis, was also among those present.

Memphis entertainers paying respect to Lewis' talent included Academy-Award winning composer Jimmy Griffin, actress Cybill Shepherd, Rufus Thomas and Tony Joe White.

After a brief acceptance speech, Lewis launched into a fast-paced, five-song set which included "Whole Lot Of Shakin' Goin' On" and "Somewhere Over The Rainbow." his current single which brought the appreciative crowd to its feet.

Nashville Scene

By KIP KIRBY

Although Nashville has thus far escaped suspicion, apparently its nearby neighbor Kentucky hasn't been so lucky. A number of alleged counterfeit 8-tracks and cassettes were seized in raids throughout the state, turning up sham copies of such country product as "Kenny" by Kenny Rogers and "Waylon Jennings' Greatest Hits." Most of the counterfeits nabbed in recent raids have turned up rock and pop product; however, the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers have advised that the Southeast is particularly liable to have faked country tapes on the market and asks that anyone suspecting recording forgeries call Joel Schoenfeld at (212) 765-4330.

Mickey Gilley did two sellout performances at the Will Rogers Memorial Auditorium recently in Fort Worth. During the shows, he was introduced backstage to Maria Elena Holly, widow of the legendary Buddy Holly. She told Gilley that she wanted to meet him after hearing his version of her husband's "True Love Ways," which Buddy first wrote for her.

Janie Fricke, who has been in the studio with new producer Jim Ed Norman, has cut "Memories For Sale," a beautiful country ballad written by Pam Rose, Mary Ann Kennedy and Linda Hargrove. Meanwhile, Pam and singing partner Mary Ann flew to Reno to sing with Conway Twitty on an engagement there.

In the "I'm The Greatest" Dept., Gold Dust artist Pat Garrett visited fighter Muhammad Ali at his mountain training camp up in Pennsylvania while Garrett was touring there. Ali received an autographed copy of Garrett's new single, "Your Magic Touch"—perhaps for good luck, since that's what Ali will need in his comeback attempt for the heavyweight boxing crown.

Keep your eyes open for a second George Burns country album which Mercury hopes to have ready for November release. Along with this, the octogenarian will also be airing a ty special titled "George Burns In Nashville" on NBC the same month.

More country entertainers seem to be opening their own clubs these days. Moe Bandy and Joe Stampley threw open the doors to their new place in Houston recently, and performed a show which was taped by the King Biscuit Flower Hour people for the new "Silver Eagle" radio series. The club, in case you're wondering, is named Moe & Joe's Honky Tonk (so what did you expect?).

Crystal Gayle hard at work taping her second CBS tv special. Guests for her December program include Dionne Warwick, the Charlie Daniels Band and Eddie Rabbitt.

Chart Fax

Ry SHARON ALLEN

For the third week straight, "Lookin' For Love" by Johnny Lee holds the top notch on Billboard's Hot Country Singles chart, and the number 5 position on Billboard's Hot 100 chart. The same three-week period in September of 1978 was held by **Waylon Jennings** with "I've Always Been Crazy;" at the same time in 1977, **Crystal Gayle** held the No. 1 position for four weeks with "Don't It Make My Brown Eyes Blue." It would seem that September is a good month for longevity in No. 1 singles.

Dolly Parton slides into the number 2 position with her latest single, "Old Flames Can't Hold A Candle To You," a tune that Joe Sun took to the number 14 position in June of 1978. T.G. Sheppard moves up five notches to starred 3 with "Do You Wanna Go To Heaven."

Oon Williams is the prime mover at a starred 9 from 22, followed closely by a 12-space move by Waylon Jennings from 23 to starred 11. Other prime movers include: Hank Williams Jr., Con Hunley, Jerry Lee Lewis, Emmylou Harris, Johnny Cash, Crystal Gayle, Kenny Seratt, Ray Stevens, Jacky Ward, Freddie Hart, Jim Chestnut and R.C. Bannon. Stephanie Winslow enters the country chart at a starred 61, followed by Brenda Lee at starred 67, Alabama at starred 70, Johnny Rodriguez at starred 78 and Eddy Raven at starred 82.

National out-of-the-box breakouts include "Lonely Wine," Maury Finney (Soundwaves) with reports from: WCMS-AM, Norfolk; WFAI-AM, Favetteville: WHIM-AM, Providence; WPCM-

AM, Burlington; WFNX-AM, Columbus; WSDS-AM, Ypsilanti; WSLC-AM, Roanoke; WYNK-AM, Baton Rouge; KCEY-AM, Modesto; KERC-FM, Oklahoma City; KKYX-AM, San Antonio; KYOO-AM, Tulsa; KZUN-FM, Spokane; WCBX-AM, Eden; and WCXI-AM, Detroit. "One Bar At A Time," Stone Edwards (Music America) being reported to Billboard from: WDEN-AM, Macon; WFAI-AM, Fayetteville; WHIM-AM, Providence; WPCM-AM, Burlington; WPNX-AM, Columbus; WSDS-AM, Ypsilanti; WSLC-AM, Roanoke; WYNK-AM, Baton Rouge; KCKY-AM, Modesto; KEBG-FM, Oklahoma City; KKYX-AM, San Antonio; KYOO-AM, Tulsa, KZUN-FM, Spokane; WCBX-AM, Eden and WCXI-AM, Detroit.

Bubbling Under the top 100: 101-"Can't Keep My Mind Off Of Her," Mundo Earwood (GMC); 102-"A Little Ground In Texas," Capitols (Ridgetop); 103-"Our House Will Rise Again," Bob Duncan (Firstline); 104-"There He Goes," Sissy Spacek (MCA); 105-"Where Did The Money Go," Hoyt Axton (Jeremiah).

Urban Cowboy soundtrack slips back into the No. 1 position on Billboard's Hot Country LPs while the Honeysuckle Rose soundtrack moves five notches to starred 7 and the "Smokey And The Bandit 2" soundtrack moves six notches to starred 13. Other LP prime movers include—Don Williams, Ed Bruce, Razzy Bailey, Porter Wagoner and Dolly Parton and Lynn Anderson. Gene Watson breaks the LP chart at starred 5.4 with "No One Will Ever Know" and Leon Everett debuts at 62 with "I Don't Want To Lose."

Billboard ® Survey For Week Ending 9/20/80 Country LPs. ★STAR Performer—LP's registering greatest proportionate upward progress this week Char Char Week Week Week 8 TITLE
Artist, Label & Number
(Dist. Label) TITLE Artist, Label & Number (Dist. Label) Weeks This Last This Last 业 2 18 URBAN COWBOY 39 41 139 TEN YEARS OF GOLD UA-LA 835-H 2 1 10 **HORIZON** DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546 hitt. Flektra 6F-276 40 36 20 MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644 3 15 3 41 48 19 SOMEBODY'S WAITING 4 5 14 SAN ANTONIO ROSE 42 45 15 YOUR BODY IS AN OUTLAW 5 4 16 MUSIC MAN Mel Tillis, Elektra 6E-271 Waylon Jennings, RCA AHI 1-3602 43 37 **HEART & SOUL** 29 6 7 FULL MOON 39 WAYLON AND WILLIE The Charlie Dan Epic FE 36571 44 13 女 12 3 SOUNDTRACK 52 17 45 MILLION MILE Honeysuckle Rose, Columbia S236752 The Charlie Daniels Band, Epic JE 36751 9 3 ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699 46 49 9 DOUBLE TROUBLE HABITS OLD AND NEW 9 7 13 George Jones & Johnny Paycheck Epic JE-35783 47 47 72 BLUE KENTUCKY GIRL 10 5 16 I BELIEVE IN YOU BSK 3418 17 11 8 ROSES IN THE SNOW 48 46 THE WAY I AM 21 Emmylou H BSK 3422 42 49 GREATEST HITS 12 10 GREATEST HITS 73 Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488 RCA AHL 1-3378 由 19 SOUNDTRACK LOVE HAS NO REASON 50 50 Smokey And The Bandit 2, MCA 6106 24 Debby Boone, Warr BSK 3403 THAT'S ALL THAT MATTERS 14 11 10 51 43 50 STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250 Mickey Gilley, Epic JE 36492 15 15 6 10th ANNIVERSARY 52 65 2 EVEN COWGIRLS GET THE The Statler Brothers Mercury SRMI 5027 BLUES Lynn Anderson, Columbia JC 36568 16 13 23 **GIDEON** 53 54 45 CLASSIC CRYSTAL Kenny Rogers, United Artists LOO 1935 Crystal Gayle, United Artists L00-982 17 14 **STARDUST** 124 NO ONE WILL EVER on, Columbia JC 35305 KNOW
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ALL OUT OF LOVE—Air Supply Arista 0520

2 15

ANOTHER ONE BITES THE

DUST—Queen

FAME—Irene Cara 5

LOOKIN' FOR LOVE—Johnny Lee 8

GIVE WE THE NIGHT—George Benson Owest/Warner Bros. 49505 6 12

LATE IN THE EVENING—Paul Simon Warner Bros. 49511

DON'T YOU WANNA PLAY THIS GAME NO MORE—Elton John

MIDNIGHT ROCKS—AI Stewart

4

20

FIRST TIME LOVE—Livingston Taylor

MORE LOVE—Kim Carnes

17

36

37

OLD FASHION LOVE—Commodores

14

37

39

39

38

44

\$

DRIVIN' MY LIFE AWAY—Eddie Rabbitt 10 14

EMOTIONAL RESCUE—The Rolling Stones Rolling Stones ONE IN A MILLION YOU—Larry Graham Warner Bros. 49221 15 13

12

2

I'M ALRIGHT—Kenny Loggins 12 11

XANADU-17 7

Olivia Newton-John/Electric Light Orchestra MCA 41285

YOU'RE THE ONLY WOMAN— Ξ 7

YOU'LL ACCOMP'NY ME— Bob Seger & The Silver Bullet Band Capitol 4904 16

SAILING— Christopher Cross Warner Bros. 49507 15 5

5

ALL OVER THE WORLD— Electric Light Orchestra MCA 41289 œ <u>&</u>

28 3 REAL LOVE—The Doobie Brothers

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IT'S STILL ROCK AND ROLL TO

<u>∞</u>

34

35

ME—Billy Joel Columbia 1-11276

TITLE-Artist-Label

LAST WEEK

WHO'LL BE THE FOOL
TONIGHT—Larsen-Feiten Band

40

8

Recording Industry Assn. of America seel of certification as "two million

ā	E C	A	Jelivei	품	Mai	
TITLE-Artist-Label	MY GUY/MY GIRL- Amii Stewart & Johnny Bristol Handshake 7-5300 (CBS)	YOU SHOOK ME ALL NIGHT LONG—AC/DC	Atlantic 3761 LEAVING L.A.— Deliverance Columbia 1-11320	TAKE A LITTLE RHYTHM	SHINING STAR— Manhattans Columbia 1-11222	aggs
-Art	MY GUY/MY GI Amii Stewart & Johnny Bristol Handshake 7-5300 (CBS)	OOK /OK		H	S	JO JO-Boz Scaggs
=======================================	GUY wart &	YOU SHOO!	Atlantic 3761 LEAVING Columbia 1-11320	E A	SHINING Columbia 1-11222	JO JO-8
E	MY (mij Stevandshab	38	Atlantic 3761 LEAVIII Columbia 1-1	TAKE Ali Thomson	HIN SEA	10
	A M H	71	So Table	⊢	S	5
CHART	4	m	4	15	22	15

ABC/Columbia 1-11366

LIVE EVERY MINUTE—Ali Thomson 98

90 2 ANGELINE—The Allman Brothers Band

MASTER BLASTER— Stevie Wonder Tamla 54317 (Motown)

IF YOU SHOULD SAIL—Neilsen/Pearson Capitol 4910 RUNNING BACK—Eddie Money 2 88

4 LOLA—The Kinks
Arista 0541 83

83

"M ALMOST READY—Pure Prairie League

52

OUT HERE ON MY OWN—Irene Cara

48

2

THE LEGEND OF WOOLEY

SWAMP—The Charlie Daniels Band

THE WANDERER—Donna Summer Geffen 49563 (Warner Bros)

RED LIGHT—Linda Clifford RSO 1041

46

GAMES WITHOUT FRONTIERS—

WHIP IT—Devo Warner Bros. 49550

9

54

THAT GIRL COULD SING-

Jackson Browne Asylum 47036 (Elektra)

43 14 MAKE A LITTLE MAGIG—The Dirt Band United Artists 1356 84 FE 18 MISHNDFRSTANDING—Concel

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150 69 3 ON THE ROAD AGAIN—Willip Nation

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DRUMMER WANTED FOR SESSION AND tour. Send tape and brief resume to JMI, P.O. Box 120477, Nashville, TN 37212. Attention Tony.

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Hamilton 5 Bermuda

-QUICKSILVER II COMMUNICATIONS— Investor/Partner needed for established National Communications Co. experience preferred. For information, contact:

Kurt W. Rice—President (213) 651-4736 or 4672 Denice Parram—Director ice Parram—Dire (312) 651-9079 (312) 651-9079
Or write: Quicksilver if c/o Milton Ander 507 5th Avenue N.Y., N.Y. 10017

SEEKING INVESTORS FOR ENTERTAIN SEEKING INVESTORS FOR ENTERTAIN-ment tax shelter. Chicago based recording com-pany with current roster of new talent and songs now seeking capital in return for substantial tax shelter. and potential return. Contact Donald J. Winkler, Esq. (312) 525-3400.

WANT YOUR OWN RADIO STATION? INvestment/experience unnecessary. You or others operate. Complete details FREE!" Broadcasting," Box 130-BP2, Paradise, CA 95969.

General News

New Companies

Calabash Records founded by Robert Starling as a subsidiary of Starlingsong, Inc. First release is "Welcome To The Island" by Robert Starling. Address: Colony Square, 44th Ave. North, Myrtle Beach, S.C. 29577. (803) 448-9384.

The Lewis Horwitz Organization formed by entertainment industry financier Lewis Horwitz. The firm will offer financing and packaging of entertainment related projects. Address: 9808 Wilshire Blvd., Beverly Hills 90212. (213) 275-7171. * *

Multi-Sound, a recording studio/ production company formed by writer/arranger Dave Weiner. First LP release is by gospel artist Shelly Little on the Daystar label. Address: 28-11 215th St., Bayside, N.Y 11360. (212) 229-2987.

Modern Records and Modern Productions formed as a record company and concert production firm in the Northwest. Artists on the label include the Dishrags, Blackouts and Pink Section. Modern Productions has exclusive booking rights to Seattle's Showbox Theatre, which regularly features new wave acts. Address: 1424 First Ave., Seattle 98101. (206) 682-0479.

Amergram Inc. formed by Chris Whent to supply music companies services including production, art-

* *

SCHOOLS & INSTRUCTIONS

THE MUSIC BUSINESS INSTITUTE offers a Professional Music Marketing Program: Recording & Studio Production; Artist Representation; Retailing & Wholesaling; Record Promotion; Copyright Law; Songwriting; Video Production, Concert Production and more. CALL OR WRITE FOR FREE BROCHURE. Buckhead Towers, Suite 400, Dept. BB (404) 231-3303, 2970 Peachtree Rd. NW, Atlanta, Ga. 30305.

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work and design, labor relations. contract analysis, drafting and negotiations, corporate reorganization, and licensing for product for films and records. Address: 142 East 16th New York 10003. (212) 674-2837 *

Equa Records, Nashville West Productions, and Equa Music Publishing formed by Warren Johnson. Grady O'Neal, and Sandra Clark as a country-oriented record and production company. Address: 1800 Mowry Ave., Fremont, Calif. 94538. (415) 794-6637.

Lancelot Promotions, formed by Lance Bogart to handle product covering all radio formats. Address: 130 N. Delfern, Los Angeles 90024. (213) 276-5909.

Farris International Talent, a firm focusing on the development of new talent, launched by owners Allan Farris and Tommy Graham and president Jerry West. Address: 50 Music Square West, Nashville. (615) 356-2465.

Samarah Productions, Inc. formed by president Daniel House Jr. and vice president Myron Alford. The firm handles management, publishing and production. Address: P.O. Box 2501, Columbia, S.C. 29202. (803) 754-5554.

Barbara Kelly Promotions, an independent record promotion company, formed by Barbara Kelly who served as director of promotions for Republic Records. Address: 1217 16th Ave., South, Nashville 37212. (615) 320-5908.

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ACCOMPANY THE ORDER POSITIONS WANTED: 40¢ per word insertion-\$10.00 mini

\$20.00 per column inch per insertion

POSITIONS OPEN: 70¢ per word per insertion—\$14.00 minimum
\$40.00 per column inch per insertion BOX NUMBERS: \$2.00 per insertion handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying

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Recording Industry Assn. of America seal for sales of 500,000 units.

Recording Industry Assn. of America seal for sales of 1,000,000 units

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QUEEN The Game, Elektra 5E-513 JACKSON BROWNE Hold Out, Asylum 5E-511 (Elektra) DIANA ROSS Diana, Motown M8-936M1 THE ROLLING STONES Emotional Rescue, Rolling Stones COC 16015 (Atlantic) THE CARS Panorama, Elektra 5E-514 CHRISTOPHER CROSS GEORGE BENSON Give Me The Night, Warner Bros. HS-3453 SOUNDTRACK A Xanadu, MCA MCA-6100 SOUNDTRACK A Xanadu, MCA MCA-6100 SOUNDTRACK A SOUNDTRACK A SOUNDTRACK A AND COLLINS Back in Black, Atlantic SD 16018 ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere, MCA MCA-5130 A BAND Anytime Anyplace Anywhere, MCA MCA-5130 A1
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LAST WEEK WKS ON

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Best Selling Survey For Week Ending 9/20/80 Inspirational LPs

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This	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	10	6	NEVER ALONE
2	1	25	Amy Grant, Myrrh MSB 6645 (Word) ONE MORE SONG FOR YOU The More SONG FOR YOU
3	2	25	The Imperials, Dayspring DST 4015 MY FATHER'S EYES AND CORP. MIST SCAFE MY FATHER'S EYES
4	5	25	Amy Grant, Myrrh MSB 6625 MUSIC MACHINE
5	4	25	FORGIVEN
6	22	25	YOU GAVE ME LOVE
7	6	25	B.J. Thomas, Myrrh MSB 6633 GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
8	3	25	HEED THE CALL The Imperials, Dayspring DST 4011
9	12	25	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
10	MEW	ESTRY	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
11	NEW	ENTRY	IN HIS TIME, PRAISE IV Maranatha Singers. Maranatha MM0064 (Word)
12	HEW	ENTRY	THE PAINTER John Michael Talbot & Terry Talbot, Sparrow SPR 1037
13	11	25	NO COMPROMISE Keith Green, Sparrow SPR 1024
14	NEW	EXILET	SAVED Bob Dylan, Columbia FC 36553
15	17	25	LIVE Dallas Holm & PraiseLiue, Greentree Rffi3441
16	16	25	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
17	7	14	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
18	8	25	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
19	21	25	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
20	14	25	SIR OLIVER'S SONG Candle, Birdwing 2017
21	NEW	ENTRY	THE SKY IS FALLING Randy Stonehill, Solid Rock 2005 (Word)
22	29	25	ALL THAT MATTERS Dallas Holm & Praise, Greentree R 3558
23	9	25	NEVER THE SAME Evie Tornquist, Word 8806
24	15	14	FOR THE BEST B.J. Thomas, Songbird/MCA 3231
25	20	25	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
26	13	25	HAPPY MAN BJ. Thomas, Myrrh MSB 6593
27	27	25	AMY GRANT Myrrh MSB 6586
28	HEW	ENTRY	LIVE Andrus Blackwood & Co., Greentree R3570
29	25	6	LOOKING BACK Dallas Holm, Greentree R3709
30	19	14	THE BUILDER Michael & Stormie Omartia, Myrrh MSB 6636 (Word)
31	18	25	I'LL BE THINKING OF, YOU Andrae Crouch, Light LS 5763
32	32	6	RAINBOW'S END Resurrection Band. Star Song SSR 0015
33	31	25	MIRROR Evie Tornquist, Word WSB 8735
34	23	13	NATHANIEL THE GRUBLET Candle, Birdwing BWR 2018
35	26	25	John Michael Talbot, Birdwing BWR 2019
36	33	25	SLOW TRAIN COMING Bob Dylan, Columbia FC 36120
37	30	25	THE VERY BEST OF THE VERY BEST Bill Caither Trio, Word WSB-8804
38	34	25	GENTLE MOMENTS Evie Tornquist, Word WST 8714
40	38	13 25	HIS LAST DAYS Dallas Holm, Greentree R3534
70	30	۲J	PRAISE III Maranatha Singers, Maranatha MM0048

Gospel

Dove Awards Show For '81 Television?

By ROBYN WELL

NASHVILLE—Although negotiations are not firmed, plans are underway to televise live the 12th annual Dove Awards presentation, slated for April 15 at the Opry House.

"While this would not be the first televised gospel music special, it would mark the first time for the Dove Awards to be seen nationally," says Don Butler, executive director of the Gospel Music Assn.

The Gospel Music Assn. has signed an option with Cates/Hagan. Inc. for a two-hour, primetime special. The production company is negotiating with networks and sponsors. says Butler. Working with producer Chet Hagan on negotiations are Joe Moscheo, chairman of the Dove Awards committee and Bud Wingard, chairman of the association's creative ty committee.

Preliminary plans call for 13 Dove Awards and the Gospel Music Hall Of Fame initiates to be presented on the broadcast. The bulk of the awards will be announced on the air and presented at a banquet/reception following the special.

According to Butler, well-known contemporary gospel artists will perform on the proposed telecast, in addition to top name acts who have a strong gospel background.

The 12th annual Dove Awards presentation will climax the organization's annual Gospel Music Week, scheduled for April 12-15 at the Opryland Hotel.

Cates/Hagan. Inc. is the Nashville division of the Joseph Cates Co., whose tv credits include the Johnny Cash specials "Fifty Years Of Country Music" and "Country Night Of Stars." According to producer Hagan, if a network deal cannot be negotiated for live production, attempts will be made to syndicate the program.

Crossovers For Fender

NASHVILLE—Although she is considered a contemporary Christian artist, Becky Fender is unique in that she has wide acceptance among the black gospel market.

Fender was the only white artist invited to perform at the recent Gospel Music Workshop convention in Philadelphia, where 12,000 gave her a standing ovation, according to Daniel Allbritton, director of marketing and promotion for Rainbow Sound. Inc.

"If You Need A Touch," Fender's latest Rainbow LP, is widening the artist's appeal to include the adult contemporary audience. "The album has good crossover potential," notes Allbritton. "It's receiving strong contemporary airplay in Los Angeles, Chicago, Dallas and New York."

"The album is moving especially well in the Northeast," he continues. "Schwartz Bros. in Washington, D.C., is buying 5,000 copies at a time, and believe that they'll be able to distribute up to 50,000 units."

Dayton Site Of Educ. Seminar

DAYTON—The first national Gospel Music Educators Seminar will be held here Wednesday through Sunday (24-28).

Clinics, seminars and panel discussions will be held daily. Topics include elements of song composing, publishing and print music, vocal techniques, church worship music, drama and choreography and evangelism.

Artists participating in the seminar include Walter Hawkins, Edwin Hawkins, Bill Gaither and Jessy Dixon.

A \$10 registration fee will be charged. All workshops will be held at the Ramada Inn. Nightly musicals will be staged at the hotel ballroom. For more information, contact Anthony Whitmore (513) 299-9090; Shirley Lyons (513) 277-4031; or the Gospel Music Educators Seminar, P.O. Box 175, Old Hickory, Tenn. 37138.

New Approach For Boone LP

NASHVILLE—Debby Boone's new album "With My Song" will be marketed with a new approach created by Lamb & Lion Records, her label."

Designed to aid record sales, a 24 by 24-inch poster size reproduction of the album cover, board slicks and a mobile are all part of materials being offered to dealers.

The mobile can be used as a hanging mobile, or set on countertops.

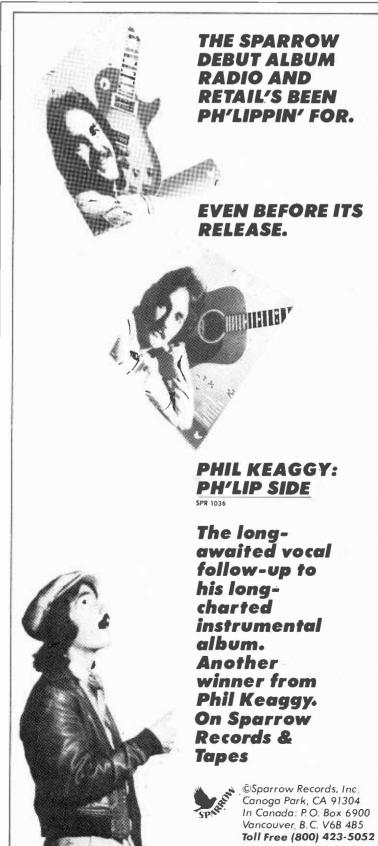
Word Distribution of Waco, Tex., is responsible for the merchandising aids.

NewPax Artists At Oklahoma Benefit

OKLAHOMA CITY-NewPax artists Don Francisco and Farrell & Farrell headline the "Amber Waves Of Grain" benefit concert Monday (1) at the Myriad.

All concert proceeds will go toward buying wheat for distribution in Haiti, Africa and possibly Indonesia.

Tickets are \$4 for children and \$6 for adults. For more information contact: Don Klein, Paragon Associates. P.O. Box 23618, Nashville, Tenn. 37202. (615) 327-2835.





Give the gift of music.



LOVE SENSATION
Loleatta Holloway
Salsoul (LP) GA-9506



	olloway	Benson	UST—Queen	eraldine Hunt	OUT-Diana Ross	:H JAM (Fame, Soundtrac	YOU/DO ME RIGHT/GROOV	3ros.	/SHE'S SO COLD-
TITLE-Artist-Label	LOVE SENSATION—Loleatta Holloway	GIVE ME THE NIGHT—George Benson	ANOTHER ONE BITES THE DUST—Queen	CAN'T FAKE THE FEELING—Geraldine Hunt	UPSIDE DOWN/I'M COMING OUT—Diana Ross	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE	QUE SERA MI VIDA—Gibson Bros.	Mango (12-inch) 7783 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—
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SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock

TITLE-Artist-Label

LAST

THIS

YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O' Records (LP) 80 1000

LIKE WHAT YOU'RE DOING TO ME—Young & Co. Brunswick (12-inch*) CCLP 2013

URNING JAPANESE—Vapors

United Artists (7-inch) 1364

OR YOUR LOVE/DON'T FIGHT THE FEELING-

ECHO BEACH/PAINT BY # HEART—Martha & The Muffins

WE GOT THE BEAT—The Go Go's

Idris Muhammed Fantasy (LP/12-inch*) F 9598 JUST WANNA DANCE WITH YOU—Starpoint

BIG TIME—Rick James Motown (LP/12-inch*) G8-995M1

I WANNA GET WITH YOUL-Rit7

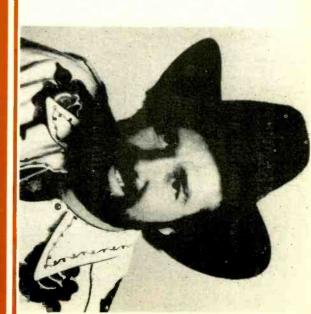




Johnny Lee Asylum 47004

Give the gift

of music.



STAR Performer — Singles registering greatest proportionate upward progress this week

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WHILE I WAS MAKING LOVE TO	WORKIN' MY WAY TO YOUR HEART—Dickie Lee	Scotti Bros. 518 STEPPIN' OUT—Mel Tillis Elektra 47015	Elektra/Curb 47016 WHY NOT ME—Fred Knoblock	Joe Sun Ovation 1152	D, BOOZED AND BL	XY EYES—Christy	WOMEN GET LONELY—Charly McClain	TITLE-Artist-Label	
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mbia S2-36752	and	SIC MAN—Waylon Jennings	ie Nelson And Ray Price	AHL1-3644	tra 6E-276	UNDTRACK—Urban Cowboy um DP 90002 RIZON—Eddie Rabbitt	TITLE-Artist-Label	5	_P's registering greatest proportionate upward progress this week					SE SE
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TOGETHER—The Oak Ridge Boys MCA 3220	COAL MINER'S DAUGHTER— Soundtrack MCA 5107	LAGY J. DALTON— Columbia NJC 36322	ASK ME TO DANCE—Cristy Lane United Artists LT 1023	RAZZY—Razzy Bailey RCA AHL1-3688	KENNY—Kenny Rogers United Artists LWAK 979	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride RCA AHL1-3518	TITLE-Artist-Label							



TUESDAY, SEPTEMBER 23, 1980

9:00 am-6:00 pm 7:00 pm

REGISTRATION

KEYNOTE ADDRESS & BANQUET

SPEAKER: Neil Bogart, President, The

Boardwalk Entertainment Company

WEDNESDAY, SEPTEMBER 24, 1980

9:00 am-12:00 pm

ARE MORE POP LABELS MOVING INTO THE GOSPEL FIELD? WILL THERE BE MORE GOSPEL LABELS?

CHAIRMAN: AL SCHLESINGER, Attorney

PANELISTS: Ray Bruno, President,

Epoch/NALR

George Butler, Vice President, A&R, Jazz & Progressive Music, Columbia Records

Ralph Carmichael,

President, Lexicon Music Inc.-Light Records

Fred Haayen, President, Polydor Records

Ray Harris, President, Nashboro Records

Billy Ray Hearn, President, Sparrow Records

Bob MacKenzie, President,

The Benson Group Fred Mendelsohn, Vice

President, Savoy Records Stan Moser, Senior Vice President, Word Records

Bob Siner, President, MCA

Records

12:30 pm-2:00 pm

LUNCHEON WITH A PRESENTATION BY

DON BUTLER. Executive Director of the Gospel Music Association

TOPIC: Gospel Music: An Overview

2:00 pm-4:00 pm

HOW DO YOU BUILD A GOSPEL ACT INTO INTERNATIONAL PROMINENCE?

PANELISTS: Reverend James Cleveland, Artist/Producer, Savoy Records

Zack Glickman, Manager

Edwin Hawkins, Artist

Walter Hawkins, Artist/ Producer, Light Records

Malik Levy, Manager

Joe Moscheo, Director of Affiliate Relations, BMI, Nashville, Tennessee

Marshall Reznick, Agent, Regency Artists

Edward Smith, Manager Terry Scheppard, Director of Marketing, International Automated Media

4:00 pm-4:15 pm 4:15 pm-6:15 pm **COFFEE BREAK**

IS SECULAR ADVERTISING VIABLE ON GOSPEL MUSIC RADIO?

CHAIRMAN: David Benware, President, David Benware & Associates

PANELISTS: Bob Anthony, Christian

Radio consultant & air

personality, KFRC Deborah Gonderil, Senior Vice President and Director of Research for Western International Media

Al Hobbs, General Manager,

WTLC-FM

Tony Lupo, Vice President & General Manager, KBRT, Los

Angeles

THURSDAY, SEPTEMBER 25, 1980

9:00 am-11:00 am

THE POTENTIAL OF THE GOSPEL COPYRIGHT

CHAIRMAN: FRANCES PRESTON, Vice

President, BMI

PANELISTS: Chuck Kaye, President, Geffen/Kaye Music

Bill Lowery, President, The Lowery Group

Charles Monk, Director, Nashville Southern

operation, April-Blackwood Music

Jim Myers, President, Gospel Music Association, VP, SESAC Inc.

Lester Sill, President, Screen-Gems, Colgems-EMI Music

w americantadiohistory com

11:00 am-11:15 am 11:15 am-1:15 am

COFFEE BREAK

GOSPEL TALENT: IS IT VIABLE ON SECULAR TV?

CHAIRMAN: BOB EUBANKS, TV host and producer, Hill-Eubanks

PANELISTS: Pierre Cossette, President, Pierre Cossette Productions,

Inc.

Seymour Heller, Chairman of the Board, American Variety International

Marty Klein, President, APA Skip Konte, TV producer

1:15 pm-2:30 pm 2:30 pm-5:30 pm LUNCHEON

CROSSOVER RADIO: IS GOSPEL MUSIC CROSSING OVER INTO TOP 40, AOR, R&B AND C&W FORMATS?

CHAIRMAN: BILL MORAN

PANELISTS: Kent Burkhart, President, Burkhart-Abrams

Mike Cloer, National Radio Promotions Director, Words Records

Bill Hennes, Program Manager, WMAQ-AM,

Chicago

Michael O'Shea, National Program Director, Golden West Broadcasters

Vic Perrotti, President, Rainbow Promotions Gerry B. Scott, President, Word Records Ltd., Canada **Dave Sholin,** National Music Coordinator, RKO Radio

FRIDAY, SEPTEMBER 26, 1980

9:00 am-12:00 pm

THE GREAT MERCHANDISING & MARKETING CROSSOVER—INTO SECULAR RETAIL OUTLETS, RACKS AND ONE STOPS. DIFFERENCES AND

SIMILARITIES IN MOVING BLACK AND WHITE GOSPEL PRODUCTS.

CHAIRMAN: JOE SIMONE, President,

NARM & Progress Distributors

PANELISTS: Erv Bagley, Director, Sales & Marketing, Savoy Records

Lou Fogelman, President, Music Plus

Macey Lipman, President, Macey Lipman Marketing Roland Lundy, Vice President, Sales, Word

Records

Eric Paulson, Senior Vice President, General Manager, Rack Services Division,

Pickwick

Steve Potratz, Vice President, Marketing, Sparrow Records

Calvin Simpson, President, Simpson Wholesale Inc./ Bad Records

12:30 pm-2:00 pm 2:00 pm-4:00 pm

LUNCHEON

PRODUCTION: WHAT ARE THE SIMILARITIES, DIFFERENCES IN PRODUCING POP AND GOSPEL **RECORDS?**

CHAIRMAN: JIM FOGELSONG, President,

Nashville Division, MCA

Records

PANELISTS: Milt Biggham, Producer,

Savoy Records

Chris Christian, Artist/ Producer

Joe English, Artists/ Producer, Refuge Records; former drummer with Paul McCartney & Wings

Michael Omartian, Producer, Warner Bros. Records, Artist, Word Records B.J. Thomas, Artist, MCA

Records

Shannon Williams, Director of A&R, Nashboro Records

AND OTHER PARTICIPANTS AND SPECIAL FEATURES TO BE ANNOUNCED!

REGISTRATION FORM Mail completed form to: Salpy Tchalekian/Nancy Falk	You may charge your Gospel Music Registration if you wish: ☐ Master Charge ☐ American Express ☐ BankAmericard/Visa ☐ Diners Club Credit Card Number									
Billboard's Gospel Music Conference 9000 Sunset Boulevard Los Angeles, California 90069	Expiration Date Signature									
Please register me for Billboard's Gospel Music Conference at the Sheraton-Universal Hotel in Los Angeles, September 23–26, 1980.	Registration does not include hotel* accommodations or air- fare. Registrant substitutions may be made. 10% cancella- tion fee will apply to cancellations prior to September 8,									
I am enclosing a check or money order in the amount of (please check):	1980. Absolutely no refunds after September 8, 1980. Register Now! Registration at the door will be \$35 higher.									
□\$335 Regular Rate □\$250 for Students, Panelists, Spouses	*All-information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.									
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Asylum DP 90002 Soundtrack

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WHISKEY BENT AND HELL
BOUND—Hank Williams Jr.
Elektra/Curb 6E-237

WHERE DID THE MONEY GO?— Hoyt Axton Jeremiah JH 5001

FAMILY TRADITION— Hank Williams Jr. Elektra/Curb 6E-194 3RONGO BILLY—Soundtrack Hektra 5E-512

A LEGEND AND HIS LADY— Eddy Arnold RCA ALH1-3606

NOMEBODY'S WAITING—Anne Murray apitol S00-12064 OOLLY DOLLY DOLLY—Dolly Parton ICA AHL1-3546 TEN YEARS OF GOLD—Kenny Rogers inited Artists UALA 835-H

70UR BODY IS AN OUTLAW— Mei Tillis !lektra 6E-271

IEART & SOUL—Conway Twitty
1CA 3210

VAYLON AND WILLIE— CA AFL1-2686

)OUBLE TROUBLE— ieorge Jones & Johnny Paycheck pic JE-35783 MILLION MILE REFLECTIONS—
The Charlie Daniels Band
pic JE 36751

LUE KENTUCKY GIRL— mmylou Harris farner Bros. BSK 3418

HE WAY I AM—Merie Haggard CA 2359

REATEST HITS—Larry Gatlin Ind The Gatlin Brothers Band Journshia JC 36488 OVE HAS NO REASON-

FEEL LIKE DANGING/THE HEART TO BREAK THE HEART— HANDS OFF. . SHE'S MINE/MIRROR IN THE BATHROOM/ TWIST & CRAWL—The English Beat PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo LADY OF THE NIGHT/THE NATIVES ARE RESTLESS-WARM LEATHERETTE, all cuts—Grace Jones LET'S GET IT OFF/MAGIC OF YOU—Cameron FUNKIN' FOR JAMAICA (N.Y.)-Tom Browne IF YOU COULD READ MY MIND-VIOLA WILLS YOUR LOVE IS A LIFESAVER—Gayle Adams IS IT ALL OVER MY FACE—Loose Joints SHAKE IT UP-DO THE BOOGALOO-ROO CHANCE GO BYE—Watson Beasley DOES IT FEEL GOOD—B.T. Express M READY/HOLLY DOLLY—Kano S-BEAT, all cuts-Gino Soccio UNDERWATER—Harry Thuman THE BREAKS—Kurtis Blow Ray Martinez & Friends PARTY ON-Pure Energy MY MAN—B-52'S Warner (LP/12-inch*) BSK 3471 rte/12 (MAXI 33) MP-306 :-inch) MDS 4010 SEARCHIN'—Change Warner/RFC (LP) RFC 3438 Ariola (12-inch) 0P 02203 PRL 12179 France Joli 12 19 25 15 4 13 16 23 26 53 17 24 20 21 15 20 **5**6 22 23 24 25 27 2

T'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP **EURO-VISION/DANCE TO THE MUSIC/TWIST TO ST.** THE ONE TONIGHT/DREAMS & DESIRES—Fever CHERCHEZ PAZ/BOOGIE TALK—Madleen Kane LET'S GO ROUND AGAIN—Average White Band TAKE ME IN YOUR ARMS/CAN'T WE TRY— NEED YOUR LOVIN'/CHAINS—Teena Marie NIGHT CRUISER/GROOVITATION—Deodato LOVE WILL TEAR US APART—Joy Division ARE YOU READY—Brooklyn Express BC Records (12-inch) BC 4006 THE HILL OF KATMANDU—Tantra STRIP YOU/FEAR—Easy Going JUST LET ME DANCE—Scandal BACK STROKIN'—Fatback Band FREEDOM—Grand Master Flash Sugar Hill (12-inch) SH 549 HEARTACHE #9—Delegation SMILIN'—Carrie Lucus Solar (12-inch) YD 12015 SLEEPWALK—Ultravox Importe/12 (MAXI 33) MP 307 Teddy Pendergrass P.I.R. (LP/12-inch*) FZ 36745 Fantasy (LP/12-inch*) F-9595 Chalet/Prelude (LP) CHO 701 Mercury (LP) SRM 1-3821 TROPEZ—Telex 56 33 57

BOOGIE TO THE BOP—Mantus

UNLOCK THE FUNK—Locksmith Warner/Sire (LP/12-inch*) SRK 6090

WELCOME BACK, all cuts—Peter Jacques Goody Music (LP) Import (LP)

*NON-COMMERCIAL 12-inch

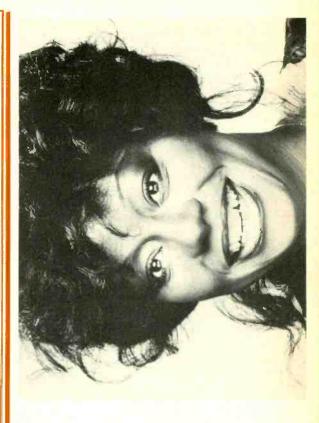




-oleatta Holloway Salsoul (LP) GA-9506

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New LP/Tape Releases

POPULAR ARTISTS
ALIBI Friends LP Polydor PD 16292
ALLMAN BROTHERS BAND
Reach For The Sky LP Arista AL9535 \$8.98 8T AT89535 \$8.98 CA ATC9535 \$8.98
AMERICA
Alibi LP Capitol S0012098\$8.98
8T 8X0012098\$8.98 CA 4X0012098 \$8.98
ASHFORD & SIMPSON A Musical Affair
LP Warner Bros. HS3458\$8.98 8T M83458\$8.98
CA M53458\$8.98 ASLEEP AT THE WHEEL
Framed LP MCA 5131\$8.98
8T MCAT5131\$8.98 CA MCAC5131\$8.98
ATLANTA RHYTHM SECTION The Boys From Doraville
LP Polydor PD16285\$7.98 AVERAGE WHITE BAND
Volume VIII LP Atlantic SD19266\$7.98
8T TP19266\$7.98 CA CS19266\$7.98
BENATAR, PAT Crimes Of Passion
LP Chrysalis CHE1275 BLACK ROSE
Black Rose LP Casablanca NBLP7234\$7.98
BLACK UHURU Sinsemilla
LP Mango MPLS9593\$7.98
BRASS CONSTRUCTION Brass Construction VI LP United Artists LT1060
8T8LT1060 \$7.98 CA 4LT1060 \$7.98
BROOKLYN DREAMS Won't Let Go
LP Casablanca NBLP7226\$ 7.98 BROOKS, TERRY, & STRANGE
To Earth With Love LP Star People SPR0005
BROWN, CHUCK, & THE SOUL
SEACHERS Funk Express LP Songbird SOR3234\$7.98
BT SORT3234 \$7.98 CA SORC3234 \$7.98
BROWN, JAMES Live/Hot On The One
LP Polydor PD26290 (2) BURNETTE, BILLY
BURNETTE, BILLY Billy Burnette LP Columbia NJC36792\$5.98
CANCT36792\$5.98 CARLTON, LARRY
Strike Twice LP Warner Bros. 8SK3380\$7.98
CARS Panorama
LP Elektra 5E514 \$8.98 8T 5T5-514 \$8.98
CA 5C5-514\$8.98 CHASE, CHEVY
Chevy Chase LP Arista AL9519\$8.98
CHESKY, DAVID, BAND Rush Hour
LP Columbia JC36799 \$ 7.98 CA JCT36799 \$ 7.98
CLEMONS, GREGG Gregg Clemons
LP Nemperor NJZ36536 \$5.98 CA NZT36536 \$5.98
CONNIFF, RAY The Perfect ''10'' Classics
LP Columbia JC36749\$7.98
CAJCT36749\$7.98
Taking Liberties LP Columbia JC36839\$ 7.98
8TJCA36839 \$7.98 CAJCT36839 \$7.98
DALTON, LACY J. Hard Times
LP Columbia JC36763 \$7.98 8TJCA36763 \$7.98 CA JCT36763 \$7.98
DANGERFIELD, RODNEY
The Loser LP Rhino RNLP012
DAVIS, TYRONE I Just Can't Keep On Going
LP Columbia JC36598
DeVILLE, MINK
Le Chat Bleu LP Capitol ST11955\$7.98 CA 4XT11955\$7.98
DIAMOND, NEIL
You Don't Bring Me Flowers LP Columbia HC45625\$14.98 CA HCT45625\$14.98
DUFAY, RICK
Tender Loving Abuse LP Polydor PD16294\$7.98
EDDIE & THE HOT RODS Fish 'N Chips LP EMI America SW17037\$7.98
8T 8XW17037\$7.98 CA 4XW17037\$7.98
EDWARDS, DEE Two Hearts Are Better Than One
LP Cotillion SD5223 \$7.98 8TTP5223 \$7.98
CA CS5223\$7.98 FACE DANGER
About Face LP Capitol ST12082\$7.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The
following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear
within brackets following the manufacturer number.

