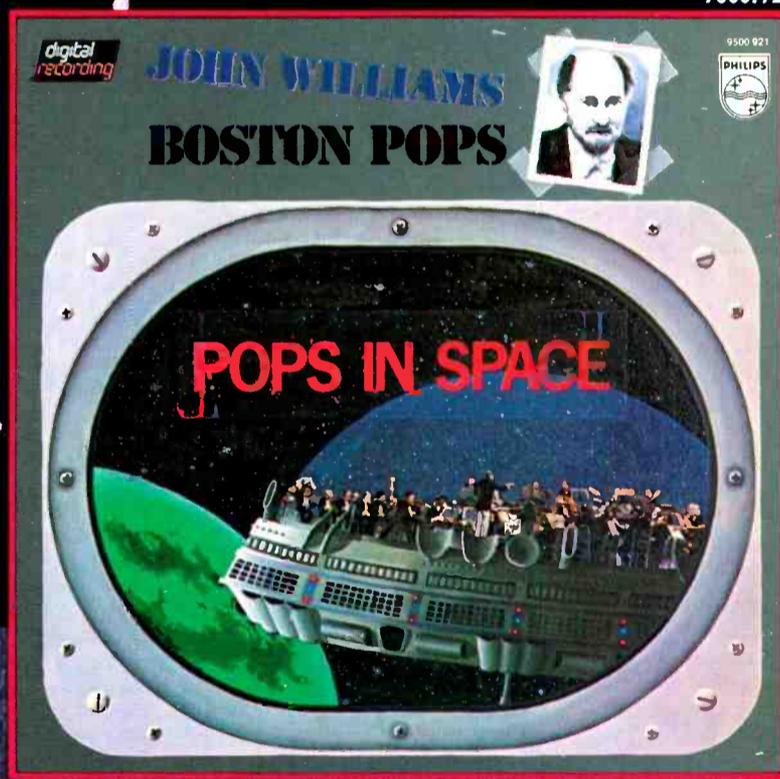


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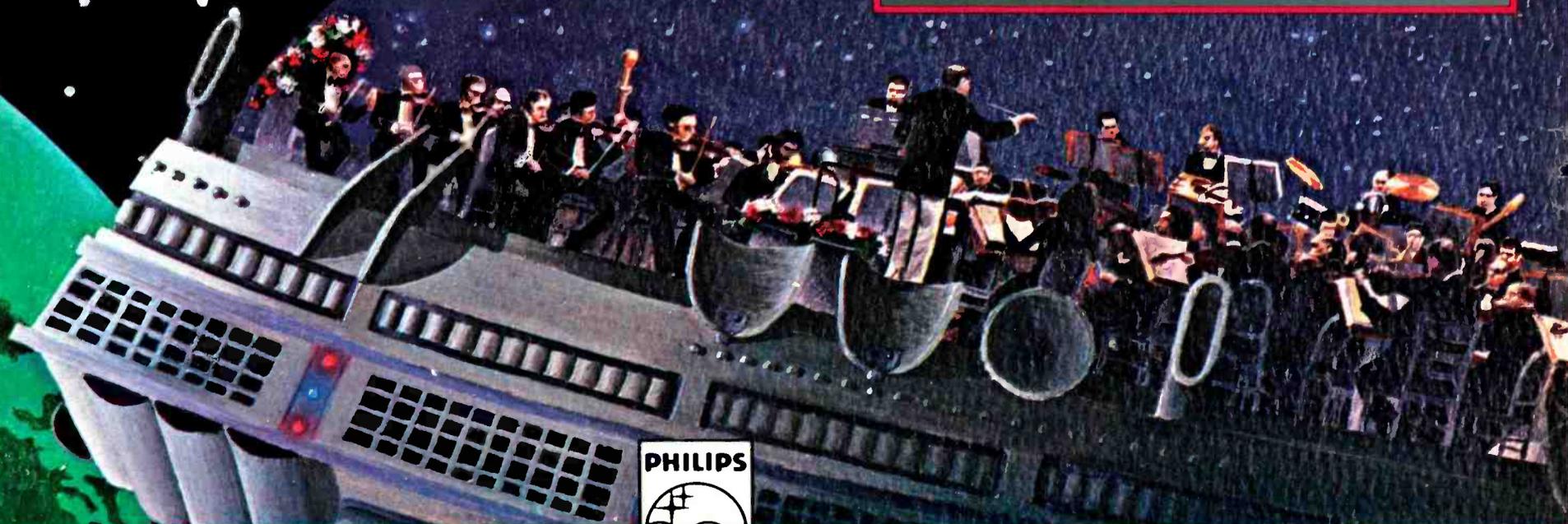
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RACKJOBBER MEETING Cooperation Urged For Expected Older Demographic Exploitation

By JOHN SIPPEL

SAN DIEGO — Labels, rackjobbers and discount department stores must partner to capitalize on the promising older demographics of the '80s, industry leaders cautioned the first of what will probably become annual or semi-annual National Assn. of Recording Merchandisers sponsored rackjobber conferences.

Unless stumbling blocks such as

descending profit margins, parasitical returns and unusable in-store merchandising can be ameliorated through mutual study, Ken Macke, chairman and chief executive officer of the important Target stores says he will be forced to hide that department "back in beauty aids."

"The racked accounts you service are in the best position to capitalize on demographic shifts because they have always been the best outlets for the mellow music projected to grow faster during the next decade," stated Paul Smith, senior vice president and general manager of CBS Records, before the more than 150 meeting at the Sheraton Harbor Is-

land Hotel here Wednesday through Friday (1-3). Theme of this conference was "The Rack Is Back."

Smith and Macke, speaking at different times, bulwarked each other's logic continually. Macke said the 7,000 discount department stores in the U.S., can be major outlets for record/tape sales. He explained that the Target stores cut down on slow moving inventory and turn at least four times and sometimes six times per year.

Macke projected 534 new stores opening in the U.S. during 1980. "If each of these stores stocks \$30,000 in open inventory and turns four times yearly that adds up to an additional

\$64 million in records." CBS' Smith noted Kmart's 300 additional outlets forecast over the next two years. He also pointed to Jefferson/Ward and Wal-Mart adding 100 stores, Woolco 40 more, Target 30 and Zayre's, 25.

Both executives emphasized the strategic young family orientation of discount department store customers. Macke focuses Target retail strategy toward this important primary customer group, asserting their income is identical to that of department store customers.

"The Target record/tape accessory department is in the top 10 of our 98 different departments,"

Macke said. But he warned that Target is continually monitoring its gross margins per square foot and that records would lose its prime space at the front of the store unless labels and jobbers can elevate profitability.

"Everybody I talk to hates the new record return policy. Collect, sort, pack and freight them back. Why

(Continued on page 82)

ASK 20% HIKE CABLE TV \$\$

By JEAN CALLAHAN

WASHINGTON—Attorney Fritz Attaway, representing copyright owners including ASCAP, BMI, the Motion Picture Assn. of America and the National Assn. of Broadcasters, is seeking a 20% hike on current cable television royalties to adjust for rising costs.

At copyright Royalty Tribunal hearings Monday (30), Attaway asked for the 20% increase retroactive to April 1, 1980 and recom-

(Continued on page 8)

'Superstars' On Billboard Chart

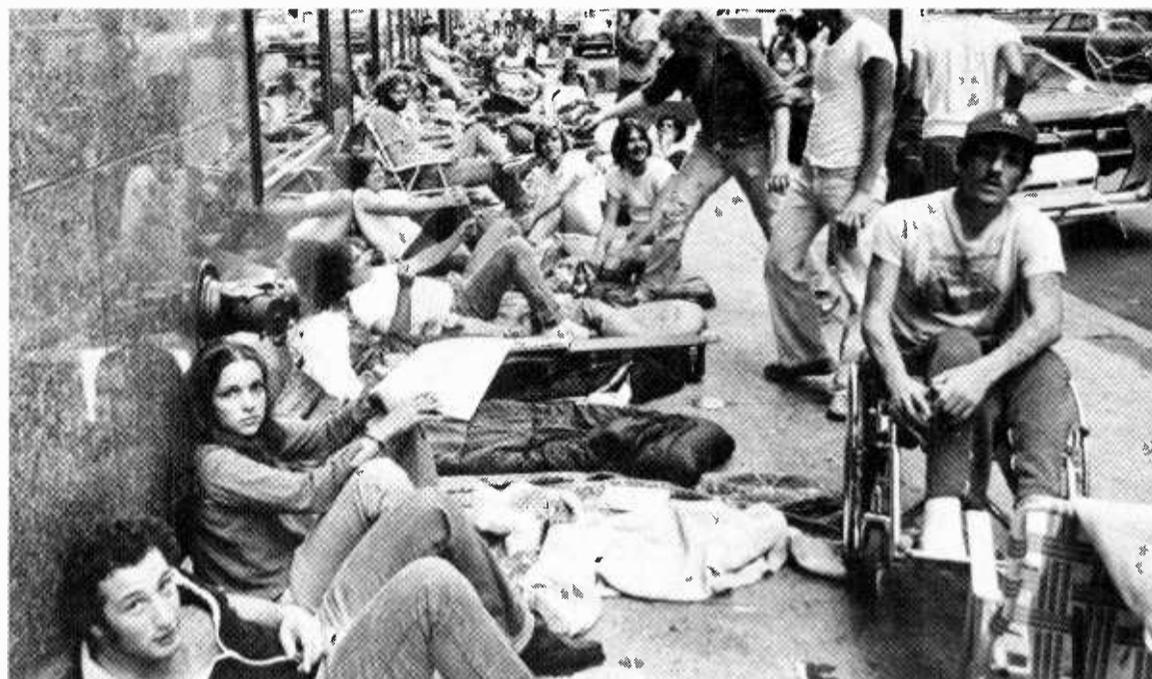
LOS ANGELES—Billboard's Top LPs & Tape chart undergoes some major revisions effective with this issue.