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FARGO, DONNA Fargo LP Warner Bros. BSK3470	
FINGERPRINTZ Distinguishing Marks LP Virgin VA 13136	
CA CS13136	
8T JZA36595 \$ 7.98 CA JZT36595 \$ 7.98 GAYLE, CRYSTAL	
These Days \$7.98 LP Columbia JC36512 \$7.98 8T JCA36512 \$7.98 CA JCT36512 \$7.98	
GIBBONS, STEVE, BAND Street Parade LP Polydor PD16293	
Beaver Fever LP Cat 2615 HATHAWAY, DONNY	
In Performance \$7.98 LP Atlantic SD19278 \$7.98 ST TP19278 \$7.98 CA CS19278 \$7.98	
HELMET BOY Helmet Boy LP Asylum 6E280\$7.98 HIGH INERGY	
Hold On LP Gordy G8996\$8.98	
The Belfast Gigs LP Mercury SRM 13842\$7.98 JOHN, ROBERT Back On The Street	
LP EMI America SW12027 \$ 7.98 8T 8XW12027 \$ 7.98 CA 4XW12027 \$ 7.98 JOHNSON, MICHAEL	
You Can Call Me Blue LP EMI America SW17035 \$7.98 BT 8XW17035 \$7.98 CA 4XW17035 \$7.98	
JONES, GEORGE Am What Am LP Epic JE36586	
JONES, JACK Don't Stop Now	
LP MGM 15024 KANSAS Audio Visions LP Kirshner FZ36588\$8.98	
LP Kirshner FZ36588 \$8.98 8T FZA 36588 \$8.98 CA FZT 36588 \$8.98 KID CREOLE & THE COCONUTS Off The Coast Of Me	
LPZe/Antilles AN 7078 KIRTON, LEW Just Arrived	
LPZe/Antilles AN7078 KIRTON. LEW Just Arrived LP Alston 4411 KNOBLOCK, FRED Why Not Me LP Scottle Bros S87109 87.98	
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LP Ze / Antilles AN 7078 KIRTON. LEW Just Arrived LP Alston 4411 KNOBLOCK, FRED Why Not Me LP Scotti Bros, SB7109 \$7.98 BT TP7109 \$7.98 CA CS7109 \$7.98 LTD Shine On LP A&M SP4819 \$7.98 LEE, DICKEY Again LP Mercury SRM15028 LITTLE ANTHONY Daylight LP MCA 3245 \$7.98 ET MCA CA 3245 \$7.98 CA MCAC3245 \$7.98 LOCKSMITH Unlock The Funk LP Arista A84274 \$7.98 LOGGINS, KENNY	
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LPZe/Antilles AN7078 KIRTON. LEW Just Arrived LP Alston 4411 KNOBLOCK, FRED Why Not Me LP Scott iBros, SB7109	
LPZe/Antilles AN7078 KIRTON, LEW Just Arrived LPAlston 4411 KNOBLOCK, FRED Why Not Me LP Scott libros, SB7109	

– nable retailers and radio programmers to -album; 8T—8-track cartridge; CA—cas rr.
O'CONNOR, HAZEL Breaking Glass/The Soundtrack
PAYCHECK, JOHNNY New York Town
LP Epic JE36496
PEARLS BEFORE SWINE The Best Of LP Adelphi AD4111
PHOTOS Photos LPEpic NJE36515
POINTER SISTERS Special Things LP Planet P9
PORTNOY, GARY Gary Portnoy LP Columbia NJC36755\$5.98
PRETTY THINGS Cross Talk
LPWarner Bros. BSK3466\$7.98 PRINE, JOHN Storm Windows
LP Asylum 6E286
LP Columbia NJC36791 \$5.98 CA NCT36791 \$5.98 RABBLE
Leps & Other New Worlds LP M-80 M801 REEVES, DEL, & LIZ LYNDELL
Let's Go To Heaven Together LP Koala 14401 RIPERTON, MINNIE
Love Lives Forever LP Capitol \$0.012097\$8.98 BT BX0012097\$8.98 CA 4X0012097\$8.98
ROMEOS Rock & Roll & Love & Death LPColumbia NJC36544\$5.98
CA NCT36544\$5.98 ROYAL, BILLY JOE Billy Joe Royal
LP Mercury SRM 13837 \$ 7.98 RUBBER CITY REBELS Rubber City Rebels LP Capitol ST 12 100 \$ 7.98
LP Capitol ST12100
Gentleman Ruffin LP Warner Bros. BSK3416\$7.98 SVT
Extended Play LP 415 A0002 SEA LEVEL
Ball Room LP Arista AL9531\$8.98 SEVENTH WONDER
Thunder LP Chocolate City CCLP 2012\$7.98 SHEPPARD, T. G.
Smooth Sailin' LP Warner Bros. BSK3423\$7.98 SIMON, PAUL
One Trick Pony \$8.98 LP Warner Bros. HS3472 \$8.98 8T M83472 \$8.98 CA M53472 \$8.98
SIMON & GARFUNKEL Bridge Over Troubled Water LP Columbia Mastersound HC39914\$14.98
SPECTOR, RONNIE Siren
LP Polish PRG808 SPORTS Suddenly
LP Arista A84266
LP Columbia FC36750 \$8.98 8T FCA36750 \$8.98 CA FCT36750 \$8.98 STYLISTICS
Hurry Up This Way Again LP TSOP JZ36470\$7.98 8T JZA36470\$7.98
CA JZT36470
LP Capitol ST12106
Fresh Blood LP Atco SD38128
TEENA MARIE Irons In The Fire LP Gordy G8997\$8.98
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(Continued on page 50)

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VARIOUS AR	Winners, I&M 1-017 (RC CAMERON Cameron, Salsoul SA-88	71 71 CHICAGO Chicago XIV, Columbia	ROBBIE DUP Elektra 6E-273	POINTER SIS	74 64 13 ROXY MUSIC Flesh And Blood, Atco S	75 75 11 THE MOTELS	76 78 11 CARLY SIMO	77 46 9 POCO Under The Gun, MCA M	SANTANA SANTANA	The Swing Of Delight, C 79 80 10 ALABAMA	My Home's In Alabama, So 61 24 JERMAINE J	Let's Get Serious, Motor THE DIRT BA Make A Little Magic, Un	82 72 12 KIM CARNES Romance Dance, EMI-Ar	83 83 5 RICK JAMES
47 11 EDDIE RABBITT Horizon Elektra 6F-276	BOZ SCAGGS Middle Man, Columbia FC 36016	MINNIE RIPERTON Love Lives Forever, Capitol S00-12097	DYNASTY Adventures In The Land Of Music, Solar BXL1-3576 (RCA)	BOB MARLEY & THE	WAILERS Uprising, Island ILPX 9596 (Warner Bros.)	AMBROSIA One Eighty, Warner Bros. BSK 3368	RODNEY DANGERFIELD No Respect, Casablanca NBLP 7229	JEFF BECK There And Back, Epic FE 36584	DAVE DAVIES RCA AFL1-3603	AL JARREAU This Time, Warner Bros. BSK 3434	ERIC CLAPTON Just One Night, RSO RS-2-4202	STACY LATTISAW Let Me Be Your Angel, Cotillion SD 5219 (Atlantic)	DEVO Freedom Of Choice, Warner Bros. BSK 3435	MICHAEL HENDERSON Wide Receiver, Buddah BDS 6001 (Arista)
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• Continued from page 48
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Messiah Nelson, Kirkby, Watkinson, Elliott,
Thomas, Choir of the Christ Church Cathedral, Oxford, Academy of
Ancient Music, Hogwood LPL Oiseau-Lyre D189D3 (3)\$29.94
CA K189K33\$29.94 Messiah Willocks, Bowman, Tear, Luxon,
Choir, Academy of St. Martin-in-the- Fields
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LP Treasury STS15532\$4.98 HAYDN, FRANZ JOSEPH
Divertimenti For Wind Instruments, Volume 1 Consortium Classicum
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Nelson, Watkinson, Hill, Thomas, Choir of Christ Church Cathedral,
Oxford, Academy of Ancient Music, Preston
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Ullmann, Flentrop Organ in Brucknerhaus Linz LP Telefunken Digital 6.42575\$11.98
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LP DG Privilege 2535172
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Symphony No. 3 In A Minor, Op. 56, ''Scottish'' Overture, ''Athalia,'' Op. 74, War March Of
The Priests, "Athalia," Op. 74 Vienna Philh. Orch., Von Dohnanyi
LP London CS / 184
MILLOCKER, CARL The Begger Student Allers Symph Orsh Graupke Brev
Allers, Symph. Orch. Graunke, Prey, Gedda, Streich, Holm (sung in German)
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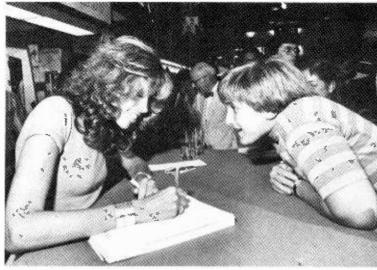
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General News



MAGIC MOMENT—A young fan leans intently across the table while Carly Simon signs an autograph for him during a recent in-house visit to Sam Goody's outlet on Manhattan's Avenue of the Americas. She autographed 500 LPs of the 700 Goody reports were sold as a result of the appearance.

Alligator And WXRT-FM Push Blues

CHICAGO-The blues is getting a strong push from a new close alliance between Alligator Records and Chicago station WXRT-FM. Expected soon is a jointly produced album of live ChicagoFest blues performances, and a showcase of top Alligator artists at the Suburban Mill Run Theatre Tuesday (9) was presented by the station.

Featured in the concert were blues artists Son Seals. Koko Taylor and Lonnie Brooks. Admission is \$6

WXRT's blues programming includes music director Bob Gelms' weekly "Blues Deluxe" stanza. And the station annually plays host with Olympia Beer to the popular ChicagoFest "Blues Deluxe" stage, one of more than a dozen separate festival entertainment areas.

Alligator Records is one of the largest contemporary blues labels. specializing in artists working in progressive styles.

According to WXRT general manager Seth Mason, a forthcoming

RIAA

Certified

Records

Singles

MCA. Disk is his 11th gold single. Kurtis Blow's "The Breaks" or

Mercury/Phonogram. Disk is his

Paul McCartney's "Coming Up"

on Columbia. Disk is his ninth gold

Billy Joel's "It's Still Rock And Roll To Me" on Columbia. Disk is his second gold single.

Gold LPs

Soundtrack "Fame" on RSO/

Soundtrack "Xanadu" on MCA.

Rossington-Collins Band's "Anytime, Anyplace, Anywhere" on MCA. Disk is its first gold LP.

first gold single.

single.

Elton John's "Little Jeannie" on

album of live ChicagoFest blues stage performances will be pressed and distributed by Alligator. The recordings stem from the Navy Pier festival's 1980 15-day edition.

"We will have a blues stage album, a composite of a number of performances," explains Mason. "We recorded all the heavies."

It will be the first of any Chicago-Fest albums. Mason adds.

An independent distributor network handles Alligator product. Mason said a \$5.98 list price is being aimed at, with revenues from the sale going to a Chicago charity.

Recording of the performances in 16-track sound was handled by Cur-

tom Studios' Fred Breitberg.

Mason says the enthusiasm displayed by ChicagoFest audiences this year led to the decision to promote the Alligator artist showcase.

Economic Council Delves Into Music

NEW YORK-Keynote speakers will explore music business prospects in the '80s at the fourth annual Economic Council of the Music Industry meeting Nov. 1-3 in Lincolnshire, Ill.

The council, which meets under the auspices of the American Music Conference, is primarily concerned with the manufacture and marketing of musical instruments, although it numbers music publishers among its membership.

Kevnote addresses will be given by Morley P. Thompson, president of Baldwin United, and Kenneth L. Ingram, senior vice president of Magnavox Consumer Electronics

Rounder In a Deal

LOS ANGELES-Rounder Records has picked up national distribution for Bet-Car Records whose latest release is "The Audience And Betty Carter.

Rounder will utilize its distribution network which includes: Action (Cleveland), Big State (Dallas), C.R.D. (Glendale), House (Kansas City), MS (Chicago), Pickwick (Minneapolis) and Richman Bros. (New Jersey), for this release,

Waylon Jennings "Music Man" on RCA. Disk is his eighth gold LP. **Morning Star Pact**

NEW YORK-Morning Star Records has signed a distribution pact with National Label Distributing Co. First release on the label is "Bits And Pieces" by country singer Herma Lee, niece of Loretta Lynn and Crystal Gale. This is the distributing firm's first country record.

Platinum LPs Christopher Cross' "Christoper

Cross" on Warner Bros. Disk is his first platinum LP.

"Urban Cowboy" Soundtrack on

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HEY THERE LONELY GIRL— Robert John	EMI-America 8049 DREAMING— Ciiff Richard EMI-America 8057	MY PRAYER—Ray, Goodman & Brown Polydor 2116	I'M COMING OUT—Diana Ross Motown 1491			I GOT YOU— Split Enz	CAN'T WE TRY—Teddy Pendergrass P.I.R. 9-3107 (CBS)	SWITCHIN' TO GLIDE—The Kings Elektra 47006	WALK AWAY— Donna Summer Casablanca 2300	REBELS ARE WE—chic Atlantic 3665	GIRL, DON'T LET IT GET YOU	TOUCH AND GO—The Cars Field a 7739	COULD I HAVE THIS DANCE	Capitol 4920 WHY NOT ME—Fred Knoblock Scotti Bros. 518 (Atlantic)	TURN IT ON AGAIN—Genesis	DREAMER—Supertramp	WITHOUT YOUR LOVE—Roger Daltrey
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DON'T MISUNDERSTAND ME—
Ressington Collins Band
MCA 41284

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CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners

78 19

93

TULSA TIME/COCAINE—Eric Glapton

74 14

HOLD ON—Kansas Kirshner 9-4291 (CBS)

YOU—Dynasty
Solar 12021 (RCA)

THEME FROM THE DUKES OF HAZZARD—Waylon Jennings

85 THEROES — Commodores

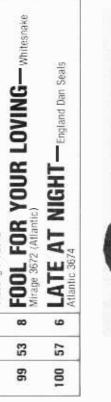
TRUE LOVE WAYS-MICKEY GILLEY

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THE BREAKS—Kurtis Blow Mercury 76075

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THE PART OF ME THAT NEEDS YOU MOST—Jay Black

I HEAR YOU NOW—Jon And Vangelis

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LITTLE JEANNIE—Etten John

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YOU BETTER RUN—Pat Benatar Chrysalis 2450

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10 UNDER THE GUN—POOR

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Diana Ross Motown 1494

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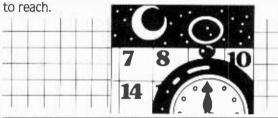
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EQUIPMENT

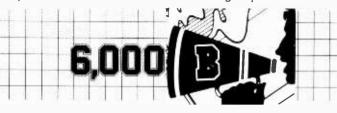
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A bound-in Reader Service Card...a bonus to all pro sound equipment advertisers that key individual ads with a bingo card number was used for the first time in last year's Directory. The result? One year and more than six thousand responses later, the cards are still drawing requests.



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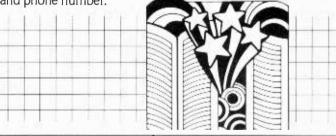
And there are thousands of potential new customers out there. How do you identify them? Reach them? Sell them? If they're in the music business, you can be assured they're Billboard subscribers and every Billboard subscriber will receive the 1980–81 Directory as well as bonus distribution to select audiences and at all major industry conventions throughout the year, around the world. Your advertising message in the International Recording Equipment and Studio Directory will get in the right hands at the right time ...artists on tour looking for rehearsal or remote facilities; leading independent producers and arrangers; film industry producers, composers and music editors working on special projects or on location in an "out-of-town" area; advertising agencies with their lucrative radio and TV commercial accounts

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Advertising Deadline: September 26, 1980 Issue Date: October 25, 1980

Sound Business/Video



SUPER STYLUS—A giant replica phono cantilever and stylus, a technical talk prop, is scrutinized by Dr. Bruce Maier, right, and Jon Risch of Discwasher Inc. The model is one of several used at the firm's recent Kansas City re-

Cleansing Facts At Discwasher's Clinic

KANSAS CITY-Discwasher Inc. is gearing up a major new scientific and marketing offensive aimed at strengthening its claims for product superiority and—in the words of founder/president Dr. Bruce Maier—at injecting "some sanity and honesty" into the record care product arena.

The new campaign had its launch here Monday and Tuesday (8, 9) as Discwasher gathered audio writers from the U.S., Canada and Europe for a day of technical presentations.

A bevy of research data collected in Discwasher's Colombia. Mo., laboratories during the past 18 months is supporting the new company thrust. Phono cartridge and groove interaction, record cleaning and preservative formulations and their uses, and turntable isolation are among topics addressed in the new research material.

The information storage capabilities of the vinyl record also are being looked at in new Discwasher investigations.

Summarizing the data here for three dozen invited audio writers were Dr. Maier and Discwasher research engineers Jon Risch, James Again, Robert Pruitt and Richard

The Tuesday day-long presenta-tion delved heavily into technical detail. with graphs, record groove microscopic photos and enlarged physical models for illustration.

According to Maier, the battery of tests has involved the labors of five full-time engineers in addition to Maier and an assistant. Digital real time analyzers and electron microscope photography was among the high technology gear used in the

Discwasher says a 10-part series of educational consumer ads is being built up from the new study data.

Discwasher is credited with opening up the U.S. high-end record care market through its early '70s introduction of the Discwasher wet cleaning system. The firm's market share is still believed to be the largest despite the growth in competition for accessory dollars.

Discwasher's strongest assault is being directed at competing record cleaning solutions. Part of the firm's research involved immersion of fragments of broken records in cleaning solutions and measurement of the amount of extraction of vinyl stabilizers.

Stabilizers are chemicals added in small amounts to the vinvl to allow proper molding of the disks.

According to Discwasher, 15 competing solutions extracted more stablizers than Discwasher D4 solution, which was found to have the lowest extraction rate.

Maier also fingered the alcoholbase of some record treatments as a particular threat to the record's sta-

"It is obvious to us that other people (manufacturers) haven't done their homework in relation to preparation of record stabilizers," he declared.

Also attending the seminar were Discwasher marketing executives and sales representatives. Maier said there may be new product developments based on the research data

The areas of phono cartridge vertical tracking angle and stylus rake angle also are being researched. Maier voiced a need for these parameters to be standardized by record cutting engineers.

As part of the presentation on sensitivity of the vinyl record. Disc-washer unveiled a 12,000 times enlarged model of a record groove portion, a sculpture large enough to cradle an adult.

According to Discwasher's findings, modulations so subtle as not to be detected by the eye at 12,000 times enlargement are able to be en-

coded in the actual vinyl groove.

Commented Maier: "We found many facets of the vinyl playback system underrated. The vinyl playback systems codes more than we thought."

3M Launches New Wing In St. Paul ST. PAUL, Minn.-3M's Mag-

netic Audio/Video Products division has created a new home entertainment products department here with a special emphasis on consumer marketing.

The new wing, according to John

E. Povolny, division vice president, will consist of the division's former retail sales and marketing teams with a consumer-oriented laboratory and a manufacturing control organization to be added over the next few months.

Doneld E. Rushin, former retail products manager of the parent division and a 22-year veteran with 3M's magnetic products organization, will be the manager of the new depart-

No changes are anticipated, according to Rushin, in the present 3M sales and distribution network.

IDEODISK GRAPHICS

RCA Creative Services Winds 100-Plus SelectaVision Jackets

By IRV LICHTMAN

NEW YORK - Graphically, RCA's SelectaVision videodisk software is ready to roll.

The creative services division, headed by music industry veteran Acy Lehman, has finalized more than 100 jackets which will house RCA's videodisks when they're introduced next year.

In appearance, the covers (see page one photo) neither look like LP jackets nor the LP-like covers of the MCA-MagnaVision jackets. The dimensions of the jacket, including a plastic caddy used to insert and retrieve the disk from the playback unit, is 12%-inches by 14-inches (the standard 12-inch LP jacket measures 12%-inches by 12%-inches.)

The graphic design common to all releases is a large circle on the frontside, within which appear photos or art depicting scenes from a particu-

While Lehman and Dick Smith, art director, developed the graphics approach, liner note content is under the direction of Corinna Chifari, manager of editorial services. She has developed liner notes that offer the buyer a synopsis of the story with regard to feature film presentations and other information of interest to the consumer, such as how the film was made, biographies of the featured performers, etc.

Any release that runs more than two hours will require a second videodisk. The division is presently finalizing the method of mating the two jackets and is leaning toward a shrink-wrap method, although a belly-band is being considered.

While not citing cost factors, David Hanaberry, vice president of marketing, states that the plastic caddy is "the expensive part," with the artwork no more costly than its LP counterpart. "The caddy is part of the manufacturing process in In-dianapolis," he states, "and is frankly in a state of price flux."

SelectaVision product is bar coded with a horizontally truncated bar code appearing on the upper left side of the back of each jacket.

Heneberry is aware that the music industry has adopted an upper right hand placement, but says the SelectaVision position is necessitated by

Home Vidtape Sales Move Up In August

WASHINGTON-Home videotape recorder sales to retailers in August amounted to 56,606 units as compared to 36,219 units, an increase of 56.3% sold in the same month last year, according to the Marketing Services Dept. of the Electronic Industries Assn.'s Consumer Electronics Group

Home VTR sales, in addition, rose to 393,520 units on a year-to-date basis, an increase of 63.4% over the 240,877 units sold through the first 34 weeks a year ago.

Salty Dog Gets A Fairlight CMI

LOS ANGELES - Salty Dog Recording here has purchased a Fairlight CMI (Computer Musical Instrument) for client use, according to studio president David Coe.
The \$36,000 device, todate in lim-

ited quantities, has the capability to create sounds digitally.

"order of assembly" demands, and foresees a time when a shift to the right side will be made. Interestingly, the videodisk itself possesses an infra-red coding device that enables correct mating of disk and jacket.

Heneberry is not overly concerned with counterfeiting of the videodisk. suggesting that the electronics of the process of making them precludes counterfeiting for "the time being."

But, the back of each jacket con-

tains various warnings of unauthorized duplication, sometimes in the case to Paramount-licensed works, an FBI warning as to the severe penalties. However, Heneberry points out, each license is allowed to state its own legal verbiage.

Near the final stage of production. via RCA's consumer electronics division, is a dealer display, a large unit designed to showcase the jack-

ets and program the product as well.

A display has also been developed for use by RCA at next month's Vidcom in Cannes, France.

Among the finalized jacket titles are "Grease," "Saturday Night Fever," "Hello Dolly!," "Showboat," "Casablanca," "Godfather," "Rocky," "The Muppet Movie," "Gimme Shelter" and "Fiddler On The Roof."



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Sound Business/Video

CATCH-UP TIME Sophisticated Technology Is In Use As On Pop Sessions

• Continued from page 34

In the three years since producer Jimmy Bowan moved to Nashville from Los Angeles, he says he's seen a tremendous change in country recording

recording.

"First of all. I've seen production budgets double," says Bowen. "And bigger budgets can mean a lot better product. People are taking a lot more time in the studio and you can tell the difference, especially when these same records are now getting played on Top 40 and A/C radio."

Bowen points to the fact that

Bowen points to the fact that Nashville studios have spent hundreds of thousands of dollars in the past few years to upgrade and bring in state-of-the-art equipment. He believes Nashville studios equal those of any major music center.

"But if we want our country records to appeal to mass audiences, we have to record them in ways that will attract a wide audience. The people buying country today are the same ones who are also buying pop and rock albums as well. So if we're going to compete, we have to concentrate on putting out top quality product."

Bob Montgomery, who produced Razzy Bailey and Lobo among other acts, views the advent of the independent producer as another factor changing the face of country recording. Whereras record companies used to maintain an in-house staff producer for its roster, today's stable of independents must compete for artists and are continually striving for ways to cut fresh, contemporary-sounding records.

Producer Steve Gibson, who works with Michael Johnson, Lynn Anderson and Deborah Allen, says he is experiencing a great deal more creative freedom in the studio these days. He may book the same players for a Michael Johnson pop session as he does for a Lynn Anderson country session—and may even use

the same special effects on parts of their albums.

"It's so different from the days when everything was cut live, no one used charts and you finished an entire single in an afternoon," he says. "If a producer hears something he likes on a pop record, he's very likely to try and duplicate the sound on a country record. That didn't used to be the case."

Yet country producers are cognizant of the dangers inherent in moving too fast or too suddenly in new uncharted directions.

Sums up Montgomery: "If country recording is lagging in any manner behind rock, I think it's by choice. Nashville has the same knowledge and the same studio technology available, but we've got to remember that we're still making records for those traditional country fans as well. And they are slower to accept changes than rock 'n' roll fans."

BILLBOARD SURVEY

Ampex, JBL, MCI Dominate In Studios

• Continued from page 6 gories will be greater than 100% if

Highlights of the new survey include:

For open reel multi-tracks (16-track and up), MCI earned 41.5% usage, followed by Ampex with 27.5% and 3M with 16.9%. Last year in this category the figures were MCI with 38%, Ampex with 25% and 3M with 19%.

In the speaker monitor category, JBL's usage share this year was 28%, followed by Auratone with 19.5% and Altec with 15%. Last year the figures were JBL with 35%, Altec with 18% and Auratone with 15%.

Reflective of a trend towards "customized" mixing consoles, the custom category is the dominant one this year as that major studio equipment segment earned 15%, followed by TEAC/Tascam with 14.8% and MCI with 13.8%. Last year it was MCI with 16%, TEAC/Tascam with 11% and custom 9%.

For open reel multi-tracks (16-tracks and less) Ampex earned 33.4% usage, followed by TEAC/Tascam with 15.8%, Scully with 11.7% and Studer/Revox with 11%. Last year Ampex led with 31%.

Neumann leads the microphone usage category with 17.4%, followed by Shure with 16.8% and AKG with

16.1%. Last year Neumann led with 22%.

Crown leads the amplifier usage category with 31.6%, followed by McIntosh with 15% and BGW with 9.9% Last year Crown led with 32%

9.9%. Last year Crown led with 32%. UREI/UA/Teletronix leads the compressor/limiter usage category with 36%, followed by Allison Gain Brain-Kepex with 18% and dbx with 17.9%. Last year the same company led with 47%.

In the cutting lathe category Neumann has 39.9% usage, followed by Scully with 24.1%. Last year Neumann had 34%.

For delay systems, Eventide led in usage with 26.1%. Last year Eventide led with 35%.

EMT leads the way with echo/reverb equipment usage with 24.3%, followed by AKG with 14.4%. Last year EMT led with 33%, followed by AKG with 17%.

In the blank disk category, Transco earned 69.8% usage, followed by Audiodisc-Capitol with 65.1% and Allied with 32.6%. Last year Transco had 60%, followed by Audiodisc-Capitol with 58% and Allied with 16%.

In the noise reduction category dbx had 69.9% usage, followed by Dolby with 47.7% and Kepex-Allison with 23.7%. Last year the figures were dbx with 73%, Dolby with 62% and Kepex-Allison with 6%.

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Capitol Records, Filmways/Heider, Goodnight L.A., Motown Recording Studios, Rumbo Recorders, Sound City, Sound Labs, Studio 55, United Western Studios, The Village Recorder.

> NASHVILLE Milsap Enterprises.

OTHER U.S.A.

Axis Sound, Atlanta; Fantasy Records, Berkeley; Muscle Shoals Sound, Sheffield; Pierce Arrow Recorders, Evanston; Queen Village Recording, Philadelphia; Skaggs Video, Salt Lake City, Universal Recording, Chicago.

CANADA

Damon Productions, Edmonton; Eastern Sound, Toronto; Pinewood Recording Studios, Vancouver; Waterstreet, Vancouver.

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Rented Vidcassettes

• Continued from page 1

late contractual agreements with suppliers who expressly forbid rentals. Suppliers have found it difficult to enforce these contracts, however.

In addition to Paramount, Columbia, Warner, MCA and Video Corp. of America all say they are studying various rental plans. Disney is the first to release its sale/rental program.

The industry leader. 20th Century-Fox's Magnetic Video, maintains that it still has a sale-only policy.

icy.

"We haven't found anything we believe will work," says Magnetic Video national sales manager Bob Cook. "The economics of rentals bothers us. It's true that the number of rental transactions is much higher than the number of sales transactions." he continues, "but with the added costs of rentals the whole business looks less attractive."

Among those costs are recordkeeping, collections and product deterioration. "We truly believe the rental demand will go away," says Cook. "In fact, we will probably take a firmer stand against rentals in the near future."

But Warner Home Video national sales manager Rand Bleimeister says his company is spending a lot of money studying rentals. "We don't have our heads in the sand." he states.

Bleimeister says Warner will have nothing ready before the first of the year. "Anything coming out sooner would contribute to marketplace confusion right around the busy Christmas season.

"We're conducting some extensive market research." Bleimeister continues. "We're trying to pinpoint where retailers' and consumers' heads are at. We realize that rentals are not going to go away tomorrow. But as the cassette price falls the dealer's desire to rent and the consumer's propensity to rent will also

decline. Right now, however, the price makes the product beyond the reach of many people."

Columbia Pictures vice president and general manager Steve Schiffer says his company "hopes to have something this fall, generally along the lines of Disney. But there is still some discussion as to whether this will ever become a rental business."

MCA Distributing president Al Bergamo delivered a strong statement against unauthorized rentals in the spring, when he announced that dealers renting MCA product would be cut from the dealer roster.

But vice president Barry Reiss says "that doesn't mean we don't realize that there's a rental market out there. The question is, how to enter that market."

Reiss says MCA is "looking at a (Continued on page 55)

Bee Gees 'Spirits' Coming On Nautilus

SHELL BEACH, Calif.—Nautilus Recordings has received a license from RSO to issue the Bee Gees' "Spirits Having Flown" as a halfspeed mastered audiophile LP.

The multi-platinum disk will be half-speed mastered at the JVC Cutting Center. L.A., and pressed on imported virgin Teldec vinyl at KM Records, Burbank. Release date is set for October with a suggested \$14.95 list.

Chicago Universal Will Go 3M Digital

CHICAGO — Universal Recording Corp., a major studio complex here, is purchasing a 3M 32-track digital recorder with 4-track mixdown, according to president Murray Allen

ray Allen.

The unit is expected to be available for client use by the end of the year.

Rental Of Videocassettes Issue

• Continued from page 54

dozen schemes for authorized rentals. We've already rejected some. We're looking closely at what other companies will do."

"It's fair to say that a lot of dealers are into rentals," says Reiss, "but of course a lot of dealers carry tapes they are authorized to rent. Many people have learned that the rental business is not all it's cracked up to be. There are many headaches involved—breakage, inventory, collections. It will all settle down. The real question is how everyone can benefit fairly."

Video Corp. Of America president Al Markim also says his company is studying various rental schemes, the is bullish on rentals for the future, stressing that they must

be controlled.

"Essentially when a movie is released theatrically the theatre owner is renting a seat. After the boxoffice crests and begins to taper off, the movie should be made available for rental in cassette form. It's not the same market as the people who go out to the movies—there are lots of people who don't go out to the movies for various reasons but would love to see the films at home. After a period of rentals the movie should be made available for sale and to pay or cable television."

Although Disney has been hailed for its pioneering move in video rentals, there is widespread skepticism about the plan's chances of success. Disney offers dealers different packages of the same titles, one for rental and one for sale.

But Disney's critics within the in-

dustry maintain that there is not enough incentive for the dealer to keep him from renting the sale-only package.

One possibility for the video industry is to lobby for a change in the copyright laws. According to Motion Picture Assn. of America vice president Jim Bouras: "In some cases the law is ambiguous. In this case it's absolutely clear. The Copyright Act of 1976 states that when somebody sells a copyrighted item such as a movie, the purchaser is allowed to re-sell or rent that item. He is not allowed to duplicate it or publicly exhibit it."

Bouras continues that if an agreement is made at the time of the sale that the purchaser may not rent, that agreement is binding. A party which ignored the terms of such an agreement, however, would probably not be liable for criminal prosecution.

be liable for criminal prosecution.

Says Bleimeister: "Back in the days when the copyright law was written, the impact of the home video business could not have been anticipated. We've already agreed at the executive council of the RIAA Video Division to begin to study the steps that we should take to effect a change in the law."

But Bleimeister adds that the rental problem may not be as serious in the future as it is today. "The actions of the first two million customers is not indicative of what the next six million customers will do."

3M To Manufacture Laser Vidisks For Philips Corp.

NEW YORK-3M will manufacture reflective optical videodisks for North American Philips Corp.

Production quantities of 3M replicated disks for labor-based reflective videodisk players are anticipated in 1981.

Under terms of the agreement, North American Philips is providing disk mastering equipment to 3M and the two companies are exchanging patent license agreements on selective optical videodisk technologies.

3M thus joins DiscoVision Associates as a major producer of optical videodisks. According to Lloyd A. Troeltzsch, manager of 3M's optical recording project, who will now be

responsible for 3M's videodisk business, 3M has no plans to acquire disk programming.

Instead, the firm will act as a contractor for mastering and replicating videodisks for program suppliers of consumer, industrial and educational releases.

The disks will be compatible with MagnaVision players, available now in almost 30 U.S. cities, as well as U.S. Pioneer Laserdisks, also available in a number of American markets.

3M also has an agreement with Thomson-CSF of France to replicate transmissive optical videodisks, a technology incompatible with reflective optical videodisks. ROCK TO BALLET

24 Titles In CBS Videocassette Bow

By GEORGE KOP

NEW YORK—CBS Video Enterprises is set to enter the prerecorded video market next month with 24 titles, including cassettes featuring James Taylor, ELO and the Clash.

James Taylor, ELO and the Clash.
Also in the initial entry will be "The Nutcracker" and "Giselle" performed by the Bolshoi Ballet.
CBS Video president Cy Leslie re-

CBS Video president Cy Leslie reports that distribution plans are "about to be finished off" and adds that it is the company's intention to make a heavy push toward getting more product in record stores through the existing CBS Records distribution network.

"The market is heavily concentrated todate in video specialty stores and brown goods outlets," says Leslie. "There's an almost insignificant amount in record stores—about 7%—and we feel the market will become heavily disk-oriented. We expect to have videodisks on the market by mid-1981."

The first CBS videodisks will be compatible with RCA's SelectaVision format. Leslie says CBS will market disks in other formats "only if those formats prove they meet our criteria of market viability."

Prices for the initial videocassettes have not been firmed up, but Leslie says they will be in the "\$60-\$50-\$40 range, with the music tapes being toward the bottom of that scale."

The music titles to appear next month include "ELO At Wembley,"

"Rude Boy" by the Clash and an unspecified James Taylor concert that Leslie says has not been shown before in any form. He says only that "it is not the one in Central Park" which drew over 300,000 fans here last summer.

Other titles in the first CBS release will feature 15 MGM movies, including "The Wizard of Oz," "Rio Lobos" starring John Wayne, a Kung Fu movie and a program of Tom and Jerry cartoons.

"It's the most diversified category of titles you have ever seen." says Leslie. "We feel the market is a lot broader than just movies, although movies make up the bulk of it right now. Our initial entry is a learning experience for us."

CBS VidcassettesFor Europe Soon

PARIS—CBS Europe will be ready to distribute its videocassettes throughout European territories before Christmas, according to Jacques Ferrari, former CBS France president and now heading up the CBS European development.

The distribution network is part of the MGM/CBS home video agreement and CBS will use its European records distribution circuit to put out video software, disks and cassettes

1980, BILLBOARD

home video in french speaking territories and Secam areas



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WOZOW OE Talent

ATLANTA RHYTHM SECTION

Band's Engimatic Image Shifts

By KIP KIRBY

NASHVILLE—A stepped up recording schedule and a stronger AOR approach are the key ingredients fueling a new push behind the Atlanta Rhythm Section.

Although the veteran group is celebrating its 10th year, it has never quite managed to capture the fame and recognition usually associated with a band that has pulled off three gold and one platinum albums, and scored such single hits as "Do It Or Die," "I'm Not Gonna Let It Bother Me Tonight" and "I'm So Into You."

The Atlanta Rhythm Section retains a somewhat enigmatic public image which it is now hoping to change. One step in that direction can be measured by the title of its new Polydor LP, "The Boys From Doraville," a direct concession to the group's Southern origins.

We had always fought against being labeled a 'Southern rock band' because there were so many around in the '70s," says Buddy Buie. the group's founder and producer. "But now we've decided to use our strong Southern base for support and work from there."

"The Boys From Doraville" is the band's first new studio album in more than 18 months (its predecessor, "Are Your Ready!" was a two-pocket live set). Trying a different angle, the group chose to release the album prior to selecting a single. "We did this to allow rock radio the chance to give us input



Focal Point: Atlanta Rhythm Section lead guitarist Barry Balley concentrates on a solo at the group's recent homecoming concert at the Fox Theatre in Atlanta.

on the album first," says Buie. The resulting single is "I Ain't Much," written by Buie and rhythm guitarist J.R. Cobb, which ships this

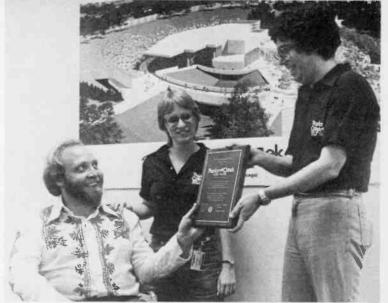
Another avenue of exposure the band has depended on is touring. often completing up to 200 dates a year. A highlight this summer was its Japanese tour with Cheap Trick. A second Japanese tour is now in the works along with an Australian engagement. The band

also headlined at both the Chicago Fest and the Dr Pepper Music Fes-tibal in Central Park this summer and is embarking on a West Coast college tour for the fall.

Last year, the band was forced to replace long-time drummer Robert Nix, whose health problems made it difficult for him to meet the extensive touring commitments. Since Nix had been a focal member and writer for the Atlanta Rhythm Section since its beginning, the group was understandably concerned about replacing him until they added Roy Yeager. Yeager, an Atlanta percussionist, had played with Joe South, Paul Davis and Lobo prior to joining other Section members Ronnie Hammond, Barry Bailey. Dean Daughtry, Paul Coddard and Cobb.

Admitting that the peak achieved by the band's 1978 platinum, top 10 LP, "Champagne Jam," hasn't been matched since. Buie plans to begin cutting the group again in January on a two-albums-a-year timetable and may use footage from its Japanese tour for tv concert programs.

"We've always been basically a street band," says Buie, "and I think we started moving a little too far away from that in the last year or two. We intend to jump back into what we do best-rock 'n' roll-and recapture our AOR



HANDICAPPED HELPERS-Daniel Rosenblatt, right, manager of Poplar Creek Music Theatre outside Chicago, receives a commendation from wheelchair-bound James Jeffers, director of the Illinois State Dept. of Rehabilitation Services. The plaque cites the venue's response to the needs of physically-impaired persons through preferential seating, special parking area and convenience of ticket purchase. The theatre is a coventure of the Nederlander Organization and RKO General.

FILLING A VOID

Nashville Exit/In **Lighting Up Again**

music scene is about to be filled this week when the Exit/In reopens for the first time in nearly nine months.

The reopening ceremonies begin Friday (19) with a three-day celebration featuring vocalists Tracy Nelson, Jimmy Hall and Thomas Cain, backed by an impressive group of Nashville musicians.

A 12-minute audio/visual presentation has been prepared depicting the history of the Exit/In and its role in the local music community. This slide program is slated to screen prior to each night's performances.

Among the pop, rock and country headliners inked for coming weeks on the new Exit stage are Dire Straits. Leon Redbone, Delbert McClinton, Asleep At the Wheel, Sea Level, the Dixie Dregs, Rodney Crowell, Rosanne Cash. Hotel, Bandera, Don King, Michael Johnson, LeRoux and Don Everly and the Dead Cowboys. Also in the works is a cabaret-styled appearance by veteran Broadway star John Raitt.

The revamped and revitalized club features tiered seating for 330 guests, a contemporary decor done primarily in paneled woods, a restaurant and a \$50,000 sound system.

• Continued from page 4

members.

agency).

on the collars or in a pocket close to

the ears of the selected orchestra

Says Irv Kluger, vice president of Musicians Local 369: "I take full re-

sponsibility for filing the complaint.

The problems of deafening sound

levels have been ongoing for the last

dozen years. Generally we've been

able to resolve them internally

(without going to a government

Cher And Caesars

Get Noise Level Rap

More than \$300,000 reportedly went into the renovation program under the Exit's new owners, Joe Sullivan and Steve Greil of Sound Seventy, entertainer Charlie Daniels and restaurateurs Wayne Oldham and Henry Hillenmeyer.

Greil emphasizes that although the Exit/In will continue to be a lis-tening room for nationally-known acts, the club will be closely allied with the local music community as well. Several nights a month the Exit will schedule special events such as Nashville Talent Night, geared to showcase upcoming new local artists, and Nashville Songwriters Night, featuring or paying tribute to

well-known local writers.

Ticket prices will normally range between \$5-\$7, but Greil adds that he thinks people would "gladly pay \$20 a ticket to see someone like Frank Sinatra in an intimate atmosphere." Local events will be ticketed at \$2-\$3.

Booking for the Exit/In will be handled by Greil and Sound Seventy. Owsley Manier, production manager and original founder of the club, will assist in bookings and technical direction. The club will be open six nights a week with shows at KIP KIRBY

LED ZEPPELIN First U.S. Tour Since 1977 Will Last a Month Beginning In Oct.

By PAUL GREIN

LOS ANGELES-Led Zeppelin will undertake its first U.S. tour since spring and summer 1977 when it appears stateside for one month starting in mid-October.

The group will play 15,000 to 20,000-seat arenas, with sound and lights again handled by Dallas-based Showco.

The tour comes more than a year after the group's "In Through The Out Door" album rocketed to No. 1. Zeppelin has reportedly not yet begun active work on its next LP, so this tour will not be in support of any product.

Neither, for that matter, was the band's 1977 tour, which came six months after the release of its 1976 live album, "The Songs Remain The

The 31/2-year layoff between U.S. appearances by the group, probably rock's most popular live attraction. continues its pattern of widely-spaced tours. While it criss-crossed

TOP QUALITY

the U.S. four times in less than 18 months while it was building a following in 1969-70, it's done just four tours since then, in 1972, '73, '75 and

In an interview a year ago (Billboard, Sept. 15, 1979), group manager Peter Grant suggested that one of the keys to Zeppelin's longevity is that it has spaced its appearances. thus preventing overexposure.

"Continuous touring is the fastest way to grind any musician into the ground" he said. Grant also sur he said. Grant also sugground, gested at the time that the group would tour the U.S. in May 1980. As for top ticket prices, he said. "I would hate to go more than \$11; I'm against jacking the price of tickets up to \$12.50.

Details about the price of tickets and the specific venues the group will be playing on its U.S. tour were not forthcoming last week.

These are the group's second

batch of live shows for 1980. It did upwards of 20 dates this summer in Germany, Belgium, the Netherlands, Austria and Switzerland.

Concerts West has promoted past Led Zeppelin tours, which have been mounted with a 35-member entourage. The upcoming shows will be booked in-house by Swan Song Inc., the entertainment complex which also includes Swan Song Records, the group's Atlantic-distributed label.

A year ago Grant suggested that the show will again run the best part of three hours, without any opening act. He also noted that while lasers would be used, the upcoming tour would likely have fewer theatrical effects such as dry ice and explo-

"We've given up on that." he says. "Everyone's overdone it. There's nothing left to do except blow up the

Electric Music For First

BERKELEY-The fourth annual Bread & Roses Festival of Music-to be held on the campus of the Univ of California here Oct. 3-5-will feature electric music for the first time.

B.B. King. Kris Kristofferson and Van Morrison are scheduled to play electric sets with backing bands, and other performers who are yet to be added may also play electric.

In the past the festival was an allacoustic event, in keeping with the musical philosophy of Mimi Farina, head of the Bread & Roses organization. The policy was changed this year to attract more participants.

Highlight of the show, pegged for

the campus' 9.000-capacity Greek Theatre, will be an appearance of Joni Mitchell with blues great B.B. King on the Saturday afternoon program. Last year Mitchell's appearance with jazz pianist Herbie Hancock was a festival highlight.

Bare. Kris Kristofferson and J.D. Souther on the Friday evening bill, Mitchell and King and the Kingston Trio on the Saturday afternoon program, to be hosted by Robin Williams; and Van Morrison, Taj Mahal, Angela Bofill and Mose Allison on the Sunday show, to be emceed by Howard Hesseman of "WKRP In Cincinnati" fame.

"Most of the time it's taken care of with cooperation. The hotels don't like it either, but the entertainers are powerful and frequently bring in their own sound people. And sometimes it's worse on the audience. Customers sometimes run from the showrooms with their hands over their ears.'

In other industries, sound problems can be resolved with earplugs. 'That doesn't work for musicians, noted Kluger. "If he reduces his level of audio with special earplugs, he can't do his job. If he puts up with the high decibels, he shortens his working life. The side effects are headaches and irritability

The Cher show is not the only one with sound level problems. "We are negotiating with another show. notes Anderson, "but they are most cooperative. We'll probably get what we want."

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Time At Berkeley Festival

This year's lineup features Bobby

Survey For Week Ending 9/7/80 Top Boxoffice...

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	DOOBIE BROTHERS/VAN HALEN/SAMMY HAGAR/ PAT BENATAR/THE CATS—Feyline Presents/Martin, Wolff Productions, Owen Field, Norman, Okla., Sept. 6	31,611	\$12.50-\$15.00	\$410,652
2	GRATEFUL DEAD—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Aug. 29-30 (2)	36,728	\$7.50-\$10.50	\$345,651*
3	GRATEFUL DEAD—Monarch Entertainment/Willjam Productions, State Fair Ground, Lewiston, Maine, Sept. 6	25,127	\$10.00-\$12.50	\$264,087
4	DOOBIE BROTHERS/PAT BENATAR/SAMMY HAGAR/ THE DIRT BAND—Feyline/Martin Wolff Productions, Rosenblatt Stadium, Omaha, Neb., Sept. 7	10,607	\$12.00-\$15.00	\$129,021

Arenas (6,000 To 20,000)

		-,,		
1	YES—Ron Delsener, Madison Square Gardens, New York, N.Y., Sept. 4-6 (3)	54,000	\$11.00-\$13.00	\$680,000
2	BOB SEGER/BAROOGA—Festival E. Concerts, Buffalo Memorial Aud., Buffalo, N.Y., Sept. 5-7 (3)	40,000	\$9.00-\$11.00	\$415,000*
3	REO SPEEDWAGON—Nederlander, Popler Creed Music Theatre, Hoffman Estates, III., Aug. 24-25 (2)	53,054	\$8.50-\$10.50	\$308,311*
4	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, Reunion Arena, Dallas, Tx., Aug. 16	16,713	\$12.50	\$208,912*
5	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, The Omni, Atlanta, Ga., Aug. 8	13,764	\$12.50-\$14.00	\$188,631*
6	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, Kemper Arena. Kansas City, Mo., Aug. 24	14,055	\$12.50	\$175,687*
7	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, The Summit, Houston, Tx., Aug. 18	13,684	\$12.65-\$13.65	\$174,574*
8	ELTON JOHN/JUDY TZUKE—Concert Production Inter., Mapleleaf Gardens, Toronto, Can., Sept. 7	13,885	\$10.00-\$12.50	\$168,350*
9	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, The Myriad, Oklahoma City, Okla., Aug. 22	12,976	- \$12.50	\$162,200*
0	ELTON JOHN-Brass Ring Productions, Joe Louis Arena, Detroit, Mich., Sept. 6	14,528	\$9.00	\$152,961*
1	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, Kansas Colis., Wichita, Kans., Aug. 23	12,000	\$12.00	\$146,400*
2	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, Civic Aud., Omaha, Nebr., Aug. 21	11,729	\$12.00	\$140,748*
3	FLEETWOOD MAC/CHRISTOPHER CROSS—Beaver Productions, McKale Center, Tucson, Ariz., Aug. 28	11,400	\$10.00-\$12.50	\$140,372*
4	AC/DC/NANTUCKET—Bill Graham Presents, Cow Palace, San Francisco, Ca., Sept. 5	14,500	\$9.50-\$10.00	\$137,674*
15	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, San Antonio Arena, San Antonio, Tx., Aug. 17	10,309	\$12.50	\$128,862*
16	TED NUGENT/HUMBLE PIE—Concert Productions Int'I, Mapleleaf Gardens, Toronto, Can., Sept. 5	13,965	\$8.50-\$9.50	\$128,112*
17	VAN HALEN/THE CATS—Pace Concerts, Reunion Arena, Dallas, Tx., Sept. 4	14,177	\$9.00	\$127,593*
8	FLEETWOOD MAC/ROCKY BURNETTE—Beaver Productions, Lakeland Civic Center, Lakeland, Fla., Aug. 5	10,000	\$12.00	\$120,000*
19	BLUE OYSTER CULT/MOLLY HATCHET/SHAKIN' STEET—Avalon Attractions/Marc Berman, San Diego Amphitheatre, San Diego, Ca., Sept. 2	12,336	\$8.75-\$9.75	\$114,716
20	FLEETWOOD MAC/CHRISTOPHER CROSS—Beaver Productions, Pan American Center, Las Cruces, N.	10,879	\$10.00	\$114,583*

Auditoriums (Under 6,000)

Mex., Aug. 27

1	maditorialilo (ondo:	0,000		
1	BEATLEMANIA—Perryscope/CPI/DKD, Queen Elizabeth Theatre, Vancouver, B.C., Can., Aug. 20- Sept. 7 (15)	40,001	\$9.00-\$13.50	\$480,919
2	SHIRLEY BASSEY/MICHEL LEGRAND—Ron Delsener, Carnegie Hall, N.Y., Sept. 3-7 (6)	13,000	\$8.00-\$27.50	\$270,000
3	JOHNNY MATHIS/JEANNINE BURNIER—Entertain Services/DiCaeser-Engler, The Stanley Theatre, Pittsburgh, Pa., Sept. 4-6 (4)	11,912	\$8.75-\$12.75	\$134,554
- 4	HEART/ROBERT PALMER—Contemporary Productions/New West Presentations, Starlight Theatre, Kansas City, Mo., Sept. 6	7,674	\$8.50-\$9.50	\$71,315*
5	MAC DAVIS/TOM DRESSER—Amusement Conspiracy, Five Season Aud., Cedar Rapids, Ia., Aug. 31	5,084	\$10.00-\$12.50	\$62,782
6	AC/DC/NANTUCKET—Bill Graham Presents, Oakland Aud., Oakland, Ca., Sept. 6	6,500	\$9.50-\$11.00	\$62,350*
7	BLACK SABBATH/JOHNNY VAN ZANDT/RIOT— Fantasma Productions, Miami Jai Alai, Miami, Fla., Sept. 7	6,585	\$8.75	\$57,619*
8	SANTANA/GAMA—Avalon Attractions, San Diego Amphitheatre, San Diego, Ca., Sept. 5	4,100	\$9.75-\$12.75	\$43,801*
9	JEFF BECK—Avalon Attractions/Marc Berman, San Diego Amphitheatre, San Diego, Ca., Sept. 6	4,100	\$9.75-\$12.75	\$43,731*
10	JEFF BECK/RICK DANKO—Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Cal., Sept. 7	21,722	\$7.75-\$12.50	\$26,505
11	B.B. KING/BOBBY KOSSER—Feyline Presents, Rainbow Music Hall, Denver, Colo., Sept. 6 (2)	2,862	\$9.00-\$10.00	\$26,333*
12	MOLLY HATCHET/415—Bill Graham Presents, The Stockton Civic, Stockton, Ca., Sept. 4	2,935	\$8.50-\$10.00	\$25,991
13	B.B. KING/TYRONE DAVIS—Contemporary Productions/New West Pres., Uptown Theatre, Kansas City, Mo., Sept. 5 (2)	2,800	\$9.00-\$10.00	\$25,538*
-	Managa Oity, 1110., Ocpt. 5 (2)		100	

Talent In Action

Talent

STEVIE WONDER

Wembley Arena, London Tickets: \$21.60, \$18, \$15.60, \$13.20

Playing his first London concerts in six years, Wonder reaffirmed his claim as one of the greatest songwriter/performers in contemporary music in a series of spectacular 2½-hour shows spanning six nights, Sept. 1-7.

All 48,000 advance tickets for Wembley's cavernous hangar were sold soon after posters went up, reflecting the artist's enormous popularity and the skillful work of promoter Marshall Arts.

In his show, Wonder took the opportunity not only to rap on universal love but also to launch a campaign for a U.S. national holiday in memory of Dr. Martin Luther King.

Wonder's program painted a rich canvas, drawn from the greatest hits of a marvelously productive career: "For Once In My Life," "Su-perstition," "Visions," "Living For The City," "Golden Lady," "You Are The Sunshine Of My Life," "Sir Duke" and more, culminating in excerpts from "Secret Life Of Plants" and the upcoming "Hotter Than July.

Some songs, mainly slow ballads like the beautiful "You And I" were performed by Wonder alone at the piano, his voice strong and controlled-clearly still growing in range and power But on most titles he was supported by a large, well-rehearsed band featuring four horns and four backup vocalists.

With the sound cranked up for the huge hall, this ensemble packed a heavy punch. At close quarters, listening to uptempo numbers like "Don't You Worry 'Bout A Thing" was like being overrun by a tank regiment. It was not an envi ronment for delicate soloing, as guitarists Ben Bridges and Rick Zunigar discovered.

The setting was dramatic: the musicians ar rayed in what looked like a temple amid sanddunes with a lighting rig like Spielberg's space Juggernaut hovering overhead. Wonder himself was gorgeously clad, a Pharoah in shades. His authority, too, was apparent. He adjusted the band like a rhythm box and spent a good deal of time teaching the audience some quite compli cated lines which they then sang with surprising competence. **NICK ROBERTSHAW**

YES

Madison Square Garden Tickets: \$13, \$11

Yes, the newly reorganized art-rock group, was a bit more straight-ahead rock'n'roll and a little less art as it played three nights at the Garden, Sept. 4-6 to capacity crowds.

Rumors about possible musical problems with the new members, Trevor Horn and Geoff Downet, proved unfounded as they meshed smoothly with the other three members.

Horn's singing may not have been the outstanding feature of the performance, but it was more than adequate. And Downes was a sensa tion as a crowd pleaser and musician as he deftly played his multiple keyboards.

Yet there was a certain grace missing from the unit. No longer present was Jon Anderson playing a solo on his lyre. But the group more than made up for this with thumping rock'n'roll pushed hard by the only funding member still with the group: bassist Chris Squires.

Billy Burnette, son of rocker Dorsey Burnette, to Columbia with his self-titled debut LP produced by Barry Seidel. . . . The Romeos also to Columbia. Its debut LP is "Love And Death And Rock And Roll." Badfinger, with two original members, Joey Molland and Tom Evans, to Radio Records. Jack Richardson will produce. . . . Michigan rock band Force to Richard Wagner for two-LP production deal. ... Chuck Howard and the LeGarde Twins to Sy Rosenberg Organization for Jacky Ward to management. Farris International Talent in Nashville for management. . . . David Olney to Nashville's Don Light Talent for management. ... Bill Mack to Music America Records in Nashville. . . . Chris Montan to 20th Century-Fox Records. First album, "Any Minute Now," produced by Evan Archerd, set for late-September release

Among the highlights were dazzling solos from guitarist Steve Howe, who performed alone at one point while other band members disap peared down a trap door in their theatre-in-theround stage.

In all, the group played 16 selections in two hours. It was mostly new material-some so new it hasn't even been recorded yet. The group's best-known song, "Roundabout," was done as a DOUG HALL

DIONNE WARWICK PEACHES & HERB

Greek Theatre, Los Angeles Tickets: \$15, \$12.50, \$8

If a fully satisfying concert is a combination of special talent and a one-to-one communication with a performer, Warwick's first of four nights here Sept. 4 was only partly satisfying. It provided a showcase for her awesome gifts of projection and vocal control, but was marred by her rather icy stage personality.

Warwick is a proud woman, as well she should be for a career which has spanned 18 years and 45 chart hits. But that pride sometimes comes across onstage as a vain, haughty attitude through stilted, self-congratulatory pat-

Part of the problem was that Warwick opened her 55-minute set with a half-hour medley of past hits, so the show was half over before she first spoke to the crowd. The medley should be placed toward the end of the show, so she can use the first half to build up a warm rapport with her fans through newer songs laced with easy, spontaneous patter.

That set reorganization would also make it so Warwick wouldn't have to top her past classics, a near-impossible task "After You" and "I'll Never Love This Way Again" managed to hold their own, but the three other songs offered from Warwick's two Arista albums paled in com-

parison to Bacharach-David masterpieces like "Make It Easy On Yourself," "I Say A Little Prayer" and "Always Something There To Remind Me."

The momentum should build as the show progresses, not peak at the start. Warwick, too, should be more generous in the length of her set. A 55-minute presentation may conform to Vegas showroom standards, but it's short by about 20 minutes from what's expected from a headliner in an outdoor summer pop venue. The audience response justified an encore or two: Warwick was given a standing ovation-and a well deserved one at that.

For despite the structural shortcomings of the set, what was most impressive was that Warwick is a peerless vocal technician. She sings with the sheer physical ability of an athlete in peak form. If she could couple that immense skill with a more radiant, engaging stage personality, she'd be that much more fun to watch.

Warwick was backed by the Greek Theatre Orchestra, a six-man rhythm section and two backup vocalists, including Darlene Love.

Peaches & Herb opened the show with a 45 minute set that succeeded on musical terms, but was a bit too Vegas-oriented to play well outside that mecca of showy flash. The duo has scored big hits with swooning, ultra-romantic ballads like "Reunited" and "I Pledge My Love," and here played on the hearts-and-flowers angle by posturing as the reigning lovebirds of r&b pop. It's important to develop an identifiable image, but judging by its cooing, cloying byplay, the duo may have overdone it.

Herb Fame turned in an impressive solo spot on a soulful "Unchained Melody," but Linda Greene detracted attention from her fine vocal abilities with busy dance gyrations and a garish costume: a skin-shade body stocking covered costume: a skin-shade body curve, with big sequined roses. Less is more.

PAUL GREIN

Sundance Firm Goes To Ken Kragen

NEW YORK-The Los Angelesbased Kragen Co., management and production firm, has established an East Coast presence with the acquisition of Sundance Music in Brooklyn

Ken Kragen manages Kenny Rogers, Kim Carnes. Dottie West and Gallagher. With the merger, he will now also represent Sundance clients Harry and Tom Chapin and Billy Kirkland. Sundance principals Jeb Hart and Bob Hinkle, who previously represented Kragen's interests in New York, will remain with the new firm, also continuing their media and market research functions.

The 18-month-old Kragen & Co now employs 24 people on both coasts working on management and television production projects. The company has produced two Kenny Rogers network tv specials and the "Kenny Rogers As The Gambler" made-for-tv movie.

A third Kenny Rogers tv special is now in production for November airing, and comedian Gallagher is also doing a Showtime pay tv special. Showtime is based in New York, which is reportedly one of the reasons Kragen decided to strenghten his New York presence.

Official launch date for the new company will be Friday (26) when Rogers, West and Gallagher play the Nassau Coliseum. The new company will remain in the old Sundance offices here.

Weston Asks \$½ Mil For Troubadour

LOS ANGELES-The Troubadour, long a rock showcase here. was put up for sale last week by owner Doug Weston, with a reported \$500,000 asking price.

The 24-year-old club was a folk music bastion for a number of years, and in the early '70s blossomed into the town's premier rock showcase. In recent years it slipped in importance first with the opening of the nearby Roxy which books top-line talent, and then the resurgence of clubs like

the Whisky and the Starwood due to the new wave and power pop boom.
Weston closed the club briefly in

1975, citing a lack of record company support and excessive financial demands made by bands as his chief problems. He reopened a short time later, but it never regained its preeminence.

The sale price reportedly includes the club's liquor license and sound and lighting equipment. A five-year lease with options is also being pre-

Talent Talk

Waylon Jennings, Melissa Manchester, the Bus Boys and Irene Cara are set to take part in a benefit for the Screen Actors Guild Tuesday (16) at the Hollywood Bowl. Peaches & Herb and Mtume will likewise do a benefit in Washington, D.C., Sept. 29 to help the Cardoza Senior High School marching band buy new uniforms for its appearance at the Rose Bowl New Year's Day.

Wilson Pickett will make a rare New York appearance with two shows Oct. 4 at the Entermedia Theatre, presented by Say Yes Productions. ... "Monty Python's Contractual Obligation," the first album the comedy group has prepared especially for LP release, will be issued by Arieta this month. by Arista this month.

ROMAN KOZAK & SHAWN HANLEY

NEW YORK—A new disco record pool, the Record Pool Of New York. has been formed here by Joe Bingo, a disco consultant and promotion

The pool, which aims at a capacity of 25 members, has so far attracted deejays from such other established pools as the International Disco Record Center. For the Record and the Connecticut Record Pool.

Its current membership roster includes Bingo. Pat Giabrone, Richie Settino, Tony Amato, Luis Crellana. Scott Lewis, "Mad" Wayne Burgois and Jason Mantel. According to Bingo, they specialize in playing all dance music formats including rock. conventional disco and r&b.

Bingo states that the pool was formed out of a need for one pool to service spinners with all forms of "especially during the changes that are evolving in dance

The R.P.N.Y. as the new pool is being called, also hopes to act as a liaison between other existing pools in the U.S. Says Bingo, "As director I plan on maintaining my good relationship with all record pools, record labels, radio stations, roller rinks and clubs.'

He promises that the new pool will never exceed a membership of 25 spinners, and adds that because of this the organization will never lose sight of its purpose, which is to obtain product with which to service its members.

20,

There is only one line of high quality disco light and sound equipment.

> The name is Meteor.



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Billboard's Disco Action ...

ATLANTA

This Week
1 QUE SERA M! VIDA—The Gibson Brothers—Mango

- BREAKAWAY-Watson Beasley-Warner (LP/12-inch)
- FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 HELPLESS—Jackie Moore—Columbia (12-inch)
- 5 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 6 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
- 7 UPSIDE DOWN/I'M COMING OUT—Diana Ross-Motown (LP)
- 8 CAN'T FAKE THE FEELING—Geraldine Hunt-- Prism
- EARTH CAN BE JUST LIKE HEAVEN-Two Tons O'
- I WANNA TAKE YOU THERE NOW/HEARTBREAKER/
 RHYTHM OF THE WORLD-Gino Soccio-Warner
- PARTY ON-Pure Energy-Prism (12-inch)
- UNOERWATER—Harry Thuman—Uniwave (LP)
 YOUR EYES/IN THE FOREST—Baby O'—Baby O'
 Records (LP)
- 14 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw— Atlantic (LP/12-inch)
- 15 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/

BALT./WASHINGTON

This Week
1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-

- 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
- 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/ 12-inch) 4 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 5 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (LP/
- 6 IS IT ALL OVER MY FACE—Loose Joints—West End
- (12-inch)
 7 RED LIGHT/FAME (Fame, Soundtrack)—Various
 Artisls—RSO (LP/12-inch)
 8 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—
 Warner (1 P/12-inch)
- Warner (LP/12-inch)

 9 SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude (12-
- 10 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista
- (12-inch)

 11 UPSIDE DOWN/I'M COMING OUT—Diana Ross—
 Motown (LP/12-inch)
- LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—
 Ray Martinez & Friends—Importe/12 (MAXI 33)

 13 DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12-

- inch)

 14 JUST WANNA DANCE WITH YOU—Starpoint—
 Chocolate City (LP/12-inch)

 15 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul
 (LP/12-inch)

BOSTON

- This Week

 1 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/
- .2 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 3 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12-
- 4 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 6 QUE SERA MI VIOA-The Gibson Brothers-Mango
- 7 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
- 8 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- 9 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch)
- 10 ARE YOU READY-Brookly Express-B.C. Records (12-
- 11 CHERCHEZ PAS/BOOGIE TALK-Madleen Kante-Chalet
- 12 DOES IT FEEL GOOD-B.T. Express-Columbia (LP/12-
- 13 FUN TIME-Peaches & Herb-Polydor (12-inch)
- 14 BIG TIME—Rick James—Motown (12-inch)
 15 I NEED YOUR LOVIN'—Teena Marie—Motown (12-inch)

CHICAGO

- This Week
 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- 2 ANOTHER ONE BITES THE DUST-Queen-Elektra (12
- 3 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 4 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 5 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12-
- 6 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 7 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch)
- 8 FUNKIN FOR JAMAICA (N.Y.)-Tom Browne-Arista
- 9 YOUR LOVE IS A LIFESAVER-Gayle Adams-Prelude
- 10 SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude (12-
- 11 IS IT ALL OVER MY FACE-Loose Joints-West End
- 12 LET'S GET IT OFF/THE MAGIC OF YOU-Cameron-Salsoul (LP/12-inch)
- WHIP IT-Devo-Warner (LP/12-inch)
- 14 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
- 15 SEARCHIN'-Change-Warner/RFC (LP/12-inch)

DALLAS/HOUSTON

- This Week
 1 RED LIGHT/FAME (Fame, Soundtrack)—Various
 Artists—RSO (LP/12-inch)
- 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 3 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 4 QUE SERA MI VIDA-The Gibson Brothers-Mango
- 5 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- BREAKAWAY-Watson Beasley-Warner (LP/12-inch) YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12;inch)
- 8 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/ 12-inch)
- 9 LADY OF THE NIGHT—Ray Martinez & Friends— Importe/12 (MAXI 33)
- 10 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12
- 11 I'M READY-Kano-Emergency (12 inch)
- PARTY ON-Pure Energy-Prism (12-inch)
- 13 SEARCHIN'-Change-Warner (LP/12-inch)
 14 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 15 LET'S GO ROUNO AGAIN-Average White Band-Arista

DETROIT

This Week
1 RED LIGHT/FAME (Fame, Soundtrack)—Various
Artists—RSO (LP/12-inch)

- 2 UPSIDE DOWN/FM COMING OUT—Diana Ross— Motown (LP/12-inch)
 3 GIVE ME THE NIGHT—George Benson—Warner (LP/12
- 4 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- 5 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 6 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME/BULLSHIT-Grace Jones-Island (LP/12-inch) 7 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12-

- 7 YVE JUST BEGUN TO LOVE TOU—Dynasty—solar (12inch)
 8 EMOTIONAL RESCUE/DANCE—The Rolling Stones—
 Rolling Stone Records (LP/12-inch)
 9 WANNAM TAKE YOU THERE NOW/MEARTBREAKER/
 RHYTHM OF THE WORLD—Gino Soccio—Warner/
 RFC (LP/12-inch)
 10 SEARCHINY—Change—Warner/RFC (12-inch)
 11 LADY OF THE NIGHT—Ray Martinez & Friends—
 Importer/12 (MAXI 33)
 12 PARTY OM—Pure Energy—Prism (12-inch)
 13 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—
 Warner (LP/12-inch)
 14 QUE SERA MI VIDA—The Gibson Brothers—Mango
 (12-inch)

- 15 BREAKAWAY-Watson Beasley-Warner (LP/12-inch)

LOS ANGELES

- This Week
 1 RED LIGHT/FAME (Fame, Soundtrack)—Various
 Artists—RSO (LP/12-inch)
- 2 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/ 12-inch)
- 3 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
 (12-inch)
- 4 GIVE ME THE NIGHT-George Benson-Warner (LP/12
- 5 QUE SERA MI VIDA—The Gibson Brothers—Mango
- BREAKAWAY-Watson Beasley-Warner (LP/12-inch)
- WHIP IT-Oevo-Warner (LP/12-inch)
 WARM LEATHERETTE-all cuts-Grace Jones-Island
- (LP/12-inch)

 9 I'VE JUST BEGUN TO LOVE YOU—Ashford & Simpson—Warner (LP/12-inch)
- 10 YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
- 11 LOVE SENSATION-Loleatta Holloway-Salsoul (12-
- 12 PARTY ON—Pure Energy—Prism (12-inch)
 13 SATURDAY NIGHT—Herbie Hancock—Columbia (12

- 15 I WANNA TAKE YOU THERE NOW/S-BEAT/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-

MIAMI

- This Week
 1 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 3 ANOTHER ONE BITES THE DUST-Queen-Elektra (LP/
- 4 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12-
- WHIP IT-Devo-Warner (LP/12-inch) CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- 7 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 8 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
- 9 1 JUST WANNA DANCE WITH YOU—Starpoint— Chocolate City (12-inch) 10 DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12-
- 11 QUE SERA MI VIDA—The Gibson Brothers—Mango
- 12 SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude (12-
- 13 JUST LET ME DANCE-Scandal-SAM (12-inch)
 14 LET'S GO ROUND AGAIN-Average White Band-Arista (12-inch)
 15 EVERYTHING'S SO GODD ABOUT YOU-Melba Moore-Epic (LP)

NEW ORLEANS

- This Week
 1 PVE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-
- 2 LOVE SENSATION-Loleatta Holloway-Salsoui (LP/12
- 3 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson Warner (LP/12-inch)
- 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch) 5 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 6 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- YOUR EYES—Baby O'—Baby O' Records (LP)
- LET'S GET IT OFF-Cameron—Salsoul (LP/12-inch)
 RHYTHM OF THE WORLD/S-BEAT—Gino Soccio—
 Warner/RFC (LP/12-inch)
- 10 FOR YOUR LOVE-Idris Muhammad-Fantasy (LP/12
- 11 1 JUST WANNA DANCE WITH YOU—Starpoint— Chocolate City (LP/12-inch)
- 12 UPSIDE DOWN/I'M COMING OUT—Diana Ross-Motown (LP/12-inch)
- 13 ANOTHER ONE BITES THE DUST-Queen-Elektra (LP/
- 14 LET'S GO ROUND AGAIN—Average White Band—Arista (LP/12-inch)
 15 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)

NEW YORK

- This Week
 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- 2 ANOTHER ONE BITES THE DUST-Queen-Elektra (12-
- inch)

 3 UPSIDE DOWN/I'M COMING OUT—Diana Ross—
 Motown (LP/12-inch)

 4 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-
- 5 GIVE ME THE NIGHT-George Benson-Warner (LP/12-6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
 (12-inch)
- 7 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The
 Rolling Stones—Rolling Stone Records (LP/12-
- inch)

 8 FEEL LIKE DANCING/THE HEART TO BREAK THE
 HEART-France Joli-Prelude (LP/12-inch)
- 9 RED LIGHT/FAME (Fame, Soundtrack)—Various.
 Artists—RSO (LP/12-inch)
 10 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/
 RHYTHM OF THE WORLD—Gino Soccio—Warner
- RFC (LP/12-inch)
 QUE SERA MI VIDA—The Gibson Brothers—Mango
- 12 IS IT ALL OVER MY FACE-Loose Joints-West End
- (12-inch)

 13 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)

 14 LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33)

 15 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)

PHILADELPHIA

- This Week
 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
 (12-inch) 3 ANOTHER ONE BITES THE DUST-Queen-Elektra (12-
- 4 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch)
- 5 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 6 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12inch)
- UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 8 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Artists (12-inch)
- 9 SEARCHIN'-Change-Warner/RFC (12-inch) UNLOCK THE FUNK-Locksmith-Arista (12-inch)
- LOVE CHILD-Jeree Palmer-Reflection (12-inch)
- 12 I WANNA BE WITH YOU/SLIP & DIP-Coffee-DeLite (LP/12-inch)
- 13 LET ME ENTERTAIN YOU-The Controllers-Juana (LP)
- 14 BIG TIME-Rick James-Motown (LP/12-inch)
- 15 EMOTIONAL RESCUE/DANCE—The Rolling Stones— Rolling Stone Records (LP/12-inch)

PHOENIX

- This Week
 1 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
 (12-inch)
- 3 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/
 RHYTHM OF THE WORLD/S-BEAT—Gino Soccio
 Warner/RFC (LP/12-inch)
- 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch) 5 EURO-VISION/DANCE TO THE MUSIC/TWIST TO ST. TROPEZ—Telex—Warner/Sire (LP/12-inch) 6 WARM LEATHERETTE/BULLSHIT/LOVE IS THE DRUG— Grace Jones—Island (LP/12-inch)
- 7 QUE SERA MI VIDA—The Gibson Brothers—Mango SEARCHIN'-Change-Warner/RFC (LP/12-inch)
- 9 SATURDAY NIGHT-Herbie Hancock-Columbia (12-10 MAN FROM CHINA-Vivabeat-Charisma (LP)
- DREAMS AND DESIRES—Fever—Fantasy (12-inch) 12 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-
- 13 EMOTIONAL RESCUE/DANCE—The Rolling Stones-Rolling Stone Records (LP/12-inch)
- 14 FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammad—Fantasy (LP/12-inch) 15 NIGHT CRUISER-Deodato-Warner (LP/12-inch)

- **PITTSBURGH**
- This Week
 1 IVE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-
- 2 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 3 BOOGIE TO THE BOP-Mantus-S.M.I. (12-inch)
- 4 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 6 ANOTHER ONE BITES THE DUST-Queen-Elektra (12-
- 7 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- 8 SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude (12-
- 9 LET'S GET IT OFF/THE MAGIC OF YOU-Cameron-Salsoul (LP/12-inch)
- 10 SATURDAY NIGHT-Herbie Hancock-Columbia (LP/12-
- 11 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch)
- 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
- 13 PARTY ON—Pure Energy—Prism (12-inch)
 14 EMOTIONAL RESCUE/DANCE—The Rolling Stones—
 Rolling Stone Records (LP/12-inch)
 15 SHAKE YOUR PANTS—Cameo—Chocolate City (LP)

- 3 I'M READY—Kano—Emergency (12-inch)
 4 UNDERWATER—Harry Thuman—Uniwave (LP)
- 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism 7 QUE SERA MI VIDA-The Gibson Brothers-Mango
- 8 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- SATURDAY MIGHT—Herbie Hancock—Columbia (LP/12-inch)
- 14 I NEED YOU/SELL MY SOUL/FEVER—Sylvester— Fantasy (LP)

15 DREAMS AND OESIRES-Fever-Fantasy (LP/12-inch)

- SEATTLE/PORTLAND
- 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)

- 5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch) 6 QUE SERA MI VIDA-The Gibson Brothers-Mango
- 7 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (12-inch)
- THINK/PETER GUNN (Blues Brothers, Soundtrack)— Various Artists—Atlantic (LP)
- MAN FROM CHINA-Vivaboat-Charisma (LP) FOR YOUR LOVE-Idris Muhammad-Fantasy (LP/12
- 13 IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (12

15 NIGHT CRUISER-Deodato-Warner (LP/12-inch)

- MONTREAL
- 2 STAY THE NIGHT-Billy Ocean-CBS (12-inch)
- 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw— Atlantic (LP/12-inch)
- 5 I'M COMING OUT/UPSIDE DOWN—Diana Ross— Quality (LP/12-inch)
- 10 LIFESAVER-Gavle Adams-Quality (LP)
- 12 ANOTHER ONE BITES THE DUST-Queen-WEA (LP)

- This Week
 1 RED LIGHT/FAME (Fame, Soundtrack)—Various
 Artists—RSO (LP/12-inch) 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch)
- 5 ANOTHER ONE BITES THE DUST-Queen-Elektra (LP/
- LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-YOUR EYES-Baby O'-Baby O' Records (LP/12-inch)
- I WANNA TAKE YOU THERE NOW/S-BEAT/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-
- This Week
 1 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- 3 LOVE SENSATION-Loleatta Holloway-Salsoul (LP/12-
- 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
 (12-inch)
- 10 SEARCHIN'-Change-Warner/RFC (LP/12-inch)
- 14 EMOTIONAL RESCUE/DANCE—The Rolling Stones— Rolling Stone Records (LP/12-inch)

- This Week

 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu
- 3 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt— Uniwaye (19/12-inch)
- 6 BREAKAWAY-Watson Beasley-CBS (LP/12-inch)
- 8 LOVE SENSATION-Loleatta Holloway-RCA (LP) 9 S-BEAT/THE RUNAWAY-Gino Soccio-Quality (LP)
- 11 MACHO-all cuts-Macho-Uniwave (LP)
- 14 HOT LEATHER-Passengers--Uniwave (LP)
- Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

- 13 CHERCHEZ PAS-Madleen Kane-Uniwave (LP)
- 15 THE FACTORY-Instructions-Quality (LP)

Disco Business

1st N.Y. Video Music Record Pool Launched

• Continued from page &

Rounder, Sire, Vanguard, Virgin, Ze, Fat City, E.G., Beggars Banquet and Atco.

Participating clubs include 930. Washington, D.C.; Aldo's, N.J.; Hurrah's, N.Y.: the Mudd Club, N.Y.; Traxx. N.Y.; the Flying Saucer, Puerto Rico; Tugs Tavern, Washington; Neo's, Chicago; Playpen, Florida; Legz, N.Y.; Good Times Cafe, Conn.; Rock Lounge, N.Y., and the Channel and Spit. both in Boston.

According to Steinberg, the program is compiled from promotional video clips submitted to Rock-

America by participating labels. This product is then carefully screened in the production studios of Soft Focus, parent company of RockAmerica, before being transferred to ½-inch Betamax, or ¾-inch VHS or U-Matic videocassettes.

Stringent guidelines are laid down by RockAmerica for participating clubs or deejays, in an effort to avoid infringement of existing copyright laws. Among them is the stipulation that "no additional admission or cover charge may be levied on audiences for specifically viewing the video segments, other than the normal cover charge or admission."

• Each time a videotaped seg-

ment of an artist is shown, an additional cut from that artist's latest album must also be played.

 Audio, live music, or other video material must be played between videotaped segments.

 RockAmerica videotapes are rented to the subscriber for use solely at the location agreed on on the subscription form.

 Promotional videotapes must be returned to RockAmerica after two months.

Both the audio and video portions of RockAmerica's videotapes are copyrighted material, and no RockAmerica videotape may be copied or duplicated at any time.

• Club response forms must be sent to RockAmerica every month by its subscribers. If a club repeatedly fails to return response forms, or in any other way violates the conditions of the agreement. RockAmerica retains the right to cancel the service.

In addition to these specifications. RockAmerica is also separating each song on the videotape by six seconds of black "leader" tape in an effort to discourage unauthorized duplication, to discourage continuous play, and to help the video deejay in cueing.

In a further effort to maintain close control over the project, Rock-America is limiting the initial number of subscribers to 10. Steinberg adds that by the sixth month of the project's existence, his company hopes to have gained enough members to compile a valid video chart.

Initially, program emphasis is on dance-oriented rock music, but Steinberg promises to create several music formats "in order to allow for regional tastes."

The video promotion will be supported by a monthly newsletter in which will be reported "audience reaction to each individual tape shown in every club," states Steinberg.

In addition to the \$125 monthly subscription fee, another \$125 deposit will be levied against participating clubs in an effort to insure that they comply with the regulations. Further, clubs failing to return videotapes on time will be barred from receiving new programming; failure to return "feedback" sheets could result in termination of the subscription service.

COUNTRY CLUBS Hall In Bay Area Typical Of Growing Conversions

By JACK McDONOUGH

SAN FRANCISCO—As further evidence of a national trend toward conversion of discos to country-styled clubs (Billboard, Aug. 16, 1980), San Francisco now has its first-ever live country rock dance club, the California Dance Hall.

It was established by 29-year-old Kevin A.J. Black on the same site where for the past two years he had operated Down Under, a teen disco.

The club, which features a spacious 200-capacity bar/lounge area fully separated from a 500-capacity auditorium, drew 550 people to an Aug. 30 grand opening show headlining Elvin Bishop, with local band Fargo as opener. Advance tickets were set at \$6, with an \$8 tag at the door.

Black says that for the time being he will run dances only on Saturday nights, with a move to Fridays dependent on public reaction, and he says that he is hopeful that the size and features of the club will enable him to book national talent. Set for Saturday (20) is Norton Buffalo and his new band. Buffalo has two albums on the Capitol label but is no longer under contract.

Format at the new club calls for two sets per night from two bands, with recorded country music played between sets. Shows start at 9 p.m. Dinner is served in the lounge from 5 to 9, with snacks available after the shows start.

Black has constructed a 16 by 24 stage in the dancehall, which is decorated with Confederate flags as well as the flags of each of the Southern states.

Sound is currently being provided by Sound on Stage, a local firm, with lights by Holz-Muller.

Chase lights, mirrored balls and strobes formerly used for the disco are employed sparingly for effect under the new format.

Black says he will be experimenting with both sound and lights and will make changes as the situation demands.

A cafeteria area adjacent to the dance floor is being utilized as a dressing room facility.

Black, who says his orientation is totally toward dances that encourage social interaction ("I have never had any desire to promote sit-down concerts") has been presenting dance events since 1973 at local venues like the Miyako, St. Francis and Jack Tar hotels.

In 1977 he presented such national acts as the Commodores, the Blackbyrds, Brass Construction, Main Ingredient and BT Express for dances at the Kabuki Theatre. He has also produced salsa dances with Tito Puente and Cheo Feliciano. In March 1978 he opened the Down Under disco, which operated until early August of this year.



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MAVANIL

RECORDS

NEW 12"—Dlana Ross (I'm Coming Up/
Upside Down), Teena Marie (I Need Your
Loving), Salazar (1-2-3/Let's Hang On)
Starpoint, Leonore O'Malley, Queen Samantha, Tom Brown, Chatelaine, Poily
Brown, Cameo, Sylvia Mason, Daybreak,
Snatch, George Benson, Gayle Adams,
Foxy (remix), Harry Thumann, La Blonda,
Gladys Knight, Viola Wills (Up on
the Roof), Melody Stewart (Remix),
Kelly Marie, Gonzales, Bravo, B. T.
Express (Remix) Capricorn, Macho
(Remix), Peter Jacques, Herb Alpert, Richie Family, Easy Going
(Fear), Ritz, Ann Joy, Plastic Surprise, M (Remix), Jermaine Jackson,
NEW IMPORT LPs—Billy Ocean,
wonder, Sparks, 3 Degrees, Peter
Jacques, Macho, Passengers, Boney
M, Extensive Care, Harry Thumann,
Harlow, Plastic Surprise, Phone

MAIL O DISC RECORDS PO Box 143, Kings Park, NY 11754

Psychoacoustic Audio Unit Marketed By Michigan Co.

NEW YORK-The Michiganbased EXR Corp., has begun marketing its Exciter model SPI psychoacoustic audio processing system to discos across the country.

The \$695 unit is said to be capable of restoring natural presence, clarity, fullness and individual signal separation lost in the audio reproduction chain of records and tapes.

The EXR Exciter, developed by engineers. Jim Cassily and Jim Lagerkvist is already being used extensively by radio stations, recording studios, sound reinforcement companies and the motion picture industry the company claims.

Cassily feels that the unit's disco applications will help give recorded material "the sound quality previously found only on direct-to-disk recordings."

He explains that the Exciter is able to achieve this effect by means of a precise variation of the integral functions performed. These include pre-selective 180 degree phase notching time and frequency manipulation and psychoacoustic juxtapositioning.

Cassily states that "the first three functions create an interference signal which, when added back into the original signal, reverses the primary or fundamental buildups and losses caused by multiplier effects and distortion in the audio reproduction chain. The 180 degree phase notching is used to cancel out specific fre-

quencies where distortion tends to build up."

According to Cassily, the Exciter model SPI does not affect volume level because it actually cancels as much as it adds. He adds that the unit also adds no distortion, compression or limiting. He claims that the system has a signal-to-noise ratio of better than 90 dB, and that the psychoacoustic juxtapositioning process is used to fill holes left by the phase notching process.

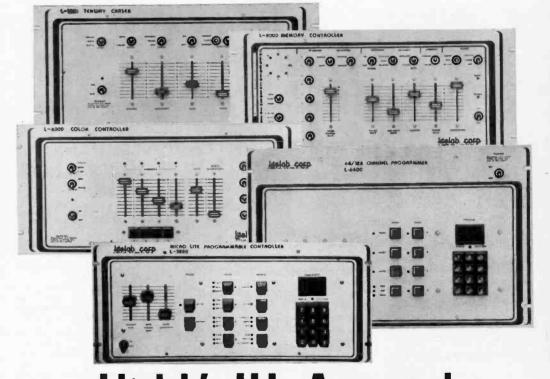
'The Breaks' Nets 'Kurtis Blow Day'

NEW YORK—Queens borough president Donald Manes has proclaimed August 2, 1980 "Kurtis Blow Day" in Queens in celebration of Blow's chart-riding rapping record, "The Breaks." The record is riding high on disco, single and pop charts.

Manes' proclamation states that Blow. "by his performance, actions and efforts has encouraged young people to be more concerned about their future."

Blow was reared in Harlem, but the Mercury artist has been known for many years as one of the leading rapping deejays in Queens. His first single was the underground hit, "Christmas Rapping."

In conjunction with "Kurtis Blow Day," a disco award-a-thon is being held at the Jamaica, N.Y., armory.



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Disco Business



SOCCER SCORES—One up on Pele, Roy B. Records artists Soccer performs its songs, "Dancing Games" and "Give Me Your Love," at the Apple Orchard disco in Roslyn, N.Y. The group's appearance was made possible through Roy B Records and the International Disco Record Center.

Disco Mix

NEW YORK-Donna Summer has become such an important influence in the record industry that the release of her new product is looked forward to as a major event. Her experimentation in devising fresh musical formats has kept her one step ahead of her colleagues in the dance/disco arena. Whereas "Bad Girls" was naughty and funked out, "The Wanderer" is daring and punked out.

The artist is now on Geffen Records (Warner Bros.) and her 12 inch 33½ r.p.m. release is a pop-oriented. Blondie sounding selection that is more geared to radio than club play, especially with its short length (3:48).

Summer's voice is slightly echoed as she almost recites the lyrics to this rockish and '50s style tempo. Producers Giorgio Moroder and Pete Bellotte have maintained a crisp momen tum with a steamy synthesizer effect, overlaid to

1980.

SEPTEMBER

a break which appears at the right moment. This selection is part of an upcoming album on which meatier disco material is said to be included.

"I'm Yours" is the title of Linda Clifford's new LP from RSO. The title cut is a lovely ballad sung softly and sensuously by the artist. Included in the album is "Red Light," her hit single from the movie "Fame." "Shoot Your Best Shot" at 7:48 is a harmonious flow of vocal and rhythm track arrangements with lavish emphasis on the horn and string sections. The result is a full-bodied sound produced by Isaac Haves. This selection is not as driving as "If My Friends Could See Me Now," but does contain a pop-oriented style that should insure club action. "It Don't Hurt No More" at 7:32 features grinding guitar licks that lend a funky and nitty gritty feeling to this tune. Clifford's vocals sparkle with high energy on these selections and contain just the right balance of soul. However, a remix might be in order on the above mentioned cuts in order to create material that is hotter and more enticing to the deejays

Peaches & Herb have released another winner that is sure to catch the ears of the disco set. The 12-inch 331/2 r.p.m. on Polydor is titled 'Fun Time" and is taken from the album "Worth The Weight." Produced by Freddie Perren, the selection runs 6:34 minutes with a perky arrangement and a percussion break added for a nice punch. The duo's harmonies are sweet yet earthy and well executed.

One laidback LP that has been out for several weeks and is a sleeper is Richie Rome's "Deep. The production is fashioned to a degree after Herb Alpert's "Rise" with many of the cuts having that steady handclap and brass back beat that was so prominent on Alpert's work. Richie Rome's interpretations use this idea but are backed by a lush orchestral sound that provides more of a rich feeling as is evident on the LP title and "Claire De Lune." The other selections are ballads with a slight tempo giving the album a listening as well as dancing appeal.

Ike Turner's "Party Vibes" is a 12-inch 331/3 r.p.m. record on Fantasy and one of the artist's better efforts in recent years. Both he, Tina and Home Grown Funk are geared up for a high energy level in their performance. As the group's name suggests, funk is the message which they provide with style, class, and with a prolonged conga and clavient instrumental section with vocalists chanting the title over and over. Tina's voice is not that prominent as the group's performance and harmonies are the mainstay of the disk. This raucous and forceful tune is mixed by Studio One L.A. deejay Mike Lewis.