First, Billboard has initiated a policy of superstars on the Top LPs and Tape, Hot 100, Hot Soul Singles, Soul LPs, Hot Country LPs and Hot Country Singles charts to indicate those items showing the greatest upward movement on the current week's chart. Stars will still be awarded to product showing the greatest sales strength.

Second, the Top LPs & Tape chart, which had three columns with prices on the various configurations (album, 8-track and cassette) which were identical, will now contain one column for RIAA gold and platinum certification symbols, another column for pricing on all three configurations and a third column for crossover activity on the Country LP and Soul LP charts.

The crossover activity will also include the crossover position on the current Country LP and Soul LP charts.

This is the second week of innovation for Billboard's charts. The Oct. 4 issue introduced the revised Singles Radio Action feature. Additional chart revisions will be introduced in the coming weeks.



DEAD LINE—Thousands of Grateful Dead fans line up around Radio City Music Hall in New York to buy tickets for eight concerts Oct. 22 to 31. The concerts were soldout in less than eight hours.

Billboard photo by Chuck Pulin

Chappell Administering Virgin Records Publishing Arm

By IRV LICHMAN

NEW YORK—The music publishing arm of Virgin Records, a major new wave factor here and abroad, will be administered in the U.S. under a three-year deal.

According to Irwin Robinson, president of Chappell, and Richard Branson, chairman of the London-based Virgin companies, the agreement covers all copyrights controlled by Virgin Music, Ltd. and Dinsong Ltd. and U.S. affiliates Virgin Music (ASCAP) and Nymph Music (BMI).

In essence, there is a subpublishing flavor to the deal, since Chappell will also exploit the Virgin publishing catalogs. In addition, Chappell

has obtained print rights to the catalog for the U.S., one of its first since reporting a new print association with Hal Leonard Publishing (Billboard, Sept. 27, 1980).

Virgin moves into the Chappell orbit after a short period as an independent publisher here, having closed its base in Los Angeles last

Jeff Franklin, chairman of ATI Equities, a leading talent organization, is profiled in the popular day in the life of series appearing on pages 72-73 of this issue.

June. Before this, the company's catalog was handled through Irving/Almo Music.

With the exception of England, where the company maintains an independent publishing presence, Virgin is represented globally through 12 subpublishing deals.

In Canada, Virgin's interests there had been handled by the U.S. staff, but a spokesman for Virgin in New York indicates that a subpublishing arrangement is in the works and could involve Chappell.

Recording artists in Virgin's publishing rosters include Devo (Warner Bros.), Police (A&M) and

artists appearing on the Virgin label itself, including the Records, Mike Oldfield, XTC, Tangerine Dream, Sting, writer of Police material, the Motors Interview, Steve Hillage, Skids, Gong, Human League, Ruts, Members, Cowboys International, Doll By Doll, Slits, Local Operator and Magazine.

The Virgin operation was started by Richard Branson in 1973. Its label is distributed here by Atlantic Records and maintains offices in New York headed by Ken Berry. As a corporate entity, Virgin also has interests in a chain of record stores in the U.K. and in film production.

Country Lyrics Reflecting 1980s Social Permissiveness

By KIP KIRBY

This is the second in a series of articles on the lyrical content of contemporary songs. This week's installment analyzes country music.

NASHVILLE—Today's permissive social climate is producing a major affect on country music.

Restrictions once governing country radio airplay seem less stringent, resulting in more of an "anything goes" attitude pervading country lyrics.

Always famous for its self-preoccupation with cheating, drinking and good-women-gone-bad themes,

country music now appears to have discovered modern day vices with new glee.

Drugs are turning up in country songs with surprising frequency, along with frank references to sex, physical situations and political events. And the current media fascination with the "cowboy outlaw" is guaranteed to stretch the fences of country even further.

Witness just a few of this year's more classic country song titles: "Bombed, Boozed And Busted" by Joe Sun, "Roloids, Doans Pills And Preparation H" by Dave Dudley,

"Caffeine, Nicotine And Benezdrine (And Wish Me Luck)" by Jerry Reed, "Quaaludes Again" by Bobby Bare, "Put Your Clothes Back On" by Joe Stampley, "I'm Going Back To Nashville To Get My Peterbilt" by Larry Heaberlin,

"I'm Never Gonna Stick It In Again" by Buster Cherry, and "If You Don't Like Hank Williams You Can Kiss My Ass" by Hank Williams Jr.

If these titles aren't descriptive enough, country has also contrib-

uted "Drinkin' And Druggin' And Watchin' TV" by Bobby Bare, "(Stay Away From) The Cocaine Train" by Johnny Paycheck, Bill Anderson's "I Can't Wait Any Longer," "The Bedroom" by Jim Ed Brown & Helen Cornelius, "While I Was Makin' Love To You" by Susie Allanson, "Sleeping Single In A Double Bed" by Barbara Mandrell, and the Bellamy Brothers' faintly suggestive smash, "If I Said You Had A Beautiful Body Would You Hold It Against Me."

Licentious themes aren't new to (Continued on page 32)

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GEORGE TUCKER *Pirate Gets 5-Year Prison Sentence & \$25,000 Fine*

By RICHARD M. NUSSER

NEW YORK—Convicted tape pirate George Tucker was sentenced to five years in prison and fined \$25,000 Tuesday (30) in Brooklyn's federal court on various charges of copyright infringement, perjury and obstruction of justice.

The Recording Industry Assn. of America hailed the sentence as one of "the stiffest" sentences against counterfeiters ever handed out.

Tucker was indicted on the copyright charges in January 1979, as a result of the FBI's Operation Mod-soun, a phony retail outlet set up to uncover suppliers of counterfeit records and tapes.

Tucker, authorities claimed, was a major supplier of illegally duplicated 8-track tapes. The investigation that led to Tucker's arrest also turned up evidence that Tucker's illegal product was turning up in major retail outlets, paving the way for the later indictments of Sam Goody Inc. and its two top executives.

That aspect of the probe also led to Tucker's second indictment on charges of lying to a grand jury by denying he had business dealings with Norton Verner, the alleged middle man in the scheme to sell the bogus tapes to retailers. Tucker was also charged with obstruction of justice and extortion, although the latter charge was later dropped, for attempting to persuade Verner to

withhold information from the government.

Tucker, a former WINS-AM deejay, first came to notice as a suspected pirate manufacturer in 1973, when several publishers filed civil suits against him on infringement charges. Tucker fought the suit right up to the Supreme Court, which refused to review a lower court's granting of a permanent injunction against Tucker and his firm, Super Dupers Inc. from further infringements.

Judge Thomas C. Platt allowed Tucker a two-week stay of sentence, at which time he must turn himself over to the custody of federal marshals. He is continued on bail until then.

In addition to the civil actions, Tucker will probably be called to testify in the forthcoming trial against Sam Goody Inc. on charges that the retail giant purchased and sold counterfeit product, much of it manufactured by Tucker.



BOWIE STOPPER—Passersby stop of admire the David Bowie display in the window of a Sam Goody Manhattan shop. The life-size manikin, surrounded by "Scary Monster" album covers and a limited edition of stamps Bowie designed, promote Bowie's new RCA album.

PolyGram's Braun Is Now On 'Other Side Of Fence'

By IRV LICHTMAN

NEW YORK—In assuming—with a goody measure of industry surprise—the role of president and chief executive officer of PolyGram Record Operations U.S.A., L.A. attorney David Braun moves into an operation that is by all accounts struggling to find a more secure place in the U.S. market. The company had a banner year in 1978, led by the soundtrack success of "Saturday Night Fever" and "Grease."

Braun, one of the most successful music business attorneys, now places himself on "the other side of the fence," which he says he has "contemplated" for sometime. He, in essence, replaces Irwin Steinberg, who remains chairman of PRO U.S.A. in what is described as an

"advising and counseling" role for the unit, formed last February, and its parent company, PolyGram Corp.