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Billboard®

Disco Top 100_®

Survey For Week Ending 9/20/80

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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
女	4	9	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	血	70	2	I NEED YOUR LOVIN'/CHAINS-Teena Marie-Gordy (LP)
1	3	11	GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch*) HS 3453	52	66	4	G8-997 M1 TAKE ME IN YOUR ARMS/CAN'T WE TRY—Teddy
白	6	7	ANOTHER ONE BITES THE DUST-Queen-Elektra (LP) 5E 513	盘	67	7	Pendergrass—P.I.R. (LP/12-inch*) FZ 36745 BACK STROKIN'—Fatback Band—Spring
4	7	8	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS-405	54	56	7	(LP) SP 1-6726 LOVE WILL TEAR US APART—Joy Division—Factory
5	.1	13	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	愈	74	2	(7-inch) Import FREEDOM—Grand Master Flash—Sugar Hill
6	2	18	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)— Various Artists—RSO (LP) RS 1-3080	56	75	2	(12-inch) SH 549 THE HILLS OF KATMANDU—Tantra—Phillips
7	5	13	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE	57	57	13	(12-inch) Import HEARTACHE #9—Delegation—Mercuty
8	8	11	CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027 QUE SERA MI VIDA—Gibson Bros.—Mango	58	61	5	(LP) SRM 1-3821 EURO-VISION/DANCE TO THE MUSIC/TWIST A ST.
4	10	10	(12-inch) 7783 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling	59	65	3	TROPEZ—Telex—Warner/Sire (LP/12-inch*) SRK 6090 UNLOCK THE FUNK—Locksmith—Arista
~	10	10	Stones—Rolling Stone Records/Atlantic (LP) COC-16015	60	80	3	(LP) AB 4274 WELCOME BACK—all cuts—Peter Jacques—Goody Music
10	9	10	LOVE DON'T MAKE IT RIGHT-Ashford & Simpson- *Warner (LP/12-inch*) HS-3458	山	81	2	(LP) Import (LP) EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic
11	11	14	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430	62	42	6	(LP) JE 36412 THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine—
垃	14	12	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo— Warner (LP/12-inch*) BSK 3435	103	83	3	Virgin (LP) 13144 DON'T STOP TIL YOU GET ENOUGH—Derrek Larro &
13	12	15	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART— France Joli—Prelude (LP) PRL 12179	64	46	9	Trinity-Jo Gibb (7-inch) Import REBELS ARE WE-Chic-Atlantic
仚	19	5	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/ 12-inch*) GRP 5008	65	85	3	(LP) AT 3665 LATE IN THE EVENING—Paul Simon—Warner
15	13	12	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	66	54	11	(LP) HS 3472 CAN'T STOP THE MUSIC (Soundtrack)—David London/
16	16	20	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	67	79	5	Village People/Various—Casablanca (LP) NBLP 7220 I WANNA BE WITH YOU/SLIP & DIP—Coffee—De Lite (LP/
血	23	13	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	68	78	5	12-inch*) DSR 9520 THE TILT—7th Wonder—Chocolate City (LP/12-inch*)
血	26	19	BREAKAWAY—Watson Beasley— Warner (LP/12-inch)	69	HEW E	NTRY	CCLP 2012 MORE BOUNCE TO THE OUNCE—Zapp—Warner
血	29	4	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN-B-52's-Warner (LP/12-inch*) BSK 3471	70	HEW E		(LP) BSK 3463 LOVE CHILD—Jerree Palmer—Reflection
20	17	26	SEARCHIN'-Change-Warner/RFC (LP) RFC 3438	71	39	12	(12-inch) CBL 132 HELPLESS—Jackie Moore—Columbia
21	21	8	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	72	47	9	(LP/12-inch*) 43-11293 THINK/PETER GUN (Blues Brothers Soundtrack)—Various
22	24	7	HANDS OFF SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire	73	38	29	Artists—Atlantic (LP) SD 5220 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—
23	25	6	(LP/12-inch*) SRK 6091 IS IT ALL OVER MY FACE—Loose Joints—West End (12-	74	37	24	Fantasy (LP/12-inch*) (R)-F-9584 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu
24	22	13	inch) (Remix) WES 22129 WARM LEATHERETTE—all cuts—Grace Jones—Island.	75	49	20	(LP/12-inch*) JZ 36332 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—
25	15	13	(LP/12-inch*) ILPS 9592 PARTY ON—Pure Energy—	76	86	2	Orive/TK (12-inch) 441 GIVE IT ON UP (If You Want To)—M-Turne—Epic
26	20	13	Prism (12-inch) PDS 404 THE BREAKS—Kurtis Blow—Mercury	由	82	2	(12-inch) 48-50918 I HEARD IT IN A LOVE SONG—McFadden & Whitehead—
27	31	6	(12 inch) MDS 4010 UNDERWATER—Harry Thuman—Uniwave	78	71	10	TSOP (LP) JZ 36773 PSYCHE—Killing Joke—Rough Trade
28	18	18	(12-inch) Import YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)	1	HEW EN		(7-inch) Import FUN TIME—Peaches & Herb—Polydor
29	30	23	PRL 12178 DOES IT FEEL GOOD—B.T. Express—Columbia	80	HEW EI	E4	(7-inch) PD 2115 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy
30	35	4	(LP) JC 36333 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-	81	41	19	(LP) F 9601 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic
血	36	23	inch) OP 02203 SATURDAY NIGHT/STARS IN YOUR EYES—Herbie	82	52	32	(LP/12-inch*) 5219 PARTY BOYS—Foxy—TK
32	32	22	Hancock—Columbia (LP) JC 36415 YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby	83	53	10	(12-inch) TKD 442 JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire
33	28	15	O'-Records (LP) BO 1000 LIKE WHAT YOU'RE DOING TO ME-Young & Co	84	MEW EN		(LP/12-inch*) SRK-6092 SHE'S SO SHY—Pointer Sisters—Planet
34	34	11	Brunswick (12-inch) D-123 TURNING JAPANESE-Vapors-United Artists	85	NEW EN		(LP) P-9 RESCUE ME—Taste Of Honey—Capitol
由	45	4	(7-inch) 1364 FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris	86	- 1		(LP) ST 12089 SPACE INVADER—Playback—Ariola
36	43	7	Muhammed—Fantasy (LP/12-inch**) F 9598 WE GOT THE BEAT—The Go Go's—Stiff	87	NEW EN		(12-inch) OP 2201 CAPRICORN—Capricorn—Emergency
血	44	7	(7-inch) Import CCHO BEACH/PAINT BY # HEART—Martha & the	88	88	2	(12-inch) EMDS 6511 MAN FROM CHINA—Vivabeat—Charisma
由	48	5	Muffins-Virgin (LP) 13145 BIG TIME-Rick James-Motown (LP.13 inch*) CR 005441	89	63	11	(LP) CL-1-3102 HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR
39	27	7	(LP/12-inch*) G8-995M1 1 JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch*) CCLP 2012				THE GRACE OF GOD GO I—Kid Creole & the Coconuts— Antilles/Ze (12-inch) AN 802
40	40	6	City (LP/12-inch*) CCLP 2013 I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201	90	90	3	THAT BURNIN' LOVE—Edmund Sylvers—Casablanca (LP) NBLP 7222
血	51	3	(12-inch) POS 1201 BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	91	72	5	ALL ABOUT THE PAPER—The Dells—20th Century (LP/12-inch) T-618/TCD 112
12	62	3	SLEEPWALK – Ultravox – Chrysalis (LP) CHR 1296	92	76	15	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387
由	73	2	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	93	77	11	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvers In The Dark—Dindisc (LP) Import
由	64	15	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	94	84	3	LET ME ENTERTAIN YOU—The Controllers— Juana (LP) 10001
山	50	3	CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/ Prelude (LP) CHO 701	95	94	25	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT-Odyssey-RCA (LP/12-inch) AFL 13526/JC 11963
台	55	4	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595	96	68	11	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446
47	33	11	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523	97	96	10	LET'S GO DANCING-Rocky Mizell- TK (12-inch) TKD-443
由	58	5	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006	98	97	11	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
10	59	7	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	99	89	10	A FORREST—The Cure—PVC (LP) Import
50	60	3	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	100	93	13	DO YOUR THANG—All Hudson & One Way— MCA (LP/12-inch*) 5127
		4			1	1	

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Business



EMON'S PARTY-Lynda Emon, center, head of the California-based Roller Review newsletter, samples the flavor of an ice cream cake from Al Styne, Aralos Records artist, at a party in Los Angeles for Billboard Magazine, hosted by Aralos and Roller Review. Looking on at right is Mike Elley, president, Aralos Records

Dance Music Acceptance: Warner Claims Progress

NEW YORK-Warner/RFC Records and the Warner Dance Music Dept. are claiming a breakthrough in orienting conventional disco deejays who had resisted the "new" music to accept the dance sounds of such artists as Devo, the B52s, the Pretenders. Alice Cooper, English Heat. George Benson, Ashford & Simpson and others.

To insure continued success in this area, RFC and the Warner Dance Music Dept. are avoiding labels, preferring to eschew such definitions as danceable rock and r&b for the more universal term of dance music.

"The key to success is to capture all markets, and in our efforts to achieve this we are pushing a variety of sounds," states Bob Siegel, general manager of RFC and the Warner Bros. Dance Music Dept.

Nonetheless, the labels are not oblivious of the growing importance of rock discos across the U.S. As Siegel points out, there are in excess of 500 of these clubs scattered across the country, and Stephen Patrie has been hired to push the Warner/RFC dance music products in these

He is also charged with the responsibility of wooing hardware disco deejays into accepting the new

Siegel is happy with the job Patrie is doing. "We have turned the corner." he says. "The disco deejay must open his mind and the minds of his audience to the new music, but it gets better every day, and the performance of our artists on the charts is documented evidence that we are on the right track."

Truffles Institutes Changes To Capitalize On Success

LANGHORNE, Pa.-After six years of operation, business is still booming at the Truffles disco here. In fact, business is so good that owner Charlie Morgan has introduced a number of changes which other clubs in the area, less successful than Truffles, have been quietly

dropping.

New policies recently introduced include a \$2 cover charge. It is the first time in the club's six-year history that patrons have been asked to

a cover.

Morgan admits that on the first night the cover charge was instituted about 75 patrons walked away. "However," he adds, "the admission

fee has resulted in a new type of cus-

tomer coming to the club."

Morgan has also tightened the dress code, which he feels will help to maintain the level of new customers which are now using the room.

The club's new policies are so suc-

cessful that Morgan plans on opening an additional bar to accommodate the drink requirements of the estimated 400 patrons which pass through the club's doors on its busiest nights.

Also on the drawing boards are plans for theme parties ranging from "roaring 20s" nights, to "Mexican Fiestas," and New Year's Eve Par-

HOT & NEW Joints / Is it All Over My Face; Snatch/ rick in The Wall; Mtume/Give it On Up; adles/Ladles Of The 80's; Scandal/Just Jance; AWB/Help is On The Way; Billy 'Billy Who; J.R. Funk/Feel Good Party Joz Scaggs/JoJo; Bravo/Touch Me Now, zorn; Mouzon's Electric Band/Every-Get Down; Viola Wills/If You Could d My Mind; Belinda West/Seabiscuit in Fitth. 's-Minnie Ripperton; Sylvester; Tecarie; Idris Muhammad; LTD: Brass C arie; idris Munammad; LTD; Brass Con-truction; Mantus; Geraldine Hunt; Ma-deleen Kane; Deodato; Peter Jacques, Norman Connors; Kid Creole. 'NEW RECORDS DAILY' ingles 1929-1980, over 100,000 title: stock, send \$1.25 for catalog. Ma: Charge & Visa. Call us for new import DOWNSTAIRS RECORDS 55 West 42nd St., N.Y., N.Y. 212/354-4684 or 221-8989 Telex: 238597 DOWNS

General News

LP, Vidcassette PX Sales Boom

• Continued from page 1

outpost like Seoul warrants one.

The Exchange moves the hits over seas and domestically. For example, Michael Jackson's "Off The Wall" has sold 47,000 LPs, 2,100 8-tracks and 17,000 cassettes, while the two-pocket Pink Floyd's "The Wall" has moved 29,000 LPs, 1,800 8-tracks and 14,500 cassettes. "Urban Cowoboy's" multi-disk set has sold 29,000 LPs, 2,900 8-tracks and 19,400 cassette packages.

The above are exclusively overseas sales, some 40% of that can be added to that from normal domestic post sales in 300 stores.

New album releases on LP and cassette ship daily as they are received by UPS across the continen-

tal U.S. Larger catalog shipments go twice weekly except for a Northwest truck load that leaves every Friday from the Atlanta suburban warehouse to Oakland where it is received and disbursed to various posts by Monday night. Heeding the advice of WEA chief Henry Droz (Billboard, Aug. 23, 1980), Franklin does not ship 8-tracks on new re-

Franklin is today supplying new releases and a spread of 1,800 to 2,000 hit and catalog album titles weekly. He revises his current hit titles fortnightly. Catalog changes monthly. He feels that special orders cannot physically or fiscally be accommodated. He intends to increase the album product spread in 1981.

Singles are racked directly by spe-

cific outside suppliers for areas in the continental U.S. Singles are not available overseas. Army personnel pays \$5.50 for \$7.98 list albums and \$5.95 for \$8.98. Post exchanges in both the U.S. and abroad replenish stock through electronic data processing systems to Forest Park, which has 108 employes.

Franklin sees good potential for half-speed, digital and other audiophile recordings. Working primarily with Mobile Fidelity, the PXs have moved \$300.000 of that product.

The 620 PX record/tape departments started handling video-cassettes this year. The Exchange projects \$2.5 million sales this year. Thus far, videocassette sales have exceeded \$3.9 million.

Signs Show Retail Sales Upturn

• Continued from page 1

Bergman's optimism is tempered by many like Lou Fogelman of the 20-plus Music Plus stores here. "Yes, we are up 14% to 15%," he says. "But take out the inflationary price increases at wholesale in October 1979 and then again earlier this year, which forced our retail prices up 15%, and it's flat."

Harold Okinow, president of Lieberman Enterprises, the major rack and one-stop firm, supports Fogelman's logic. Like Fogelman, Alan Dulberger, 1812 Overture's fivestore entrepeneur in Wisconsin, and Lenny Silver of the Record Theatre chain out of Buffalo, Okinow points up the impact of \$5.98 midrange product in maintaining business flow.

Okinow is apprehensive of the \$5.98 building percentage of business. "It costs just as much to ship, warehouse and generally handle this product which is \$2 to \$3 less than frontline product," he says. "That general cost of handling eats into profit," Okinow reflects. Dulberger backs him. "The only time you can really sell a lot of product is when you have a sale. The customer is getting wise. He waits until a store near him has a sale," the Badger state owner says.

Art Schulman of the four-store Laury's in Chicago, affirms his \$5.98 albums move well since they started a storewide stickering concept, with a two-color two-inch square adhesive that urges three albums be bought for \$13. August was up for Schulman, despite a major competitor who ran a widely heralded 10-day discount sale.

Schulman, like most others canvassed, complains of the continuing drouth of advertising allowance from manufacturers.

Joe Voynow, Bib Distributing in Charlotte, one of the largest U.S. one-stops and independent label distributorships, confirms unit sales are down through his many retail accounts. He also blames manufac-turers for failing to provide ade-quate returns for 1979 overstocks and then reducing 1980 returns to around 20% for the current business stalemate.

Bud Daily of the five Houston area Cactus stores admits grosses are up, but he too points to the fact that he's had to hike his retail sticker prices. Like Allan Rosen of Flipside stores in Lubbock, Tom Meyers of the Mr. Music Stores in Houston, and Cleve Howard of the four Warehouse stores in Houston. Daily attributes the biggest part of his last 90 days sales charge to "Urban Cow-boy," which all in the Southwest compare to "Grease" and "Saturday

Night Fever" as a traffic stimulator.

Howie Ring of the Music City/ Music World stores out of Boston finds business up 15% to 20% because of "lousy weather recently." It brings people to malls, he observes. The current back-to-school syndrome has shackled business temporarily, he and others feel.

Bob Tollifson, the 24-store Bay Area vice president, feels a store-forstore comparison with 1979 shows him ahead 17%. He feels a newly introduced computerization system will boost that increase as the holiday nears.

Howard attributes a good deal of his stores' pace to steady concert ticket sales. His Warehouse stores account for 20% of the concert ticket flow in Houston, he says.

Stu Schwartz of the Harmony Hut chain out of Baltimore says his busi-

ness was off recently, but signs indicate excellent prospects ahead. "The consumer is getting looser with his dollars," he says. "After the presidential election, it will really break loose. I wish we'd get some monster product going.

John Cohen of the 30-plus Disc Records stores out of Cleveland concurs about product. He also feels manufacturers are not attuned generally to industry needs at the retail

A victim of extremely poor business environment. Doug Severson of the four Michigan Full Moon stores says he is down 10% to 12%. "In our area, unemployment is up around 20%. Of those out of work, 35% are our key customers. Our customers are extremely price conscious. The \$5.98 product has become a main-JOHN SIPPEL stay for us."

Carpenters, Alpert Utilizing dbx

• Continued from page 6

zicka, are significant in that it marks the entry of hit pop titles into the catalog. Moreover, it signals the beginning of more hit pop and rock titles to augment what is mostly a classically-oriented library. Jazz titles are also planned.

Also significant, Ruzicka further points out, is a widening of distribu-tion for the disks. Up until now the product had been going through dbx hi fi dealers but now distribution will include more record store outlets. The firm also markets consumer audio products.

Tower Records in California, Sam Goody's in New York, the Harvard Coop in Boston and Laury's in Chicago, for example, are committing to these disks.

Goody's, Ruzicka points out, will heavily promote the disks at the end of October, tieing in with a New York consumer stereo show there.

Available at the end of October the two A&M LPs will carry a retail price of \$18, the suggested list of dbx disks.

Has the necessity of buying a home decoding unit—which lists for \$109—impeded the growth of the

Sound Department

• Continued from page 14 investors in Lew Saka and Josh Jamal, who operate businesses in New York City.

Saka owns and operates La Botique Gallery and the Variety Outlet, and Jamal owns and operates a record and electronic sound equipment shop. Among the many new merchandising plans announced is adding new lines such as a record and electronic sound department, which will be heavily promoted.

"No," says Ruzicka. "Consumers who are audiophiles are buying the add-on unit. And even consumers who may not be audiophiles but who want better sounding records are not being put off by having to purchase the unit. In fact, we are finding that a more expensive unit which enables the consumer to encode and decode for his tape recorder is selling well at \$300."

Ruzicka also confirms that dbx is exploring dbx-encoded cassettes for possible later introduction.

Another new audiophile marketing wrinkle soon to be introduced by the firm is the "dbx disk pacs" three dbx-encoded disks packaged together consisting of three LPs of one repertoire and listing for \$49.95.

Digital Vidisk

• Continued from page 8

equipment required by these innovations, hardware purchase could initially absorb the "much needed dollars that otherwise might be spent on software."

Nor did Steinberg neglect the

specter of home taping, declaring there remains the "distinct danger that home taping could become even more attractive. What with the exceptionally high quality of digital sound reproduction and the growing availability of less expensive higher quality blank tape."

The new opportunities. Steinberg concluded, will not come "without pitfalls, but I also believe that with the intelligence, creativity and entrepreneurial zeal that mark the music industry, we will be able to both seize the opportunities and avoid the pitfalls, maintaining the vital, active role our industry plays in the lives of millions around the world."

SEPTEMBER 20, 1980, BILLBOARD

This Week

15 CITIES ON ITINERARY

Art Ensemble Of Chicago Tours

By GEORGE KOPP

NEW YORK-After 15 years the Art Ensemble of Chicago is coming home. This month the group begins its first extensive U.S. tour, called Full Force, which will hit more than

King And Waters **Closing Out Bowl**

LOS ANGELES-B.B. King and Muddy Waters headlined "Bicentennial Blues," the blues edition of the Hollywood Bowl's "Jazz At The Bowl" series Wednesday (10). The program saluted the opening of the Los Angeles Bicentennial.

This fifth and final program of the Bowl's new five-concert jazz series also featured Big Joe Turner. Big Mama Thornton and Lloyd Glenn & his Quartet, Jazz trumpeter Benny Powell will serve as host.

15 cities here and in Mexico and Canada.

Why has it taken so long? "I don't know," says trumpeter Lester Bowie. "We've been trying. So-called jazz is looked on by promoters as something people don't like. But after 15 years we've had no problem-everyone wants us."

The Art Ensemble of Chicago has toured the world several times and played to sellout crowds of more than 5,000 in Europe, Russia and Australia. But Bowie says there's no place like home: "It's much better to get the recognition here."

The group has a reputation for being "avant-garde," but Bowie says he has "beboppish type roots." In concert some of the musicians wear African dress and paint their faces in tribal fashion. A variety of bells. whistles, shells and other odd instruments are used in the course of the evening, along with trumpet, sax and bass

In addition to Bowie the other members of the group include Roscoe Mitchell, Malachi Favors Maghostus. Famoudou Don Moye and Joseph Jarman. The group has consistently scored high in jazz polls.

"Our records are beginning to sell better as they are promoted better," says Bowie. "People are almost forced to have certain musical tastes. There's a big void in music and we'll

fill it, if people let us."

Bowie believes that a group has to "challenge" an audience and that "too much of today's music sounds the same. People are starving for good music. We're not fooling anyone with a lot of hype. We just play good, serious music.

In concert, Bowie says audience reactions range from "very somber to near riot conditions. Nobody ever expects our concerts to do as well as

The current tour will hit mainly schools and colleges. Bookings for the tour are still open, says the group's booking and management firm, Outward Visions of New York.

Survey For Week Ending 9/20/80 Billboard® 077 De

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	7	GIVE ME THE NIGHT	26	21	6	CALLING
1	1	George Benson, Warner Bros. HS 3453				Noel Pointer, United Artists LT-1050
3	10	LOVE APPROACH Tom Browne, Arista/GRP 5008	27	27	29	SKYLARKIN' Grover Washington Jr., Motown M7-933R1
2	11	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	28	29	46	ONE ON ONE Bob James & Earl Klugh,
4	13	THIS TIME Al Jarreau, Warner Bros. BSK 3434	29	28	31	Columbia/Tappan Zee FC 36241 EVERY GENERATION
5	11	H Bob James, Tappan Zee/Columbia	1.0		"	Ronnie Laws, United Artists LT-1001
		JC 36422	30	30	7	BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
6	8	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	31	31	14	INFLATION
8	7	ROUTES Ramsey Lewis, Columbia JC 36423	32	NEW E	SALLS A	Stanley Turrentine, Elektra 6E-269
11	5	STRIKES TWICE	32			Maynard Ferguson. Columbia JC 36766
		Larry Carlton, Warner Bros. BSK 3380	33	32	31	FUN AND GAMES Chuck Mangione, A&M SP-3715
9	26	SPYRO GYRA Catching The Sun, MCA MCA-5108	34	34	27	YOU'LL NEVER KNOW

8	11	5	STRIKES TWICE				M:
			Larry Carlton, Warner Bros. BSK 3380	33	32	31	FL
9	9	26	SPYRO GYRA Catching The Sun, MCA MCA-5108	34	34	27	YC Ro
10	24	2	BADDEST Grover Washington Jr., Motown M9- 940A2	35	33	47	An An
11	12	30	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	36	35	13	Ra Wa
12	14	19	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	37	37	19	RC
13	17	3	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590	38	38	77	Ro Ha
14	23	5	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	39	36	15	Spi
15	10	15	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	40	43	36	Bro
16	13	12	SPLENDIDO HOTEL Al DiMeota, Columbia C2X 36270	41	39	43	Hir
17	18	3	THERE AND BACK Jeff Beck, Epic FE-36584	1	33	43	Pat 1-1
18	15	19	ONE BAD HABIT Michael Franks, Warner Bros.	42	40	18	SK Fre FC
19	20	5	BSK 3427 QUINTET '80 David Grisman.	43	MEW E	TET S	ILI Art
	1	1	David dilaman,				

	1		Warner Bros. HS 3453	1			United Artists LT-1050
2	3	10	LOVE APPROACH Tom Browne, Arista/GRP 5008	27	27	29	SKYLARKIN' Grover Washington Jr., Motown M7-933R1
3	2	11	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	28	29	46	ONE ON ONE Bob James & Earl Klugh.
4	4	13	THIS TIME At Jarreau, Warner Bros. BSK 3434	29	28	31	Columbia/Tappan Zee FC 36241 EVERY GENERATION
5	5	11	H Bob James, Tappan Zee/Columbia				Ronnie Laws, United Artists LT-1001
6	6	8	JC 36422 MAGNIFICENT MADNESS	30	30	7	BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
7	8	7	John Klemmer, Elektra 6E-284 ROUTES	31	31	14	INFLATION Stanley Turrentine, Elektra 6E-269
′		1	Ramsey Lewis, Columbia JC 36423	32	NEW	ENTRY	IT'S MY TIME Maynard Ferguson, Columbia JC
8	11	5	STRIKES TWICE Larry Carlton. Warner Bros. BSK 3380	33	32	31	36766 FUN AND GAMES
9	9	26	SPYRO GYRA	34	34	27	Chuck Mangione. A&M SP:3715 YOU'LL NEVER KNOW
10	24	2	Catching The Sun, MCA MCA-5108 BADDEST	-	,	"	Rodney Franklin, Columbia NJC 36122
			Grover Washington Jr., Motown M9- 940A2	35	33	47	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
11	12	30	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	36	35	13	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
12	14	19	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	37	37	19	ROBERTA FLACK FEATURING DONNY HATHAWAY
13	17	3	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590	38	38	77	Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013 MORNING DANCE
14	23	5	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	36	36	"	Spyro Gyra, Infinity INF 9004 (MCA)
15	10	15	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	39	36	15	DETENTE Brecker Brothers, Arista AB 4272
16	13	12	SPLENDIDO HOTEL Al DiMeota, Columbia C2X 36270	40	43	.36	HIROSHIMA Hiroshima, Arista AB-4252
17	18	3	THERE AND BACK Jeff Beck, Epic FE-36584	41	39	43	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
18	15	19	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	42	40	18	SKAGLY Freddie Hubbard, Columbia FC 36418
19	20	5	QUINTET '80 David Grisman,	43	NEW E	HIEV	ILLUSIONS Arthur Blythe, Columbia JC 36583
20	10	23	Warner Bros. BSK 3469	44	48	2	LOOK IN YOUR HEART Ernie Watts, Elektra 6E-285
20	19	23	MONSTER Herbie Hancock, Columbia JC 36415	45	41	9	RHYTHM VISION Mark Soskin, Prestige P-10109 #antasy)
21	7	9	BEYOND Herb Alpert. A&M SP-3717	46 .	42	10	NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia
22	22	23	OREAM COME TRUE Earl Klugh, United Artists LT-1026	47	44	12	OREGS OF THE EARTH
23	16	7	PARTY OF ONE Tim Weisberg, MCA MCA-5125	48	45	9	Dixie Dregs, Arista AL 9528 JOURNEY TO THE ONE
24	26	3	HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack				Pharoah Sanders, Theresa TR 108/109
			Hubert Laws & Earl Klugh. Columbia JS-36741	49	49	2	SERENADE FOR THE CITY Michael Urbaniak, Motown M7-944R1

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A BRAZILIAN LOVE AFFAIR
George Duke Foic FF 36483

25 25

N.Y. Jazz Fans Miss WRVR-FM

• Continued from page 20

WRVR and there were reports Sonderling hoped to take the station into an r&b format. Sonderling sold the station to Viacom last year.

"We will fight it." Bailey says. "It is an abomination for a city the size of New York not to have a jazz station. This creates a void to advertise jazz club activities. Where are the record companies going to play their records?" he asks. "It is a shame that this music is treated in such an unkind way.'

Jazzmobile is a party to a suit against the Federal Communications Commission now before the Supreme Court, which could have a profound effect on the WRVR situ-

The suit brought by the WNCN Listeners' Guild contends the FCC must be more involved in the regulation of programming content, particularly as it applies to unique for-mats in a market such as classical, jazz or big bands.

The guild won its suit in the U.S. Court of Appeals and the case is now before the Supreme Court on appeal from the FCC. The high court is expected to hear oral arguments within the next 90 days.

Very soon... and very special. Ellis Larkins Middleton on CONCORD JAZZ A Salute to Lionel Hampton

43 38 11

44

45

46 46

47 50

49 49

NEW ENTRY

NEW ENTRY

NEW ENTRY

39

EMPIRE JAZZ

Billboard ® Survey For Week Ending 9/20/80 These are best selling Adult Contemporary singles compiled from radio Chart station airplay listed in rank order. Week Week Weeks This ast TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI) 1 2 8 DON'T ASK ME WHY
Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
DRIVIN' MY LIFE AWAY
Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch, BMI) 2 1 7 3 4 11 5 4 6 Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
YOU'RE THE ONLY WOMAN
Ambrosia, Warner Bros. 49508 (Rubicon, BMI) 10 5 15 3 WOMAN IN LOVE Columbia 1-11364 (Stigwood/Unichappell, BMI) Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)

LATE IN THE EVENING
Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)

SOMEONE THAT I USED TO LOVE
Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP) 7 11 8 3 9 12 6 JESSE JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP) HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP) 10 10 8 LOOK WHAT YOU'VE DONE TO ME
Boz Scaggs, Columbia 1-11349 (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)
SAILING
Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP) 11 16 4 12 11 13 13 FIRST TIME LOVE
Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
NEVER KNEW LOVE LIKE THIS BEFORE
Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI) 13 12 20 14 5 WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI) 15 10 R ASCAP/Whitsett Churchill, BMI)
ALL OUT OF LOVE
Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
LOOKIN' FOR LOVE
Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
MAGIC
Olivia Newton-John, MCA 41247 (John Farrar, BMI) 16 12 17 17 9 18 14 17 19 TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP) 18 12 REAL LOVE
The Doobie Brothers, Warner Bros. 49503
(Tauripin Tunes/Monosteri/April, ASCAP)
YOU'LL ACCOMP'NY ME 20 30 3 21 23 6 Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP) UPSIDE DOWN
Diana Ross (Chic, BMI), Motown 1494
LET ME LOVE YOU TONIGHT 22 26 6 23 19 19 LET ME LOVE YOU TUNIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP) HOT ROD HEARTS
Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
HE'S SO SHY
Pointer Sisters, Planet 47916 (Elektra)
(ATV/Mann & Weill/Braintree/Snow, BMI) 24 24 7 25 31 4 GIVE ME THE NIGHT
George Benson, Warner Bros. 49505 (Rodsongs, ASCAP) 26 28 8 George Benson, Warner Bros. 49505 (Rodsongs, ASC STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI) LATE AT NIGHT 27 21 17 28 29 7 England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI) MORE LOVE
Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
WHERE DID WE GO WRONG
Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI) 29 22 17 30 25 14 THAT LOVIN' YOU FEELIN' AGAIN

Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI) 31 27 12 MY PRAYER
Ray, Goodman & Brown, Polydor 2116
(Shapiro Bernstein & Co./Peter Maurice, ASCAP) 32 43 3 33 48 COULD I HAVE THIS DANCE 2 tol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI) Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)

MAKE A LITTLE MAGIC

The Dirt Rand Marker of the Control of the Cont 34 32 12 35 33 12 d. United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP) The Dirt Banu, Grico ONE FINE DAY Carola King. Capitol 4864 (Screen Gems-EMI, BMI) 36 36 18 Carole King, Capitol 4864 (Screen Gems EMI, BMI)

ONE IN A MILLION YOU

Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI) 37 42 Larry Graham, Frontier State S 34 38 12 Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approcimate, BMI) 39 47 2 TRUE LOVE WAYS
Mickey Gilley, Epic 9-50876 (Wren, BMI/MPL Communications, ASCAP)
LITTLE JEANNIE
Elton John, MCA 41236 (Jodrell, ASCAP)
LOVE FANTASY 3 40 40 41 35 42 37 18 The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischoff, ASCAP)

Earl Klugh, United Artists 1355 (Capitol) (United Artists/Earl Klugh, ASCAP)

IF THIS IS LOVE

IF THIS IS LOVE
Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
OUT HERE ON MY OWN
Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
DON'T YOU WANNA PLAY THIS GAME NO MORE
Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI)
THUNDER AND LIGHTNING
Chicago, Columbia 1-11345 (Little Sacha/Street Sense, ASCAP)

Chicago, Columbia 1·11345 (Little Sacha/Street Sense YOU CAN CALL ME BLUE Michael Johnson, EMI-America 8054 (Special, ASCAP)

Michael Johnson, EMI-America 8054 (Special, A HEART OF MINE Oak Ridge Boys, MCA 41280 (Silverline, BMI) I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)

International

International **Briefs**

- PARIS-The first municipally owned workers cooperative disk pressing plant has finally started operating at Tourouvre in Normandy. Its emergence is a direct result of the financial failures of AREACEM, part of the now-liquidated Sofrason record company. When the crash came, the 84 employes at Tourouvre decided that they would, if possible, keep the plant running. Most other pressing facilities in France are interested only in big orders, so the small manufacturers were left out in the cold. But financial backing was the major hold-up in the scheme. Finally, the mayor of Tourouvre asked municipal council to invest \$13,000 in the plant, and grant a loan of \$170,000 so that the factory could start taking orders.
- JOHANNESBURG The South African Musicians Assn., formed in 1974, was this month recognized by the department of labor in Pretoria as the only official body representing all musicians and vo-calists in the country. National chairman of the association. Dur-ban-based drummer Ken Varner, says it will now have representation on the state-controlled industrial council, as well as closer liaison with other government departments. This, he adds, means that local musicians can look forward to better contractual conditions, tighter regulations governing working conditions and an end to pay cutting.
- MADRID-RCA Spain pulled out all the stops for the Village People during their recent short promotional visit, tying a major campaign to the Madrid premiere of the group's "Can't Stop The Music" movie. The soundtrack disc. released one month beforehand, is on the way to gold status (50,000 units) here, and nationwide media coverage for the band, including top spot on prime time television show "Aplauso." has further gilded its chances. At the premiere itself, the Village People were given an enthusiastic reception.
- NAIROBI-The Eclipse Club. a new night spot, has opened its doors here. Situated near the center of town and in the middle of the hotel block, it boasts the best light show and music at reasonable prices Many of the clubs recently opened have the disadvantage of offering entrance on an exclusive member-

(Continued on page 65)



Softrock Show: Kalapana performs at the Yokohama baseball stadium during

Japanese Breakthrough By Hawaiian Kalapana Group

By SHIG FUJITA

TOKYO-The appearance at Japan Jam 2 (Billboard, Sept. 13, 1980) of Kalapana is expected to boost the Hawaiian group's disk sales in this market, particularly now that its music has evolved into a distinctive and commercial softrock

Kalapana's Jam performance at the Yokohama baseball stadium and at Mt. Rokko in Kobe were recorded live, and Trio Records will release the results on an album early in October. The group and its manager, Ed Guy, stayed on after the event to mix the disk at CBS Sony's studio in Shinanomachi, Tokyo.

Kenny Inaoka, executive chief producer at Trio's a&r department, notes that the initial pressing for "Japan Jam 2 Live: Kalapana" will be 50,000 units. The disk will feature nine songs-eight are new-and the sleeve sports a photograph of the quintet's lead singer, David John Pratt, in action at the Yokohama sta-

Sales of Kalapana's previous seven albums, all released by Trio. total 400.000 to date, the most popular being "Hold On." issued in June.

Manager Guy believes that the evolution of the group's sound from a Hawaiian style to today's sophisticated rock format will increase its Japanese popularity in the wake of Japan Jam 2

Kalapana has been together since 1974-though Pratt is the only original member still in the lineup-and Guy has been handling manage-

ment these past six years. The group has visited Japan three times from 1978-80, and has performed in concert and on television.

Four of the act's Trio albums were released in the U.S. via Guy's West coast Abattoir label. The Japan Jam recording will be distributed in October via CBS as the result of a tieup between the major and Steve Gold's LAX label.

Kalapana will be appearing at the Los Angeles street festival next month, and will subsequently tour Western states in support of the new

Strong Sales Seen For Australian Acts

SYDNEY-The first year of the '80s has ushered in a new "golden age" of Australian recording, ending a three-year doldrums period which saw indigenous production slip to its lowest chart penetration in more than a decade

A number of Australian acts have occupied high positions on the national album charts in recent months, including Cold Chisel, Mi-Sex, the Angels, Australian Crawl and Jo Jo Zep and the Falcons. Cold Chisel's "East" (WEA) would have been the country's No. 1 album but for the near-permanent occupation of the summit by the "Can't Stop The Music" soundtrack (Billboard, Aug. 9, 1980).

A genuine excitement in locally recorded product is sending customers back into record stores, and helping bolster across-the-board sales of new acts and music forms.

Total disk production for the first

three quarters of the 1979-80 fiscal year is up from 23.4 million units, the most impressive jump for some

Correspondingly, successful Australian-recorded albums are now returning to the platinum standards of 1975-76. Companies are not retrenching staff and few managing directors are complaining.

In many ways, indigenous talent is responsible for the halfway-to-re-covery state of the industry. Those with good memories ironically cite a combined record company plea before an Industries Assistance Commission hearing around three years ago that they could not afford to record local talent with government subsidy. In 1980, it is Australian music which is lighting the end of the tunnel.

The Angels (Angel City), Cold Chisel, Mi-Sex, Australian Crawl and Jo Jo Zep and the Falcons have all lately collected platinum disks (unit sales of 50,000 in this market) for their trouble.

And international deals are now so commonplace that at least 12 of Australia's top 15 bands have their records released outside of the country, and one, Air Supply, is approaching the U.S. chart summit at

A number of second-level acts. such as InXs. Flowers and the Innocents, are picking up European territory deals.

Barbra Banned

LONDON - The Mechanical Copyright Protection Society has banned imports into the U.K. of the new Barbra Streisand album, "Guilty." The LP, coproduced by Barry Gibb, is already out in the U.S., but Chappell Music asked the society to impose the official ban to prevent pre-release supplies here. The disk is due for release in Britain

FOR KIDDIES I LOVE MONSTERS URN THE COU

South African Market Still Strong, Despite Industry Woes

By ESMOND FRANK

JOHANNESBURG-Record sales in South africa are this year expected to buck downward international trends by climbing to \$45 million, more than 66% up on last year's figure of \$27 million.

But in spite of booming record sales, local manufacturers have expressed growing concern about increased commercial piracy and home taping, which, according to some estimates, are costing the in-dustry about \$18.75 million a year.

The South African Gramophone Record Manufacturers' Assn. points out that while South Africans buy about 10 million blank tapes a year, the industry only sells about five million albums annually.

Although commercial piracy and home taping are criminal offenses in terms of the local Copyright Act,

manufacturers believe that little can be done to effectively police domes-tic taping activities, and have called on the government to impose a special additional tax on blank tapes to compensate for lost record sales and

They are, however, determined to stamp out commercial-scale piracy. and in a recent court case, the first of its kinds in terms of the Copyright Act, successfully prosecuted Sapna Wholesalers, which was convicted

Manufacturers here point out that recent production is a high-risk area of business, with an average of only one out of five releases breaking

While LPs in South Africa now retail for about \$7.50 each, producers (Continued on page 64) You'll Love Monsters, too!

GODZILLA and THE MUMMY.

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SEPTEMBER 20, 1980, BILLBOARD

HAMBURG-Record and tape sales in the international music marketplace may have cooled off, with stagnation in the U.S. and declining sales in the U.K., but in Germany, it's only a matter of slackening growth.

That is the view of Siegfried Loch, managing director of WEA Musik here, and he told delegates at the company's sales conference that financial year 1979 and the first half of 1980 showed growth rates that would be hailed as normal or good in other branches of the industry.

He said: "Let's not shed tears at the wailing wall, for that is a most inappropriate place in discussing the challenges of the future. We're not afraid to ask the question whether the music industry has a future, for we at WEA cannot imagine any kind of future without music.

"But we know we aren't alone in competing for customers in the leisure market. My view is that leisure time for the man-in-the-street will

By WOLFGANG SPAHR not increase over the next five or 10 years, but he will demand a higher quality of leisure time occupation.

Loch insisted that it was vital to keep a careful eye on the social behavior of society and on demo-graphic developments. "The trend towards greater individuality is specially to be considered in the supply of entertainment, of music. Program diversification is the answer, not the attempt to reduce what is on offer and to achieve, with increased expenditure on advertising, larger amounts of units sold supplied by a reduced number of artists.

"We can't just have gold and platinum in mind. We have to care about existing customers and seek to win new ones.

Loch emphasized the consistent market share growth of WEA over the past two years, despite deliberately avoiding the television-merchandising business.

"Our development shows we were right. The losers in this market are

not companies like us, coming out with high quality offers, but are those who may think that merely being big is itself a guarantee of suc-

Loch promised greater emphasis on marketing and innovations in the future. "That is what produces results. Marketing is not just the organized execution of all sales func-

'Marketing does not ask 'what do we wish to sell?' True marketing starts with the needs, realities and values of the customer. It asks 'what does the consumer wish to buy?' Our task is to get the right product, at the right place, at the right time.'

Loch said the quality of domestic reproduction for disks and tapes had risen fast in recent years. Much was written about the drop in quality of records today, "but the fact is simply that the improved reproduction facilities have highlighted the technical limits of the mass production of those records.

"Now the inventors are showing us where the future lies. Digital recording is making its presence felt in studios round the world. WEA is in the forefront of the new development, with digital releases by such artists as Ry Cooder, George Benson and Joachim Kuehn.

"But only when the digital record is combined with the proper reproduction equipment will the consumer reap the full benefits of this new process.'

Loch said that the cassette, since its introduction in the mid-1960s, had led to music being truly transportable, playing its own part in

worldwide market developments.
"But, unfortunately, this invention has posed our most serious problem, private copying. It will be very difficult for us over coming years to bring home to legislators that the protection of our rights is legitimate and that private copying endangers our very existence and that of artists who, through their work, make our society more agreeable for mankind.

"Making this problem more understandable for the general public remains one of the biggest demands placed upon our industry. We're grateful to our friends in Austria for being first in the world to convince legislators about the need for a levy on blank cassettes.

Loch also talked about video technological developments in German homes, making it feasible to put top movies on videocassettes. Previously this prospect didn't exist in Germany, a prospective customer basic-ally having to deal with video pi-

"Time will tell whether the record dealer recognizes this as his chance for the future and makes an investment in this business. But apart from the record retailer, many sectors of trade are striving after this new business. WEA will offer the record dealer a chance to make up his own mind, but the winner will only be the one who takes the video consumer seriously right now and isn't halfhearted about this business.

S. African Market

• Continued from page 63

claim that they net only 2.7% of this in profits. They attribute the high retail cost of records to a dealer markup of more than 33%, and tax and excise duties of 11.5%.

Recording, manufacturing and marketing costs as well as royalties to composers and artists, they say, account for about 17% of the price.



Welcome Guests: WEA Musik managing director Seigfried Loch, right, with two visitors to his company's sales convention, U.S. singer Helen Schneider and Kurt Hammerstein of Supermax.

Progress On Piracy Reported In Colombia

BOGOTA-There are encouraging reports coming out of Colombia about the local music industry's fight against record and tape

Statistics show that during a seven-month period last year, some 72 presses and 54,500 tapes were confiscated, along with more than 1.1 million inlay cards, 4.500 records and 1.200 album sleeves-all produced by pirates.

"Piracy represents something like 20% of the record market in Co-lombia," observes Orlanda Parra, president of the Asociacion de Productores e Industriales Fonograficos de Colombia, "although it's impossible to pinpoint the losses precisely. because our calculations must be made on the basis of what's been confiscated rather than what's produced.

Fundamental problem in the past of campaigns against illegal operators has been their sporadic nature. In spite of the efforts of the local manufacturers' body, says Parra, "the more we fight against this prob-lem, the more it grows. Where we confiscate pirated material one day, the next day ten more illegal distribution stands appear."
Dr. Parra, who is a lawyer and

who has been a judge, recognizes that Colombian laws leave too many loopholes that favor piracy instead of preventing it.

The principal distribution centers

for illegal tapes are the cities on the north coast of the country, such as Barranquilla, Santa Marta and Maicao, on the border with Venezuela, a city where almost 100% of the music market is consumed by pi-

Other cities where the sale of illegally produced product is thriving are Cucuta. Bucaramanga, Medellin and Cali

As to the type of product most affected, tape priates particularly deal with Mexican ranchera music, tropical dance music and the so-called 'guasca" music. Artists such as Leo Dan, Julio Iglesias and Vicente Fernandez are prime victims, as is local ranchera singer Helenita Vargas.

Record pirates go for salsa, and it's Cali, where the greatest market for this type of music is found, that shelters the largest pirate distribution center.

Illegally imported product has taken on alarming proportions, too, in the eyes of the local legitimate in-Frequently, before international repertoire can be released in Colombia via local licensees, the principal urban centers are flooded with imports, a fact of life which has managed to double the price of that product produced within Colombia.

Dr. Parra declares that legal action is needed to combat the illegal imports, as it is to deal with local pi-

Sonet Claims Strong Sales

STOCKHOLM-While the Scandinavian record industry is fighting a rearguard action merely to pre-serve last year's turnover figures, the Sonet group of companies is claiming its most successful sales period to date in all four of the region's coun-

Making the claim at the company's international get-together in Grythyttan, Sweden, was Dag Haeggqvist, general manager of the Swedish Sonet operation and international head of the whole group.

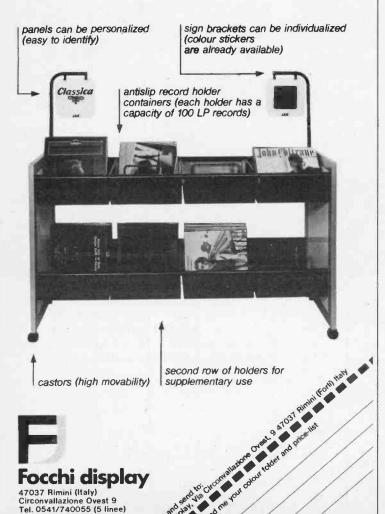
He cited statistics showing sales in the first eight months of 1980 at 44% ahead in Sweden compared with the same period last year. 22% ahead in Norway, 45% in Denmark and a remarkable 73% in Finland.

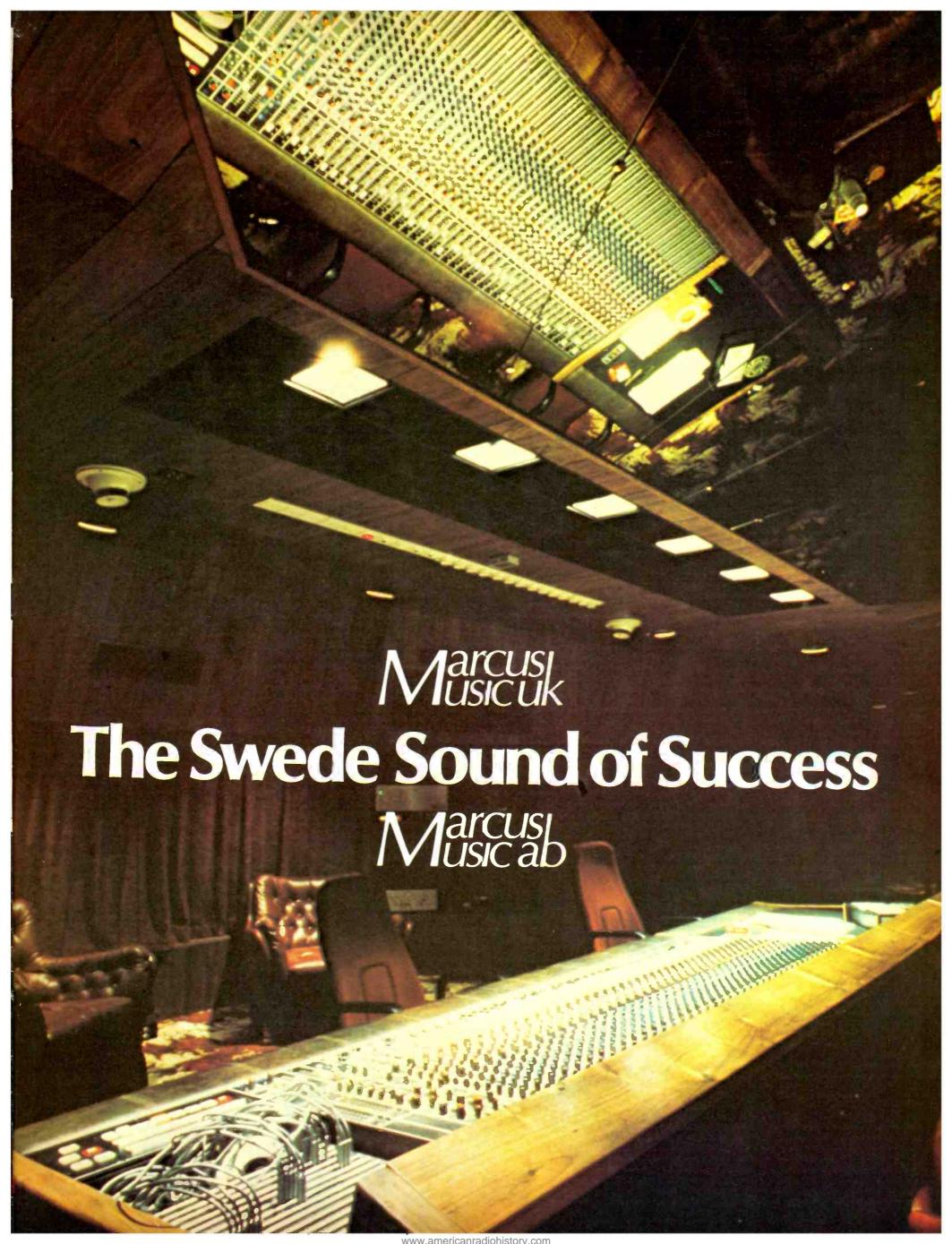
The increases, Haeggqvist said, were due to both domestic and international product upturns. In recent months, Sonet has re-signed licensing pacts with Bronze, Chiswick, Chrysalis, Island and Virgin, all from the U.K.

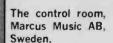
The first license deal through Sonet's new association with Teldec was also announced at the Grythyttan meeting, giving representation of the U.K. company MAM, with product due for immediate release by Gilbert O'Sullivan, Lynsey de Paul and Dave Edmunds.



ellepi system **Record display containers**







Marcus Osterdahl:

The Man Behind Marcus

"It sometimes comes as a surprise to people,"

Osterdahl, "that behind Marcus Music, the stockholm operation—are the keys to the success pleased with the development of his new studios, recording the "We've rebuilt the original studios and installed state-or to cope with the commercial demands of the future," he what Osterdahl is best at—and knows the most a responsible for severe "I never had a proper job," says Osterdahl with a gling guitar professionally, and in the early '60s I joined the Telstars." Fronted by trumpet and a say, the group became It sometimes comes as a surprise to people," says owner and tireless worker Marcus Osterdahl, "that behind Marcus Music, there actually is a man named Marcus. Osterdahl modestly gives the impression that the place is so well staffed it runs itself. In fact, his personality and presence—divided between the U.K. and popping back to Sweden to keep an eye on the Stockholm operation—are the keys to the success of the British company. Marcus is very pleased with the development of his new studios, not surprisingly since he has personally overseen the rebuilding of what were originally the London CTS studios, famous in the '60s for recording the Beatles, Bob Hope and Erroll Garner

'We've rebuilt the original studios and installed state-of-the-art equipment so that we are able to cope with the commercial demands of the future," he explains. Making commercial records is what Osterdahl is best at—and knows the most about. During one week in 1968 he was

responsible for seven out of the Swedish top ten chart hits.
"I never had a proper job," says Osterdahl with a glint in his eyes. "I left school at 16 to play guitar professionally, and in the early '60s I joined the rhythm section in a group called 'The Telstars'." Fronted by trumpet and a sax, the group became the new trend in Scandinavia and the house band for the Swedish television network's pop program "Drop In." The Telstars became the central core of session work in Stockholm, and combined with 'living out of suitcases' on the road, life became very hectic for Osterdahl. In 1966 he left life on the road to become a full-time record arranger for a staggering variety of artists. "I was very lucky," he says, "I had an awful lot of hits." He got his first gold disk in 1966 for singer Lill Lindfors and in 1967 won the Swedish European Song Contest. Production was a natural development while continuing to front his own band backing major acts. As he learned to handle the recording process, he began to get the feel for the technology.

Subsequently he bought a house with a basement in 1972 where he designed and built his own recording studio.

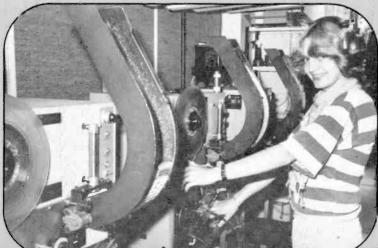
"I was my own carpenter," he recalls. He learned technology by building his own custom equipment. His 16-track studio's rate card quoted less than \$40 per hour. "Bits and pieces" of the Abba "Waterloo" album were recorded in the basement. "Because we were trying

to be a bit different and didn't follow an established pattern, we've always been successful,"

Marcus says. "The important thing is always to be flexible in approach."

The Swedish operation flourished. In 1978—"looking for a challenge after arranging my 10th Christmas LP"—he set up the U.K. operation. He credits the studio's success to the willingness of his team, who take that extra bit of time with clients, are technically "spot on" and do their utmost to make successful records

As a musician himself, Osterdahl knows what creative people want. He and his team understand their problems; when to pour whisky rather than tea, and when to offer advice Osterdahl is always ready to be personally available at all hours. "Our aim," he says, "is to provide a genuine service to our clients. We provide the best technical equipment possible which helps us all to rock around the clock.



Hansson Barbro with the King load-ers at the duplication plant at Marcus AB in Sweden.



Owner Marcus Osterdahl.

The Marcus Philosophy

Marcus Music U.K. offers a complete service to clients. Exceedingly well-stocked on the equipment side, the studios are open to anyone who will pay the fees, from anywhere in the world. Freelance engineers and producers are welcomed, and Marcus Music is used to providing anything they want. There are no extra charges, explains Richard Goldblatt, studio manager, except for hire of certain electronic equiment and musical instruments. "We're a studio, not an instrument shop," he says, "so we hire in keyboards and other equipment when necessary" Goldblatt feels "any type of project can be done from start to finish here. Our job is to satisfy the clients' every demand.

The team of two recording engineers, two maintenance engineers and four tape operators are a happy and skilled group, put together with attention to their ability to deal with people, as well as with equipment.

The studio is open 24 hours a day, seven days a week with no overtime charges Engineers are available round the clock and Marcus Music prides itself that there is always someone at the studios to attend to any last-minute needs or problems. "No one will say Leave it till the morning','' says Goldblatt

The team looks on the studios as a second home, says Goldblatt, and they keep the place spotless

Marcus Music has not taken any advertising space in the year and half it has been in operation here, preferring to rely on word-of-mouth and reputation to bring it satisfied customers like Leo Sayer, Gonzalez, Gary Numan and Alvin Lee. Lee says he loves the guitar sound and he has found this an incredibly easy studio to play in. Happy clients have helped to make Marcus Music the busiest independent studio in the U.K. Goldblatt stresses the "independent" angle. "We're not tied to any large organization," he says. "We're not owned by a record company. We're not anybody's tax loss—we're in the business for ourselves and for our clients. There isn't another studio in Europe with our facilities, acoustics, size and atmosphere.

'We must be able to cater to anything. When people are paying for our service, they will get no excuses only results



The "Iso-Room," studio 1, Marcus Music U.K., London.



Expansion

The London

AB Marcus Music AB is situated in the northern part of Stockholm in a pleasant suburb called Solna with the advantages of easy access to the surrounding countryside, excellent local hotel and restaurant facilities, a quiet working environment and a quick escape route to the airport. Marcus moved into the existing premises (a former cinema) in August 1974, and at that time Marcus Music was the first 24 track studio in Sweden. In 1975 Marcus began to explore the possibilities of diversifying into associated fields and discovered a great need for quality cassette duplication. The duplicating plant was created in early 1976 and Marcus Music started a new trend in quality consciousness in high speed duplicating

and introduced the first direct printing onto cassette.

One year later Marcus Music moved further upmarket and installed the first fully automated Harrison mixing console in Sweden. "It is simply a case of no compromise when you decide to upgrade to the best. When the desk was ordered we decided to redesign the studios completely. We had a great deal of help from the Swedish acoustical designer Jan Setterberg of Gothenburg,"

says owner Marcus Osterdahl.
"I have worked in studios for many years from both sides of the control room window, both as a musician and producer, so I know how important a relaxing atmosphere is. It is essential that people feel comfortable in a studio environment and I always treat the studio as my second

The control room incorporates two Lyrec 24 track machines—one permanently fitted with dbx noise reduction system—the other with Dolby noise reduction system. There is one 2-track Ampex ATR 100 and one Ampex AG 440 tr, two Revoxes, EMT 140, EMT 240 and the new EMT 244 digital reverb unit. Outboard equipment includes audio and design compressors and limiters, prime time delay, Urei equalizers and compressors, master room echo, harmonizers, flangers and

noisegates.

The studio can easily accommodate 35 musicians within its spacious 156-square yard area, some of which is taken up by a comprehensive selection of musical instruments. "We are lucky to have one of the most beautiful Steinway Grand pianos and this lovely instrument sometimes

(Continued on page M-3)

Located in Kensington Gardens Square off Queensway in London's cosmopolitan Bayswater district, Marcus Music's huge building boasts a distinguished history.

Once Whitley's Gentleman's Dining Club, it was converted into the original CTS studios which found fame in the '50s and '60s. Once the recording venue for Bing Crosby, Tom Jones and Shirley Bassey, who cut "Goldfinger" there, CTS was famous for its very professional big-name recording and film work.

"We're very proud of the CTS reputation for quality," says Swedish owner Marcus Osterdahl. Marcus boasts two complete studios and a copy room. In addition to the lovingly painted Caribbean sunset mural in the live room of Studio One, the rooms feature "a unique acoustic character"

Studio One has a 72-square yard live area "which has to be heard to be believed." Clever juggling with different construction techniques has created various special reflective and absorptive areas.

The main room of Studio One is 276 square yards. Seating 90 musicians, it is large enough for most orchestral work.

The control room in Studio One features a 48/32 Harrison computerized custom-modified mixing console. There are two Studer 24-tracks, an A800 and an A80, TLS 2000 lock system, a 20 memory auto locater and remote control, two Studio A80 two-tracks and two Revox A77s.

Marcus Music uses Studer and Harrison equipment throughout the U.K. complex. The company has found that the equipment is compatible and the back-up service impressive. "When a customer requires something extra," says Bernie Spratt, technical manager, "this equipment is flexible enough to handle it."

Marcus Music has added various custom modifications to the mixing desk such as extra stereo sends, and it is delighted with the reliability of the equipment.

Studio Two is "a rock 'n' roll studio," smaller at 54 square yards, with a 15-person capacity, more intimate, and great for rhythm tracks. It is designed with bands in mind, and is a 24-track facility.

(Continued on page M-7)

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Bernie Spratt Technical Manager Marcus Music UK



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Christer Berg Recording Engineer Marcus Music AB



Paschal Bryne Assistant Engineer Marcus Music UK



Jörgen Thuresson Maintenance Engineer Marcus Music AB

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"Charlie" Spry Assistant Studio Manager Marcus Music UK



Don McMullan Maintenance Marcus Music UK



Lars Rosin Studio Manager Marcus Music AB



Mark J. Wallis Recording Engineer Marcus Music JK



Chrystal Lejun Reception Marcus Music UK

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Femi Jiya Assistant Recording Engineer Marcus Music UK



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Brad Davis Recording Engineer Marcus Music UK



Liz Biddiscombe Assistant Recording Engineer Marcus Music UK



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Jim Butler
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Marcus Music UK



"January" ReceptionMarcus Music UK



Barbro Hansson Duplication Plant Marcus Music AB



Berit Bernstein Accounts Department Marcus Music UK





Margareta Andersson Deputy Managing Director Marcus Music AB

c Collection 1980



Marcus Music

Richard Goldblatt Studio Manager, U.K.

"It's important," says
Bernie Spratt, Marcus Music's
technical manager, "to have
an active and technical studio
manager—someone who
understands the equipment,
keeps an eye on how the staff
is working, and keeps his

engineering hand in. It is important your studio manager knows what the recording techniques of the 1980s are." Richard Goldblatt fits the bill.

Goldblatt, who has worked in studios for 14 years, left school to become assistant to songwriter Geoff Stephens. From there he moved on to Pye Studios as an assistant engineer, and then to Israel, where he built and ran a studio for two years. In 1971 he moved to De Lane Lea Studios, Dean Street in London, where he did music and film recording, and in 1972 moved to the De Lane Lea complex at Wembley, where he was an engineer for eight years before joining Marcus Music.

Goldblatt feels there is no difference between being a successful engineer and a successful studio manager. "It's the application of a different logic to something I already know about," he says. "I really enjoy the planning and operating side of the job and, of course, I'm lucky to have Marcus's advice."

Bernie Spratt Technical Manager, U.K.

"The time to tell the world about Marcus Music is now," says Marcus Osterdahl. "Now everything is exactly right. We've got the right staff, the best staff, and we were a long time putting the best team together." A key member of that team is technical manager Bernie

Spratt left school with an interest in music and immediately found himself doing live sound—"for my sins"—for

English bands touring America. He then joined London's Trident Studio, where he put in three years as a maintenance engineer.

"I helped build the copy room, the cutting room and the mixing room," he says. "It was real 'learn by doing,' and Trident was a great place to get practical experience." The experience—which turned him into something of a systems specialist got him a place at MCI U.K. as an installations engineer. Spratt then spent two years flying around the world helping to build recording studios and installing MCI equipment.

He put in considerable time in America, France and Sweden, and reckons that the only European country that has not so far been touched by his screwdriver is Luxembourg. Approached by Marcus Music to build the U.K. studios, Spratt was "made an offer I couldn't refuse," so he accepted.

Lars Rosin Studio Manager, Sweden

Lars Rosin is the studio manager at Marcus Music AB in Stockholm and he is considered to be one of the best recording engineers in Sweden. He was trained as a technical engineer and found

his first position at Europafilm in 1966 where he first came into contact with Marcus Osterdahl, who in his musical arranging capacity was constantly doing sessions there.

Rosin became a recording engineer and producer at EMI working with many of EMI's major local artists such as Harpo, Bjorn Skifs, Ulf Lundell and did many sessions with Osterdahl. It was around this time that Rosin taught Osterdahl the basics of engineering. After a brief spell as a cutting engineer Rosin moved on to the new Bohus studio as chief engineer. After a year in the country Osterdahl lured him back to Stockholm to become studio manager at Marcus Music.

"Even before I was studio manager I always admired Marcus Music's studio facilities. Looking at the technical side it is one of the top studios and I also find the whole ambience conducive to recording hits. We record everything here from children's tales to jazz and gospel, working with a wide cross section of artists from different musical backgrounds. This diversification of work helps to insulate Marcus Music AB from fluctuations in musical trends and dependency on any one recording style."

Rosin's engineering background helps him to keep abreast of recent technical developments within the industry and he spends a lot of time communicating with his English colleagues. Rosin is a great asset with his wide range of experience in all aspects of studio operations.



Margareta Andersson Deputy Managing Director, Sweden

Margareta Andersson has a solid financial background.
Originally she ran her own accounting company handling top show business personalities' affairs, and consequently made the acquaintance of Marcus in

the early '70s. As Marcus Music expanded, Andersson began to spend more and more time working there and subsequently, with the expansion into the international market, she was appointed deputy managing director.

"I find running Marcus Music AB an extraordinarily challenging opportunity, as my duties are so varied. Primarily I handle the administration and make sure that everything runs smoothly. Every day brings a new challenge."

Andersson is also very involved in keeping morale high and ensuring 100% client satisfaction.

'I love good music and I never refuse an invitation to have a listen in the control room. It's great to hum the songs when you are typing the invoices!'



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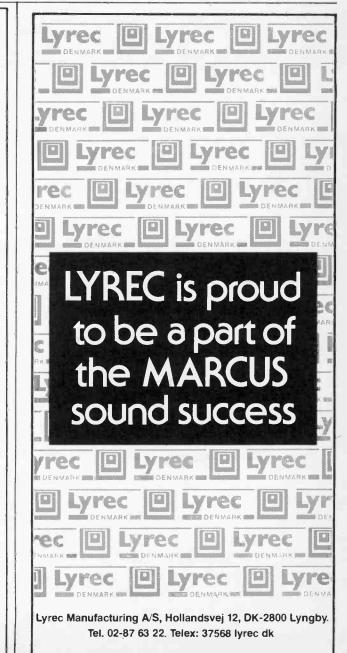
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MARCUS MUSIC UK AND STOCKHOLM

creates demand for the studio," says studio manager Lars Rosin. There is also a Hammond B3 Organ, Fender Rhodes and Hohner electric pianos, Ludwig drumkit and a whole range of percussion instruments. Not surprisingly, due to all these fea-

tures, Abba used to be a big client before it built its own stu-In 1979 the duplication plant moved into new premises and has now expanded its capacity to in excess of one million cassettes per year. There are four staff members working full

time at the cassette plant, two engineers at the recording studio, one maintenance engineer, one tape operator, and two managerial staff members, Lars Rosin and Margareta An-

The control room of Studio Two uses a 28/24 Harrison

The two rooms are highly compatible. Backing tracks can be done in Studio Two, for instance, then string overdubs in Studio One, with no loss of correlation in sound.

Both studios offer a wide choice of speakers, including JBL, Tannoy, Auratone and Urei Time Aligned monitors, currently very fashionable in America. Because Marcus Music does a great deal of jingle and television work, video and film facil-

ities are available, although not projection. Video cassette ma-

Both studios offer a Yamaha grand piano, Dolby and dbx noise reduction, and "the only black Neumann mikes in England." Outboard equipment includes AMS and Prime Time Delays, Audio Design, Urei and Neve compressors, Urei and Orban equalizers, WMT Goldfoils and a Marshall time modulator. Master room echo and Rebis noisegates are also avail-

Marcus Music uses Agfa tape. Technical manager Spratt is convinced it is "the best tape in the world. It's the only tape

The studios were designed with as much attention to the

I've never encountered any problems with."

control room."

computerized custom modified desk, a Studer 800 24-track

with an auto locater and remote control, two Studer A80 2-

The London Expansion

tracks and two Revox A77s.

chines and tv monitors are available.

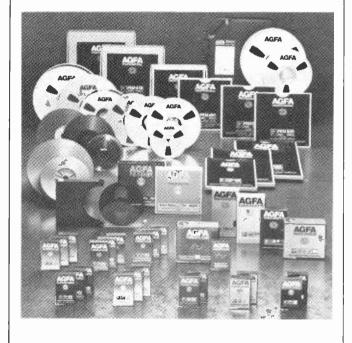
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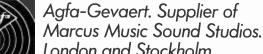
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International Briefs

• Continued from page 63

ship basis only, and there's been great demand for a club with a relatively classy atmosphere but open to all. For the price of approximately \$6 cover charge, the Eclipse claims that it offers the best of both worlds. Although paling next to the elaborate electronics of the U.S. and Europe, the light show is extravagant for Nairobi, with all the best-known disco effects to enhance the music from both the turntables and the resident live band.

• LONDON—New Music News,

• LONDON—New Music News, the consumer pop publication launched while an International Publishing Corp. dispute kept established music weeklies off the streets earlier this year, has suspended publication and is looking for a buyer. Publisher Felix Dennis' Bunch Books says it can no longer afford to continue its investment in the paper. Director Andrew Fisher adds. "We are obviously looking to sell the title and for it to be relaunched. Journalists working on New Music News will have their terms of contract honored." Among names mooted as possible buyers is that of Tony Elliott, publisher of the successful London entertainments guide, Time Out.

• HELSINKI—Musiikki Fazer.

Finland's leading music company, has bought part of the share capital of PSO-Musiikki and Levysavel. Fazer and PSO has also set up a collective agreement which gurantees the latter's independence in future. Apart from a mutual strengthening of status within the Finnish record and music retail market, there will be rationalization moves in administration and handling of product, including Levysavel's sheet music division. The PSO-Musiikki retail shops in Helsinki. Oulu and Vaasa will join forces with the Fazer retail chain, which already has nearly 40 retail outlets across the country.

retail outlets across the country.

• MOSCOW — Russia's first more-or-less professional training courses for disk jockeys, set up earlier this year at the All Union Institute for Training for Cultural Workers, have been attracting up to 60 deejays and disco operators per month, although there is still no universal system of professional training for such people in this country. There do exist some semi-pro schools of disco managers in the Ukraine, Eatonia and Byelorussia, and several Institutes of Culture run special lecture courses for their students. But these are far short of the needs of the thousands of amateur, student and semi-pro discos in this vast country. The problem of training deejays and managers, quite apart from difficulties of premises, equipment and repertoire, is still severe nationwide.

PARIS-The much-heralded and long-awaited roundtable discussion on home taping announced at MIDEM 1980 by the French minister of cultural affairs seems finally about to be held. No date has actually been fixed, but the minister has apparently told Jean Luc Tour nier of license organization SACEM that the conference-meant to decide whether the French government should be asked to introduce a blank tape levy—will definitely take place. The news is welcome to the industry after eight months of waiting. but there's no certainty as to whose views will prevail. The powerful tape manufacturers' lobby is set against a levy, and has found allies both among sections of the general public and among educational authorities, who use great quantities of tape for essential copying.



PLATINUM PLANTS—Motown Records international vice president, Peter Prince, presents Stevie Wonder with a platinum disk for his "Secret Life Of Plants" album. Occasion was the artist's recent trip to the U.K. for six nights of SRO concerts at London's Wembley stadium.

BRITISH CHIEF

CBS' Oberstein Hits Out At Competitors

LONDON—The record industry in Britain is getting a very bad reaction from the press and other arms of the media, and Maurice Oberstein, chairman of CBS Records U.K., lays the blame fairly and squarely on his company's competitors in the marketplace.

In a hard-hitting speech at the CBS annual sales conference, held in the South West of England, he declared those competitors are "giving

Dreamland Set For Australia

SYDNEY—Producer Mike Chapman is to establish one of the three proposed Dreamland Records operations in this city.

The young label has so far secured a luxury office suite in the same huilding as its distributor, Poly-Gram (for RSO), and former promotions person Lyndell Goddard has been secured as office manager.

According to Goddard, "Apart from the Los Angeles base, there is an office in London because Nicky Chinn is an Englishman and the country is dear to his heart, and there's an office in Sydney hecause Mike is an Australian and this country is dear to his heart."

Dreamland now becomes the only non-distributing foreign record company to maintain an office in Australia. Other similar concerns (A&M, Chrysalis, Rak, etc.) are solely represented here by one of the eight major companies.

At a reception to introduce Dreamland to the Australian media. Lyndell Goddard made plain that the Chinnichap team was intending to use their Australian arm to locate and record local talent. However, she suggested that there would be more likelihood of Australian acts being flown to Los Angeles for recording than Mike Chapman venturing down under to work.

away their lifeblood with free records."

He said that there is a need for greater optimism within the industry, while adding, "One of our key problems is the press our business attracts, and the way the leaders of our industry conduct themselves in order to get press.

"Heads of other record companies say that business is worse than anyone expected, and make excuses for their firm's performances. The papers take a negative view of the business that we're in.

"But if we keep saying how bad it is, how can we honestly expect people to buy records? It is not constructive to create such a lack of confidence. We have to grow up, to mature.

"CBS has had three number ones recently, through Johnny Logan, Abba and the MASH theme, and we got them all to the top without giving away free records. A lot of our competitors give away albums, and I find that incredible. That's their lifeblood they're giving away.

"Our competitors are there for the taking, and we have the strength to do it. We have to make sure we succeed, so that later in the '80s we can look back at them through the dust."

Oberstein said that despite the overall industry problems, CBS has continued to make a profit over the past year. A week before the sales meet, its new Aylesbury plant had delivered more than a million singles, albums and cassettes.

Television advertising is a strong feature of the CBS plans for the year ahead, and sales director John Mair told delegates. "We have to prepare ourselves for a business which will be immeasurably more complex, and significantly different in shape and size.

"However, music is part of the very fabric of peoples' lives, and our business won't go away if we have the wit and acumen to deliver product to the marketplace in a credible and competitive way. And we have, as an industry, to respond to the criticism we get in a positive way, and not become over-sensitive."

First Tour Set For Italy's Umberto Tozzi

By DANIELLE CAROLI

MILAN—Summertime is clearly the hottest season for Italian singer-songwriter Umberto Tozzi, whose mid-year releases have consistently hit top chart levels since 1977, totaling album and singles sales of 22 million units worldwide.

Result is that his achievements have been rewarded by the Italian Chamber of Commerce for Foreign Trade, which has handed Tozzi its Golden Globe, assigned annually to "an international artist who has opened up new foreign markets for the Italian record industry."

At the same time, "Manager 1980" plaques were given to Tozzi's producer, Giancarlo Bigazzi, and personal manager. Claudio Bonivento, for their contributions to his successes, and to Adelfo Forni, CGD-MM's international division manager. for his work in building Italian hits abroad.

Tozzi scored with "Ti Amo" in the summer of 1977, followed by "Tu" in 1978 and "Gloria" the following year. And the awards came during Tozzi's busiest ever summer, promoting his new album "Tozzi" and single "Stella Stai" (CGD), both Top 5 items in the Italian charts.

As the singer began rehearsing with a new international group for his first-ever Italian concert tour, both single and album started chart action in France and Germany while in Spain, "Claridad," the Spanish-language version of "Stella Stai," made the chart top three.

Tozzi's national 11-date tour was announced at a crowded press conference at CGD-MM's Milan headquarters. Bigazzi explained that, following his successful career as a recording artist, Tozzi felt the need to build closer contact with his fans, the live shows also being in line with the singer's new rock-orientated approach as evidenced by his new record product.

A group of international session men. most previously with Tozzi on records, has been put together for the tour, including keyboard man Greg Mathieson, guitarist Lee Ritenour and drummer John Ferraro, all from the U.S., along with musicians who regularly contribute to Giorgio Moroder productions, notably Matz Bjorklund (guitar), Geoff Bastow (synthesizer) and Les Hurdle (bass).

Bigazzi said that even though the Italian tour scene has really opened up in the last year or so, it was still difficult to find big venues for concerts and get the necessary permits from local police authorities in some Italian towns.

These problems caused itinerary changes but it is virtually certain that Tozzi will take his stage show abroad this fall.

Probe Starts

LONDON—The industry committee set up here to look into charges of chart hyping (Billboard, Aug. 30, 1980) has started its investigations. Its first meeting elected Harry Tipple, secretary of the Gramophone Record Retailers' Committee of the Music Trades Assn., as chairman. He says, "The committee has power to recommend suspension or expulsion from the British Phonographic Industry if the chart code of conduct has been breached."

Urmel's Arrival Signals New Ventures For Inelco

BRUSSELS — Only six months ago, rumors were rife that Inelco Belgium would close its record operation. Five salesmen are still on notice, but with the arrival from Ariola of Ric Urmel, the company has been given a new lease of life, and has plunged into a variety of new adventures.

First fruit of reorganization and renewed search for frech talent is a distribution deal with studio and production company Shiva, for an initial term of two years. Shiva was formerly distributed by EMI.

New singles by Pipou. Der Polizei and Ivy & the Teachers are on the market; the group Bizjoe is making a comeback with the Eurovision Song Contest winner "Weet Je Nog Wel"; and the Veterans' single "There

Budget Beatles

LONDON—Product by the Beatles is available for the first time at budget price here, with the Music for Pleasure release of "The Beatles Rock'n'Roll," volumes one and two, in October.

The albums, originally out via EMI as a double-album in 1977 and featuring recordings made between 1963-70, are set for simultaneous worldwide release. Retail price for each LP in the U.K. will be around \$4.75. They'll be available in tape form, too.

Also coming from the budgetprice Music for Pleasure line are solo Beatle albums by Ringo Starr ("Ringo"), John Lennon ("Mind Games") and George Harrison ("Dark Horse"). Ain't No Age For Rock 'n Roll" has sold more than 15,000 units, with a followup, "My Bike And I," due shortly.

Another distribution deal covers Surprise, the budget label run by Alfie Falckenbach's Sinus Music, where it's planned to re-issue existing material, much of it classic cuts from the '50s and '60s.

Ric Urmel is currently negotiating with Flemish singer Wim De Craene for an exclusive contract with Inelco, though it's not yet sure that Fonior will agree to release the artist on that basis.

Inelco is also readying a compilation album based on the finals of the Rock Rally '80 event, a project abandoned by Roland Kluger Music and now to be produced by Sylvain Van Holmen and Shiva.

Urmel admits this flurry of activity gives him plenty of work. "When you consider also the Stiff Holland, and Spargo and Rockhouse catalogs, that gives some idea how much there is to do.

"For the time being. I commute from Brussels to Aalsmeer and back. Later on, I want to go to Holland definitively, but first I have to create a small unit in Belgium which will be able to work effectively. The five-strong sales team and telephone sales girls are already there and it is my task to give them as much work to do as possible so that there is no threat to their jobs.

"At the same time I'm very busy on the international level, and I'm also looking at the possibility of Inelco being able to set up some new labels within a few months."

BRITAIN

			(Courtesy of Music Week)
			As of 9/13/80
			SINGLES
	Thi		
	We		
	1	3	FEELS LIKE I'M IN LOVE, Kelly
	_	•	Marie, Calibre
	2	1 2	START, Jam, Polydor
	3	2	ASHES TO ASHES, David Bowie, RCA
	4	26	ONE DAY I'LL FLY AWAY, Randy
	7	20	Crawford, Warner Bros.
	5	5	EIGHT DAY, Hazel O'Connor, A&M
	6	4	9 TO 5, Sheena Easton, EMI
	7	17	IT'S ONLY LOVE/BEYOND THE
	- 1		REEF, Elvis Presley, RCA
	8	10	DREAMIN', Cliff Richard, EMI
	9	7	TOM HARK, Piranhas, Sire/Hansa
	10	13	MODERN GIRL, Sheena Easton, EMI
	11	9	SUNSHINE OF YOUR SMILE, Mike
			Berry, Polydor
	12	6	I DIE YOU DIE, Gary Numan,
			Beggars Banquet
	13	12	BANKROBBER, Clash, CBS
	14	11	CAN'T STOP THE MUSIC, Village
			People, Mercury
	15	20	IT'S STILL ROCK 'N' ROLL TO ME,
			Billy Joel, CBS
	16	8	THE WINNER TAKES IT ALL, Abba,
	17	0.4	CBS
	17	24	PARANOID, Black Sabbath, Nems
	10	NEW	ANOTHER ONE BITES THE DUST,
	19	15	Queen, EMI OOPS UPSIDE YOUR HEAD, Gap
	19	13	Band, Mercury
	20	22	A WALK IN THE PARK, Nick Straker
			Band, CBS
	21	21	MARIE MARIE, Shakin' Stevens, Epic
	22	27	BEST FRIEND/STAND DOWN
			MARGARET, Beat, Go-Feet
_	23	14	UPSIDE DOWN, Diana Ross, Motown
7	24	32	I OWE YOU ONE, Shalamar, Solar
A	25	25	I WANT TO BE STRAIGHT, Ian
Õ			Dury, Stiff
m	26	31	UNITED, Judas Priest, CBS
_	27	35	I GOT YOU, Split Enz, A&M
=	28	16	GIVE ME THE NIGHT, George
00			Benson, Warner Bros. ALL OVER THE WORLD, Electric
Ó	29	18	
œ	20	54F144	Light Orchestra, Jet
55	30	NEW	MASTERBLASTER (JAMMIN'), Stevie Wonder, Motown
	31	23	FUNKIN' FOR JAMAICA, Tom
20	31	23	Browne, Arista
~	32	33	CIRCUS GAMES, Skids, Virgin
111	33	19	OH YEAH, Roxy Music, Polydor
8	34	34	MAGIC, Olivia Newton-John, Jet
SEPTEMBER 20, 1980, BILLBOARD		NEW	TASTE OF BITTER LOVE, Gladys
ш			Knight & The Pips, CBS
1	36	NEW	BAGGY TROUSERS, Madness, Stiff
111	37	29	YOU GOTTA BE A HUSTLER, Sue
S			Wilkinson, Cheapskate
		NEW	SEARCHING, Change, WEA
	39	NEW	GENERALS-MAJORS-DON'T LOSE
	40	NEW	YOUR TEMPER, XTC, Virgin TWO LITTLE BOYS/HORSE,
	40	145.44	Splodgenessabounds, Deram
			- prougeriessupportius, Details

	ALBUMS	
1 NEW	TELEKON, Gary Numan, Beggars	

2	17	SIGNING OFF, UB40, Graduate	l
3	1	FLESH AND BLOOD, Roxy Music, Polydor	l
4	NEW	I'M NO HERO, Cliff Richard, EMI	l
5	24	MANILOW MAGIC, Barry Manilow, Arista	
6	3	GIVE ME THE NIGHT, George	
		Benson, Warner Bros.	ı
7	2	DRAMA, Yes, Atlantic	ı
8	19	MICHAEL SCHENKER GROUP, Chrysalis	
9	4	BACK IN BLACK, AC/DC, Atlantic	l
ō	8	I JUST CAN'T STOP IT, Beat, Beat	ŀ
1	5	BREAKING GLASS, Hazel O-Connor, A&M	
2	15	ME MYSELF I, Joan Armatrading, A&M	
3	6	XANADU, Soundtrack, Jet	ı
4	12	OFF THE WALL, Michael Jackson,	ļ

14	12	OFF THE WALL, MICHAEL JACKSO
		Epic
15	7	GLORY ROAD, Gillan, Virgin
16	9	CAN'T STOP THE MUSIC,
		Soundtrack, Mercury
17	23	ONE TRICK PONY, Paul Simon,
		Warner Bros.
10	NEW	WILD DIANET BEZ's Island

		Warrier Dros.
18	NEW	WILD PLANET, B52's, Island
19	14	DEEPEST PURPLE, Deep Purple,
		Harvest
20	11	I AM WOMAN, Various, Polystar
21	NEW	FAME, Soundtrack, RSO
22	25	BAT OUT OF HELL, Meat Loaf,
		Epic/Cleveland Intl.

22	25	BAT OUT OF HELL, Meat Loaf,
		Epic/Cleveland Intl.
23	13	DIANA, Diana Ross, Motown
24	20	GLASS HOUSES, Billy Joel, CBS
25	39	A, Jethro Tull, Chrysalis
26	10	SKY 2, Sky, Ariola
27	38	NOW WE MAY BEGIN, Randy
		Crawford, Warner Bros.

		Crawford, Warner Bros.
28	28	LIVING IN A FANTASY, Leo Sayer, Chrysalis
29	36	DUKE, Genesis, Charisma
30	33	THE GAME, Queen, EMI
~ *	8-	LIDDICING D. L. M Louis B. M. St

		Chrysalis
29	36	DUKE, Genesis, Charisma
30	33	THE GAME, Queen, EMI
31	27	UPRISING, Bob Marley & Wailers, Island
32	16	KALEIDOSCOPE, Siouxsie &
		Banshees, Polydor

33 18 WILD CAT, Tygers of Pan Tang,

MCA
34 NEW CHANGE OF ADDRESS, Shadows, Polydor
PETER GABRIEL, Charisma
I BELIEVE IN YOU, Don Williams,
MCA

22 SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight

Runners, Parlophone
REGGATTA DE BLANC, Police, A&M
IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic 40 NEW GREATEST HITS VOL. 2. Abba, Epic

WEST GERMANY

tesy Der Musikm As of 9/15/80

This	Last	SINGLES
Week	Week	
1	1	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
2	2	MATADOR, Garland Jeffreys, A&M
3	11	SANTA MARIA, Oliver Onions, Polydor
4	3	FUNKYTOWN, Lipps Inc., Casablan
5		UPSIDE DOWN, Diana Ross, Motov
6	12	TEN O'CLOCK POSTMAN, Secret Service, Strand
7	4	THE WINNER TAKES IT ALL, Abba Polydor
8	10	MIDNITE DYNAMOS, Matchbox,

		Magnet
9	5	BOBBY BROWN, Frank Zappa, CBS
10	7	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
11	20	SANTA MARIA, Roland Kaiser,

		Hansa
12	9	D.I.S.C.O., Ottawan, Carrere
13	6	NO DOUBT ABOUT IT, Hot
		Chocolate, Rak
14	13	FREU DICH BLOSS NIGHT ZU
		FRUH, Gitte, Global
15	NEW	CAN'T STOP THE MUSIC, Village
		People, Metronome
16	14	MATIANA, Gibson Brothers, Polydor
17	NEW	DREAMIN', Cliff Richard, EMI

		Carpendale, EMI
19	16	COULD YOU BE LOVED, Bob Mari
19	,16	
		& Wailers, Island
20	18	YOU'RE OK, Ottawan, Carrere
21	17	SEXY EYES, Dr. Hook, Capitol
22	NEW	GO JOHNNIE GO, Eruption, Ariola
23	NEW	WEISST DU, WO DU HINGEHST,

		trigita i eters, CDS
24	27	EMOTIONAL RESCUE, Rolling
		Stones, Rolling Stones
25	NEW	ARE YOU GETTING ENOUGH, Hot
		Chocolate, Rak
26	22	YOU AND ME, Spargo, Papagayo
27	26	WO WARST DU, Chris Roberts,
		Jupiter
20	15	FIRE ON THE WATER Orderdo Di

20	13	The one the third of the third
		Sound, Ariola
29	21	WE ARE THE POPKINGS, Chilly, Polydor
30	NEW	ALOHA-OE, UNTIL WE MEET AGAIN

1	2	XANADU, Soundtrack, Jet
2	1	20 GREATEST HITS, Hot Chocolat
		Arcade
3	3	BACK IN BLACK, AC/DC, Atlantic
4 N	IEW	SUEDSEE-MELODIEN, Islanders,
		Arcade
5	5	UPRISING, Bob Marley & Wailers,
		Island
6 N	IEW	REVANCHE, Peter Maffay,
		Metronome

OHEN		itte mitorie, reter mailay,
		Metronome
7	12	DIANA, Diana Ross, Motown
8	4	EMOTIONAL RESCUE, Rolling
		Stones, Rolling Stones
9	8	KOMM MIT AUF GROSSE FAHRT,
		Freddy Quinn, Polydor
10	7	TRAEUMEREIEN, Richard
		Clayderman, Telefunken
11	9	THE WALL, Pink Floyd, Harvest

11	9	THE WALL, Pink Floyd, Harvest
12	6	THE GAME, Queen, EMI
13	17	WONDERLAND BY NIGHT, Bert
		Kaempfert, Polydor
14	NEW	GONE TO EARTH, Barclay James
		Harvest, Polydor
15	14	FLESH AND BLOOD, Roxy Music, Polydor
16	NEW	TELL ME ON A SUNDAY, Marti Webb, Polydor
17	10	HAMMACKED Mine Complement

		webb, Polydor
17	10	UNMASKED, Kiss, Casablanca
18	16	DER NIPPEL, Mike Krueger, EMI
19	NEW	GREATEST HITS VOL. 2, Abba,
		Polydor
20	19	VIVA ITALIA, Adriano Celentano.

MINTA ITALIA		
VIVA HALIA,	Adriano	Celentano
Ariola		

JAPAN	
JAPAN	
Courtesy Music Labo)	

		As of 9/16/80
This	Last	SINGLES
Week	Week	
1	1	JUNKO, Tsuyoshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)
2	2	SAKIMORI-NO-UTA, Masashi Sada, Masashi (Free Flight)
3	3	AOI SANGOSHO, Seiko Matsuda, CBS/Sony (Sun)
4	5	WAKARETEMO-SUKINAHITO, Los Indos & Sylvia, Polydor (Tokyo)
5	6	AISHUU DATE, Toshihiko Tawara, Canyon, (PMP)
6	4	DANCIN' ALL NIGHT, Monta & Brothers, Philips (PMP)
7	9	PURPLE TOWN, Junko Yagami, Discomate (Yamaha/PMP)
8	8	HOW MANY II KAO, Hiromi Go, CBS/Sony (Burning)
9	7	KURUTTA KAJITSU, Alice, Polystar
10	10	GINGA DENSETSU, Hiromi Iwasaki, Victor (NTV/Geiei)
11.	11	YES-NO, Off Course, Toshiba-EMI (PMP)
12	19	CALIFORNIA DREAMIN', Mamas & Papas, Dunhill (Victor)
13	14	WATASHI WA PIANO, Mizue Takada, Teichiku (Burning/PMP)

14	16	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia (P.H. Amuse)
15	12	FUTARI NO YOAKE, Hiroshi Itsuki, Tokuma (Sound Eye/Tokuma)
16	13	SHOJO KOUKAI, Crystal King, Canyon (Yamaha)
17	NEW	DANCING SISTERS, Nolans, Epic (PMP)
18	20	DANCING AMERICAN, Sheril Lad, Capitol (Hakuhodo)
19	18	GINGA DENSETSU, Hiromi Iwasaki, Victor (NTV/Geiei)
20 1	NEW	DO YOU REMEMBER ME, Yuki, Warner Brothers (PMP)

		ALBUMS
. 1	3	VIII, Alice, Polystar
2	2	SQUALL, Seiko Matsude, Toshiba- EMI
3	1	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
4	4	FIRST, Toshihiko Tawara, NAV
5	8	DRINK, Juicy Fruits, Columbia
6	NEW	KAMPAI, Tsuyoshi Nagabuchi, Toshiba EMI
7	5	ACT I, Monta & Brothers, Philips
	7	FUELICUO DENETTEU M.

8 7 FUSHICHO DENSETSU, Momoe Yamaguchi, CBS/Sony
9 6 SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
10 10 LIBRA, Machiko Watanabe, CBS/Sony
11 11 WOMAN AND I, George Yanagi & Rainy Wood, Warner-Pioneer
12 14 XANADU, Soundtrack, Jet
13 20 HOW'S EVERYTHING, Sadao

Watanabe, CBS
14 NEW MULTIPLIES, Yellow Magic
Orchestra, Alfa
15 12 NICE SHOT, Sadao Watanabe, Flying

Duck
TOKI-NO-NAI-HOTEL, Yumi
Maysutohya, Toshiba-EMI
MULTIPLIES, Yellow Magic
Orchestra, Alfa
TINYBUBBLES, Southern All Stars, 17 **18 NEW** YAMATOYO TOWANI, Soundtrack, 19 18

MAGIC, Hiromi Go, CBS/Sony

AUSTRALIA

As of 9/8/80 SINGLES

This	s Last	
Wee	k Week	
1	1	MOSCOW, Ghenghis Khan, Image
2	2	WHAT I LIKE ABOUT YOU.
		Romantics, Epic
3	3	FUNKYTOWN, Lipps Inc., Casablanca
4	4	MAGIC, Olivia Newton-John, Jet
5	7	XANADU, Olivia Newton-John/
		Electric Light Orchestra, Jet
6	5	CAN'T STOP THE MUSIC, Village
		People, RCA
7	8	FALLIN' IN LOVE, Rocky Burnette,
		EMI
8	6	SHANDI, Kiss, Casabianca
9	12	EMOTIONAL RESCUE, Rolling
		Stones, Rolling Stones
10	11	CAN'T HELP MYSELF, Flowers,
		Regular
11	16	IT'S HARD TO BE HUMBLE, Mac
		Davis, Casablanca
12	17	MODERN GIRL, James Freud &
		Radio Starts, Mushroom
13	NEW	MORE THAN I CAN SAY, Leo Sayer,
		Chrysalis
14	10	HELP, John Farnham, WBE
15	9	YOU'VE LOST THAT LOVIN'
		FEELING, Long John Baldry &
		Kathi MacDonald, EMI America
16	NEW	PRIVATE IDAHO, B-52s, Warner
		Bros.
17	13	TURNING JAPANESE, Vapors,
		United Artists
18	18	WHEN I'M WITH YOU, Sparks,
10	MEM	Virgin
	NEW	CUPID, Spinners, Atlantic
20	NEW	UPSIDE DOWN, Diana Ross, Motown

	or order or many drame mose, mo
	ALBUMS
1	XANADU, Soundtrack, Jet
2	CAN'T STOP THE MUSIC,
	Soundtrack, RCA
3	EAST, Cold Chisel, WEA
4	THE BOYS LIGHT UP, Australian
	Crawl, EMI
5	GLASS HOUSE, Billy Joel, CBS
6	STARDUST, Willie Nelson, CBS
12	BACK IN BLACK, AC/DC, Albert
7	EMOTIONAL RESCUE, Rolling
	Stones, Rolling Stones
8	HOLD OUT, Jackson Browne,
	3 4 5 6 12 7

		Stones, Rolling Stones
9	8	HOLD OUT, Jackson Browne,
		Asylum
0	10	FLESH AND BLOOD, Roxy Music, Polydor
1	9	UNMASKED, Kiss, Casablanca
2	14	1980: THE MUSIC, Various, EMI/ WEA
13	11	MIDDLE MAN, Boz Scaggs, CBS
4	13	21 AT 33, Elton John, Rocket

4	13	21 AT 33, Elton John, Rocket
5	18	GIVE ME THE NIGHT, George
		Benson, Warner Bros.
6	15	ME, MYSELF, I, Joan Armatradin
		A&M
7	NEW	FAME, Soundtrack, RSO
2		

8	16	THE GAME, Queen, EMI
9	19	HATS OFF STEP LIVELY, Jo Jo Z
		& Falcons, Mushroom
0	NEW	ONE TRICK PONY, Soundtrack,
		Warner Bros.