Steinberg, who also continues as executive vice president of PolyGram Corp., is believed to have a contract that expires sometime in

(Continued on page 82)

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Executive Turntable



Braun



McSweeney



Dileo



Johnson

Record Companies

Attorney **David Braun** is named president and chief executive officer of PolyGram Record Operations U.S.A. the umbrella organization for most of PolyGram's recording activities in the U.S. **Irwin Steinberg** remains chairman of the unit, advising and counseling PRO U.S.A. and its corporate parent, PolyGram Corp. (see separate story on this page). . . . There are four new members on the Capitol Industries-EMI board of directors: **Peter Laister**, the managing director of London-based Thorn EMI Ltd.; **Harold Mourgue**, financial director of Thorn EMI; **David Lawhon** and **Fred Williams**, both vice presidents of Capitol Industries-EMI Inc. in L.A. . . . **Michael P. McSweeney** is tapped as vice president of management information systems of CBS Records in New York. With the label for 13 years, he recently served as director of telecommunications planning and operations of the information systems wing. . . . **Frank Dileo** becomes director of national promotion for Epic in New York. He was associate director of that department. . . . **Varnell Johnson** is appointed general manager of black music a&r at Capitol in L.A. He was national director of black music a&r, and previously served as East Coast regional promotion director and general manager of the r&b division at EMI/UA. . . . **Marty Cullen** is upped to executive director of management informational services at PolyGram Corp. in New York. He replaces **Art Whitmore**, former vice president of the service, who's left to join the Hammermill Paper Co. Cullen previ-



Lawrence



Allison



Polan

ously assisted Whitmore. . . . **Russ Shaw**, former vice president of artist development at MCA, joins Riva Records as director of artist relations and promotion in New York. He held similar positions at Warner Bros. and Chrysalis. . . . **Trevor Lawrence**, producer/artist, is appointed to the newly-created slot of director of black and progressive music at Elektra's Planet Records in L.A. His production credits include artists Jimmy Cliff, Harry Nilsson and the McCreeays. . . . **Sarah Shull** is now vice president of sales and promotion at Reflection Records in New York. She leaves Polydor where she was a member of the artist development and promotion department. She was previously a staffer at Mercury's a&r division. . . . **Aldo Mazzetti** is named publishing and a&r manager for RCA Europe. He moves up from the foreign catalog administrator post. **Vincent Messina** will fill that slot. . . . **John Allison** becomes WEA's field sales manager in Dallas. He joined the distributor in 1976 as a Chicago sales representative. . . . **Bernie Sheahan** takes over as radio promotion coordinator at Sparrow Records in Canoga Park, Calif. She was the contemporary Christian music director and deejay at Cal Poly's station in San Luis Obispo, Calif.

Publishing

Steve Sussman is named professional manager of Arista Music in New York. He previously worked in New York music agencies as a publishing accountant. . . . **Lorraine Rebidas** joins the Peer-Southern Organization as West Coast director of creative services. She was East Coast associate director of MCA Music. . . . **Loretta Munoz** becomes a professional manager at United Artists Music in Los Angeles. She was formerly with Chappell Music and also served in talent acquisition activities at Morris Music.

Related Fields

W.J. "Bill" Gluckman, formerly vice president of marketing of Commodore, joins Media Home Entertainment, a video duplicator and distributor, as vice president of sales and marketing. Also at Media, **Jim Cresante**, controller, has been promoted to financial vice president. . . . **Ralph Mace** steps up as director of programs for SelectaVision in London. His appointment marks the establishment of RCA's first videodisk office outside the U.S. Mace was previously the label's director of European marketing. . . . As a result of major restructuring at Monarch Entertainment Bureau Inc. and John Scher Presents Inc. the West George, N.J.-based concert promotion and talent management complex, **Amy Polan**, vice president and general manager, moves up as executive vice president. **David Hart**, a seven-year staffer at Monarch, is named vice president in charge of the concert and college division. . . . **Melvyn H. Bergman** steps into the newly-created post of managing director at Empire Scientific Corp., a Garden City, N.Y.-based phonograph cartridge manufacturer. An attorney and CPA, Bergman has been a legal and financial consultant to Empire since its inception in 1961. . . . **Debra Kresh** joins the Press Office, a New York-based p.r./promotion firm, as senior account executive. She was publicity/promotion director for the Cross-Country Concert Corp. . . . **Shawn Hanley** promoted to reporter from editorial assistant in Billboard's L.A. bureau, replacing the departing Paul Grein.

'Chipmunk' Promo Eyes New Market

MINNEAPOLIS—With sales of its "Chipmunk Punk" album already logged at more than 600,000 units, Pickwick Records is initiating a followup television advertising campaign designed to take the LP into new markets.

According to label vice president Don Johnson, the campaign will be-

gin in November in approximately 17 markets and will support both the LP itself and the second single, "Call Me."

"Call Me," which is backed with "Refugee," is being shipped in a special picture sleeve featuring the LP's cover graphics.

Quota 'Intervention' Hits Toronto Stations

By DAVID FARRELL

TORONTO—The Canadian Independent Record Production Assn. has filed an "intervention" to the federal broadcasting regulatory body regarding the license renewals of all Toronto radio stations.

The association is advocating the following points: All FM outlets achieve 30% Canadian content by the end of the license period (of three years); that AM outlets, CHUM and CFTR, should increase their quota by 1% over the license period; that one-sixth of the quota, 5%, be devoted to music not yet on the charts or added at other radio outlets; that the quota of Canadian content be evenly scattered throughout programming hours; and that radio stations devote more of their resources to Canadian music through live concert and special broadcasts.

The 20-page brief was delivered (Continued on page 62)

STREISAND, DOOBIES AND SUPERTRAMP HOT

By SHAWN HANLEY

LOS ANGELES—Spurred by fast breaking initial singles, the latest albums by Barbra Streisand, the Doobie Brothers and Supertramp have entered this week's Top LP survey at the highest entry levels ever scored by any of these superstar's product.

Most notable is Streisand's Barry Gibb-produced "Guilty" LP from which the summit-bound single "Woman In Love" is culled. "Guilty" enters at a record number 15. The second highest debut of all her 35 LP's was "Superman," which bowed on the Billboard album chart at an imposing number 25 in July 1977.

"One Step Closer" by the Doobie Brothers yielded "Real Love," now

approaching the Hot 100's top 15 in its second week. The Doobies are a breath behind Streisand at number 16.

Number 30 is the highest the Doobies have ever debuted since "Minute By Minute" was released in January 1979. That LP peaked at the summit in April.

The live recording of Supertramp's "Dreamer" is garnering heavy pop airplay and has paved the way for the group's "Paris" live collection, which charts at number 29. By contrast, last year's "Breakfast In America"—one of the best selling LPs of that year—debuted at 114 and jumped a record 83 notches to eventually reach No. 1 in June 1979.



An exciting new arrival from Hubert Laws.

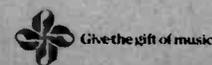
He's the proud father of a new album called "Family." Joining Hubert are jazz brethren Earl Klugh and Leon "Ndugu" Chancler.

Hubert's latest creation features a special adaptation of "Ravel's Bolero" and a piece dedicated to Minnie Riperton called "Memory of Minnie."

It's a valuable follow-up to the highly successful "How To Beat The High Cost Of Living" soundtrack and a must for Hubert's ever-growing family of fans.

Hubert Laws. "Family." The latest addition to a long line of triumphs.
JC 36396
On Columbia Records and Tapes.

Produced by Hubert Laws for Spirit Productions, Inc./Assisted by Bill Draper & William Jeffrey Executive Producer: George Butler. Management: Spirit Productions.
 Earl Klugh appears courtesy of Liberty/United Records, Inc. Leon "Ndugu" Chancler appears courtesy of Epic Records. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.



4 Disco Men Admit Income Tax Evasion

By RICHARD M. NUSSER

NEW YORK—Four disco operators here pleaded guilty to charges of income tax evasion stemming from government claims that they skimmed millions of dollars in cash from the operations of clubs here and in Boston.

The defendants are Maurice Brahms, 41; John Addison, 36; Jay Lawrence Levey, 42, and Fifi Nicolas, 45, described as Addison's girlfriend. Most of the skimmed money came from the popular New York, New York and Infinity discos here.

Government sources say the guilty pleas were entered as a result of raids conducted by federal agents on the homes of the accused in August, where books, records and cash were seized.

Addison, Brahms and Levey face 10 years in jail and fines up to \$20,000. Nicolas faces an eight-year term. Sentencing is set for Dec. 4.

A four count criminal information was filed against the defendants, charging them with four counts of tax evasion.

Specifically, Addison is charged with owing \$78,100 in taxes on \$136,178 of income skimmed in 1978 and 1979. Brahms is charged with owing \$670,095 in taxes on more than \$1 million in skimmed money in 1977 and 1978. Levey is

(Continued on page 62)



DIVINE PLATINUM—Bette Midler at the Toronto world premiere of her new movie, "Divine Madness," receives a platinum album award for her original soundtrack recording of "The Rose." Presenting the award is WEA Canada executive vice president Ross Reynolds.

1st Lennon Single In 5 Years Due

LOS ANGELES—The first single from John Lennon and Yoko Ono's "Double Fantasy" LP on Geffen Records will be released Friday (17).

The A side contains Lennon's "(Just Like) Starting Over" while the B side features Ono's "Kiss, Kiss, Kiss."

Lennon's last single release was "Stand By Me" on Apple in 1975. It hit number 20 on the Hot 100. The

same year Lennon released "#9 Dream" which reached 9. Lennon's biggest hit since his Beatle days was "Whatever Gets You Thru The Night" in 1974.

The new album was produced by Lennon, Ono and Jack Douglas. Plans are being made for an extensive Lennon/Ono tour sometime following the release of "Double Fantasy" in mid-November.

NATIONALISM SELLING

Germany's Indies Hit With Localities

This story written by Wolfgang Spahr and Peter Jones.

HAMBURG—The small and independent labels in Germany today can lay claim to being the key focal point for production of successful national repertoire.

Labels like Hansa, Jupiter, Aladin or Aves have become corporate title synonyms for "hits" and the growth of the independent sector of the industry here is one of the most discernible trends.

The most successful independent chief is Ralph Siegel, currently composer and producer of the group Dschinghis Khan, of singer Costa Cordalis and girl chart artist Katja Ebstein. From Siegel's Jupiter Records come new acts to provide the hits of tomorrow and there's no disputing that he, and Aladin chief Peter Orloff, are pioneers in building real confidence in German repertoire.

From the independent Aves came the virtually nonstop hit series of U.K. singer/composer

Roger Whittaker; from Michael Kunze, of the independent Karma, came chart success for the girl group Silver Convention.

But there are others sharing in the overall success story. Peter Kirsten's Global Records in Munich, distributed by Metronome in Hamburg, has a big name artist roster including Joy Fleming, Hoffmann and Hoffmann, Gitte and Mick Jackson. The Kirsten reputation for quality and saleable product has done wonders for Metronome sales staff morale.

There are, altogether, around a dozen independents in Germany and they are either in the charts or on the way there. The major record companies are becoming more and more the "service stations" for the creative teams built up by the independents. Jupiter and Hansa and the others represent a new generation of German repertoire builders, now influencing the full international music scene.

(Continued on page 59)

Japanese Alfa Label Opening L.A. Office

LOS ANGELES—Alfa Records, the first label to be wholly owned and operated by a Japanese firm in the U.S. and Europe, will set up offices here Tuesday (7) headed by Bob Fead.

Kunihiko Murai, president of Alfa & Associates in Tokyo and record division chief of the Yanase Corp. of Japan, a car importer and dealer, will open the new West Hollywood record company and serve as its vice chairman. He and label president Fead are negotiating with U.S. distributors. Fead formerly worked for A&M and RCA.

Jiro Yanase, president of Yanase Corp., will chair the Japanese label, which plans to release some 30 LPs during a one-year period after its debut disk tentatively scheduled for Nov. 1. The talent roster, principals report, will consist of new acts.

"Alfa will collect music from all over the world," Murai elaborates, to develop a "pool of global talent."

Hoping to staff the first U.S. office with a crew of 15 by the end of the year, the company will work towards installing an all American staff. In what is termed a "plan halfway between the layoff system of the U.S. and the lifetime employment system

of Japan," chairman Yanase reveals a three-year employment guarantee for employees who, at the end of that promise, will be recontracted if both employer and employee are satisfied.

So far, the Japanese parent companies have invested \$500,000 in the operation, and project an additional \$1 million to be spent by December.

"It is the best time to start a new business when the economy is in the doldrums," philosophizes Yanase in reference to the state of the American record industry. "When you have reached the bottom, the peak is not far away."

Operations in Europe, Central and South America and Asia will be conducted through licensed sales agents.

Concurrent with Alfa & Associates American music venture is the opening of two new subsidiaries in Tokyo. A.D.O., Inc. is a booking/career development agency for aspiring talent, and 1980 Music is a publishing and copyright management company.

Christmas, Easter Combined In Album

NEW YORK—A Christmas children's album with an added Easter "bonus" is being marketed by Musicanza Corp., a national distributor of kiddie recordings based in Wanaugh, N.Y.

The concept is the creation of Al Rubin, owner of Musicanza and MZA Records, which is releasing the album.

One side of the \$7.98 list album features original Christmas songs, featuring a character named Dolly Dimples, while the flipside offers a character named The Yeaster Bunny. "... the fun," says Rubin, "doesn't stop when the Christmas tree is dismantled."

In support of the album, Dolly Dimple and characters will make local retail appearances and a T-shirt will also be sold.

MCA BEGINS BAR CODING

LOS ANGELES—MCA Records will begin bar coding selective new product in January.

MCA will also bar code 8-tracks of product coded in LP configuration. The label thus far is holding off on coding cassettes.

According to Dan Westbrook, vice president of manufacturing, product will be coded on a select basis until all mechanical and scanning equipment problems are resolved.

The bar code will be in the top right corner of the back jacket, the industry's standard location.



Photo courtesy Bruce Torrence Historical Collection

The Capitol Tower wasn't built in a day, and neither was the music entertainment capital of Los Angeles.

The growth of the industry in Los Angeles will be chronicled in the Nov. 15 special issue in Billboard, "Los Angeles: The International Music/Entertainment Capital," in celebration of the Bicentennial.

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Musicians Picket Hanna-Barbera

700 AFM Strikers Protest Residual Payments Issue

By SHAWN HANLEY

LOS ANGELES—A line of 700 striking musicians picketed Hanna-Barbera Studios Wednesday (1), kicking off an intensified show of unity and determination immediately after film producers broke off negotiations indefinitely.

Officially commencing Monday (6), the fortified campaign by the American Federation of Musicians for residual payments for television film reuse from film and tv producers calls for strikers at every major studio for day-long picketing shifts. These daily picket lines are expected to be honored by actors who have

largely supported the musicians' stand from the start.

The Assn. of Motion Picture & Television Producers refused to consider the residuals issue, which has been the heart of the stalemate now drawing the strike out to its 11th week. That aborted renegotiations effort Wednesday (1) forced federal mediator Tim O'Sullivan to suspend the talks indefinitely.

"We were invited to come down to the bargaining table. But we didn't get an opportunity to try again at negotiating which is what we were prepared for," says Max Herman, president of Local 47. "We were simply told that they (the producers) wouldn't listen to any discussions regarding residuals. So now we're prepared to demonstrate our unity and solidarity on this matter."

According to Herman, at least 30 producers have agreed to interim deals which include residuals. "I can't understand why the biggest shows continue to ignore us," intimates Herman.

The stepped-up picketing will be relaxed once actors ratify their contract with producers Oct. 24, as allegiance and support are expected

from the actors. O'Sullivan says that once that deal is ratified, there is a better likelihood of bringing musicians and producers together for more talks.

Magnavox And Sony Undergo Corporate Shifts

NEW YORK—Two top electronics manufacturers—Sony and Magnavox—are undergoing high level management shakeups. The timing of the changes appears to be coincidental.

At Magnavox, sales and marketing senior vice president Ken Ingram has announced his resignation, effective Sept. 30. His duties have been assigned to sales vice president James Egan on an interim basis. Ingram says his plans are indefinite.

The Sony shift is precipitated by Sony Industries' president Michael Schulhof's decision to take an indefinite leave of absence for personal reasons beginning Nov. 1. As a result, Sony Corp. will eliminate Sony Industries and re-assign its divisions to Sony consumer products and Sony video products.

Schulhof will continue to sit on Sony's board of directors and will be available for special projects. "Schulhof is not leaving the company," a spokesman says.

The consumer audio and microphone divisions will report to consumer products president Joe Lagore. Professional audio will report to Koichi Tsunoda, president of Sony video products. The magnetic tape division will report directly to executive vice president Ken Tamamiya, and will essentially become an autonomous division in the company.

Ingram's decision to leave Magnavox may be part of a larger pattern of changes at that company, according to insiders. He has been the top marketing man there since the company was taken over by Philips North America six years ago.

During the summer, however, Frank Lann, who had come to Magnavox from GTE a year earlier, was named to the newly created post of executive vice president.

To add a further wrinkle, Lann's old company, GTE, which has announced its intention of getting out of the consumer electronics business, may be working out a deal with Magnavox parent Philips. GTE markets Sylvania and Philips VCRs and television sets.

Philips has already increased its clout in Europe in consumer electronics with its purchase of Superscope's overseas interests, making Philips owner of the Marantz name there. The acquisition of additional facilities in the U.S. could give Philips more marketing flexibility to get its optical videodisk player moving in the face of what will be heavy competition from RCA's capacitance system.

15 Mil Sony Shares

NEW YORK—Sony Corp. will issue 15 million new shares of common stock for sale outside the U.S. and Canada. The new offering is needed to raise money for equipment investment and to increase the production of VCRs. By current market value on the Tokyo exchange the new issue is valued at about \$222 million.

Market Quotations

As of closing, October 2, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1	15/16	Altec Corp.	0	53	1	15/16	1	+ 1/16
35%	33%	ABC	6	598	33%	33%	33%	- 1/8
32%	31%	American Can	6	128	32%	31%	32%	+ 1
28%	14%	Ampex	12	147	25%	25%	25%	Unch.
5	2%	Automatic Radio	—	48	3%	3	3 1/2	Unch.
55%	42%	CBS	8	164	51	50%	51	+ 1/8
37	27	Columbia Pictures	8	111	34%	34	34%	Unch.
8%	4	Craig Corp.	—	8	5%	5%	5%	- 1/8
53%	40%	Disney, Walt	12	222	47%	46%	47	- 1/8
12	7	Filmways, Inc.	—	90	9%	9%	9%	Unch.
20%	11	Gulf + Western	4	7440	19	18%	18%	- 1/8
14%	7%	Handleman	7	77	13	12%	12%	- 3/8
13	5%	K-tel	12	17	10%	10%	10%	- 1/8
40%	25%	Matsushita Electronics	10	49	40%	39%	39%	- 1/8
57%	44%	MCA	9	257	51%	51	51%	Unch.
19%	10	Memorex	—	67	14%	13%	13%	- 1/8
62%	46%	3M	10	763	59%	58%	58%	- 1/8
70	41%	Motorola	11	947	63%	62%	63%	+ 7/8
37	23%	North American Philips	6	80	34%	34	34%	+ 1/2
8%	4%	Orrox Corporation	32	71	7%	7	7%	+ 1/8
23	13%	Pioneer Electronics	16	1	22 1/2	—	22 1/2	Unch.
28 1/2	18 1/2	RCA	8	506	27	26%	26%	Unch.
16%	6	Sony	13	1124	15%	15%	15%	Unch.
33%	20%	Storer Broadcasting	9	230	28%	27%	27%	- 1/4
7	3	Superscope	—	76	4%	4%	4%	Unch.
35%	25%	Taft Broadcasting	9	94	30%	30	30%	Unch.
20%	14%	Transamerica	5	621	19%	19%	19%	+ 3/8
39%	29%	20th Century-Fox	6	105	35%	34%	35%	+ 1/8
62%	34%	Warner Communications	13	377	57%	56%	57%	+ 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1%	2%	Integrity Ent.	—	20	2	2 1/2
Certron Corp.	7	10	15/16	1 1/2	Koss Corp.	9	2	8%	8%
Data Packaging	5	12	8%	9	Kustom Elec.	—	9	1 1/2	1 1/2
Electrosound Group	5	15	5%	5 1/2	M. Josephson	8	20	11 1/2	12 1/2
First Artists Prod.	14	—	3	3 1/4	Recoton	12	23	2%	2%
					Schwartz Bros.	—	—	1%	2

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

29 Korvettes Stores Are Reopened; Stock 20% Off

NEW YORK—Korvettes offered customers at least 20% off already heavily discounted recordings as the chain reopened 29 of its outlets Sept. 25, including 19 in the Metropolitan New York area.