Albums By Phone

LONDON-The Post Office here is introducing a new service for pop fans, using a number normally operating to give cricket scores for album tracks instead. The service supplements the existing "Dial-A-Disk" facility on another number. The new idea features a different album each week, with tracks changed every 12

International

CBS/Sony Importing Watanabe Into Japan

Continued from page 1

prevented CBS/Sony from pressing or selling any Watanabe product in Japan for at least six months, or until the end of this year.

Consequently, CBS/Sony asked CBS U.S. to press up 100.000 sets of the live recording of Watanabe's successful concert at Tokyo's Nippon Budokan Hall (Billboard, July 26, 1980), and then had Korean Airlines bring them over to Japan in two shipments of 50,000 sets each.

Yasohachi Itoh of CBS/Sony's international jazz a&r department points out, "We're selling the albums at less than \$17, and we're making practically no profit on the records. But since it is Watanabe's first album on the CBS label, we couldn't just sit back and do noth-

"The albums arrived around Aug-20. and we took telephone orders from the 3,000 retail stores with which we do business the following day. By Aug. 25, 'How's Everything' albums were in the racks of all these stores throughout Japan.

Continues Itoh: "To differentiate between the albums we brought over and those imported by others, we are giving with each album a four-page pamphlet containing color photographs of the Budokan concert. liner notes and a big poster in color."

Itoh notes that quite a few firms have imported "How's Everything" directly, including Ishimaru Denki, a major electric appliances and audio equipment store, which is said to have freighted in 4.000 sets. Itoh estimates that a total of 30,000 sets have probably been imported by others in addition to CBS/Sony's 100,000 consignment.

He also estimates that as of Sept. 4. about 40% of that 100,000 figure has already been sold, and expresses confidence that the company's move will pay off.

"Whether CBS/Sony will import the album into Japan after Jan. 1, 1981, will depend, of course, on how much stock is still at hand on that

Alto sax player Watanabe is currently appearing in the U.S., and his date at New York's Bottom Line Tuesday (16) is reportedly SRO.

Comments Itoh: "The timing of Watanabe's appearance on the American music scene is, I believe, just right, because the U.S. is always looking for something new that's good.

"Watanabe is also lucky to have Ken Fritz, manager of George Benson, as his manager for the territory outside Japan and Asia. Fritz will probably work out a world tour for Watanabe in 1981."

U.K. Commercial Radio To Appeal Tribunal's Ruling

LONDON-The commer ial radio station network here is to appeal against the recent upgrading of "needletime" payments as decided in July by the Performing Right Tribunal after a costly, acrimonious and complex 80-day hearing (Billboard, Aug. 2, 1980).

The tribunal has set a new sliding scale of payments by independent local radio stations to Phonographic Performance Ltd., representing the record companies, lifting a previous maximum of 7% of net advertising revenue to a new high of 10%

The Assn. of Independent Radio Contractors, which demanded the inquiry, had looked for a substantial reduction of royalties from that 7% maximum to nearer 1%. Cornerstone of its argument was emphasis of the promotional benefits to the record industry of constant airplay exposure

But the tribunal, accepting that there was some promotional value, nevertheless said this was no proper

basis for royalty rates. New scales worked out for the 19 stations in-volved allowed for the payment of 4% of the first \$1.75 million of net advertising revenue, followed by 6% on the next \$1.75 million, and then up to 10% on what was left

The contractors' association decision to appeal the findings of the \$2 million tribunal exercise came just before the agreed deadline.

Capital Radio in London is in danger of being hardest hit by the tribunal verdict, but a majority of the other stations now feel the finding could adversely affect future copyright negotiations.

The appeal, which has to be solely on points of law, is based on no less than 46 specific legal matters. It goes first to the Performing Right Tribu-nal, asked to justify its decisions in law, then into the High Court, where a hearing is unlikely before the end of November.

In the meantime, the old needletime payment format will operate.

Latest Lobby Against Tax

LONDON-While new evidence shows the alarming increase in the extent of home taping in Britain (Billboard, Sept. 6, 1980), a new lobby opposing any levy on blank tape and hardware is pressurizing government officials.

The Business Equipment Trade Assn., filing its viewpoint to the department of industry here, says the idea of a sales tax on either tape or equipment is "utterly absurd." and tantamount to a penalty on business efficiency.

The trade group stresses that many businesses use blank tape for diverse reasons, including dictation machines and mini-computers. It claims that a levy aimed solely at compensating music copyrights would be "totally unfair" on busi-

ness users of taped material who do not record music.

Meanwhile, meetings are being held here to discuss policy following the scrapping of the home recording license issued by the Mechanical Copyright Protection Society (Billboard, Sept. 6, 1980). The with-drawal of support by the British Phonographic Industry caused the abandonment of the license, of which some 10,000 had been sold to the public.

As the Mechanical Copyright Protection Society ponders possible alternatives, it accepts that it can't continue as before, because members of the public would have to seek permission to record on each occasion from the BPI member firm holding the copyright.

International

Pink Lady Pair Set To Dissolve, Go Solo

TOKYO-Pink Lady, Japan's most successful recording act of recent times, held a press conference Sept. 1 at Tokyo's Akasaka Prince Hotel to announce officially that the duo will dissolve at the end of March

Following the split, Mi (Mitsuyo Nemoto, 22) is expected to become a solo singer, while Kei (Keiko Masuda, 22) will probably become a television actress, since she's not thought to have the voice for a solo career. The pair may give a sayonara (farewell) concert in March or April next year.

With them at the press conference were Yasuo Nuki, president of T&C, the agency which manages them, and Osamu Sato, publicity manager for Victor, the pair's disk label. During the remaining seven

months of their joint career, Pink Lady will have three more single releases, including "Utakata" coming out Sunday (21), and three albums. including a greatest hits package.

In November, the pair becomes the first Japanese act to appear in concert in Seoul, South Korea.

Pink Lady's career began when one month after graduating from high school in March 1976, they

passed the test in NTV's "A Star Is Born" program. In August of the same year, the pair recorded their first disk, "Pepper Keibu" (Detective Pepper), which went on to sell more than one million copies.

In all, Pink Lady's 18 singles sold a total of 15 million copies, grossing more than \$40 million. Their biggest seller was "UFO," which reached 1.85 million units. The duo's 12 albums sold 2.25 million copies, grossing \$26 million.

Income from television appearances (at their peak, they averaged 26 tv spots a month), commercials, product sponsorship and other sources totalled \$34.6 million.

But since the end of last year, Pink Lady's popularity has tumbled, and the diastrous attempt to crash the American music scene with the NBC-TV shows accelerated the trend.

Their last record, "Sekai Eiyushi." sold less than one-tenth the number of copies that "UFO" did.

There have been rumors of differences of opinion between Mi and Kei, and it's been considered only a matter of time before Pink Lady was dissolved. It became a matter not of 'will they split" but "when?"

Belgian Fuss Breaks Out Over BRT Radio Program

BRUSSELS-A row has broken out here over airplay on the Tip 10 transmitted each week by radio sta-

BRT leaves the composition of this half-hour program to industry body SIBESA (Syndicat de l'Industrie Belge d'Enregistrements Sonores et Audio-Visuels) which has set up a selection committee representing its member companies.

Unfortunately, not every record company in this market belongs to SIBESA, which limits the range of disks played on Tip 10, putting some producers in a privileged position and leaving others out in the cold, unable to gain access to this vital means of radio promotion.

Matters came to a head with a protest by Monopole Records, based in Heist-op-den-Berg. Though the unwritten bias of the Tip 10 is towards local talent and local productions, where Monopole is one of the biggest forces, the company's disks are never played because it is not a member of SIBESA.

Company chief Leon Lambrechts says he applied for membership documents, which arrived in French. Lambrechts' language is

Dutch. "Ever since," he claims, "I did not hear anything more from SIBESA, and that is why I made a protest to the management of BRT

to investigate this matter.
"In the present situation, our chances are damaged because our productions are not played on the Tip 10, and I believe that this is not legally allowed."

In a sense, the dispute is a storm in a teacup. SIBESA says it now has Dutch documentation available and would be only too pleased to consider Monopole's application for membership.

But the matter has reached the Ministry of Dutch Cultural Affairs, and the implications are the subject of an inquiry. Because Monopole is not alone in its predicament: Carrerre, with a 10% share in the Belgian market, is not a SIBESA member either, and Monopole's is not the first protest against the composition of the Tip 10.

Many people feel BRT radio station should take a hard look at SIBESA's involvement in the program, that it would be better to use other criteria to select the tip parade, or even to drop the Tip 10 completely.

Tina Turner Advert Row

JOHANNESBURG - American singing star Tina Turner has caused a furor in South Africa, although her tour of the country has only just begun.

Cause of the trouble is an advertisement designed to publicize her live performances on stage in local

Doctors and religious leaders have objected to the headline "The acid queen is coming! The gal that is hotter than hell!"

Turner, best known in South Africa for her songs "Nutbush City Limits" and "River Deep Mountain High" with husband Ike Turner, played the role of the "acid queen" in the rock opera "Tommy," which

was banned here shortly after its release in 1976.

Dr. Sylvano da Miranda, a leading South African drug expert, says the advertisement can only aggravate the already serious problems being experienced here with LSD.

The Reverend Willy Botha, who heads a commission probing topical affairs for one of the country's largest church groups, adds, "The advertisement seems to glorify LSD. There can, after all, be no argument that 'Acid Queen' means queen of

Although no complaints about the Tina Turner advertisement have been received by the South African Advertising Standards Authority, the "Acid Qucen" angle has been removed.

Billboard)fTheWorld

ITALY

		(Courtesy German Ruscitto)
		As of 9/9/80
		ALBUMS
This	Las	
Wee		
1	1	SONO SOLO CANZONETTE, Edoardo
•	•	Bennato, Ricordi
2	2	TREGUA, Renato Zero, Zerolandia/
-	-	RCA
3	3	TOZZI, Umberto Tozzi, CGD-MM
4	4	MIGUEL, Miguel Bose, CBS/CGD-
		MM
5	5	DI NOTTE, Alan Sorrenti, CBO/EMI
6	6	UPRISING, Bob Marley & Wailers,
		Island/Ricordi
7	7	GALAXY, Rockets, CGD-MM
8	9	UFFA! UFFA!, Edoardo Bennato,
		Ricordi
9	8	GIANNI TOGNI, Paradiso/CGD-MM
10	11	DUKE, Genesis, Charisma/PolyGram
11	13	MAGNIFICO DELIRIO, Rettore,
		Ariston/Ricordi
12	12	UN PO' ARTISTAUN PO' NO,
		Adriano Celentano, Clan/CGD-MM
13	10	NERO A META', Pino Daniel, EMI
14	15	UNA CITTA' PER CANTARE, Ron,
		Spaghetti/RCA
15	14	PIU' DI PRIMA, Pupo, Baby/CGD-
		MM
16	19	TRA DEMONIO E SANTITA, Alberto
		Fortis, Philips/PolyGram
17	NEW	VIAGGI E INTEMPERIE, Ivan
		Graziani, No. 1/RCA
18	17	HURRICANE, Pooh, Ariola/CGD-MM
19	16	LOREDANABERTE', Loredana Berte, CGD-MM
20	20	VIACOLE INTERDEDIE I

HOLLAND (Courtesy BUMA/STEMRA) As of 9/9/80

CGD-MM VIAGGI E INTERPERIE, Ivan Graziani. RCA

20

		AS 01 3/3/60
		SINGLES
[his	Last	
Vee		
1	1	THE WINNER TAKES IT ALL, Abba,
		Polydor
2	6	D.I.S.C.O., Ottawan, CNR
3	2	ROCKIN' THE TROLLS, BZN,
		Mercury
4	3	UPSIDE DOWN, Diana Ross, Motown
4 5		XANADU, Olivia Newton-John &
		Electric Light Orchestra, Jet
6	5	PETER GUNN, Emerson Lake &
		Palmer, Ariola
7 8		HELA-DI-LADI-LO, Dolly Dots, WEA
8	NEW	USE IT UP AND WEAR IT OUT,
		Odyssey, RCA
9	8	HEAD UP TO THE SKY, Spargo,
		Inelco/VIP
10	NEW	MORE THAN I CAN SAY, Leo Sayer,
		Chrysalis
		ALBUMS
	DATE: A	
1	NEW	STORY STERREN GALA, Various, K-

	tel
2	THE VERY BEST OF TRINI LOPEZ
	K-tel
1	XANADU, Soundtrack, Jet
NEW	GREEN VALLEYS, BZN, Mercury
3	IN CONCERT, Emerson Lake &
	Palmer, Ariola
7	DIANA, Diana Ross, Motown
NEW	LIVE IN CONCERT, Various, K-tel
NEW	ONE TRICK PONY, Paul Simon,
	Warner Bros.
4	EMOTIONAL RESCUE, Rolling
	Stones, Rolling Stones
6	16 ZONNIGE TOP 40 HITS, Variou
-	EMI
	NEW 3 NEW NEW

SWEDEN (Courtesy GFL) As of 9/10/80 SINGLES

This Last

W ed	ek weel	(
1	1	ONE MORE REGGAE FOR THE
		ROAD, Bill Lovelady, Charisma
2	2	THE WINNER TAKES IT ALL, Abba,
		Polar
3	4	UPSIDE DOWN, Diana Ross, Motow
4	6	XANADU, Olivia Newton-John &
		Electric Light Orchestra, Jet
5 6	3 5	FUNKYTOWN, Lipps Inc., Casabland
6	5	SIX RIBBONS, Jon English, Frituna
7	NEW	YOU'LL ALWAYS FIND ME IN THE
		KITCHEN, Jona Lewis, Stiff
8	9	ONLY LOVE, Duane Loken, Mariann
9	8	SUN OF JAMAICA, Goombay Dance
		Band, CBS
10	7	I DON'T WANNA GET DRAFTED,
		Frank Zappa, CBS
		* *

		Island
4	6	MOT ALLA VINDAR, Jon English,
		Frituna
5	4	TONARSDROMMAR, Noice, Sonet
6	2	EMOTIONAL RESCUE, Rolling
		Stones, Rolling Stones
7	5	DEN LJUSNANDE FRAMTID, Magnus
		Uggla, CBS
8	NEW	SAXPARTY 7, Ingemar Nordstroms,
		Frituna
9	8	GYLLENE TIDER, Parolphone
ιŏ	10	KRAMGOA LATAR 8, Vikingarna,
	20	Mania or Ettrict of thingering

BELGIUM As of 9/12/80 SINGLES

11112	Last	
Wee	k Week	t .
1	1	THE WINNER TAKES IT ALL, Abba, Vogue
2	3	UPSIDE DOWN, Diana Ross, Motown
3	2	XANADU, Olivia Newton-John &
		Electric Light Orchestra, Jet
4	5	JUMP TO THE BEAT, Stacy
		Lattisaw, Atlantic
5	4	COULD YOU BE LOVED, Bob Mariey
		& Wailers, Island
6	NEW	D.I.S.C.O., Ottawan, Carrere
7	7	MORE THAN I CAN SAY, Leo Sayer,
		Ch

6 ET LES OISEUAX CHANTAIENT, Sweet People, Polydor

8 EVERYBODY'S GOT TO LEARN, Korgis, Vogue
10 NEW CAN'T STOP THE MUSIC, Village

		People, Ariola
		ALBUMS
- 1	2	XANADU, Soundtrack, Jet
2	1	DIANA 1980, Diana Ross, Motown
3	1 3	UPRISING, Bob Marley & Wailers,
	-	Island
4	4	BACK IN BLACK, AC/DC, Atlantic
5	4 7 5	HEY, Julio Iglesias, CBS
6	5	FLESH AND BLDOD, Roxy Music,
		Polydor
7	6	EMOTIONAL RESCUE, Rolling
		Stones, Rolling Stones
8	NEW	SWEET PEOPLE, Polydor
9	NEW	ONE FOR THE ROAD, Kinks, Arista
10	9	17 SECONDS, Cure, Polydor
	_	

ARGENTINA As of 9/6/80

		SINGLES
This	Last	SINGLES
Wee	k Week	(
1	NEW	D.I.S.C.O., Patrick & Sue Timmel, M. Hall
2	NEW	AYUDALA, Mari Trini, M. Hall
3	NEW	COMING UP, Paul McCartney, EMI
4	3	LITTLE CRAZY THING CALLED
		LOVE, Queen, EMI
5	NEW	DUDO LO QUE PASA, Maria Martha
		Serra Lima, Epic
6	NEW	SHANDI, Kiss, Casablanca
7	NEW	NECESITO SONARTE, Mario Milito,
		Microfon
8	NEW	HE VENIDO A PEDIRTE PERDON,
		Juan Gabriel, Microfon
9	NEW	COMPUTER GAMES, Mi-Sex, CBS

8	NEW	HE VENIDO A PEDIRTE PERDON,
		Juan Gabriel, Microfon
9	NEW	COMPUTER GAMES, Mi-Sex, CBS
10	1	FUNKYTOWN, Lipps Inc., Casablance
		ALBUMS
	NIEW.	LA DISCOTECA DEL AMOR, Various
1	NEW	Microfon
-	NEW	MOMENTOS, Various Artists, ATC/
~	MEAA	K-tel
3	10	GRACIAS POR LA MUSICA, Abba,
3	10	RCA
4	8	LOS 20 GRANDES EXITOS DE,
		Aldo y Los Autenticos Pasteles
		Verdes, Microfon
5	9	BIENVENIDOS, Angels Carrasco-
-	-	Camilo Sesto, ATC-Microfon
6	NEW	LOS VALSES DE STRAUSS, Orquest
•	***	Sinfonica, ATC
7	NEW	40 TANGOS DE AMOR, Marcaibo
		Ensemble, ATC-M, Hall
8	NEW	ENTRE NOSOTROS, Maria Martha
-		Serra Lima, Epic
9	3	VALS DEL RECUERDO, Richard
		Clayderman, Tonodisc
10	NEW	PAUL, PETER, ACE, GENE, Kiss,
		Casablanca

ISRAEL

As of 9/5/80 SINGLES

Wee	k Week	
1	1	XANADU, Olivia Newton-John &
		Electric Light Orchestra, Jet
2	2	MORE THAN I CAN SAY, Leo Sayer,
		ChrysaliC
3	3	THE WINNER TAKES IT ALL, Abba,
		Epic
4	8	UPSIDE DOWN, Diana Ross, Motowi
5	8 5	ALL OVER THE WORLD, Electric
		Light Orchestra, Jet
6	4	BABOOSHKA, Kate Bush, EMI
6 7	6	TULSA TIME, Eric Clapton, RSO
	NEW	LATE IN THE EVENING, Paul Simon
		Warner Bros.
9	7	COULD YOU BE LOVED, Bob Mariey
		& Wailers, Island
10	9	MAGIC, Olivia Newton-John, Jet
		ALBUMS
		VEDOMO

		ALBUMS
1	1	XANADU, Soundtrack, Jet
2	4	AMERICA, Julio Iglesias, CBS
2 3 4	3	HEY, Julio Iglesias, CBS
4	5	MOUTH TO MOUTH, Lipps Inc.,
		Casablanca
5	2	EMOCIONES, Julio Iglesias, CBS
6	6	DISCOVERY, Electric Light
		Orchestra, Jet
7	NEW	THE GAME, Queen, EMI
8	7	THE WALL, Pink Floyd, CBS
9	10	BEST OF SVIKA PICK, CBS
10	9	McCARTNEY II, Paul McCartney,

BRAZIL

Wee	k Wee	k
1	1	FOI DEUS QUEM FEZ VOCE,
_		Amelinha, CBS
2	3	RASTA PE, Jorge Alfredo y Chico
		Evangelista, Copacabana
3	8	PORTO SOLIDAO, Jesse, RGE
4	5	ANOTHER BRICK IN THE WALL,
		Pink Floyd, CBS
5	2	ANUNCIO DE JORNAL, Julia
•	_	Graciela, Polygram
6	10	COMING UP, Paul McCartney, EMI-
	10	Odeon
7	4	20 E POUCOS ANOS, Fabio Jr., RGI
7	7	
8	/	DEMONIO COLORIDO, Sandra Sa,
		RGE
9	NEW	ROLLER SKATE, Vaughan Mason &
		Crew, RCA
10	6	PLEASE DON'T GO, K.C. & Sunshin
		Band, TK
		ALBUMS
1	1	AGUA VIVA INTERNACIONAL,
_	_	Various Artists, Som Livre

Various Artists, Som Livre ESTRELA GUIA, Joanna, RCA CONVIDA, Erasmo Carlos, Polygram BELEZA, Fagner, CBS CHEGA MAIS INTERNACIONAL, Various, Som Livre CHEGA MAIS INTERNACIONAL, Various, Som Livre MEL, Maria Bethania, Polygram DE VOLTA AO COME-O, Luis Gonzaga Jr., EMI-Odeon JOSE AUGUSTO, Jose Augusto, EMI-8 NEW Odeon MALICIA, Bebeto, Copacabana O MELHOR DE 80, Various Artists, CBS

MEXICO tesa Enrique o As of 9/6/80 SINGLES

This	Last	
	k Week	1
1	1	HEY, Julio Iglesias, Columbia
2	2	ERES, Napoleon, Raff
3	4	TODO SE DERRUMBO DENTRO DE
		MI, Emmanuel, RCA
4	7	NO ME ARREPIENTO DE NADA,
		Estela Nunez, Ariola
5	5	SERA, Jose Jose, Ariola
6	6	MARGARITA, Mascara, Musart
7	3	FUNKYTOWN, Lipps Inc., Casablance
8	NEW	INOCENTE POBRE AMIGA, Lupita
		D'Alessio, Orfeon
9	10	MI FORMA DE SENTIR, La
		Revolucion de Emiliano Zapata,
		Melody
10	8	ME LLAMAS, Jose Luis Perales,
		Gamma

VENEZUELA

Wee	k Wee	k
1	10	FESTIVAL INFANTIL DE LA CANCION, Various, TH
2	1	ATREVETE, Jose Luis Rodriguez, TI
3	NEW	MADRIGAL, Danny Rivera, Corporacion Los Ruices
4	9	LE MERENGUITA, Oscar D'Leon, Th
5	9 2 3	MOMENTOS, Various, Sonorodven
5 6 7	3	HEY, Julio Iglesias, CBS
7	4	INFIERNO SOBRE RUEDAS, Cher, Polydor
8	NEW	NEW YORK, NEW YORK, Frank Sinatra, Reprise
9	NEW	COCKTAIL MUSICAL BILLO, Billo's Caracas Boys, Disqueras Unidas
10	NEW	BAILANDO EN LA CITY HALL, Various, Betarecords

NEW ZEALAND

FOOD FOR THOUGHT, UB40,

		Graduate
2	10	CAN'T STOP THE MUSIC, Village
		People, RCA
3	1	DO THE LOCOMOTION, Ritz, Epic
3 4 5	4	MAGIC, Olivia Newton-John, Jet
5	5	IT'S HARD TO BE HUMBLE, Mac
		Davis, Casablanca
6	NEW	GIVE ME THE NIGHT, George
		Benson, Warner Bros.
7	NEW	TAKE YOUR TIME, SOS Band, CBS
8	7	SHINING STAR, Manhattans, CBS
8	3	ROCKABILLY REBEL, Major
_	-	Matchbox, Magnet
10	9	CUPID, Spinners, Atlantic
		AL DIAMÉ
		ALBUMS
- 1	5	LIPPISING Rob Marley & Wailers

Island 7 STARDUST, Willie Nelson, CBS EW WILD PLANET, B-52s, Warner Bros. 4 CAN'T STOP THE MUSIC, Soundtrack, RCA 2 FLESH AND BLOOD, Roxy Music, FLESH ARIU ACCESTANCE OF TRUE COLOURS, Split Enz, Polydor MUSIC BY CANDLELIGHT, George Zamfir, Polydor UNMASKED, Kiss, Casablanca GIVE ME THE NIGHT, George Benson, Warner Bros. 6 NEW 7 6 8 NEW

Needletime Seen As Thorny Issue

LONDON-Head-on confrontation seems certain when the British Broadcasting Corp. renegotiates its "needletime" agreement with Pho-"needletime" agreement with Pho-nographic Performance Ltd., representing the nation's record com-

The current agreement, which allows for 127 hours per week plus several hours free time for the review of new releases, expires March 31,

BBC Radio 1 controller Derek Chinnery has made no secret of the fact that he would like to play more new releases in the free review time category during daytime programs, and confirms that the BBC will be seeking more needletime to restore the hours it had cut recently.

Neither aim seems likely to find much favor with Phonographic Performance, which has already said that it intends to abolish the review time category, and is unlikely to grant extra needletime after the BBC's recent live music cuts.

General News



GOLDEN MOMENT—Canada's Anne Murray collects gold and platinum awards for her "Somebody's Waiting" and "Let's Keep It That Way" albums respectively. Dispensing the accolades is Bob Rowe, vice president of marketing for Capitol of Canada.

Await Payment For New Wave Rock Fest

TORONTO—The final boxoffice tally for the Heat Wave Mosport Park festival staged near here Aug. 23 has yet to be announced, but sources disclose receipts are well below the investors' commitments.

The exact cost of funding the oneday new wave festival with Elvis Costello, the Pretenders and Talking Heads, among others, has not been released yet. One investor pegs the total outlay at around \$1.8 million, however.

In Canada, at least one major daily newspaper reporter picking up on the show's fall-out to ink a full entertainment page on Talking Heads, generally considered to have been the highlight of the 10-act show. In Toronto there has been a noticeable increase in airplay for acts who appeared, especially so for Talking Heads, the B-52s and the Kings.

Kings.

Producers of the show have since dispersed to California, New York and principal producer John Brower has been unavailable for comment owing to commitments in Winnipeg, where he is consulting for a country music festival which features Gordon Lightfoot, Murray McLauchlan and others.

An injunction against ticket sale receipts was requested by one festival producer: however, the injunction was over-ruled in district court when a technical hitch developed in serving those connected in the case. The producer is asking for payment of services rendered for the show.

At least one other consultant to the Heat Wave show is seeking payment for services rendered as well.

One of the road-blocks in fully paying off all parties involved in the show from the gate receipts, which could be as high as \$500,000, is a secured loan to the tune of about \$600,000, raised in the last week of the show from a private source, an investor says.

The money source for the \$600,000 has first rights on all money from the gate.

Initial budget for the show was \$1.3 million but escalating costs pushed the figure higher, forcing producers to increase the liability on the event. Three days before the show was set to go, it was generally conceded that investors were not going to be coming out with profits, but those already in for money and the producers who staged the show stayed calm and seemed determined that whatever it took, the show had to go on and with as few wrinkles as possible

Lawyers, accountants and runners still working on the final details say that despite the red ledger, the festival was significant, worth their while and a lot of fun.

The question that remains to be asked is: Are rock festivals a viable entity today with increased security demands, sky-high essential service costs and the general economic slump affecting youngsters disposable cash?

Accident Stalls Teenage Head

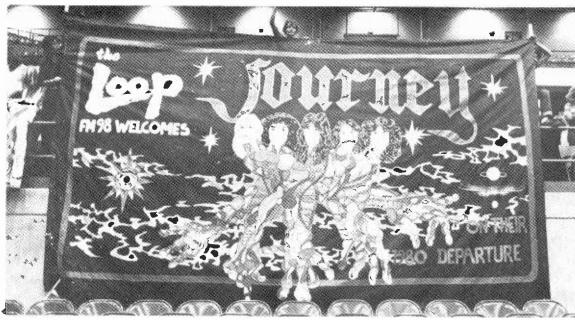
TORONTO—Canada's fastest rising rock attraction. Teenage Head, has suffered a major setback, following an automobile accident which has cancelled a major New York showcase date and curtailed concert dates for an indefinite period of time

The group, which recently played the Heat Wave festival, was booked to play two nights at New York's '80s club on Scpt. 14-15. Guitarist Gord Lewis and bassist Steve Mahon were badly injured in a van accident following a concert date at Palmerston Arena, Sunday, Sept. 6.

Mahon suffered a nose break

while Gord Lewis remains in intensive care at the Kitchener/Waterloo general hospital with back injuries.

According to a spokesman from their record company. Attic Records, the accident came at the worst possible time. The New York date was considered a major one for the group which has already gone gold in Canada with its "Frantic City" LP. The group was set for a simulcast in Toronto later in the month and was also readying material for its new album which all had hoped to have out in time for the Christmas season



SIGN LANGUAGE—Fans of rock group Journey unfurl a giant sign at Chicago's Rosemont Horizon stadium, site of the Columbia act's final 1980 U.S. appearance. This huge design, the winning entry in a WLUP-FM sponsored banner contest, is destined for the inside cover of the group's next album.

Cutout 8-Tracks Seen As Bargain

• Continued from page 10

Get It" by Tom Petty, "Last Waltz" by the Band, "Animals" by Pink Floyd and the original "Woodstock" I P

However, the prices on some of these tapes go up to \$3 and \$3.50 which is near what the majors are wholesaling their \$5.98 catalog product. One cutout dealer was selling for \$3.40 his own suggested \$5.98 line of both LPs and tapes.

He has for sale from CBS virtually the entire Jeff Beck catalog as a solo artist, four Blue Oyster Cult titles, five Charlie Daniels titles, the first two Cheap Trick LPs, "Piano Man," "Streetlife Serenade" and "Turnstiles" by Billy Joel, and the first three Journey LPs.

Five titles by Jimmy Buffett, three by Lynyrd Skynyrd, four by Joe Walsh and four LPs titles by the Who come from MCA.

WEA titles included in the list include "Waterloo" and "The Album" by Abba, four Black Sabbath titles, four Little Feat titles, three Carly Simon and three ZZ Top titles, the first two Talking Heads LPs and titles by the Eagles, Doors, and Todd Rundgren.

Picture disks can now be found on the cutout market. Some memorable titles now available are the Beatles "Sgt. Pepper" at \$4.95, "Dark Side Of The Moon" by Pink Floyd (\$4.95). Linda Ronstadt's "Living In The U.S.A. (\$2.95) and "Book Of Dreams" by Steve Miller (\$3.95). Picture disks of the four Kiss solo LPs go for \$2.75. Picture disk rock clocks now go for \$11.75.

Singles do not usually find their way into cutout bins, especially seven-inch 45s, but one cutout distributor is selling some select titles for some relatively hefty prices. "Holidays In The Sun" by the Sex Pistols is going for \$1.50, while seven-inch 45 r.p.m. copies of the Pistols' "The Great Rock'n'Roll Swindle:" "What A Waste" and "Sex & Drugs & Rock'n'Roll" by Ian Dury and "Halfway To Paradise" by Nick Lowe sell for \$1.75 each.

Some interesting album titles spotted among the cutouts include the soundtracks for "Grease" (\$3.50), "Sgt. Pepper" \$3.50 and "Thank God It's Friday" (\$2.50), "Journey Through The Secret Life Of Plants" double LP by Stevie Wonder (\$4.95). George Benson's "Weekend In L.A." (\$2.50), "Magazine" by Heart on Mushroom Records (\$2.50), "Cruising" and "Go West" by the Village People (\$1.25), "Manifesto" by Roxy Music (\$2.50) and various Yes, Genesis, Deep Purple and Emerson, Lake & Palmer

Levy, RCA/PRT's Planned Head Surprised He's Not

LONDON-Michael Levy, Magnet Records chief nominated to head an RCA/PRT joint company, has issued a statement on the aborted merger in which he says the first he knew of the deal collapsing was a public press announcement.

Levy says. "Lord Grade, on behalf of Associated Communications Corp.. and Bob Summer, on behalf of RCA, approached me indicating that a joint venture had been agreed between their companies which would incorporate their record activities, certain music publishing activities, and the launch of the videodisk

"They asked me to head this new joint company and a deal was negotiated and agreed for the acquisition of Magnet Records and Music for a substantial capital sum. "I was due to have commenced at the beginning of August and this was then delayed till the beginning of September. The main task and challenge was to have been the streamlining of both RCA's and Associated Communication's substantial loss-making record operations into a unified major profitable ven-

"I was given firm assurances by both sides that the joint venture being terminated was not relayed to me and the first indication I had of the deal between the two companies not proceeding was the formal press announcement."

Levy concludes by saying that there will be no changes within Magnet, which he says, "will continue to develop as a major independent force in both records and publishing throughout the world."

will cost \$10 when the new classifi-

In a 25% savings for shippers.

plastic type storage units and units

of plastic combined with metal in all

configurations (rack, bin cabinet,

carousel) have been reduced from

cation becomes effective Oct. 11.

18

Video LP Doubt

• Continued from page 14

He went on to say that the Recording Industry Assn. of America's video division to which he belongs, has funded several committees to begin to work out a royalty structure.

Because they are not made for resale there are no residuals attached to video promos. Goodhue said. "They are four-minute tools used to promote records."

A video album, Goodhue believes, will have to have some kind of story line rather than be a collection of singles. He thought it would be possible, though, to issue video albums featuring several groups, as long as there was a theme to tie the whole project together.

The final form video music will take will be determined by the public, he added. He believes "the public is being talked to death," and said it was "dying for" good video music.

TAPE STORAGE CASES NARM Cites Freight Rate Savings

NEW YORK—The National Assn. of Recording Merchandisers says it's been "more successful than anticipated" in efforts to have the National Classification Board lower the freight rates on certain types of tape storage cases.

NARM, which initiated its efforts

NARM, which initiated its efforts late last year, says its initial request was limited to carousel and revolving type racks, but that the board announced a 50% reduction on freight rates of all types of storage fixtures made of wood, of wood combined with metal and those covered by plastic film to imitate a wood grain.

These products, formerly categorized as class 200, have been reclassified to class 100. In monetary terms, this means that a shipment of these cases previously costing \$20

"Our earlier estimates of industry savings of \$250,000," notes Joe Cohen, NARM executive vice president, "when the reclassification effort was initiated by NARM for

carousel and revolving units only are now non-operative.

class 150 to class 100.

"The all encompassing reductions covering virtually every type of tape storage units could mean savings to the industry members in the millions of dollars."

www.americanradiohistory.com

GIL'S GAL—Joan Armatrading huddles with A&M president Gil Friesen following her recent headlining stint at the Greek Theatre in L.A.

ALLEGEDLY ILLICIT

T-Shirt Cache Is **Probed In Illinois**

LOS ANGELES-What started as an investigation into the discovery of 17 boxes of alleged bootlegged Kenny Rogers T-shirts, has led U.S. marshals in Shaumberg, Ill., to more than 600 silk screens allegedly used in the manufacture of other allegedly counterfeit T-shirts.

It's estimated that the Grand Illusion Design Inc. firm which owned the silk screens, grossed an estimated \$10-\$15 million yearly in unauthorized sales of T-shirts.

According to Gordon Bennett, vice president of licensing and merchandising at Kragen & Co., Rogers' management firm, the 17 boxes of allegedly illegal shirts were found at the airport in Kalamazoo, Mich., about three weeks ago while Rogers was on tour in the city

Attorneys for Kragen & Co. got an injunction issued against the company charging it with copyright infringement and violation of rights to publicity.

Investigations by Kragen's attorneys led to the premises of the Grand Illusion Design Inc. But by the time a warrant to search the premises was granted the following

DUO'S POSTER PUSH WORKS

LOS ANGELES-Plastering the L.A. area with posters has paid off for the duo of Keller and Webb which landed an Ariola Eurodisk

The two have been putting up their yellow and black posters on any wall and telephone pole they can find in the hopes of attracting some disk attention.

It worked.

The duo calls itself Accomplis. And Everet Wilbrink of Ariola Eurodisk recently spent time with Mark Keller and Wendy Webb here discussing their upcoming recording Monday, Bennett says that all evidence of alleged guilt had been re-

However, sworn statements from ex-employes of the firm, who want to remain nameless, tipped off attorneys that truckloads of silk screens had recently been removed.

The owners of the company, Lawrence and Maxine Rice, were ordered by a U.S. District Court judge to identify the storage place of film and silk screens to allow the marking and inventory of manufacturing equipment used in the production of

the alleged bootleg T-shirts.

Bennett says that about 600 silk screens representing nearly 50 music, sports and other entertainment celebrities were uncovered.

Included, notes Bennett, were silk screens of about 25-30 of Bill Graham's Winterland clients.

Grand Illusion Design Inc., ironically, is also legitimately engaged in the manufacturing of tour merchan-

Bennett says the firm operated its alleged bootleg operation through-out the U.S., with T-shirts primarily sold in venue parking lots, selling shirts to patrons before they entered the venue.

According to Bennett, sales of Rogers' auxiliary merchandise was significantly reduced by about 40% on a recent six-week Rogers tour.

Attorneys for Kragen say that the case against the Rices and Grand Illusion Design Inc. will be prosecuted "very vigorously." Bennett adds that he hopes this case will discourage other bootleggers.

The next major step in the case is expected in 10 days.

Shukat Address

NEW YORK-A story in last week's issue incorrectly stated the new offices of music industry attorney Peter S. Shukat. It should have read: 111 W. 57th St., New York.

Election Anxiety Stalls Legislation

• Continued from page 4

tration rules prohibit government financial assistance to such firms as well as small book publishers, newspapers and bookstores, all of which are lumped together and called 'opinion molders" or "media firms." Meanwhile, at the Copyright Roy-

alty Tribunal, mechanical royalty hearings, which consumed most of the Commissioners time all summer. are almost completed. All that remains are two weeks of rebuttals speakers scheduled to begin Oct. 6 The Tribunal has a mandate from Congress to set a mechanical royalty rate by Dec. 31, 1980. That rate will remain in effect through 1987.

Also to be decided by Dec. 31, 1980 is the issue of an increase for jukebox royalty fees. In April, the Tribunal held hearings of the juke-

box royalty rate and final comments from the parties involved are due by midnight Tuesday (16). ASCAP. BMI, SESAC and the Amusement Music Operations Assn. are all expected to submit findings and conclusions.

A decision on the distribution of the \$14 million in cable television royalty fees collected for 1978 is due out from the Tribunal any day now. The major performing rights societies will share \$630,000 of the \$14 million. How that amount will be divided among them is now the issue.

ASCAP has asked to retain at least a 63% share with between 1% and 2%going to SESAC but BMI hopes to win an equal split with ASCAP and suggests a 5% share for SESAC.

Finally, the Tribunal will hold hearings Sept. 29 to determine

by Congress in 1976 should be adjusted to account for inflationary factors.

Two major pieces of litigation await a decision from the Supreme Court. The Court has agreed to review an appeals court decision requiring the Federal Communications Commission to regulate radio station formats.

The case (now a hot issue since WRVR-FM New York has switched from jazz to a country format) stems from a seven-year-old FCC decision in which the Commission ruled that WEFM-FM Chicago could switch from classical music to a rock format. Observers expect the case to be argued before the Supreme Court in November.

CBS versus ASCAP et al., a case challenging the legality of blanket music licensing of network television, was already heard once before the Supreme Court in April 1979. But on Oct. 29, CBS petitioned the high court for a second ruling.

The collections of millions of dollars in retroactive royalty payments awaits the Supreme Court's decision whether to take up this matter again-a decision which could be made anytime this fall.

Survey For Week Ending 9/20/80

RSO Field Staffers Hear Upcoming Product In L.A. presented music and stides of

LOS ANGELES - Products scheduled for release this year were recently presented to RSO promotion and sales staffs from 20 cities throughout the country when they attended weekend meetings here hosted by Al Coury, president of RSO Records; Nicky Chinn, president of the RSO-distributed Dreamland Records and Mike Chapman, vice president of Dreamland.

Promotion, marketing and sales strategies were planned at the meetings. Introducing forthcoming product were execs Rich Fitzgerald, senior vice president and general manager; Bob Smith, vice president of promotion: Mitch Huffman, vice president of sales; Mel DaKroob, national sales manager; Jason Minkler, national promotion director: Robin Wren, national album promotion director; Vic Ginochhio, national singles director, sales; and Bob Ursery, director of black music/

RSO and Dreamland releases presented included Irene Cara's 'Out Here On My Own," from the "Fame" soundtrack and Suzi Quatro's "Rock Hard," (Dreamland), from the "Times Square" soundtrack (RSO), as well as cuts from RSO albums from Del Shannon, Linda Clifford, Johnny Rivers and Mary Macgregor. Tracks from the soundtrack to "Times Square," a film produced by Robert Stigwood. and music from the RSO-released soundtrack to "Shogun," a 12-hour television mini-series, were also auditioned for those in attendance.

Chinn and Dreamland vice presidents of promotion and marketing. Michael Dundas and Rick Swig

Deliverance In Suit Over Name

NEW YORK-Who owns Deliverance? That is a question the U.S. District Court for the Southern District of New York must rule on following a suit by the group Eric Weissberg & Deliverance against CBS, Columbia Records and Global Records in Germany.

Weissberg and the four other musicians who make up Deliverance claim to own the name hit that Glo-bal and Columbia have produced and sold a record "Leaving L.A." by another group called Deliverance.

Weissberg and his musicians are asking \$1 million damages and a court injunction preventing the defendants from distributing or selling any Deliverance product.

Dreamland groups Spider and Consenting Adults and artists Michael Des Barres, Suzi Quatro and Holly Billboard Hot Latin LP

LOS ANGELES (Pop) MIAMI (Salsa) TITLE-Artist, Label & Number (Distributing Label) TITLE—Artist_Label & Number (Distributing Label) JOSE LUIS Atrevete TH 2095 1 FANIA ALL STARS **CHARANGA AMERICA** JUAN GABRIEL CAMILO SESTO 15 exitos mas grandes Telediscos 1011 ISMAELO RIVERA CON CORTIJO 3 3 ueno del maestro Tierrazo 003 **JULIO IGLESIAS CHARANGA CASINO BEATRIZ ADRIANA** PAPAITO VICENTE FERNANDEZ **HECTOR LAVOE** LUPITA DALESIO Inocente pobre amiga Orfeon 16044 TIPICA DOMINICANA 7 ROCIO JURADO ADALBERTO SANTIAGO LOS POTROS SALSA MAYOR elvet 3013 **EMANOELLE** 10 EL GRAN COMBO Aqui no se sienta nadie Combo 2013 Arcano 3504 11 RAPHAEL ino Al 60149 11 **BOBBY VALENTIN** LOS HUMILDES As de lo que merecias Fama 595 12 **EL GRAN COMBO** 12 RAMON AYALA 2 Hojas sin rumbo Fredy 1165 13 13 LA PEQUENA COMPANIA 14 14 LOS HNS. ORTIZ 15 JOHNNY VENTURA 15 MANOELLA TORRES Se te fue viva la paloma CBS 20335 LUIS PERICO ORTIZ 16 17 **NELSON NED** ANDY MONTANEZ rimavera de una vida Al 10501 17 **EL GARRAFON Y SUG 5** 18 MONEDAS El Farolito LAD 315 **CONJUNTO CREMA** 18 **BILLOS CARACAS BOY'S CHARANGA DE LA 4** 19 19 MIGUEL CRUZ & HIS KINGS 20 LOS TIGRES DEL NORTE 20 21 CHELO 21 **CHEO FELICIANO** leros Musart 1790 LOS CADETES DE LINARES **GUSTAVO ROJAS** PEDRITO FERNANDEZ **RICHIE REY & BOBY CRUZ** 23 23 NAPOLEON JOSE FAJARDO Y SU CHARANGA 24 SALVADOR'S Triste despedida Arriva 6008 W. COLON & I. MIRANDA

1980, BILLBOARD

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Number of LPs reviewed this week 35 Last week 35 Survey For Week Ending 9/20/80

Pop

JONI MITCHELL—Shadows And Light, Asylum BB704. No producer listed. Mitchell's last few albums have swayed from an engaging pop base to heavily jazz influenced, perhaps alienating some of her fans. But this double live album, recorded at the Santa Barbara County Bowl in September, 1979 contains a homogenous mix of older songs and more recently recorded explorative Mitchell. Included among the favorites are "Free Man In Paris," "Woodstock," "Dreamland" and more. Exceptional music is supplied by Pat Metheny on lead guitar, Jaco Pastorius on bass; Lyle Mays on keyboards, Don Alias on drums and Michael Brecker on sax, with vocals by the Persuasions. Mitchell's last live LP, "Miles Of Aisle," went

to number two six years ago.

Best cuts: "Why Do Fools Fall In Love" (new single),
"Shadows And Light," "Free Man In Paris."

DAVID BOWIE-Scary Monsters, RCA AOLI3647, Produced by David Bowie. Though the LP begins with a song in Japanese, this should be the most accessible and commercially successful Bowie LP in year; Bowie has synthesized and made his own recent musical developments while at the same time recalling his own early '70s man from outer space personna. Gone are the long dark electronic passages that have characterized recent Bowie LPs. They are replaced by short, comparitively uptempo tunes that are melodic though no less sophisticated. Helping out on guitars on many of the songs is Robert Flipp and Peter Townshend on "Because You're Young.

Best cuts: "Ashes To Ashes," "Scary Monsters," "Scream Like A Baby," "Because You're Young," "It's No Game."

ANNE MURRAY-Greatest Hits, Capitol S0012110. Pro duced by Jim Ed Norman, Brian Ahern, Capitol has waited more than 10 years to issue Murray's first greatest hits set and as a result has a solid package of nine bona fide top 25 which is also featured on the "Urban Cowboy" soundtrack.
"Dance" is a slow, old-fashioned ballad in the "Tennessee
Waltz" mold; the cuts also range from the rock-inflected grit of "You Won't See Me" to the spunky, sprightly pop of "Daydream Believer" to the midtempo MOR of "Danny's Song." Pretty, soft strings highlight most of the cuts, including Mur ray's signature tune, the No. 1, Grammy-winning "You Needed Me."