A spot check of its flagship store on Fifth Ave. would not please those looking for current hit product, but all categories of music and configurations are available in large quantities.

Those interested in the recently introduced CBS Mastersound \$14.98 series get good buys in both pop and classical product, which Korvettes had been selling at \$9.49 and now go for a below-wholesale cost of \$7.59.

Examples of cutout merchandise selling at even lower price is the

double-LP soundtrack of "Grease," formerly selling at \$3.49 and now at \$2.79. A non-cutout, the cast album of "Barnum," is available at \$3.88 for cassettes and 8-track, while the LP version sells at \$4.59.

Price tags do not reflect the 20% discount, but are automatically adjusted for by cash registers.

Korvettes waited until Thursday (24) evening to advertise the reopenings. In New York, the ads stated that four stores in the area would close following the sale, while 15 others would remain open.

Korvettes says 14 of the remaining 29 outlets will close after the sale. While not honoring Korvettes charge cards, Visa and MasterCard are accepted with a \$15 minimum purchase.

Ask 20% Cable TV Fee Increase

Continued from page 3

mended semi-annual adjustments to keep pace with inflation.

"What we're asking represents no real increase, just an adjustment to maintain the real constant dollar level mandated by Congress," Attaway said. "The cable market will continue to change. A one-shot across the board adjustment will not accomplish our objective."

Also testifying, Motion Picture Assn. of America president Jack Valenti said that the current rate sched-

ule "bears no relationship to the marketplace." The cost of cable programming has not changed since 1976. Valenti said, while all cable owner's other expenses have risen "exponentially."

The joint copyright owners introduced economic studies for the Tribunal's record in this proceeding and will submit written findings of fact and conclusions in the next few weeks. The Tribunal must come to a decision in the matter of cable tv royalty fee adjustment before Dec. 31, 1980.

Geffen a Guest At UCLA Music Meet

LOS ANGELES—David Geffen will be among the guest speakers who will analyze the music business at UCLA Extension's one-day program "The Music Industry Today: Crisis Or Evolution?" Saturday (18).

Geffen will be joined by Quincy Jones, Vic Faraci, vice president, director of marketing for Elektra/Asylum and recording artist Nicolette Larson.

The program is being coordinated by Stan Cornyn, newly appointed senior vice president, Warner Communications Record Group.

Topics include the continuing evolution of record companies, talent, the challenge of software versus hardware, future marketing and distribution techniques, new trends in packaging music, and the effects of motion pictures, home video and videodisks on the music industry.

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Billboard photo by Jeffrey Mayer

LISTEN PARTY? — Everybody's dancing at the listening party hosted by Chrysalis in Los Angeles to premiere the new Specials LP, "More Specials." The bash took place at the On Klub.

Tom Sullivan Will Handle 'See' Music

TORONTO—Tom Sullivan, composer, arranger, author and recording artist for Warner/Curb Records, will supervise and coordinate the music for the film "If You Could See What I Hear," based on his autobiography.

The title theme and two Sullivan originals, "Drowning Without Love" and "Let Me Begin To Love You," will be included in the score.

"If You Could See What I Hear" is being filmed here as a Till-Gillard Film by producer/director Eric Till for Cypress Grove Films, Ltd. It is tentatively set for release in the spring or summer of 1981.

BLONDIE VIDEO

SelectaVision Catalog Adds 'Eat To Beat'

By JIM McCULLAUGH

LOS ANGELES—Blondie's historic "Eat To The Beat" video LP will become part of RCA SelectaVision's videodisk catalog, according to Seth Willensen, vice president of programs and business affairs for RCA SelectaVision Videodisk.

That project was completed a year ago and at the time Chrysalis Records became what was believed to be the first label to completely finance an entire album videocassette of a major rock artist (Billboard, Oct. 27, 1980).

Side one of the videodisk, explains Willensen, will consist of that 42-minute project—every song on the platinum LP of the same name.

Side two of the videodisk will contain five additional video songs by Blondie including "Heart Of Glass," "Picture This," "I'm Always Touched By Your Presence," "Hangin' On The Telephone" and "Denis." The additional 16 minutes will bring the entire videodisk to nearly one hour of videodisk programming.

The major marketing and sales emphasis of the videodisk will be "Eat To The Beat," adds Willensen.

No price has been set for the videodisk yet nor specific date for release except that "it will be available in the first year's release of software."

The disk will be produced in

stereo although RCA's first generation of videodisk players is mono. A stereo player will be introduced in 1982.

"RCA is exploring a number of different ways of presenting music on the videodisk," states Willensen, and this will be one of them. Our video music will consist of material from feature films, pay television, experimental video and original music productions. In fact, we are strongly moving in the direction of original video music material created especially for videodisk."

RCA SelectaVision's initial videodisk catalog next year already has music in it. Namely, the Rolling Stones' classic documentary "Gimme Shelter" and reggae artist Jimmy Cliff's "The Harder They Fall," as well as feature films with strong music soundtracks.

"We expect music," adds Willensen, "to be a very important segment of our programming in the future." Don Kirshner, music impresario/entrepreneur, is known to be developing video music for RCA.

Willensen acknowledges that putting the deal together was a long and complicated process but "all music video right now is a complicated legal and business process."

(Continued on page 46)

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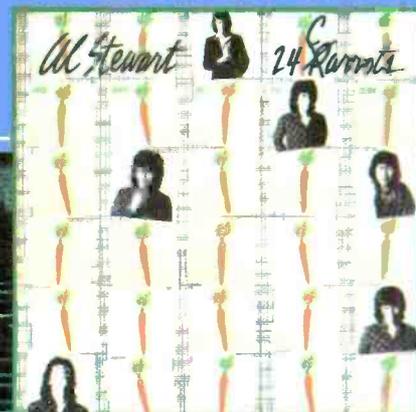
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CONCERTS, AIRINGS

Activities Plentiful In N.Y.'s Music Week

NEW YORK—Free concerts and live radio broadcasts marked the second annual New York Music Week, held here Monday (29) through Friday (3). Mayor Ed Koch and Harry Chapin kicked off the festivities Monday when both were named "Give The Gift Of Music Ambassadors" by National Assn. of Recording Merchandisers executive vice president Joe Cohen.

The opening ceremonies were followed by a free concert by the Manhattans, broadcast live on WABC-AM. Hosted by DJ Dan Ingram, the

concert marked WABC's first live broadcast since it carried the Beatles live from Shea Stadium in 1965.

Music Week was not confined to pop, however. Virtually all kinds of music, from MOR to classical to country got their due. Radio stations all across the dial aired live broadcasts, music associations sponsored concerts and Broadway stars performed free.

WKTU-FM, WHN-AM, WPLJ-FM, WNCN-FM, WPIX-FM.

(Continued on page 14)

Capitol, Elektra

• Continued from page 3

though no specific titles have been named.

And at Elektra: "Extensive studies are being made to come up with a bar coding system all three WEA labels can use," states Jack Reinstein, WEA's bar coding committee chairman and Elektra's vice president and treasurer.

Presently, he says, Warner Bros. is the only member of the triad utilizing bar coding.

Echoing the sentiment of many industry observers, Reinstein believes that the advantages of bar coding can become available only when it is universally implemented by suppliers and retailers, which he estimates may occur in two to five years.

(Continued on page 53)



Manhattan Music: Hundreds of Manhattanites gather at a free lunch hour concert by CBS artists the Manhattans at the Citicorp Center. It was all part of the opening day festivities of New York Music Week Monday (29). The concert was broadcast live by WABC-AM.

Labels Eye Tape Pack

• Continued from page 1

At Chrysalis, a spokesman says the label is still "exploring" the use of the package, which in the label's case would involve a new album by Blondie.

The firmest commitment made so far comes from CBS. Paul Smith, senior vice president and general manager of marketing at CBS, told the National Assn. of Recording Merchandisers rackjobber meeting in San Diego Wednesday (1) that the company is "participating in a test of the 6 by 6 packaging later this month..." but added, "We are also committed to testing other packaging designs over the next year. What we must do together is find the best packaging for everyone."