Best cuts: "Broken Hearted Me," "Daydream Believer," 'Shadows In The Moonlight," "Snowbird," "Danny's Song."

GARY NUMAN—Telekon, Atco S032103. Produced by Gary Numan. This, the third Numan LP in less than two years, may prove to be the most successful yet for the young Englishman. The electronic techno-pop textures are still there, but now Numan paints with a surer hand and on a broader canvas. The songs are more melodic, more harmonically interesting, and possibly more ambitious lyrically. Numan sings, plays guitar and a bank of keyboards, with only bass, drums and percussion behind him. But that is all that he needs to create music that is hypnotic, seductive, but ultimately-and

with purpose—very cold.

Best cuts: "I Die, You Die," "This Wreckage," "I'm An Agent," "Please Push No More."

BOB WELCH-Man Overboard, Capitol S0012107. Produced by Carter. Welch's new album is more of a departure from any of the former Fleetwood Mac's previous efforts. The overall sound is more in tune with contemporary styles, relying on bass, drums and guitar and their interaction in the mix. Welch plays a guitar synthesizer on a few tracks which produces a unusual, multi-textured sound. Tracks such as "B666" with its orchestral flavor are a surprise, although Welch's identifiable vocals soon take on a sameness. There are far fewer hooks and distinctive melodies than in previous

Best cuts: "Man Overboard," "B666," "Don't Rush The Good Things," "Jealous."



MICHAEL HENDERSON-Wide Receiver, Buddah BDS 6004 (Arista). Produced by Michael Henderson. Henderson's fourth album is arguably his finest, a perfect showcase for his sturdy and soulful vocals and his imaginative bass playing The whole range of contemporary black music is here, including the P-funk influenced title track and the jazz-tinged "There's No One Like You." Henderson also updates a couple of '60s chestnuts, Dionne Warwick's "Reach Out For Me" and the Four Tops' "Ask The Lonely," to good effect, offering sensitive vocals and spacious yet complex instrumentation. Best cuts: Those cited.

McFADDEN & WHITEHEAD-I Heard It In A Love Song, TSOP JZ36773 (CBS). Produced by Gene McFadden, John Whitehead, Jerry Cohen. McFadden and Whitehead are clearly looking to recapture the magic of last year's "Ain't No Stoppin' Us Now" on this album via similar pop-soul outings such as the title track, "Always Room For One More" and "Don't Feel Bad." The pair bounce off each other vocally, then unite for excellent harmonies. The brassy and stringfilled arrangements constitute solid support for the singers.

Best cuts: Those mentioned.

Spetlight____



ORIGINAL MOTION PICTURE SOUNDTRACK—Times Square, RSO RS24203. Producer: Bill Oakes. In the same manner in which "Saturday Night Fever" propelled the disco explosion, "Times Square" should do the same to new wave by giving it the exposure it sorely needs. This two-pocket LP contains some of the best American and British new wave by many party bands who extribited in the same to new wave by giving it the exposure it sorely needs. This British new wave bands who contribute either original material or recently recorded studio tracks. Included are Talk Of The Town" by the Pretenders, previously only available as an import, "I Wanna Be Sedated" by the Ramones, Lou Reed's "Walk On The Wild Side," "Life During Wartime" by Talking Heads as well as original mate rial by Joe Jackson, Roxy Music, Gary Numan, Garland Jeffreys, D.L. Byron and more. The first single, Suzi Quatro's rocking "Rock Hard" brimmers with energy and lots of hooks. The music is an integral part of the story line and by no means a hodgepodge of cuts just thrown together. Early feedback from the film is very encour

Best cuts: Pick your favorites.

KANSAS-Audio-Visions, Kirshner FZ36588 (CBS). Produced by Kansas. Kansas' first studio album since 'Monolith' 15 months ago is another collection of in nocuous rockers, heavy on melody, containing improved lyrical content and delivered with precision. Robbie Steinhardt and Steve Walsh handle the lead vocals in their customary melodic way while the music is loaded with guitars, keyboards, bass, vibes and violin sweet ening. Kansas, like Journey and other bands, have hit on a sound that AOR radio can't get enough of, even if the music isn't very memorable. Fortunately for Kansas, most of the members contribute to the writing, which at

least keeps the songs moving at a varied pace

Best cuts: "Hold On," "Relentless," "Loner," '
tain Of Iron" "Got To Rock On



LINDA CLIFFORD-I'm Yours, RSO R\$13087. Produced by Isaac Hayes. Clifford has a big disco and r&b hit with "Red Light" from the label's former top 10 "Fame" soundtrack, which is also the cornerstone of her latest solo release. The song has the sassy funk sound and bristling energy that characterize the rest of the best tracks here. Clifford's sound is sleek and rich with lusty vocals and smart, dynamic arrangements. The production by Hayes is strong throughout, on both upbeat tracks and ballads like "I'm Yours." Best cuts: "Red Light," "Shoot Your Best Shot," "It Don't Hurt No More," "I'm Yours."



LACY J. DALTON-Hard Times. Columbia JC36763. Produced by Billy Sherrill. Dalton's loved-in, lived-in voice tack-les an assortment of rough stuff/good stuff songs and renders them to perfection. Dalton sings with a style that swings from gutsy to gritty to vulnerable—and the combination of her raw talent with Sherrills' deft production and excellent guitar work makes for a powerful second LP. Best cuts: "Hillbilly Girl With The Blues," "You Can't Fool

"Whisper," "Me 'N' You."

DEBORAH ALLEN-Trouble In Paradise, Capitol ST12104.

Produced by Steve Gibson. An exceptional performer, Allen deserves a major label push to dramatize the extent of her talents. She's a cross-category creator who threatens the country, adult contemporary and pop chart listings. Allen's voice is tender, soft and vincible. It receives solid instrumen-tal support from guitar keyboards, bass, percussion and sax. She wrote, or co-wrote, all the songs on this LP.

Best cuts: Take your pick.



VERDE: STIFFELIO-Carreras, Sass, Manuguerra, OHF Symphony & Chorus, Gardelli, Philips 6769039. This opera's title character is a religious zealot whose adulterous wife eventually finds redemption but not before her father has extracted revenge with the lover's murder. It's a lightening paced drama, one in which the big ensemble scenes with chorus rather than early Verdi aria writing skills deliver the biggest punches. Collectors' wallets are opening for esoteric offerings like this more than standard repertoire today, and the performance is a convincing one, supplying another entic ing but uneven glimpse at Hungarian soprano Sylvia Sass. one of opera's looming big voiced superstar hopes.



MICHAEL DES BARRES-I'm Only Human, Dreamland DL15004 (RSO). Produced by Mike Chapman. Des Barres, the charismatic former member of the now defunct group Detective, bows with his first solo effort that is a showcase for his vocal talents. The energy level, for the most part, is fast and frenetic. He varies the pace with an occasional ballad such as the poignant "Nothing's Too Hard," which stands out as one of the premier tracks. Much of the material contains the pat-ented Chapman hooks which inject the songs with lots of melody. Des Barres' band backs his vocals with solid guitars, bass, drums and percussion.

Best cuts: "Dancin' On The Brink Of Disaster," "Nothing's

Too Hard," "I'm Only Human."

THE HUNT-Back On The Hunt, Visa VISA7013 (JEM). Produced by Steve Vaughan. This Canadian power trio plays heavy metal just the way AOR radio fans want it: hard and heavy with a minimum of frills. However, the song lyrics go little beyond the usual odes to hedonism and rebellion. The band members show a good mastery of instruments, and use vocal harmonies to good effect. Though there are only three in the band, used of multiple instruments creates a harmonic

Best cuts: "Heart Bender," "She Flew Freely," "Back On The Hunt." "Ain't Got You."

Billboard's Recommended LPs

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JOHNNY RIVERS-Borrowed Time, RSO RS13082. Produced by Johnny Rivers. The pop veteran who seems to return every two or three years with a bona fide his is back with a set of quasi-religious material which also works as straightforward pop-rock. The tunes have the bristling energy and taut instrumentation of contemporary bands. Because of the implici lyric content. Rivers may also get airplay on Christian sta tions. But Top 40 and AOR outlets shouldn't shy away since it's not at all overt. **Best cuts:** "Borrowed Time," "Pride," "The Price," "China," "Be My Baby."

ORIGINAL SOUNDTRACK-Just Tell Me You Love Me, MCA MCA3255. Produced by Dick Halligan. This soundtrack is most notable in that it's music by England Dan & John Ford Coley, but not on Big Tree and not produced by Kyle Lehning. Otherwise, it's the same mix of midtempo pop-rock numbers and pretty ballads that the duo has made popular over the course of the past four years. The film stars Robert Heyges and Lisa Hartman, which should appeal to young audiences, whom Dan and Coley are obviously hoping to reach. **Best cuts:** "Just Tell Me You Love Me," "Maui," "Movin' On Down

ORIGINAL TELEVISION MOTION PICTURE SOUNDTRACK-Shogun, RSO RX13088. Produced by Maurice Jarre. This is Japanese-textured music from the tv production based on the hit novel about a Dutch warship sweeping into Japan in the year 1600. The instrumental music makes lovely background listening. Jarre, its composer and conductor, was also responsible for such past classics as "Dr. Zhivago" and "Lawrence Of Arabia." Best cuts: "Shogun," "The Japans," "Mariko," Escape From Osaka.

MI-SEX-Space Race, Epic NJE36744. Produced by Peter Dapkins. This five-man techno pop band from New Zealand follows up last year's dance club hit "Computer Games" with a solid and serious LP that relies less on gimmickry and more on real musical accomplishments. The band concerts are still with modern life/science fiction themes, and it still makes good use of its synthesizers. But on its second LP, it just sounds a little less trange. **Best cuts:** "Space Race," "Slippin" Out," "Ice Cold Dead," "Good Guys Always Win."

ELLEN SHIPLEY-Breaking Through The Ice Age, RCA AFL13626. Produced by David Tickle. Shipley has a big voice and a tight former bar band behind her. She does intelligent and accessible songs, varying tempos and approaches but always keeping within a pop rock mainstream. There is no doubt that she can sing as well as anybody, and her band here does her justice. **Best cuts:** "Fotogenic," "Solo," "Lost Without Your Love," "This Little Girl."

T. ROTH & ANOTHER PRETTY FACE-Face Facts, Reflection CHRIS2627. Produced by Thomas E. Camillo, Randy Adler. T. Roth and the four men who play behind him have made a quirky but interesting rock album that uses Beatlesque melodies, mainstream rock arrangements, and new wavish energy in a unique package. The songwriting here is what makes the whole thing work. **Best cuts:** "Power Play," "Late Night Radio," "Girls," "Good Morning."

FINGERPRIZ—Distinguishing Marks, Virgin VA13136 (Atlantic). Produced by Nick Garvey. This second LP by Rachel Sweet's former backup band is a very pleasant find. Its 10 pop/rock songs are intelligently written, well played and arranged, and crisply produced. The product of a four-man band from Britain, it sparkes with sprightly harmonies, and bristles with melodic hooks. Not doing anything really fancy. Fingerpriz does it just differently enough to sound fresh and good. **Best cuts:** "Criminal Mind," "Jabs," "Bulletproof Heart," "Ringing Tone."

NINA HAGEN BAND, Columbia 3C36817 (Various producers). Expatriot East German Nina Hagen is an eccentric personality with a big voice and fairly big commercial success in western Europe. This 10-inch EP, Columbia's first, contains two songs each from her first two LPs, including German versions of "White Punks On Dope," and "Lucky Number." Hagen's style is unique. **Best cuts:** Those mentioned above.

QZZ

DAVID LIEBMAN—What It Is, Columbia JC36581. Produced by Mike Mainieri. The concentration and communication among the six musicians in the group is intense, and the music displays the skillful spontaneity that can only be achieved by players of the highest caliber. The album does not take jazz to its limits; it works solidly in the traditions of a varied musical heritage which includes jazz and funk, Best cuts: "A Dance For Your Thoughts," "What It Is."

ARTHUR BLYTHE-Illusions, Columbia JC36583. Produced by Arthur Blythe, Jim Fishel. The weakness of this package is the repertoire, six Blythe originals, all of which run too long. He's an accomplished alto saxophonist, and Bob Stewart's tuba contributes pleasing coloring to the small combo backup, yet it's difficult to sustain interest despite lengthy, literate annotation by Fishel. Best cuts: "Illusions."

RON CARTER-New York Slick, Milestone M9096, Produced by Ron Carter. You can't beat the backup: Art Farmer, J. J. Johnson, Hubert Laws, Kenny Barron, Bill Cobham, Jay Berliner and Ralph MacDonald. But all five selections seem to run on and on, and all are Carter undistinctive originals. Best cuts: "A Slight Smile," "N. Y. Slick."

JOE FARRELL-Sonic Text, Contemporary 14002. Produced by John Koenig. Farrell blows up a satisfying batch of tenor, soprano and flute on six tracks with men like Freddie Hubbard, George Cables, Peter Erskine and Tony Dumas contributing flawless accompaniment. It adds up to a strong pack age. **Best cuts:** "Sweet Rita Suite," "Sonic Text."

HELEN HUMES—Songs | Like To Sing, Contemporary \$7582. Produced by Lester Koenig. These 1960 masters, 12 in all. were taped by the former Count Basie oriole in 1960, yet they

(Continued on page 71)

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tie gel, Adam White, Gerry Wood, Jean Williams.

The #1 game in town.





The





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TIMES SQUARE "ORIGINAL SOUNDTRACK"

RS-2-4203
"The Original Soundtrack from the Motion Picture featuring music by Suzi Quatro, The Pretenders, Roxy Music, Gary Numan, Marcy Levy and Robin Gibb, Talking Heads, Joe Jackson, XTC, The Ramones, Robin Johnson, Trini Alvarado, The Ruts, D. L. Byron, Lou Reed, Desmond Child and Rouge, Garland Jeffreys, The Cure, Patti Smith Group, David Johansen. Includes the first single 'Rock Hard' by Suzi Quatro (DL-104)."



LINDA CLIFFORD "I'M YOURS" RS-1-3087 "The rich dynamic vocals blended with the sensitive 'I'm Yours' highlights the strength and versatility of this electrifying singer. She's 'All Yours'. Includes the hit single 'Red Light' (RS-1041)."



Music Composed and Conducted by Maurice Jarre

SHOGUN "ORIGINAL SOUNDTRACK"

RX-1-3088
"A book publishing phenomena becomes a landmark Television event and an Original Soundtrack Album. Music by Maurice Jarre who wrote the scores for 'Lawrence of Arabia' and 'Dr. Zhivago.' Over 110 million viewers will see 'Shogun' on NBC-TV on September 15, 16, 17, 18, 19."

JOHNNY RIVERS

BORROWED TIME



JOHNNY RIVERS "BORROWED TIME"

"Johnny Rivers' new album 'Borrowed Time' is a super-lative album that reaffirms Johnny's place as one of contemporary music's most creative singers, songwriters and performers."





DONNA SUMMER-The Wanderer (3:44); producers: Giorgio Moroder, Pete Bellotte; writers: Giorgio Moroder, Donna Summer; publisher: GMPC/Sweet Summer Night ASCAP. Geffen GEF49563. (WB). Summer's first for WEA is a rock-inflected thumper from the lady who won this year's Grammy for best rock female vocal and may now make it two in a row. A strong rhythmic base underlines the record, but it's not principally disco in orientation.

SUPERTRAMP-Dreamer (3:15); producers: Peter Henderson, Russel Pope; writers: Rick Davis, Roger Hodgson; publishers: Almo/Delicate ASCAP. A&M 22269. That sweet pop melody, clear, vocals and bubbly keyboards that distinguish Supertramp's pop rock are all present here. This live production is clean, balanced and adheres to the original.

STEVIE WONDER-Master Blaster (Jammin) (4:49); pro ducer: Stevie Wonder; writer: Stevie Wonder; publisher: Jo-bete/Black Bull ASCAP. Tamla T54317F (Motown). From Wonder's forthcoming "Hotter Than July" LP, this represents his most astonishing effort in recent years. Propelled by a reggae beat and a potent lyrical message, Wonder adds a new dimension to his illustrious career.

EARTH WIND & FIRE-Let Me Talk (3:45); producer: Maurice White; writers: M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey; publisher: Saggifire/Verdangel/Cherubim/Sir & Trini/Steelchest ASCAP. ARC/Columbia 111366. EWF's latest is its most rock-oriented release todate, with a clipped lead vocal and a steady, rhythmic beat alternating choruses with the more fulsome melodious sound usually connected with the group.

JACKSON BROWNE-That Girl Can Sing (4:34); producer: Jackson Browne, Greg Ladanyi; writer: Jackson Browne; publisher: Swallow Turn ASCAP. Asylum E47036. Browne's followup to "Boulevard" begins with a haunting instrumental before his perceptive lyrics and vocals take charge. The tune effectively changes pace from midtempo to intense while heavy bass lines propel.

KIM CARNES—Cry Like A Baby (3:05); producer: George Tobin; writers: D. Penn, S. Oldham; publisher: Screen Gems-EMI BMI. EMI America P8058. (Capitol). Carnes fuels her hot streak with a spicy remake of this vintage Box Tops rocker. The metronome rhythm of drums and bass guide her husky vocals at a breathless pace.

POCO-Midnight Rain (4:25); producer: Mike Flicker; writer: Paul Cotton; publisher: Tarantula ASCAP, MCA 41326. Poco slows down the pace from "Under The Gun" with this midtempo ballad highlighted by a fluid lead vocal and supported by concise instrumental backing.

recommended

ATLANTA RHYTHM SECTION-I Ain't Much (3:58); producer: Buddy Buie; writers: Buie, Cobb; publisher: Eufaula/James Cobb BMI. Polydor PD2125.

FIREFALL-Only Time Will Tell (3:11); producers: Firefall, Ron Albert, Howard Albert, Kyle Lehning; writer: Larry Burnett; publisher: Powder ASCAP. Atlantic 3763.

LIPPS, INC.—How Long (3:43); producer: Steve Greenberg; writer: P. Carrack; publisher: Anchor ASCAP. Casablanca NR2303

OZARK MOUNTAIN DAREDEVILS-Oh Darlin' (3:43); producer: John Boylan; writer: L. Lee; publisher: Lost Cabin BMI. Columbia 111357.

KINGBEES-Shake-Bop (2:31); producer: David J. Holman Rich Fitzgerald; writer: J. James; publisher: Short Fuse BMI. RSO RS1850.

JOHN COUGAR-This Time (4:18): producer: Steve Cropper writer: J. "Cougar" Mellencamp; publisher: H.G. BMI. Riva R205. (Phonogram).

PAUL WARREN & EXPLORER-Takin' Her Back (3:28); producer: Peter Coleman; writer: P. Warren; publisher: Hudson Bay/Three Chord BMI. RSO RS1049.

BOB DYLAN – Saved (3:59); producer: Jerry Wexler, Barry Beckett; writers: B. Dylan, T. Drummond; publisher: Special Rider ASCAP, Columbia 11370.

DAVE DAVIES-Imaginations Real (3:03); producer: Dave Davies; writer: Dave Davies; publisher: Dabe PRS. RCA PB12089.

RANDY VANWARMER—All We Have Is Tonight (3:29); producer: John Holbrook, Ian Kimmet; writer: Randy Vanwarmer; publisher: Fourth Floor ASCAP. Bearsville BSS49567. (WB).

BILLY MICHAELS-Gemini (3:52); producer: Roy Thomas Baker: writers: Hilly Michaels, Kip Saginor: publisher: Chewable/Chappell ASCAP, Warner Bros. WBS49558.

CRAIG MIRIJANIAN-After Hours (3:38): producer: Richard Sanford Orshoff; writers: Craig Mirijanian, Kathy Cotter; publisher: Unichappell BMI. Warner Bros. WBS49553.

BRUCE ROBERTS-With All My Love, With All My Heart (4:09); producer: David Malloy; writers: Bruce Roberts, Allee Willis; publisher: Fedora/Irving BMI. Elektra E47032.

ELEKTRICS-Boardwalk Beauty (3:29); producer: Peter Ker; writer: Carl Worner; publisher: Android Pop/Colgems-EMI ASCAP. Capitol P4930.

AUSTRALIAN CRAWL—Downhearted (3:08); producer: David Briggs; writers: McDonough; McDonough, Higgins; publisher: Australian Tumbleweed BMI. Harvest PRO9498. (Capitol).

SPOILERS-Reckless (2:52); producer: Jefery Levy; writer: Dean Stefan; publisher: British Rocket/Spoiler ASCAP. Rocket PIG41320. (MCA).

LAMBRETTAS—Da-a-a-ance (2:17); producer: Peter Collins; writer: Bird; publisher: British Rocket ASCAP. Rocket PIG41319. (MCA).

DARRELL MANSFIELD BAND-Get Ready (4:44); producer: Skip Konte; writers: Mansfield, Carothers, Dean; publisher: Newport Beach BMI. Polydor PD2122.

J. DREWS-Don't Want No-Body (3:16); producers: Daphne Edward, Joe Chemay; writers: Paul Delph, Daphne Edwards; publisher: BMI. Unicorn UNITE. (MCA).



S.O.S. BAND-S.O.S. (Dit Dit Dit Dash Dash Dash Dit Dit Dit) (4:01); producer: Sigidi; writers: S.O.S. Band, Sigidi; publisher: Interior BMI. Tabu ZS95526. (CBS). The S.O.S. Band follows up its runaway pop, disco and soul debut with this sassy funk/disco/jazz cut. Unlike "Take Your Time," this dance tune substitutes those distinctive vocals for a collage

recommended

LENNY WHITE—Kid Stuff (3:50); producer: Larry Dunn, Lenny White; writers: Lenny White, Denzil A. Miller Jr., John "Skip" Anderson, Eddie Martinez; publisher: Mchoma BMI. Flektra E47043.

DAVID RUFFIN-I Wanna Be With You (3:34); producer: Don Davis; writer: Ben Adkins; publisher: Groovesville/Beez Weez BMI. Warner Bros. WBS 49577. McCRARYS - You Are My Happiness (3:25): producer: Patrick Henderson; writers: P. Henderson, W. Jones; publisher: April/Monostorl/Teddy Jack ASCAP/BMI. Capitol P4929.

MIKE WATERS-Rock and Roll Me (3:38); producer: McKinley Jackson; writer: M. Waters; publisher: Jobete ASCAP, Gordy

7TH WONDER-The Tilt (3:45); producer: Leon Sylvers III; writers: Nidra Beard, Otis Stokes; publisher: Mykindamusic ASCAP, Chocolate City CC3212, (Casablanca).

CHOCOLATE MILK-Forever And A Day (3:19); producer: George Tobin; writers: G. Goetzman, M. Piccirillo; publisher: Chardax BMI. RCA JH12097.

BETTY EVERETT—Hungry For You (3:35); producer: Calvin Carter; writers: C. Hall, L. Gore; publisher: Top Pop/Paps Leo/Daniel ASCAP. 20th Century TC2466.

BUSTA JONES-Impulse Reaction (3:41); producer: Busta Jones: writers: B. Jones, R. Forlenza; publishers: Alber/Home Base/Gaucho BMI. Spring SP3041. (Polydor).

SYLVIA ST. JAMES-Better Things (3:33); producer: Larry Dunn, Lenny White; writers: R. Oliver, L. White, G. Williams; publisher: Mchoma/Royale Chef/Mellowdream BMI. Elektra F47022



LARRY GATLIN AND THE GATLIN BROTHERS BAND-Take Me To Your Lovin' Place (3:38); producers: Larry Gatlin, Steve Gatlin, Rudy Gatlin; writer: L. Gatlin; publisher: Larry Gatlin; Columbia 111369. The crisp sparkling Gatlin harmonies glimmer like beacons on this fine number, punc-tuated by its rhythmic groove and acoustic guitar fills.

CHARLEY PRIDE—You Almost Slipped My Mind (2:46); producers: Jerry Bradley-Charley Pride; writers: Troy Seals-Don Goodman-Tilden Back-Delbert Barker; publisher; Danor, BMI. Though sluggish in spots this record benefits from strong lyrics. Piano and steel guitar are upfront, voices rally behind Pride's slow-but-sure delivery.

MANGO SMITH-He Gives Me Diamonds, You Give Me Chills (2:56); producer: David Barnes; writers: Mary Ann Kennedy Don Goodman; publishers: Little Jeremy/Window, BMI. WBS49569. Smith's latest has a Bobbie Gentry feel in lyrics and production, heralding a distinct new direction for her. There's a haunting instrumental aura that combines with a persistent bass line.

JOE STAMPLEY-There's Another Woman (2:38); pro ducer: Ray Baker; writer: J. Stampley; publisher: Mullet, BMI Epic 950934. One of country music's longtime favorite self-penned tune with a deceptively cheerful arrangement. Pro duction features everything from strings to harmonica.

recommended

TOMMY OVERSTREET-Me And The Boys In The Band (4:08); producer: Bob Millsap; writer: Bob Millsap; publisher: Iron-side, ASCAP. Elektra E47041.

MAX D. BARNES-Heaven On A Freight Train (3:41); producer: Brien Fisher; writer: Max D. Barnes; publishers: Blue Lake/Plum Creek, BMI. Ovation 0V1158.

THE CATES-Lightnin' Strikin' (2:16): producer: Brien Fisher: writer: Buddy Wayne; publisher: Garpex, ASCAP. Ovation 0V1155.

PEGGY FORMAN-Hard Luck Lady (3:09); producer: Ray Pennington; writer: Peggy Forman; publisher: Hello Darlin', SESAC. Dimension DS1012.

PEGGY SUE-Slow Motion (2:17); producer: Gene Kennedy. writers: Mack Phillips/Doug Zepp; publisher: Door Knob, BMI. Door Knob DK80137.

LYNN BAILEY-I Only Want To Be With You (3:19); producer Danny Davis; writers: Mike Hawke/Ivor Raymonds; pub lisher: Chappell, ASCAP, F&L505.

KING EDWARD IV-Everybody's Doin' The Cotton-Eyed Joe (2:37); producers: Ray Ruff/Harold Thompson; writers: K.E. Smith/Linda D. Smith/April D. Smith; publisher: Phono, SESAC Soundwaves SW4616

ORION-Crazy Arms (2:57); producer: Mac Weiman; writers: Ralph Mooney/Charles Seals; publishers: Tree/Champion, BMI. Sun SUN1156.

CONNIE LEE-The Star (2:52); producer: Carmol Taylor; writer: Lee Bach; publisher: Sun Up, BMI. Joy-Bean JB6969.

VINCE VANCE & THE VALIANTS-Bomb Iran (2:23); producer: unlisted; writer: Fred Fassert; publishers: Shoe String/Cousins, BMI. Paid PAD109.

ROY ACUFF-I Can't Help It (If I'm Still In Love With You) (2:18); producer: Wesley Rose; writer: Hank Williams; pub lishers: Fred Rose/Hiriam/ Rightsong, BM1. Elektra E47040.

PAT GARRETT-Your Magic Touch (2:50); producers: Pat Garrett/Dava Cherry; writer: Garrett; publisher: Red Barn, BMI. Gold Dust GD 102.

BONNIE RAITT-Don't It Make Ya Wanna Dance (3:29); producer: Jai Winding: writer: Rusty Wier; publisher: Prophecy, ASCAP. Full Moon/Asylum E47033.



Love (3:25); producer: Evan Archerd; writer: Chris Montan; publisher: Special/Old Sock ASCAP, 20th Century TC2470.

IMPERIALS—Eagle Song (2:49); producer: Michael Omartian; writers: Tori Taff, Russell Taff; publisher: Norman Clayton, SESAC. Day Spring D614. (Word).



First Time Around

GARY MYRICK AND THE FIGURES-She Talks In Stereo (3:59): producers: Tom Werman, Gary Myrick; writer: G. My rick; publisher: Not Suitable. Epic 950937. (CBS). Myrick's Costello-styled vocals tighten the grip on this taut rocker. The contagious rhythm, which permeates throughout, is crafted by bass, synthesizer and drums.

GARY MORRIS-Sweet Red Wine (3:21): producer: Norro Wilson; writers: J. Tim DuBois-Randy DuBois; publisher: Sweet Dreams, BMI. Warner Bros. 49564. This country newcomer displays an easy smooth balladeer's style on this appealing song. Silver-stringed guitars—both electric and acoustic) and piano form a strong lead line behind Morris'

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 70

JOZZ

sound contemporary and the tunes remain top drawer class. Humes is backed by a Basie-type band and, on four cuts, by a small combo in which a string quartet is spotted. Credit Marty Paich with the charts. **Best cuts:** "Don't Worry About Me," "Every Now And Then," "Imagination."

ZOOT SIMS, WARDELL GRAY, STAN GETZ & PAUL QUINI-CHETTE-Tenors Anyone? Biograph BLP12068. Reissue produced by Arnold S. Caplin. Ten swinging cuts taped in 1949 and 1956 comprise this attractive entry, plucked from the old Dawn catalog. It is, of course, a tossup as to which tracks are the strongest; all four men offer different approaches and all are accompanied by small combos featuring topflight, noted sidemen. **Best cuts:** "It's The Talk Of The Town," "Skull Buster," "These Foolish Things," "I Should Care."

ART PEPPER-Landscape, Galaxy GXY5128. Produced by Akira Taguchi, Hiroshi Aono. Pepper's experience shows in this six-song recital. He mixes a couple of proven standards with his originals in this live session made in 1979 in Tokyo with

backup of George Cables, Billy Higgins and Tony Dumas. Pepper is among the half-dozen top alto saxists. And on "Some-time" he blows clarinet. It all comes off well. **Best cuts:** "Ava-lon," "Over The Rainbow," "Sometime."

ERNIE WATTS-Look In Your Heart, Elektra 6E285. Produced by Wayne Henderson. Six new songs, none ever recorded previously, make up this LP featuring Watts on saxophones and sax synthesizer. Five musicians back him up, and some vocals are tossed into the spot as well. Electronic effects negate the music and there are no liner notes. The result is disappointing. Too much production, a common failing these days. Best cuts: "Dance Music."

BOYD RAEBURN'S ORCHESTRA-Experiments In Big Band Jazz 1945, Musicraft MVS505. Reissue produced by Albert Marx. One can only ponder why this band stirred up a national controversy 35 years ago. The late Raeburn was far be-hind Ellington and Kenton with his "progressive big band jazz," but the 12 tracks here are, unarguably, superb museum pieces. Raeburn had several superior musicians in this group and the tunes are almost all of the highest caliber. **Best cuts:** "You've Got Me Crying Again," "Night In Tunisia,"

classical

RECORDER CONCERTOS OF SAMMARTINI, TELEMANN & HANDEL-Petri, Academy of St. Martin-in-the-Fields, Brown, Phlips 9500714. Young Danish recorder virtuoso Michala Petri apparently has not U.S. appearances yet scheduled, but her playing here is so good it shouldn't be overlooked. Instruments in three sizes are used and on each she demonstrates top-notch breath and intonation control and superior musicianship. Sparkling accompaniment and exceptional sonics also are a big plus

BACH: FIVE VIOLIN CONCERTOS—Altenburger, German Bach Soloists, Winschermann, Arabeque 80753. An excellent foundation stone for collectors starting out as well as an attractive addition to any library. This is the indispensable Bach solo violin concerto literature, including the violin & oboe and three violin concertos, in youthful, alertly directed modern in-strument performances. Featured soloist Christain Altenburger makes an effective presentation, and high quality reproduction increases the bargain.

Real World Out

LOS ANGELES-Real World Records, the Atlantic-distributed label founded by former RKO vice president Paul Drew, has released "Falling For You" by pop artist Sammy Johns as its first disk.

The label is the fourth arm of Drew's P.A.D. Entertainment which he launched two years ago. The complex also functions as a radio consultant, management and television production firm.

Summit Label Up

NEW YORK-CMS Records raises suggested list price of its classical Summit label from \$3.98 to \$4.98. Company says all dealers have the month of September to buy at pre-increase wholesale prices. Cassette list stays at \$4.98, with no increase in cost.

BILLBOARD

4116	WEEK	UAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
	1	1	11	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494 WBM	35	34	18	IT'S STILL ROCK AND ROLL	血	81	2	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Micholls, Polydor 2121 B-3	
	7	2	15	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP	4	40	6	TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276 WHO'LL BE THE FOOL	血	75	4	MY GUY/MY GIRL—Amii Stewart & Johnny Bristol (Barry Leng & Simon May), W. Robinson, R. White, Handshake 7- 5300 (CBS) CPP	
1		9	6	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031		40	٠	TONIGHT—Larsen-Feiten Band (Tommy Lipuma), B. Feiten, Warner Bros. 49282	70	80	3	YOU SHOOK ME ALL NIGHT LONG-AC/DC	
	4	4	15	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM	37	36	17	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	71	71	4	(Robert John Lang), Young, Young, Johnson, Atlantic 3761 LEAVING L.A.—Deliverance (Deliverance & Peter Kirsten), P. Janz, K. Janz, Columbia 1-11320	
	4	8	11	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004 B-3	38	39	9	FIRST TIME LOVE—Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, P. Kaminsky, Epic 9-50894 B-3	72	41	15	TAKE A LITTLE RHYTHM—Air Thomson (Air Thomson & Jon Kelly), A. Thomson, A&M 2243 CPP/ALM	
ŀ		6	12	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Quest/Warner Bros. 49505 CPP	39	37	14	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489 CPP	73	49	22	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222 WBM	
		7	7	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511 WBM	10	44	7	DON'T YOU WANNA PLAY THIS GAME NO MORE—Etton John	74	42	15	JO JO—Boz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281 WBM	
		10	14	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP	4	50	4	(Clive Franks & Elton John), E. John, T. Robinson, MCA 41293 WBM MIDNIGHT ROCKS—A Stewart	血	NEW E	-	LET ME TALK—Earth, Wind & Fire (Maurice White), M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey, ARC/Columbia 1-11366	
		15	13	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221 CPP/ALM	42	46	7	(Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552 RED LIGHT—Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041 WBM	76	86	2	LIVE EVERY MINUTE—Ali Thomson	
	10	3	12	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic) CPP	查	MEW E	NINT	THE WANDERER-Donna Summer	1	90	2	(Ali Thomson & Jon Kelly), A. Thomson, A&M 2260 CPP/ALM ANGELINE—The Aliman Brothers Band	
ŀ	4	12	11	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnik), K. Loggins, Columbia 1-11317 WBM	4	48	6	Geffen 49563 (Warner Bros.) OUT HERE ON MY OWN—Irene Cara				(The Allman Brothers & Lawler & Cobb), D. Betts, M. Lawler, J. Cobb, Arista 0555 MASTER BLASTER—Stevie Wonder	
	血	17	7	XANADU — Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285 ABP/BP	查	51	6	(Michael Gore), M. Gore, L. Gore, RSO 1048 WBM THE LEGEND OF WOOLEY	78	88	2	(Stevie Wonder), S. Wonder, Tamla 54317 (Motown) IF YOU SHOULD SAIL—Nielsen/Pearson	
	血	14	11	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508 WBM				SWAMP—The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshell, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921 WBM	7	89	2	(Richard Landis), R. Nielsen, M. Pearson, Capitol 4910 RUNNING BACK—Eddie Money	
I	4	16	9	YOU'LL ACCOMP'NY ME— Bob Seger & The Silver Bullet Band	46	52	5	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294 CLM	81	83	4	(Ron Nevison), R. Bryan, Columbia 1-11325 CPP/ALN	
	15	5	15	(Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904 SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507 WBM	面	60	4	WHIP IT—Devo (Devo) M. Mothersbaugh, G.V. Casale, Warner Bros. 49550 CHA		NEW L	ATRY	(Ray Davies), R. Davies, Arista 0541 THAT CIRL COLLID SING—lackson Browns	
	企	18	8	ALL OVER THE WORLD—Electric Light Orchestra	10	54	6	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063	02			(Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra)	1
IRD	企	28	3	(Jeff Lynne), J. Lynne, MCA 41289 REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson,	100	56	,	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hill, Cotillion 4601 (Atlantic) WBM	83	43	14	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1336 WBM	
BILLBOARD		20	10	Warner Bros. 49503 WBM/ABP-BP HOT ROD HEARTS—Robbie Dupree	150	69	3	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351 CPP	84	55	18	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662 WBM	
				(Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005	51	31	10	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049	車	MEM E	HTRY	HEROES—Commodores (James Anthony Carmichael & The Commodores), L. Richie, D. Jones, Motown 1495	
980,		21	8	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331 ABP/BP		77	2	DREAMING—CITT Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057	1867	97	2	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings	
20, 1		27	9	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra) CLM SOMEONE THAT I USED TO LOVE—Natalie Cole	THE	59 76	5	MY PRAYER—Ray, Goodman & Brown (Vincent Castellano), J. Kennedy, G. Boulanger, Polydor 2116 I'M COMING OUT—Diana Ross	87	87	6	(Richie Albright), W. Jennings, RCA 12067 CP TRUE LOVE WAYS—Mickey Gilley	
BER		23	14	(Michael Masser), M. Masser, G. Goffin, Capitol 4869 CPP NEVER KNEW LOVE LIKE				(Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491 WBM	88	94	3	THE BREAKS—Kurtis Blow	3
SEPTEMB		20		THIS BEFORE—Stepahnie Mills (James Mume & Reggie Lucas), J. Mume, R. Lucas,	西	61	5	GOOD MORNING GIRL/STAY AWHILE—Journey (Geoffrey Workman & Kevin Elson), S. Perry, M. Schon, Columbia 7-1212 CPP		99	2	(I.B. Moore & Robert Ford Jr.), J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons, Mercury 76075 I'VE JUST BEGUN TO LOVE YOU—Dynasty	
SEP	٠	25	8	20th Century 2460 (RCA) JESSE—Carly Simon M. Mainieri. Warner Bros. 49518 WBM	台	62	5	THUNDER AND LIGHTNING—Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345 CPP				(Leon Sylvers III), W. Shelby, R. Smith, Solar 12021 (RCA) HOLD ON—Kansas	
	由	29	5	LOOK WHAT YOU'VE DONE TO ME—Boz Scaggs	血	64	5	I GOT YOU—Split Enz (David Tickle), N. Finn, A&M 2252 CPP	91	74	14	(Kansas), K. Livgren, Kirshner 9-4291 (CBS) TULSA TIME/COCAINE—Eric Clapton	
	台	33	3	(Bill Schnee & David Foster), Boz Scaggs & David Foster, Columbia 1-11349 WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364 CHA	P	66	4	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.I.R. 9-3107 (CBS) CPP	92	79	9	(Jon Astley), D. Flowers, RSO 1039 DON'T MISUNDERSTAND ME—	P
	仚	32	9	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527 CPP/ALM	由	65	5	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47006				Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284 WB	м
	27	13	18	MAGIC—Olivia Newton-John Olohn Farrar), J. Farrar, MCA 41247 CPP/ALM	D	82	2	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300	93	78	19	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners	2
	28	11	15	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091 CLM	61	63	4	REBELS ARE WE—chic (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards,	94	85	10	(Michael Zager), S. Cooke, Atlantic 3664 CPP/B UNDER THE GUN—Poco (Mile Slicker), P. Cotton, MCA 41269 WB	
	29	22	17	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS) CPP/ALM	☆	68	5	Atlantic 3665 GIRL, DON'T LET IT GET YOU DOWN—0'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff,	95	47	9	YOU BETTER RUN—Pat Benatar	1-3
	30	19	12	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra) WBM	1	70	3	TOUCH AND GO—The Cars	96	58	6	I HEAR YOU NOW—Jon and Vangelis (Vangelis), J. Anderson, Vangelis, Polydor 2098	
	31	24	15	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic) B-3	1	72	3	(Roy Thomas Baker), R. Ocasek, Elektra 47039 WBM COLL D I HAVE THIS DANCE—Anne Murray	97	67	21	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236 WB	
	合	38	7	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884 ABP/BP	65	45	13	WHY NOT ME—Fred Knoblock (James Strond D. Barrett) F Knoblock C. Whitsett Scotti Bros.	98	NIM	000	THE PART OF ME THAT NEEDS YOU MOST—Jay Black	
	33	30	10	HOW DOES IT FEEL TO BE BACK—	66	73	3	518 (Atlantic) B-3 TURN IT ON AGAIN—Genesis	99	53	8	(Joel Diamond), M. Chapman, N. Chinn, Midsong 7-72012 (CBS) FOOL FOR YOUR LOVING—Whitesnake	
	34	35	11	(Daryl Hall & John Oates), J. Oates, RCA 12048 CLM YOU'RE SUPPOSED TO KEEP YOUR LOVE	4			(David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751 WBM				(Martin Birch), Coverdale, Marsden, Moody, Mirage 3672 (Atlantic) WB	M
	Mary 15 gar			FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490 CPP	107	NEW	CHIRT	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269	100	57	6	LATE AT NIGHT—England Dan Seals (Kyle Lehning), D. Seals, R. Van Hoy, Atlantic 3674 CHA/E	-3

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 = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

21	= reer southern rub., rli = riginouth widsic, rsi - rub	Mishers Sales Me., Wolff — Harner Bros. Masie		
	HOT 100 A-Z-(Publisher-Licensee)	(Weed High Nightmare, BMI) 55 Into The Night (Papa Jack, BMI) 28	Lola (Davray, PRS)	The Breaks (Neutral Gray/ Whip It (Devo/Nymph, BMI)
	PMI (Para PPS) 2 December (ATV PMI /Para Rive	Brain Tree/Snow, ASCAP)	Look What You've Done To Me Out Here On My Own (MGM, BMI/	Funkgroove, ASCAP). 88 Without Your Love (H.C., ASCAP). 68 The Legend Of Wooley Swamp (Hat Band, BMI). 45 Feiten, BMI). 36 Theme From The Dukes Of Why Not Me (Flowering Store/
	Angeline (Careers/Pangola/Milene, BM). Another One Bites The Dust (Oueen/Bachwood, BMI)). 3 ASCAP)	DMI)	Frees/Irving, BMI)	Hazzard (Warner-Tamberlane / United Artists, ASCÄP /Whitsett / Rich Way, BMI) 86 Churchill, BMI) 65 The Part Of Me That Needs You Woman In Love (Stigwood / Unichappell, BMI) 25
	Boulevard (Swallow Turn, ASCAP). 30 Fame (MGM, BMI). Can't We Try (Stone Diamond, BMI). First Time Love (Bait & Beer/Songs of Dandier-Koppelman, Inc.,	4 Hot Rod Hearts (Captain Crystal / Blackwood/Dar-Jan, BMI). 18 Concourse/Van Hoy. 19 Concourse/Van Hoy. 10 (Now Do I Survive (April/Paul Bliss, 38 ASCAP). 32 Late In The Evening (Paul Simon, 100).	Master Blaster (Jobete/Black Bull, ASCAP)	The Wanderer (GMPC/Sweet Xanadu (Jet/Enart, BMI) 12 Summer Night ASCAP). 43 You Better Run (Downtown, Thunder & Lightning (Little Sacha/ ASCAP). 95
	Maple Hill/Welk Music Group/ Fool For Your Loving (Sunburst/On His Own/BMI) 64 Whitesnake Dump-Eaton, ASCAP) ASCAP) 93	How Does It Feel To Be Back (Hot- Cha/Six Continents, BMI). 7 Cha/Six Continents, BMI). 33 Leaving L.A. (Global, ASCAP) 71 If You Should Sail (Third Story/ Story). 71 Let Me Be Your Angel (Walden/ Continues, ASCAP). (75)	Misunderstanding (Hit & Run/Pun, ASCAP). Someone That I Used To Love (Screen Gems/EMI/Prince More Love (Jobete, ASCAP). 37 Street/Arista, ASCAP). 21	Street Sense, ASCAP). 56 You'll Accomp'ny Me (Gear, Touch And Go (not listed). 63 ASCAP). 14 True Love Ways (Wren. BMI/MPL, ASCAP). 87 Love For Me (Jobete/Black Bull,
	Don't Misunderstand Me (Moonpie, BMI) 95 Girl, Don't Let It Get You Down	48 Got You (Enz, BMI)	Peter Maurice, ASCAP)	Tulsa Time (Welk Music Group, ASCAP)
	Give Me The Night (Rodsings	Wander (Near Cill DMI) 46 Let My Love Open The Door	(Frezen Butterfly RMI) 22 Take Your Time (Avant Garde.	Under The Gun (Tarantula, ASCAP) 94 You Shook Me All Night Long (J. Upside Down (Chic, BMI)

SEPTEMBER 20, 1980, BILLBOARD

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Γ			Compiled from national retail stores by the Music Popularity Chart Dept. and the Record	su	GGESTED PRICE	LIST	Г			sug		GGESTED L	IST					sug	GESTED LI	IST
L		Chart	Market Research Dept. of		T		1	3	Chart	STAR PERFORMER—LPs registering greatest proportion-						Chart				
THIS WEEK	WEEK	8	ARTIST	2	TRACK	CASSETTE	WEEK	WEEK	5	ate upward progress this week. ARTIST	M	TRACK	CASSETTE	WEEK	WEEK	5	ARTIST	M	TRACK	CASSETTE
E SE	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TR	CAS	THIS .	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TR,	CAS	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TR	CAS
食	4	10	The Game				36	28	13	S.O.S. The S.O.S. Band	•			71	71	7	CHICAGO Chicago XIV			
2	1	10		8.98	8.98	8.98	1	40	7	Tabu NJZ 36332 (CBS) EDDIE MONEY	7.98	7.98	7.98	72	73	15	Columbia FC 36517 ROBBIE DUPREE	8.98	8.98	8.98
		-	Hold Out Asylum 5E-511 (Elektra)	8.98	8.98	8.98			L	Playing For Keeps Columbia FC 36514	8.98	8.98	8.98				Robbie Dupree Elektra 6E-273	7.98	7.98	7.98
H	5	15	DIANA ROSS Diana Motown M8-936M1	8.98	8.98	8.98	38	38	5	ASHFORD & SIMPSON A Musical Affair Warner Bros. HS 3458	8.98	8,98	8.98	由	82	4	POINTER SISTERS Special Things	7.98	7.98	7.00
4	2	10	Emotional Rescue				39	30	13	SOUNDTRACK The Blues Brothers				74	64	13	Planet P-9 (Elektra) ROXY MUSIC	7.30	7.30	7.98
4	12	3	Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98	1	63	3	Atlantic SD 16017	8.98	8.98	8.98	_			Flesh And Blood Atco SD 32-102 (Atlantic)	7.98	7.98	7.98
			Panorama Elektra 5E-514	8.98	8.98	8,98				Shine On A&M SP-4819	7.98	7.98	7.98	75	75	11	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98
6	6	32	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	政	45	4	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)	8.98	8.98	8.98	76	78	11	CARLY SIMON Come Upstairs			
女	8	7		7,100	,,,,,	7,30	血	47	11	EDDIE RABBITT Horizon	0.30	0.30	0.30	77	46	9	Warner Bros. BSK 3443	7.98	7.98	7.98
*	10	11	Warner Bros. HS 3453	8.98	8.98	8.98	43	43	23	Elektra 6E-276 BOZ SCAGGS	7.98	7.98	7.98	"	40	,	Under The Gun MCA MCA-5132	7.98	7.98	7.98
_			Xanadu MCA MCA 6100	9.98	9.98	9.98		13	2.5	Middle Man Columbia FC 36106	8.98	8.98	8.98	由	88	3	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia C2-36590			
9	3	19	Urban Cowboy	15.00	15.00	15.00	4	55	3	MINNIE RIPERTON Love Lives Forever	0.00	9 00	9 00	79	80	10	ALABAMA	9.98	9.98	9.98
由	16	5		15.98	15.98	15.98	☆	52	8	Capital S00 12097 DYNASTY Adventures in The Land Of	8.98	8.98	8.98				My Home's In Alabama RCA AHL1-3644	7.98	7.98	7.98
11	7	16	Crimes Of Passion Chrysalis CHE 1275 SOUNDTRACK	8.98	8.98	8.98				Adventures In The Land Of Music Solar BXL1-3576 (RCA)	7.98	7.98	7.98	80	61	24	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98
**		10	Fame RSO RX-1-3080	8.98	8.98	8.98	46	50	7	BOB MARLEY & THE WAILERS				81	70	10	THE DIRT BAND	7.36	7.30	7.30
食	13	5	Back In Black				L	40	00	Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98	_			Make A Little Magic United Artists LT 1042	7.98	7.98	7.98
由	15	11		8.98	8.98	8.98	47	48	23	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	82	72	12	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98
	14	10	Anytime Anyplace Anywhere	8.98	8.98	8.98	48	49	8	ROONEY DANGERFIELD No Respect				83	83	5	RICK JAMES Garden Of Love			
14	14	13	THE KINKS One For The Road Arista A2L 8401	12.98	12.98	12.98	49	51	11	JEFF BECK	7.98	7.98	7.98	84	77	16	Gordy G8-995M1 (Motown) JOAN ARMATRADING	8.98	8.98	8.98
查	20	3	SOUNOTRACK Honeysuckle Rose							There And Back Epic FE 35684	8.98	8.98	8.98				Me, Myself, I A&M SP 4809	7.98	7.98	7.98
16	17	5	Columbia S2-3672	13.98	13.98	13.98	50	54	9	DAVE DAVIES Dave Davies RCA AFL1-3603	7.98	7.98	7.98	85	81	27	JOURNEY Departure	A		2.22
			TP P.I.R. FZ 36745 (CBS)	8.98	8.98	8.98	51	53	14	AL JARREAU This Time		16		86	76	41	PINK FLOYD	8.98	8.98	8.98
17	9	27	BILLY JOEL Glass Houses Columbia FC-36384	8.98	8,98	8.98	52	34	21	Warner Bros. BSK 3434 ERIC CLAPTON	7.98	7.98	7.98				The Wall Columbia PC 2-36183	13.98	13.98	13.98
18	11	7		0.00	0.50	0.30	_	.,	10	Just One Night	13.98	13.98	13.98	W	HEW E	ITRY	MOLLY HATCHET Beatin' The Odds Epic FE 35672	8.98	8.98	8.98
			Full Moon Epic FE 36571	7.98	7.98	7.98	M	57	12	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98	1	166	2	TEENA MARIE Irons In The Fire			
D	21	3	PAUL SIMON One Trick Pony Warner Bros. HS 3472	8.98	8.98	8.98	童	58	15	DEVO Freedom Of Choice	7.00	7.00	7.00	89	NEW E	TEY .	Gordy G8-997M1 (Motown) B-52'S	8.98	8.98	8.98
20	18	28			0.50	0.30	15	62	4	Warner Bros. BSK 3435 MICHAEL HENDERSON	7.98	7.98	7.98	â			Wild Planet Warner Bros. BSK-3471	7.98	7.98	7.98
			Against The Wind Capitol S00-12041	8.98	8.98	8.98	1	66	21	Wide Receiver Buddah BDS 6001 (Arista) STEPHANIE MILLS	7.98	7.98	7.98	90	94	6	WHITESNAKE Ready An' Willing Mirage WTG 1976 (Atlantic)	7.98	7.98	7.98
血	39	2	Drama	8.98	8.98	8.98		00		Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98	91	91	16	WAYLON JENNINGS Music Man	0	7.30	7.30
22	22	6	SOUNOTRACK McVicar	0.70	0.30	0.30	57	37	18	CAMEO Cameosis	7.98	7.98	7.09	92	92	15	RCA AHL1-3602 BLACK SABBATH	7.98	7.98	7.98
1	25	7	Polydor PD-1-6284	8.98	8.98	8.98	58	69	4	Chocolate City CCLP 2011 (Casablanca) SPLIT ENZ True Colours	7.30	1.30	7.98	JL	JL	1,5	Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98
			No Night So Long Arista AL 9526	8.98	8.98	8.98	59	59	49	A&M SP-4822 PAT BENATAR	7.98	7.98	7.98	93	93	20	CHANGE The Glow Of Love	7.60	7.00	7.00
24	24	6	OARYL HALL & JOHN OATES Voices RCA AQL1-3646	8.98	8.98	8.98				In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	血	105	2	RFC RFC 3438 (Warner Bros.) MELISSA MANCHESTER	7.98	7.98	7.98
25	26	19	AIR SUPPLY Lost In Love				60	41	19	SOUNDTRACK The Empire Strikes Back RSD RS-2-4201	13.98	13.98	13.98	95	95	15	For The Working Girl Arista AL 9533	8.98	8.98	8.98
26	27	14	Arista AB 4268 PETER GABRIEL	8.98	8.98	8.98	61	56	56	MICHAEL JACKSON Off The Wall	A			30	33	13	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
1	20		Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98	62	60	11	BLUE OYSTER CULT	8.98	8.98	8.98	96	99	28	LINOA RONSTADT Mad Love	A	0.00	0.00
Ш	29	5	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699	69.95	69.95	69.95	-	110		Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98	97	97	27	Asylum 5E-510 (Elektra) WILLIE NELSON	8.98	8.98	8.98
28	42	9	TOM BROWNE Love Approach				M	113	2	JETHRO TULL A Chrysalis CHE 1301	8.98	8.98	8.98			_	Stardust Columbia JC 35305	7.98	7.98	7.98
29	31	5	Arista/GRP GRP 5008 THE ALLMAN BROTHERS BAND	7.98	7.98	7.98	64	44	9	CHIC Real People				98	106	5	SOUNOTRACK Caddyshack Cotumbia JS 36737	7.98	7.98	7.98
30	19	19	Reach For The Sky Arista AL 9535 PETE TOWNSHEND	8.98	8.98	8.98	65	65	6	Atlantic SD 16016 ATLANTA RHYTHM SECTION The Pour From Describe	8.98	8.98	8.98	99	89	9	HERB ALPERT Beyond			
30	13	19	Empty Glass Atco SO 32-100 (Atlantic)	7.98	7.98	7.98	66	102	2	The Boys From Doraville Polydor PD-1-6285 AL STEWART AND	8.98	8.98	8.98	100	74	23	A&M SP 3717 VAN HALEN	7.98	7.98	7.98
31	32	13	Heroes	8.98	0.00	0.00	0.0	102	-	SHOT IN THE DARK 24 Carrots		0.00	0.00				Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98
32	33	14	LARRY GRAHAM One in A Million You	6.35	8.98	8.98	67	67	16	BENNY MARDONES	8.98	8.98	8.98	101	120	6	THE KINGS Are Here Elektra 6E-274	7.98	7.98	7.98
A	36	8	Warner Bros. BSK 3447	7.98	7.98	7.98	68	68	35	Never Run Never Hide Polydor PD 1-6263 PRETENDERS	7.98	7.98	7.98	102	98	46	TOM PETTY & THE HEARTBREAKERS	1.50	, .50	
			Joy And Pain Capitol ST-12087	7.98	7.98	7.98	08	90	33	Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98				Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98
34	35	7	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98	69	79	3	VARIOUS ARTISTS Winners	7.98	7.98	7 09	103	103	15	PAUL McCARTNEY McCartney II	8.98	8.98	8.98
35	23	22		•			10	85	8	I&M 1-017 (RCA) CAMERON Cameron	7.36	7.36	7.98	104	84	18	Columbia FC 36511 EMMYLOU HARRIS Pages In The Spaye	0.76	0.76	0.75
			Atlantic SD 16014	8.98	8.98	8.98				Cameron Salsoul SA-8535 (RCA)	7.98	7.98	7.98				Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98
A .	STAI	RPF	REORMERS. Stare are awards	ed on the T	On I De &	Tane chart	hage	dont	ha fo	llowing upward movement. 1-	10 Ctrone			2011		ei		Allerman III		

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.

HANK CRAWFORD AND CAL-VIN NEWBORNE-Centerpiece. Versatile BDS5730. Produced by Hank Crawford.

This is truly a showcase album. It presents the many splendid things that emanate from Crawford's scoring pen and his alto and Fender Rhodes keyboard, all pointed toward highlighting Newborne's single string and chorded electric guitar.

Recorded two years ago, the 11 players' cooperative effort indicates as Crawford notes that the album was made in a "minimum of time." It's this kind of low budget album that will bring black ink balances to artists and labels.

Right from the start with the Lambert-Hendricks-Ross standard title tune written by former Basie trumpet stalwart Harry Edison, tempo and musicianship are perfect throughout. Newborne, Crawford and electric bassist Charles Greene have worked together for years and it's evident. "Centerpiece" is taken at a lagging funk beat, with Greene's carefully volumed bass leading the way but not intruding obtrusively through the album as most Fender bassists do in an era of overamplification.

Gee Baby, Ain't I Good To with super ARP string ensemble effect from Mario E. Sprouse, could be the basis for an entire mood album next time out. The Don Redman-Andy Razaf standard hasn't had such a good outing since Nat Cole did the tune in the '40s, Sprouse's ethereal, sensitive backing for Phineas' guitar-playing brother is pertinent. A movie producer interested in a modern "Pictype score should investigate the Memphis-born team of Crawford and Newborne with major assistance from Sprouse. This type of MOR/blues would be a killer on a digital album, where the fidelity would be even better.

Slightly disappointing is "Breezin", where the chart sticks too closely to the George Benson hit and doesn't create its own mold.



Hank Crawford

Crawford's virtuosity on key-board paces "I Had A Dream." while some exceptional band backing enhances Newborne's lead. Newborne's tremolo-like chords set the Hubert Laws instrumental apart in a languid setting.

If one didn't know. "I Can't Stand

It." could be mistaken for Wes Montgomery, for Newborne's full chords are just as poignant. Through this tune as in the case of the entire album, the band plays cohesively with emphasis most always on Newborne's magnificence.

Slide Hampton's "Frame For The Blues" is given the laidback funk treatment evident in several other cuts. The tempo harkens back to the 40s when Crawford and Newborne first got it together in the cotton cap-The alto continues to surge as a lead instrument. Crawford displays more of the unique embouchurelike sound that should be in front more often.

Arista should ship this album to MOR stations and get Crawford/ Newborne/Greene and company into the studio for a quick followup. Concurrently, Sprouse should be working on his own track album featuring the triumvirate.

JOHN SIPPEL

General Ne vs 415 Laber Bows 2nd & 3rd Albums

SAN FRANCISCO-415 Records, the area's most active independent label specializing in new wave material, has released its second and third albums and ninth

The latest album is "Digital Stimulation," a 10-song debut effort by the Units, a pop/synthesizer trio.

This follows up a seven-song mini-LP titled "Extended Play" by the quartet SVT, the label's most successful act. An SVT single for 415, "Hearts Of Stone," has sold 20.000 copies, according to label chief Howie Klein.

The single, "Rules And Regulations" backed with "You Touched Me" by a three-woman group named the Contractions, was released on Labor Day, "the only appropriate day," quips Klein, "for a Contractions single."

In addition, the label has finished production on a six-song. 20-minute SVT videotape, portions of which will be used in a local television ad campaign. The videotape was debuted at the Old Waldorf Sept. 4.

SVT toured the East Coast in June and is scheduled for a return tour in September and October. A Units tour, complete with films and videos the band makes themselves, also will begin in late September.

The first 415 album, "415 Music," an anthology of material from 11 different San Francisco new wave groups was released earlier this summer, and the next project on the boards is an album from new discovery quartet Romeo Void.

415 has also signed Queenie Taylor, who has worked for Bill Graham and who manages and books Graham's Old Waldorf, as a full partner in the capacity of a&r manager. Third partner in the company is member, Chris Squire backstage while the Atlantic recording group played three nights of concerts at Madison Square Garden. Lifelines

BACKSTAGE MEET-Atlantic Records vice chairman Sheldon Vogel, left, con-

fers with the newest Yes member, Trevor Horn, center, and the oldest Yes

Births

Girl, Lindsay Nicole, to Ashley and Rik Howard Sept. 2 in Los Angeles. Father is a songwriter, mother

Girl, Holly Ann, to Belinda and

Nashville's **Art Center**

• Continued from page 10

regional play and choral groups also staged performances in the various theatres that local critics and visiting performers (including Montoya) were quick to laud for their well-engineered acoustics.

The banner theatre is the Andrew Jackson Hall, featuring column-free visibility, acoustical banners, three levels of seating and a stage large enough to accommodate full orchestras, touring Broadway shows and grand opera.

Grand opera and the "Grand Ole Opry" in the same town should provide fodder for the newly formed Nashville Music Assn., seeking to promote Nashville as a total music community that spans from country to classical

The Andrew Jackson Hall will be the home for the James K. Polk Theatre. The stage is equipped with an orchestra pit on a hydraulic lift and an acoustical shell surrounding orchestras performing onstage.

All three performance areas have their own lobbies. The center contains 26 dressing rooms, a major rehearsal hall and several smaller re-hearsal rooms. The theatres are equipped with state-of-the-art lighting and sound equipment and are equipped for audio/visual, television and radio production. It could become an important ally for Nashville's music industry.

Among the first season's attractions are a Saturday Night Pops series spotlighting Barbara Man-drell, the Country Music Assn.'s female vocalist of the year; conductor Franz Allers and pianist Peter Nero.

The rich assortment of events also includes the Gaechinger Kantorei of Stuttgart and the Los Angeles Chamber Orchestra, the Atlanta Symphony, the Czech Philharmonic Orchestra, Los Angeles Philharmonic, the Irish Light Orchestra of Dublin, Ballet Folklorico De Mexico, Big Band Festival of the '40s. Canadien Brass, a theatre series that includes the Broadway hit "Da," and the Nashville Symphony.

Bobby Tench Aug. 21 in London. Father is a Humble Pie guitarist.

Boy, Joshua Lee, to Margie and Irv Lukin Aug. 30 in Ridgewood, N.J. Father is New York marketing manager for Arista.

Boy, Fletcher Timothy, to Timothy and Patrick Sheridan Aug. 30 in Los Angeles. Mother is staff songwriter with the Entertainment Co.

Girl, Allison Kay, to Sue and George Mizer in Canton, Ohio, last month. Father is promoter with Ross Todd Productions and former owner of Kosmic Blues Records.

Marriages

Michael Lloyd to Patricia Lytton in Beverly Hills Sept. 6. He's a composer-record producer.

Bobby Brooks, agent in the New York office of International Creative Management, to Ellen Swift Aug. 30 in San Marino, Calif.

*

Kent Crawford, assistant to the vice president of sales at Warner Bros. Records, to Leslie Clifford, consultant to record companies, Aug. 16 in Pacific Palisades, Calif.

Deaths

Bill Boling, 31, singer, songwriter and guitarist with Johnny Rodri-guez's band, of injuries received in a motor car crash, Sept. 2 in Nashville. He was the writer of "Fools For Each Other" and "Mexico Holiday."

Robert T. Coleman, 64, director of purchasing and facilities for Motown Records in Los Angeles, of a heart attack Sept. 4 in L.A. He joined Motown in 1968, and is survived by his mother, his widow and a daughter.

Discwasher Digital

NEW YORK-Two new digital records from the Discwasher group are being released on the Chalfont and Discwasher labels. They are John Williams' "The Empire Strikes Back—Symphonic Suite" on Chalfont and "Kenny Moore: Secret Love" on Discwasher. The Moore album is Discwasher's first digital r&b release and the company says it plans a substantial promotions effort for the album.

WCI's Cornyn Considers the Future

• Continued from page 4

next trade ad is going to look like." he quips.

In fact, Cornyn says that at the age of 47 he was considering an early retirement until this job came along

"I asked myself if this was all I wanted to do with my life." he says. "and the answer came back pretty fast.

"In some respects." Cornyn volunteers, "this is like a mid-life crisis. and one that I don't think should be dismissed with a cliche phrase like that. Unless you go through a period of frequent reevaluation, you can get rutted.

Cornyn will have what he dubs an "intimate" staff. "The main thrust." he explains, "will be to call on talents that already exist in the record group and to appeal to outside consultants. I have no eyes toward building my own bureaucracy.'

Though he'll be working for Warner Communications, Cornyn won't be relocating to Rockefeller Center. "I'm a California boy." he protests.

Instead, Cornyn says he looks forward to continue working out of his office at Warners in Burbank. "It would be simple for me," he says. "especially with my temperament, to work contentedly in an office with no doors and no telephone and dream up a world in which counterfeiting didn't exist.

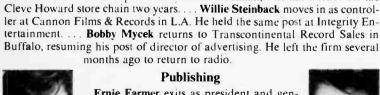
"That's why it's so important for me to stay in the record business. keeping with the people I've kept with for 20 years. That way, the solutions I try to synthesize will be real world solutions, not ivory tower

Cornyn has been with Warners for 21 years, "since April Fool's Day 1959," he notes wryly. He's been executive vice president for five years, having risen from a background in creative services, merchandising and

Cornyn says there are no plans to fill his old post. He adds that realignments at Warners in the wake of his exit will be worked out internally, rather than by scouting out-

side the company.

Cornyn will report to David Horowitz, office of the president of Warner Communications. Cornyn will also be working closely with the heads of those companies for which he'll be supervising planning, re-search and development: Warner Communications three record labels, its U.S. distribution organization and its foreign records group.





Ernie Farmer exits as president and general manager of Shawnee Press in Delaware Water Gap, Pa. Directing the operations of the choral and instrumental music publisher

Executive Turntable

stores in Houston. His replacement is Allison Pitman, who has worked for the

for 31 years, he will be replaced by owner Fred Waring, the 80-year-old orchestra/choral leader who is also chairman of the board. Fred Waring Jr. is named executive vice



Corlett

president and chief executive officer.

Related Fields

Jerry A. Henricks is appointed vice president and general manager of the car audio products division of Jensen Sound Laboratories in Schiller Park. Ill. He leaves the Hitachi Sales Corp. where he was director of sales and marketing.

			LPS & TAF D, Billboard Publications, Inc. No		1	05-200				*	SUG	GGESTED L PRICE	LIST					SUGO	PRICE	ST
eproc ans, el	duce: lectr	d, ste oni c en p	n, Billiodald Publications, Inc. No ored in a retrieval system, or trans , mechanical, photocopying, reco permission of the publisher. Compiled from national retail	mitted, in an	y form or by	any	WEEK	WEEK	on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week. ARTIST	2	Š	ETTE	WEEK	WEEK	on Chart	ARTIST	≥	YO.	O A CO C T T T
	Chart		stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of			7	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	
WEEK	5		Billboard.	2	Š	CASSETTE	136	144	5	JON & VANGELIS					139	12	CHEAP TRICK			
LAST	Weeks		Title Label, Number (Dist, Label)	ALBUM	8-TRACK	CASS				Short Stories Polydor PD-1-6272	7.98	7.98	7.98	170	100	10	Found All The Parts Epic 4E-36453 (10-inch)	4.98		
107		4	WILLIE NELSON				13/	136	12	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98	1/0	168	18	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7
	1		Willie Nelson And Family Live Columbia KC-2-35642	11.98	11.98	11.98	138	141	3	LARRY CARLTON	7.50	7,00	7.50	171	169	26	BOB SEGER & THE SILVER BULLET BAND	- 1100		
86	11		THE CRUSADERS Rhapsody And Blues	0.00	8.00	. 00	1.20	100	10	Strikes Twice Warner Bros. BSK 3380	7.98	7.98	7.98				Stranger In Town Capitol Sw 11698	7.98	7.98	_ :
87	14	-	MCA MCA 5124 BLACKFOOT	8.98	8.98	8.98	139	129	12	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98	172	174	3	THE STATLER BROTHERS 10th Anniversary			
			Tomcattin' Atco SD 32-101 (Atlantic)	7.98	7.98	7.98	140	124	24	KENNY ROGERS	A	7.00	7.50	172	175	5	Mercury SRM-1-5027 RAMSEY LEWIS	7.98	7.98	
108	4		LYNYRD SKYNYRD BAND Gold & Platinum	A	****		١.	-		Gideon United Artists L00-1035	8.98	8.98	8.98	1,,3	1,3	•	Routes Columbia JC 36423	7.98	7.98	
110	7.	-	MCA MCA 2-11008 WAYLON JENNINGS	12.98	12.98	12.98	面	HEW	HTDT	BRASS CONSTRUCTION Brass VI United Artists LT-1060	7.98	7.98	7.98	174	165	11	BOB DYLAN Saved			
		- 1	Greatest Hits RCA AHL1-3378	7.98	7.98	7.98	虚	151	3	AMERICA Alibi				175	149	25	Columbia FC 36553 PAT TRAVERS BAND	8.98	8.98	1
90	13		ELTON JOHN 21 At 33					186	2	Capitol S00 12098	8.98	8.98	8.98		.,,		Crash And Burn Polydor PD 1-6262	7.98	7.98	
101	19	-	MCA MCA 5121 SCORPIONS	8.98	193	8.98	血	100		Gamma 2 Elektra 6E-288	7.98	7.98	7.98	100	187	2	ULTRAVOX Vienna			
		1	Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98	血	162	4	THE DELLS I Touched A Dream				♣			Chrysalis CHR 1296 YELLOW MAGIC ORCHESTRA	7.98	7.98	
104	11	1	BOB JAMES				145	145	5	20th Century T-1017 (RCA)	7.98	7.98	7.98	W	HEW E		Multiples A&M SP 4813	7.98	7.98	
122			Tappan Zee/Columbia JC 36422	7.98	7.98	7.98	"			Up Capitol ST 12092	7.98	8.98	7.98	178	178	3	VARIOUS NARRATIVE The Adventures Of Luke			
			Smokey And The Bandit 2	9.98	9.98	9.98	血	155	4	STEVE HACKETT Defector							Skywalker RSO RS-1-3081	7.98	7.98	
REW	EGITHY		BARRY GOUDREAU Barry Goudreau				147	135	49	Charisma CL-1-3103 (Mercury) BLONDIE	7.98	7.98	7.98	血	190	2	LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468	7.98	7.98	
117	1!	-	Portrait NJR 36542 (CBS) NATALIE COLE	7.98	7.98	7.98				Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	180	NEW S	HThY	THE KINKS	7.30	7.30	
117		11	Don't Look Back Capitol ST 12079	7.98	7.98	7.98	148	128	17	JUDAS PRIEST British Steel	7.00	7.00	7.00			-	Second Time Around RCA AFL1-3520	7.98	7.98	
147		3	THE JOHNNY VAN ZANT BAND No More Dirty Deals				149	109	16	CAROLE KING	7.98	7.98	7.98	181	150	33	THE CLASH London Calling Epic E2 36328	9.98	9.98	
179	+	-	Polydor PD-1-6289 GROVER WASHINGTON JR.	7.98	7.98	7.98				Pearls—Songs of Goffin & King Capitol SOO 12073	8.98	8.98	8.98	182	185	2	DAVID GRISMAN	5.50		
1/3			Baddest Motown M9-940A2	9.98	9.98	9.98	150	138	11	AL DI MEOLA Splendido Hotel	0.00	0.00	0.00				Quintet '80 Warner Bros. BSK 3469	7.98	7.98	-
100	2	3	MANHATTANS After Midnight	•			血	NEW	LUTIN	Columbia C2X 36270 THE MICHAEL SCHENKER BAND	9.98	9.98	9.98	血	MEW 6	HTRY	AVERAGE WHITE BAND Volume VIII Atlantic SD 19266	7.98	7.98	
110	+		Columbia JC 36411	7.98	7.98	7.98				The Michael Schenker Band Chrysalis CHE 1302	8.98	8.98	8.98	184	184	27	SPYRO GYRA	7.00		
119		- 1	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98	152	137	17	Scream Dream	8.98	8.98	8.98	105	190	4	Catching The Sun MCA MCA-5108	8.98	8.98	1
96	44	0	SOUNDTRACK The Rose	A			153	142	7	THE ENGLISH BEAT	0.30	0.30	0.70	185	103		Lookin' For Trouble	7.98	7.98	
114	2	-	Atlantic SD 16010	8.98	8.98	8.98			-	I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98	186	156	16	ROCKIE ROBBINS You And Me			
114	2		FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98	154	146	29	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98	197	140	24	A&M SP-4895 FRANK SINATRA	7.98	7.98	
126	1	1	PLEASURE Special Things			1.11	血	167	4	JOHN PRINE	0.30	0.30	0.50	107	170	24	Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	2
110			Fantasy F-9600	7.98	7.98	7.98	156	1		Storm Window Asylum 6E-286 (Elektra)	7.98	7.98	7.98	188	188	2	MARTHA AND THE MUFFINS Metro Music			
118			CHAKA KAHN Naughty Warner Bros, BSK 3385	7.98	7.98	7.98	156	148	16	Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98	H			Virsin VA 13145 (Atlantic) THE DOORS	7.98	7.98	
160	11	7	THE CARS	7.98	7.98	7.98	157	115	23	LIPPS INC. Mouth To Mouth	•	13.30	13.30	180	NEW (ENTRY	The Doors Elektra EKS-74007	7.98	7.98	
143		8	Elektra 6E-135 A TASTE OF HONEY	7.30	7.36	7.30	150	150		Casabianca NBLP 7197	7.98	7.98	7.98	190	180	329	PINK FLOYD Dark Side Of The Moon	A		
		_	Twice As Sweet Capitol ST-12089	7.98	7.98	7.98	158	158	9	CURTIS MAYFIELD Something To Believe In	7.98	7.98	7.98	191	153	15	Harvest SMAS 11163 (Capitol) SOUTHSIDE JOHNNY & THE	7.98	7.98	
REV	e Enter	7	VAN MORRISON Common One	7.00	7.00	7.98	159	112	19	PURE PRAIRIE LEAGUE Firin' Up	7.00	7.50	7.20	1	133	1.5	ASBURY JUKES Love Is A Sacrifice			
127	19	9	Warner Bros. BSK-3462 GRATEFUL DEAD	7.98	7.98	7.98		170		Casabianca NBLP 7212	7.98	7.98	7.98	192	183	8	Mercury SRM-1-3836 HENRY PAUL BAND	7.98	7.98	
			Go To Heaven Arista AL 9508	8.98	8.98	8.98	160	170	4	AMY HOLLAND Amy Holland Capitol ST-12071	7.98	7.98	7.98				Feel The Heat Atlantic SD 19273	7.98	7.98	
132	3	1	THE B-52'S The B-52'S	7.00	7.00	7.00	161	159	17	GLADYS KNIGHT & THE PIPS				193	116	21	DEF LEPPARD On Through The Night	7.00	7.00	
130	10	6	Warner Bros. BSK 3355 GENE CHANDLER	7.98	7.98	7.98				About Love Columbia JC 36387	7.98	7.98	7.98	194	164	14	Mercury SRM-1-3828 KISS	7.98	7.98	
			80 20th Century T-605 (RCA)	7.98	7.98	7.98	162	123	14	ROCKY BURNETTE The Son Of Rock And Roll							Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	
131		1	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudge				1631	173	2	EMI-America SW 17033 MINK DeVILLE	7.98	7.98	7.98	195	194	20	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	
		-	One Way Featuring Al Hudson	7.98	7.98	7.98	I		_	Le Chat Bleu Capitol ST-11955	7.98	7.98	7.98	196	172	23	BILLY JOEL	7.30	7.36	
111			ORIGINAL CAST Evita MCA MCA-2-11003	8.98	8.98	8.98	164	152	5	SEA LEVEL Ball Room		7.05	3.00	107	107	11	The Stranger Columbia JC 34987	7.98	7.98	
121		5	LYNYRD SKYNYRD	0.30	0.30	0.30	165	161	33	J. GEILS BAND	7.98	7.98	7.98	197	197	11	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	
	1	_	One More Time For The Road	8.98	8.98	8.98				Love Stinks EMI-America S00 17016	7.98	7.98	7.98	198	198	24	MICKEY MOUSE Mickey Mouse Disco	A		
133	2		SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98	166	163	7	JOHN KLEMMER Magnificent Madness	7.00	7.00	7.00	199	199	27	Disneyland 2504 BOB SEGER &	4.98	4.98	-
134		6	THE VAPORS	7.36	7.36	7.30	167	157	14	HANK WILLIAMS JR.	7.98	7.98	7.98	133	2.53	2.7	THE SILVER BULLET BAND Live Bullet			
100		-	New Clear Day United Artists LT-1049	7.98	7.98	7.98	-	-		Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98	200	195	8	Capitol SKBB-11523 MECO	7.98	7.98	-
125		- 1	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	168	154	93	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98				Meco Plays Music From The Empire Strikes Back	5.98	5.98	
			,	5.00	2.00	3.30				CHIEGO PULISTS UMEN 334	7.30	7.50	7.30	4			RSO RO-1-3086	3.30	3.30	1

A-Z (LISTED BY ARTISTS)

AC / DC	12
Air Supply	
Alabama	
Herb Alpert	
America	142
Ambrosia	
Joan Armatrading	84
Ashford & Simpson	
A Taste Of Honey	
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Ali DiMeola	
Doobie Brothers	
Robbie Dupree	
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Dynasty	
Eagles	
Fatback	
Michael Franks	
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Gamma	
Genesis	
Barry Goudreau	
Larry Graham	
Grateful Dead	
David Grisman	
Steve Hackett	
Steve Hackett	140

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Molly Hatchet	8
J. Geils Band	16
Amy Holland	160
Jermaine Jackson	80
Michael Jackson	6
Bob James	113
Rick James	8
Al Jarreau	
Waylon Jennings	91 100
Billy Joel	17 104
Elton John	
Southside Johnny & The Asi	humr lukae
Southside Johnny & The Asi	10
Jon & Vangelis	12
Journey	
Judas Priest	14
Chaka Khan	12
Carole King	140
Kiss	10.
John Kiemmer	16
Gladys Knight & The Pips	16
Larsen-Feiten Band	
Stacy Lattisaw	
Def Leppard	10
Le Roux	
Ramsey Lewis	
Lipps Inc.	13.
L.T.D	41

Maze	
Melissa Manchester	
Manhattans	118
Benny Mardones	
Teena Marie	88
Bob Marley & The Wailers	46
Martha & The Muffins	
Curtis Mayfield	
Paul McCartney	
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Eddie Money	
Mickey Mouse	
Van Morrison	
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Willie Nelson & Ray Price	
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Devadip Carlos Santana	78
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Boz Scaggs	
Scorpions	111
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Evita	
Fame	11
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The Blues Brothers	
The Empire Strikes Back	60
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Spyro Gyra	
Squeeze	133
Al Stewart	66
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The Charlie Daniels Band		
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The Crusaders		106
The Dells		144
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The Motels		
The O'Jays		
The Rolling Stones		
The Statler Brothers		
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Various Narratives		178
Ali Thompson		137
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Grover Washington		117
Johnny Guitar Watson		139
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Yes		21

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• RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.

No Pact, No Play; **Postpone Met Opera**

NEW YORK-The New York Metropolitan Opera has "postponed indefinitely" its scheduled opening Monday (22). The postponement is due to the lack of an agreement between the Met and Local 802 of the AFM, whose membership includes the company's orchestra.

The musicians' contract expired the end of July and the orchestra and Met management have so far failed to come to terms. Major sticking point is the union's demand for a four-day work week, as is the case in many major symphonies throughout the country

A four-day week would not affect the Met's schedule, but it would mean that the Met would be forced to hire more full-time orchestra members or resort to more free-lance players.

The Met says it cannot afford the former, and the latter would result in an unacceptable lowering of orchestra quality.

The Met had cancelled rehearsals, scheduled to begin Sept. 2, when no

agreement was reached at that time. The management said it would not risk paying the company for rehearsal time since the lack of a contract would put the entire season in jeopardy. Tuesday (9) executive director Anthony Bliss announced that the opera could not open on schedule.

Bliss' decision affects not only the musicians but stagehands and chorus members as well. Management has also expressed concern that a generous settlement with Local 802 could cause a rash of "me too" demands from the other unions involved, further inflating the company's costs.

The musicians point to the fact that the opera finished in the black last year for the first time in many years, and claim that they allowed themselves to fall behind musicians' salaries around the country in order to help put the Met on solid fiscal ground. Now, they say, the Met can afford to let them catch up.

GEORGE KOPP

RCA Closes 2 Branch Offices

NEW YORK-RCA Records is economizing at the branch level by shutting down its Minneapolis and Cincinnati offices, Billboard learns. The moves, confirm an RCA spokesman, become effective the end of September.

In addition, the spokesman says. north central regional director of sales Bill Swearingen has left the company. His replacement is John Rucker, previously manager of the Cincinnati branch.

Other shifts: Tom Deever, who has been a sales rep covering the Ohio area will continue to cover those areas but report to the Detroit

office. Sales rep Chris Detwiler will continue to cover the Cincinnati-Louisville area, but will report to St. Louis.

Minneapolis branch manager John Swenson becomes manager of special accounts and will continue to cover Minneapolis. Des Moines sales rep Jake Cunningham now re-

ports to Chicago.

The closings leave RCA with a total of 14 branches in addition to the New York office.

The spokesman notes: "With a sales rep continuing to cover all areas we will not lose any field effec-

AFM Strike: No Progress

LOS ANGELES-The strike by the American Federation of Musicians against the Assn. of Motion Picture & Television Producers entered its seventh week Friday (12) with no end in sight. AFM representatives have had no official contact with the producers group since talks broke off July 31.

AFM leaders maintain that the producers have no interest in settling the strike until they first resolve the nine-week old walkout by the Screen Actors Guild. There have

been off-and-on talks in that dispute since it began July 21. The most recent talks were recessed by a federal mediator Sept. 4.

The AFM strike is idling 5,000 musicians who work in film and film-for-television scoring; 3,500 of whom work in L.A. Each week 500 to 700 musicians picket a local film studio, according to Max Herman, head of Musicians Local 47 here. Universal will be the target Thursday (18); Warner Bros. and Paramount were picketed in past weeks.

Denied Casablanca

• Continued from page 4

hind the denial of a preliminary injunction was that Warner Bros. is well able to pay damages, should it ultimately lose the case in court.

Jerry Engel. Summer's attorney, says he brought four other arguments before the bench, including a contention that Casablanca waited too long to seek an injunction and thus was guilty of "laches."

Bruce Bird, Casablanca president. argues that the case isn't that cut-and-dried. "It's going to be a long court battle," he suggests. "But we don't want to hurt Donna's career because in our view she's still a Casablanca artist.

Engel says that Summer plans no protest to Casablanca's release last week of "Walk Away," subtitled "Collector's Edition (The Best Of 1977-1980).

"Even if I thought we had a way to stop it," he says. "I'm not sure we'd spend the time and effort.

The album is a single-disk distillation of Summer's "On The Radio" hits album, but omits four millionselling singles which were on that LP: "Love To Love You Baby."
"Heaven Knows," "Dim All The Lights" and "No More Tears (Enough Is Enough)." It also includes "Walk Away." a cut from "Bad Girls."

In all, five of the songs on the album were on "Bad Girls;" four were on both "Bad Girls" and "On The Radio.'

Summer recently signed with WEA for international distribution, augmenting her U.S. and Canada pact with David Geffen's label. Engel says it was "almost a coincidence" that the singer pacted with the same corporate entity abroad.

"The deals were negotiated separately." he says "We were talking with many companies for worldwide rights. WEA was competing like evervone else.

InsideTrack

The original Peaches store on Hollywood Blvd., Hollywood, has been acquired from Nehi Distributing by Fred Sepanlou. Sepanlou. coincidentally, operates the Phil Harris retail location about 11/2 blocks east of the Peaches location. Tom Heiman secured the location about five years ago from Bill Bowers, who was operating a Vogue Records store there. Neil Heiman, senior vice president, says he knows nothing of a reported 10,000 square foot leasing at Harlem & North Aves. in Chicago, from La Mancha Development of Pacific Palisades. Calif. Hyman denies another report that Peaches is opening in Tampa.

Hope that you didn't try to call Bob Fead of Alfa Records at the number we misprinted last issue. The correct number is (213) 657-1930. Late last week the former A&M executive was still recovering from an ailment picked up on the road and Bernie Grossman and Pete Jones, his first two subalterns, were visiting independents. Word is that Alfa is studying the possibility of independent versus branch distribution. If nothing can be decided by Oct. 15, Fead could well hold up his first release and distribution decision till Jan. 1, 1981. . . . The old grads of James Madison High School, Brooklyn, N.Y., who include Carole King and Elektra/Asylum vice chairman Mel Posner, reminisce Sunday (28) at their first California reunion dinner dance at the Beverly Hilton Hotel. Write P.O. Box 17790, Los Angeles 90017 or call (213) 851-7335 for details.

In reprising bankruptcies in the last issue, Track failed to cover the GRT estate still pending in the Bay Area. Definite word was not forthcoming, but several creditors report the Bank of America, the huge secured creditor, is sitting in the cat bird seat, waiting for its \$6 million-plus before anybody else gets their slice of the deeply-divided pie.... Heavy vibes coming from the Detroit area, where rampant rumor centered around the Music Stop chain. Grapevine had the remaining nine stores closed. Track

tried four of the stores, one of which was answering the phone. Phone had been temporarily curtailed in another. Person answering confirmed Mary Keller was at that store but out at the time. Other calls produced no visit with Keller. The one-time 12-store chain had reportedly closed three outlets over the past nine months. Lou Kwiker, believed still to be a coprincipal of the Motor City chain which he helped kick off, was not available at his present work stop, Integrity Entertainment Corp., L.A. Detroit chain originally got its funding, it's understood, from a local bank loan supported by the Small Business Administration.

"The Lou Rawls Parade Of Stars," a three-hour tv special, which has aired in 21 U.S. cities, has raised more than \$1.6 million for the benefit of the United Negro College Fund. Anheuser-Busch, Rawls' brewery sponsor, helped subsidize the event. ... Accounts are lauding WEA for its separate numerical and alphabetical catalogs for its current 5% catalog discount program. Ordering is greatly facilitated, they report.

Ben Bernstein, long right hand to Dave Rothfeld at Korvettes, has joined the Caldor Stores in New England in record/tape administration. . . . Rumor that Irwin H. Steinberg is negotiating to leave his top PolyGram U.S. post to return to Chicago, where he would join the faculty of Columbia College, were branded "preposterous, unfounded and untrue" by Fred Fine, chairman of the school's Arts and Entertainment Management program. Fine notes the Steinberg reports could have stemmed from three scheduled lectures Steinberg is making this fall there. A PolyGram spokesman denies knowledge of any negotiations. . . . The approximately 15 Macy's department stores in the Bay Area are reported dropping records and prerecorded tapes as soon as present store inventories are sold in a 33% off continuing program. Record executive Jeff Teitelbaum could not comment. Elliot Blaine of Music People, which racks the stores, could not be reached for comment

Buffalo Musicians OK New Binder

BUFFALO-The 45th season of the Buffalo Philharmonic got the green light Tuesday (9) when the orchestra's 87 musicians approved a new three-year contract increasing weekly pay by \$110.

After four days of intense negotiations, terms were reached concerning wages between representatives of Local 92 of the American Federation of Musicians and the Philharmonic Orchestra Society.

The details of the contract, which raises the weekly minimum of \$345 to \$365 for the first six months, finds the next increase to \$385 by March 1 then to \$415 on Sept. 1. It will raise to \$455 on Sept. 1, 1982.

"I'm glad we got it settled," says Vincent Impellitter, Local 92 president. "The money wasn't quite enough. I'd like to see more since we're not on a par with orchestras in other cities with lesser talent."

According to John B. Fisher, the Society's board chairman, the agreement was reached after realistic. careful negotiations which kept in mind the tough economic conditions of the Buffalo area which is at a 10% unemployment rate.

"We went as far as we could go with long and thorough meetings, claims Fisher. "What with orchestras being a losing business anyway. with only 40% in ticket sales supporting them, we feel we made a constructive deal."

Ruth Spero, the Society's financial manager, feels "optimistic" about meeting the new contract's terms with the company's capital campaign program, which she says had been "moving."

The 48-week contract, which includes a 32% wage increase, runs from the season's opening concert Oct. 4 to early June during which 160 concerts and summer dates have been scheduled.

A four-week vacation and other unspecified benefits also were spelled out in the new pact. The old

contract expired Aug. 31 but was extended a week for the Philharmonic's television promotional campaign "Superband" with Tony Randall set for Friday (12).

Several concert dates were cancelled at the beginning of the 1977 season when contract talks reached an impasse affecting the schedule through December at which time the old contract was ratified.

The 1980-81 season, which includes two new series, namely ballet and the discovery category, will include the traditional symphonies series, pops, jazz, children's and spe-

Led by musical director Julius Rudel, the sixth conductor in the organization's history, who's been at the orchestra's helm since 1978, the symphony season will feature 16 concerts, half of which he will conduct.

Former Buffalo Philharmonic director Michael Tilson Thomas will return as guest conductor. Lukas Foss will lead an all-Bernstein concert, David Shire will direct a Hollywood music program and Rudel will lead a Cole Porter set.

The pops/discovery series will include such guests as Michel Le-Grand, Roberta Flack, Doc Severinsen. P.D.Q. Bach, Melba Moore and Steve Allen at the 2,839-capacity Kleinhans Music Hall.

Oscar Peterson, Kenny Burrell, Bill Evans and Gary Burton will play at the jazz series.

About 7,200 season tickets have

been sold so far, says Bill Baker, Society publicist, with prices ranging from \$6-\$10.50. A goal of 10.000 has been targeted.

Will Tucker Cooperate?

• Continued from page 3

at present by motions and counter motions arguing the merits of U.S. District Court Judge Thomas C. Platt's decision that the Recording Industry Assn. of America must turn over to the Goody defense team its daily investigative reports into allegations of counterfeiting. The RIAA contends this is privileged information and not related to the Goody

A request for an expedited ruling from the U.S. Court of Appeals on the issue is underway now, with the RIAA prepared to argue its case before the appeals court on Oct. 13. It is not known if the Goody defense lawyers have agreed to that dead-

Judge Platt, who is trying both the Goody case and the Tucker case, has previously hinted that these delays could force postponement of the Goody trial until the beginning of

However, Platt has set Friday (26), the same day as Tucker's sentencing for a conference between Goody's lawyers, RIAA attorneys and the prosecution.

Asides from reporting on the status of the appeal, Platt is expected to ask the RIAA if it is ready to comply with the request for the controversial reports in the event it loses the appeal. Failure to do so will mean the RIAA stands in contempt of court and will be subject to fines of \$1,000 for every day it delays in producing the documents.

Court sources indicate that a swift response from the appeals court could pave the way for a Goody trial as early as November, if it decides in the RIAA's favor.

Otherwise, the RIAA insists it will take months to excise the names of informers and confidential sources from some 10,000 reports concerning the alleged penetration of counterfeit goods into the nation's disk retail pipeline.



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