CBS's contribution, said to be the new Barbra Streisand album, "Guilty," encounters no production problems, since it's been on the market for several weeks.

The industry has been grappling with various tape packaging approaches to bring prerecorded tape out from "under glass" in order to stimulate greater sales and yet provide security against theft.

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13-Year-Old Filipino Youth Wins UNESCO Prize

NEW YORK—A song lyric, "I Am But A Small Voice," by a 13-year-old girl from the Philippines, is the first prize winner in UNESCO's "Children Helping Children" song-writing contest.

The lyric, by Odina E. Batnag, a Manila high school student, was selected among 20 top finalists by an international jury meeting in Paris, with the final selection made by singer/writer Roger Whittaker.

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FILM REVIEW

Paul Simon's 'One-Trick Pony' Shows Music Business As It Is

LOS ANGELES—Paul Simon's first motion picture featuring his story, his music and his acting, is a modern day saga of personal and business conflicts.

"One-Trick Pony," (a Warner Bros. release), pitches Simon as the leader of a rock quintet which has been together 10 years and is struggling to regain the hit status it had during the anti-Vietnam war period when its single, "Soft Parachutes," was an anthem against America's involvement in Southeast Asia.

Today, the audiences have forgotten that period and are into new wave rock and other harder driving styles. And while Simon doesn't play his war protest tunes as an integral part of his act, he is nonetheless plying his trade by hitting the small club circuit and trying to find a musical solution to get him back on top. That's the business conflict.

The personal conflict is his separation from his wife (played convincingly by Blair Brown) and his young son Matty (a darling child played by Michael Pearlman) and his desire to keep his relationship going with both.

Simon's story is mildly cerebral. The two conflicts are clearly defined. The 11 songs he has written (already out on the WB soundtrack) are used as both onstage performances and as backdrops for Simon and cohorts movements in a van as they criss-cross the country.

The musicians are real: Steve Gadd, Eric Gale, Richard Tee (who has the most dialog of this group) and Tony Levin. In a true sense, the movie reflects their life on the road, the constant driving through all kinds of weather and at all hours of the day and night, the automatic use of marijuana and the connection with female groupies who provide their off-hours entertainment.

Simon as Jonah Levin is a laid-back character. His spoken words are as soft as his voice on the tunes.

His wife says he has to grow up because rock'n'roll is for kids. "You're an adult in an adolescent world," she tells him. Rock'n'roll is played by kids and liked by kids.

That hurts because Jonah is nearing 40 and only knows music. "I'm a player," he laments.

After trying out several new works for his record company executive played by Rip Torn and being told by a radio programmer visiting the office named Cal Van Damp (played by Allen Goorwitz with bite and assuredness) that his songs need hooks, Jonah goes off to fulfill other club dates. It is only later in the story that the label decides to pair him with a rising producer (played by Lou Reed) who suggests strings and voices and a sax solo to one of the tunes, "Ace In The Hole," which the band already performs in its act.

For Jonah the final mix, which the company calls very commercial, is

an artistic copout and he destroys the tape by going into the studio (A&R in Manhattan) at night and stealing the master.

The movie emphasizes the concern for AM radio and Top 40 programming. In fact, Cal Van Damp boasts that a profile of him by Billboard will call him the "man with the AM ears." The record label keeps telling Jonah he's got to come up with an AM hit.

At a trade convention during a concert on '60s music, Simon alone sings his anti-war tune, but not before Sam and Dave recreate "Soul Man" and John Sebastian and the reunited Lovin' Spoonful recreate their hit, "Do You Believe In Magic." Tiny Tim is also shown backstage warming up for his presentation but we are mercifully spared hearing him. Joe Smith, Elektra/Asylum's chairman, has a cameo role as the host of this '60s revival night.

In the opening sequence shot at the Agora Ballroom in Cleveland, Jonah's brand of music is contrasted against that of the B-52s who share the bill with him. Simon watches them bouncing around the stage briefly and then heads back to the dressing room.

Phil Ramone is credited as the music producer and his touch is strongly evident on the clear, bristling sound on the track.

ELIOT TIEGEL

Rock'n'Rolling

Springsteen's Tour, Album Tied Together

By ROMAN KOZAK

NEW YORK—After months of anticipation and delay, Bruce Springsteen's double LP, "The River," is expected to ship Tuesday (14), while Springsteen himself will be out on the road playing mostly arenas until mid-December.

Except for his brief appearance in the "No Nukes" film, it will be Springsteen's first tour in two years. Barry Bell, agent at Premier Talent, says that most of the shows that have been announced have sold out within a day, even in the Midwest and South, where he traditionally has not been strong. Springsteen is playing four dates each at New York's Madison Square Garden and the Sports Arena in Los Angeles where tickets are being sold via mail-order.

"It is heartwarming, when you consider how badly some of the other people out there are doing, that the shows are doing so well. It is word of mouth, and the phenomenal reviews he gets wherever he plays. And anyone who sees his show always goes back. It is not the "No Nukes" film. That has been seen only in New York and Los Angeles," says Bell.

As usual, there will be no support act since Springsteen does three-hour shows, with an intermission. There will be only two small venues on the tour; Keil Auditorium in St. Louis and the Uptown Theatre in Chicago. The college dates were picked, adds Bell, because they had the largest halls in the area.

The tour was to begin at the Univ. of Michigan Friday (3). Then it is at Riverfront Coliseum in Cincinnati (4), the Richfield Coliseum in Cleveland (6, 7), Cobo Arena in Detroit (9), the Uptown in Chicago (10-11), the St. Paul Civic Center (13), and the Arena in Milwaukee (14).

On Oct. 17 and 18 Springsteen will play Keil Auditorium in St. Louis, then will go on to the McNichols Sports Arena in Denver (Oct. 20), the Coliseum in Seattle (Oct. 24), in Portland (25), and in Oakland (Oct. 27, 28). On Oct 30 and 31 and Nov. 1 and 3 Springsteen will play the Sports Arena in L.A.

Nov. 5, Springsteen travels to Arizona State Univ. followed by Reunion Auditorium in Dallas (Nov. 8), Univ. of Texas in Austin (Nov. 9), LSU at Baton Rouge (Nov. 11), the Summit (Nov. 14 & 15) in Houston, Capitol Centre in Largo, Md. (Nov. 23 & 24), Madison Square Garden (Nov. 27 & 28) and the Civic Center in Pittsburgh (Nov. 30).

Springsteen will begin December with three nights at the Spectrum in Philadelphia (Dec. 6, 8, 9), then play the Providence Civic Center (Dec.

(Continued on page 62)

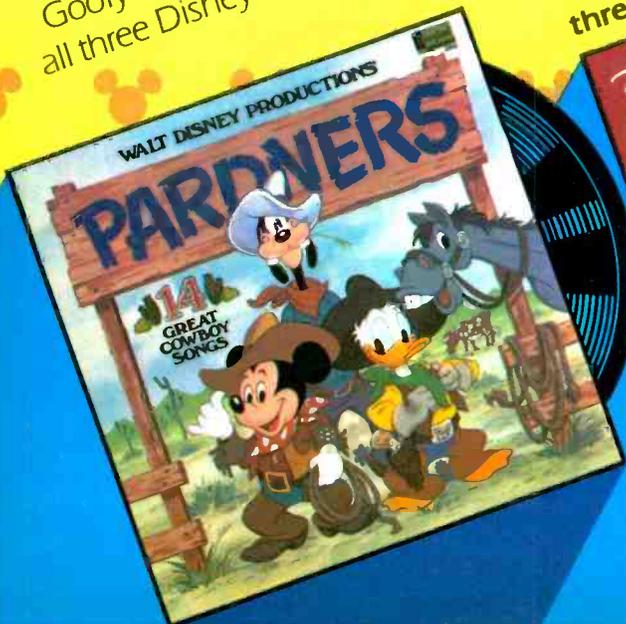
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44 Countries Represented At Music Industry Huddle

By SARA LANE

MIAMI BEACH—The sixth annual Musexpo international record and music industry market at the Sheraton Bal Harbour Hotel Sept. 26-30 drew representatives of 44 nations. "We are pleased with the worldwide attendance and the fact that Musexpo has remained a stable entity in the business," comments Roddy S. Shashoua, Musexpo's president.

Of the 44 countries represented, Nigeria was represented for the very first time this year with the appearance of five music companies who seem to be very "bullish" on the music industry as a whole.

Among the participants were major and independent record companies including Polydor Records, RCA Records, RCA Records International, CBS Records International, A&M Records, Philadelphia International Records, LAX International, Audio Fidelity Enterprises, Salsoul Records, De-Lite Records, GMG Records and Jupiter/Siegel Records from Germany, Pavillion Records and Plateau Records.

Other participants included record producers, music publishers, radio and tv programming directors, video equipment and studio software producers and investment bankers.

Basically Musexpo is the U.S. based vehicle for some high level

wheeling and dealing between U.S. and foreign music markets, and despite the economic slump, the majority of participants got the deals they were seeking.

Noted Fred Haayen, president of Polydor, Inc., "I am pleased with what I see here at Musexpo—the combination of a marketplace and seminar form—as well as the large international attendance and easy accessibility of dealmaking with fresh new blood and talent."

Miles Grayson, independent record producer and publisher, and president of Respect Music in Los Angeles made record deals to license in 11 countries; in Holland, Belgium and Luxembourg with Shiva Records; in England with Echo Records; in Germany with Bellaphon and in all the Latin American countries with RCA International.

Will Crittendon, president of SMI Records, New York, made a far-reaching licensing deal with Shanu-Ola Records, one of the largest independent manufacturers in Nigeria to license and distribute SMI products in Africa.

"TVI Records can smile," says Peter Mallon, vice president international marketing. "We're making deals for the label's live jazz products. We've had response from Africa and expect to sign in Germany and Argentina shortly."

Soccer, a group signed to TVI, will

be touring Argentina and making television appearances due to contacts made at Musexpo.

Anthony Katsaras, singer/songwriter/producer of Katsar House, San Francisco, mentioned contracts and deals pending with offers from Nigeria, France, Greece and Australia for his products.

London's Trevor Lyttleton of Light Music Publishing, placed his song "I Have A Film Cliche" with Bert Salden. He also placed a temporary instrumental brass LP by the Brass Hoppers with JMH, a Nashville firm. Alhadji F.O. Hassan of Shana-Olu Records, Lagos, Nigeria, was perhaps one of the most sought after at the show.

Hassan was "buying" and word spread like wildfire that deals were being consummated on the spot. Hassan reports he made licensing deals for all types of music with Bellaphon Records, Germany; San Juan Music Group, New York; Atoll Music, France; Fusion Records/Far East Records, Miami; Geri Musik, Germany; Regent Sound Ltd., England; Pepper Records, New York and Clearinghouse Record Corp., New York, among others.

The official Musexpo opening was marked with a keynote address by Fred Haayen, president of Poly-

As always the Musexpo seminars were a highlight of the five-day event with industry leaders serving on the panel.

On opening night Musexpo hosted a cocktail party and concert which played to a capacity crowd featuring Asylum Record's Johnny Lee.

The Australian showcase featured Kirri Adams, winner of the top female vocalist award in Australia, a multi-talented singer who was called back by an enthusiastic audience for encores.

George Mora, president of Sunrise Theatrical Enterprises, produced the Hemingway Music Awards held at Hemingway Supper Club in Hollywood at a buffet/awards dinner for about 250 Musexpo people.

Four awards were presented to South Florida's most outstanding groups. The Latin award was won by the Miami Sound Machine, the Herbie Kac Quintet placed first in jazz, the Hot Walker Band featuring Bambi and Stanley won the country award and City Hall won the r&b division.

Roddy Shashoua received a special award for his "outstanding and dedicated effort to the music industry."

Music Week

• Continued from page 12

WYNY-FM, WNEW-AM-FM and WBLS all joined in the efforts coordinated by the New York Music Task Force.

Among trade organizations participating were ASCAP, BMI, the American Guild of Authors and Composers, the National Academy of Recording Arts and Sciences and the Songwriters Hall of Fame.

Among the artists participating: Alberta Hunter, Leslie Gore, Angela Lansbury, Johnny Paycheck, George Shearing, Stormin' Norman and Suzy, Oscar Brand and David Amram.

Miami Musexpo Eyes the Industry

By PETER LANE

MIAMI BEACH—This year's Musexpo reflected a lot of what is going on in today's music industry including lack of organization. The seminar series of workshops, however, offered some insight into what the future holds for the business.

The first seminar, titled "Legal/International Licensing," got underway with moderator Lloyd Dane Renick speaking about the signing of new artists and the pitfalls new artists should avoid in signing their first contracts.

Renick stressed "going for a trial basis before permanently signing a contract." He also felt it was important to "keep aware of what the manager is actually doing for the artist. What specifically does he offer the artist?" He also said that books and records should be open and available to the artist at all times.

Judith Dornstein spoke about negotiating deals from the viewpoint of the record company. (Her firm represents some of the biggest labels on the West Coast). Her advice to small companies is to "look long and hard at all aspects of the artist prior to signing him."

Barry Menes discussed the importance of legal representation in overseas companies. "Someone who can give you an overall picture of what is happening in a given market is important," he said. This can include

information on taxes, immigration and licensing laws as well as investigations of regional record companies.

Marshall Gelfand talked about income monitoring, royalty agreement and overseas licensing from the viewpoint of a CPA. He feels that "agreements in contracts should be clearly spelled out in advance," and that American companies "should be paid royalties through American banks in order to expedite payments from foreign markets."

A. Kim Guggenheim spoke on the audio/visual home entertainment market. He credited audio/visual technology as being the new cross-over.

He believes that "the market is highly competitive due to the wide variety of formats available such as the Beta system, the VHS system and videodisks. "I don't think that the music industry should feel that the audio/visual boom is the saviour of the music business. Remember the quadraphonic fiasco," he added.

Steven Machot described ways in which to use legal representation effectively. He feels that "most companies are too big. They don't act on behalf of the artist. The lawyers' job is to make sure that the contract is right for the artist and that contractual agreements are carried out."

Machot also stressed artist development. (Continued on page 67)

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Vol. 92 No. 41

Commentary

Recycling: License For Profit

By SAMUEL S. ATTENBERG

A tinge of gloom may color our industry today, but there are still fresh sources of growth and profit ahead of us in the '80s. Some sources are right under this industry's nose, if we can stop looking down our noses at them.

One of the most important is licensing. The true potential of licensing has long been overlooked by record companies. In the defense of record companies, there's a hearty stigma to wrestle with: licensing is often seen as demeaning one's product. But relatively new developments in licensing call for a reevaluation of licensing's value.

The general impression of licensing is that it relegates product to the "cheap" bins and netherworld of tasteless late night television commercials, to the realm of cut-rate packaging and marketing. It seems an insult to the artist, and a compromise of the record company's credibility. This may have been true several years ago.

The reality of licensing today, however, is something different. Licensing can maximize revenue, increase and expand distribution, open new audiences, increase avenues to the existing audience, and heighten consumer awareness of both artist and product. This is a boon to record companies, artists, and consumers alike.

Licensing is already a large part of our business structure. For years foreign licensing has been a means of expanding the marketplace for smaller record com-

'A boon to record labels, artists & consumers alike'

panies. Such image licensing as posters, pinball machines and now Chu-Bops bubble gum are prevalent and profitable practices in today's market, and not without a certain amount of status.

Like record companies, licensees have grown in their sophistication and marketing techniques. The worldwide success of K-tel is obvious proof of that fact—their packages are now sold in traditional retail outlets and are charted overseas.

The Simon and Garfunkel set currently offered by Candlelight Music through an agreement with CBS Records offers another example.

A third example is Capitol's success with a Slim Whitman set in Canada. Whitman was a dead issue in the Capitol catalog until Capitol licensed his product to a Canadian tv merchandiser and sold more than 100,000 units. This was found money. And it revitalized an artist who had gone to sleep for Capitol in North America.

Our own approach to licensing is another example. The General Entertainment Corp. (backed by Nabisco) plans to market prerecorded cassettes in up to 130,000 non-traditional music outlets—primarily through supermarkets, drug stores and convenience outlets across the country. Our annual advertising budget of more than \$10 million will be concentrated in prime

time, professional television advertising by Dancer, Fitzgerald, and Sample, a massive, blue-chip agency.

Licensees like K-tel and Candlelight offer quality product and sophisticated marketing. They don't hawk their product in loud tones at 3 a.m. on television. They provide esthetically packaged records, and—most important—they sell that product with sophisticated television advertising in quality time slots.

In fact, the licensees provide a depth of television exposure which goes far beyond what an artist or record would be given in conventional campaigns.

Equally important today, discount chains are forcing rackjobbers to reduce inventories, so catalog and midprice lines are being eliminated from racked outlets. Hence the need for other distribution channels for catalog. Midprice cassettes in particular are suffering. You can manufacture all the product you want, but if you can't get it through the pipeline you've got a problem. And licensing helps solve that problem.

All too often, record companies still see licensing as the lowest end of the marketing totem, a last ditch, end-of-the-road attempt to squeeze the final revenues from a product after it has been milked dry by one's own distribution. Such an attitude ignores the incremental gain in profits and the outreach

to additional customers which comes from the use of licensing as a full-fledged, concurrent part of one's marketing mix.

Our industry would do well to look at the example of the publishing business, where licensing is the prime profit source.

'Licensees have grown in sophistication & marketing'

Specifically, a hardcover publisher makes more money from the sale of paperback and film rights than from the sale of hardcover books. Selling a book's paperback or film rights is a mark of prestige, a stamp of success.

There's a sound economic reason for record companies to view today's licensing with the same respect. Specifically, nearly every dollar of licensing income is pure profit for both the record company and the artist. There are scarcely any costs involved. All the record company has to do is locate the master and audit the licensee's sales.

Licensing is the ideal way to squeeze additional income from music that's in storage!

It's time to look anew at integrating such avenues of exposure and distribution into our way of doing business. As the record industry seeks new sources of profits and avenues of breaking and maintaining product, it's clear that licensing's time has come.

Samuel Attenberg is chief executive officer of General Entertainment Corp.

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

Letters To The Editor

Dear Sir:

In a recent article on San Francisco's KCBS-FM (Billboard, Sept. 20, 1980), the station's general manager, George Sosson, listed methods they used to increase their listening audience. One method, in response to audience requests, was to cut out the jocks' talking over intros and outros.

As a listener, I can sympathize with the request. But as someone concerned with the business of music, I am surprised at the station's decision.

That little bit of rap overlap is one of the few defenses radio stations have against home taping. Cut this out and there is no reason for listeners to prefer buying records and tapes, since they can make clean copies themselves.

And if radio stations see this as a problem only for the record companies, they should stop to consider how many of their listeners, once they've made commercial-free home tapes, will spend less time listening to the radio, too.

Judy Hinger
New York City

Dear Sir:

Greg Fowler's comments about country music "shedding our hick stereotype..." (Billboard, Sept. 6, 1980) were interesting. However, we'd like to point out

that Fowler's position as program director of "Myrtle Beach's Hot Rock" station does not lend credibility to his remarks.

We hope Billboard's reputation for responsible reporting hasn't been abandoned in pursuit of a trend.

Robert E. Johnson
General Manager, WYAK-AM-FM
Surfside Beach, S.C.

Dear Sir:

I can't stand it! Is the industry that blind?

You recently printed a letter in which consultants were praised for the part they play in radio programming. In my opinion they are the reason for the current slump in record sales. It would seem only a small sense of logic is all that's needed to understand why.

With record prices nearly twice what they used to be, a customer can no longer take a chance on an album by a lesser or "fringe" artist. He's got to hear it first. If he doesn't hear it, chances are he won't buy it.

The superstars should be able to sell records on their names alone. After all, that's why they've acquired that title. It's senseless to play them, and only them, 20 times a day.

Thanks to tight playlists, consistent agonizing repetition and general programming aimed at the 12-year-old, AOR radio is nearly dead here in West Michigan.

What was once a flourishing, musically intelligent community, now flounders in repetitive radio pap. It's being proven here daily that you can't sit in Atlanta and tell Grand Rapids what it wants to hear. It isn't working here and I trust it is failing elsewhere.

I praise the few bold radio stations around the country that are attempting to reverse the trend by expanding their playlists. They are reaffirming their main purpose of being here in the first place... to be creative and to entertain.

Aris Hampers
Grand Rapids, Mich.

Dear Sir:

It is unfair of the record companies to limit the availability of the 12-inch disco single. More selective releasing was surely necessary, but it has gotten out of hand.

Companies such as Casablanca, Columbia and WEA should reconsider their no 12-inch policies where the remix or long version is available to the clubs but not to the consumer. Recent cases are Queen's "Another One Bites The Dust" and Village People's "Can't Stop The Music." This is only fair to the record-buying public.

Bill Unger
Howard, Pa.

Maurice Jones for M.C.P. and Paul Loasby for Killtorch would like to thank everyone involved in their recent MONSTERS OF ROCK show at Donington Park on Saturday 16th August 1980.



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* Live Album Available on Records & Tapes

Former RKO Exec Paul Drew Renews Consultancy Partnership

By ED HARRISON

LOS ANGELES — Paul Drew, former vice president of programming for the RKO network, is returning to radio after a two-year absence during which he launched a record label and production firm.

Drew and his former associate Bob Atkinson, with whom he partnered in Drew-Atkinson Consultants from 1972-1976, will renew their partnership in a consultancy firm called Frontrunner. Drew's first client will be SJR Communications which owns KNUS-FM in Dallas among other stations.

"I miss radio and the day-to-day activities involved with the programming of a radio station and the type of competition involved in being part of a radio station," says Drew.

"I believe there is a lot of young programming talent in the U.S. I enjoy finding new talent and promoting it with the opportunity and environment it needs to allow it to develop. I want to make that statement in the '80s especially at a time when people are saying that radio needs excitement."

Drew refutes those critics who say that there aren't any "great" programmers today like Ron Jacobs, Buzz Bennett and Rick Sklar by firmly saying: "I believe there are." Drew will be based in Los An-

geles, while Atkinson will headquarter in Weston, Conn. Drew will also maintain an office in his hometown of Detroit. Drew notes that his return to radio is a full-time commitment although he won't be abandoning his interests in Real World Records and television production.

He says he travels around the country and hears good radio and good programming. A problem he sees though is that "you have large corporations in the major markets which own all the facilities. Corporations make decisions in different ways than an individual," he says.

"Given this environment, young programmers don't have the ability to perform for more than one book. If the book is good, he/she is allowed to go on to the second. If it's disappointing, the programmer is intimidated and his programming becomes compromised.

"My function," he says, "is to give young programmers within a corporation an environment and place to perform in a responsible way with me being between the programmer and management."

Continues Drew: "As a part of radio in the '50s, '60s, '70s and '80s, in most cases as a programmer, you want on-air people to reflect what's happening in the marketplace.

"There's a certain group of stations I have sympathy for and those

are the ones that have young audiences in large metropolitan markets where its part of culture today is to use certain words that you can't say on radio and there's no substitute for them.

Radio has always been able to get down, so to speak. But because of government regulations you can't use words your audience is using. Kids are using four letter words at a younger age. This is the first time I can remember this happening.

"Six or seven years ago using street language wasn't a problem. Now its part of the culture of young people but certain words jocks can't use.

"There are certain cases where it's okay to use certain words in lyrics but the jocks can't say them.

"It's an interesting time in the history of broadcasting which is why I'm excited to be a part of it. Television has moved ahead of radio in what people are permitted to say, says Drew.

Drew states that the economics of the record business today dictate the promotion of the (big name) artist and not the music. "I urge all music directors, program directors and jocks to listen to the records that come into the station and judge them on what's in the groove instead of what's written on the label.

(Continued on page 31)



Billboard photo by Steve Kagan

MOTEL EMOTION—Searing emotions grip Motels lead singer Martha Davis as she performs before an invited WLUP-FM audience at Pierce Arrow Records in Evanston, Ill. The Capitol group's taped performance is part of the Chicago station's "Live On The Loop" program series and will have Abrams' "Superstar" network distribution.

RKO 13-Station Fate Awaits Court Ruling

By JEAN CALLAHAN

WASHINGTON—The fate of RKO General's 13 broadcast properties hangs in the outcome of the company's court appeal of a Federal Communications Commission decision stripping RKO of three television licenses last January.

In a closed meeting Tuesday (30), the FCC voted 6 to 1 to hold hearings on the 13 (12 radio and one tv) licenses, all of which expire in 1982, only after the federal appeals court rules in the matter.

The appeals court is not expected to issue its decision for at least a year and, even then, RKO may appeal the case to the Supreme Court. Thus, the Commission's decision effectively grants RKO extended use of its broadcast licenses. RKO also continues to operate its three tv stations in Boston, New York and Los Angeles pending the completion of the appeals process.

In the same meeting, the FCC voted to reject RKO's proposal to set up a spin-off company, tentatively called NewCo., which would distribute its stock among the 45,000 stockholders of General Tire and Rubber, RKO's parent company. RKO had already appointed former CBS Broadcast Group president Richard Jenks chairman of the new company.

In rejecting the spin-off proposal, the FCC concluded that the formation of a new company would not prevent present RKO and General Tire officials who are not board members from going to work for NewCo.

The Commission seeks to sever ties from General Tire since "improper payments" to political candidates and foreign governments and General Tire pressure on its customers to advertise on RKO stations lost the company its three tv licenses. An FCC spokesman says that the Commission also fears that allowing the spin-off might jeopardize the outcome of the appeals court decision.

WKSS-FM Acquired

HARTFORD, Conn. — Broad Street Communications has sold WKSS-FM for \$2.2 million cash to Sturgeon Corp. Sturgeon is headed by Woody Tanger, who is also a partner of Marlin, Ltd., owner of WTMJ-FM Miami. WKSS is a beautiful music station with 50 kw at 95.7 kHz.

By forbidding transfer of RKO's 13 broadcast licenses to NewCo, the FCC prevents competing applications for the stations' licenses until a hearing of the case is completed. If the Commission had approved the transfer to NewCo, a 30-day period would have been allowed for public opposition to the transfer and for competing applications to be filed.

The FCC further notes that the hearings will give RKO an opportunity "to demonstrate that its programming on the 13 stations has been so meritorious as to warrant granting RKO renewal despite the misconduct recited" in the earlier decision.

The Commission also suggested that it might grant RKO renewals if the company sold the stations to qualified licensees at market value or to qualified minority buyers through the FCC's distress sale policy. The Commission could also grant renewal for less than the standard three year license period.

Phydel Acquires 2 AM And FM Pensy Stations

ALTOONA, Pa.—WVAM-AM and WVAM-FM, in suburban Blair, have been sold to Phydel Communications Corp., a two-year-old firm in New York City. The previous owners, Blair County Broadcasters, had been charged with engaging in fraudulent billing practices and had been given a choice of answering the charges or selling the stations.

The sale was completed under the Federal Communications Commission's distressed-sale policy, which encourages the sale of radio stations to minority-owned firms. The FCC approved a sale price of \$913,000 for Phydel, which is 95% black-owned. No personnel or programming changes at the stations are anticipated.

Listed as owners of Phydel are James Drayton, of Long Island, N.Y., president; Dean M. Schomburg, a former radio newsman who used the name Warren Dean, vice president and treasurer; and Bernard, Seabrooks, a CBS television special affairs producer, vice president and secretary.

OCTOBER 11, 1980 BILLBOARD



Photo courtesy Dave Dexter

The man on the left was one of the world's first two deejays. The man on the right was an aristocrat of jazz. Los Angeles brought them together.

On Nov. 15, Billboard will bring these and other stories together in the very special issue, "Los Angeles: The International Music/Entertainment Capital."

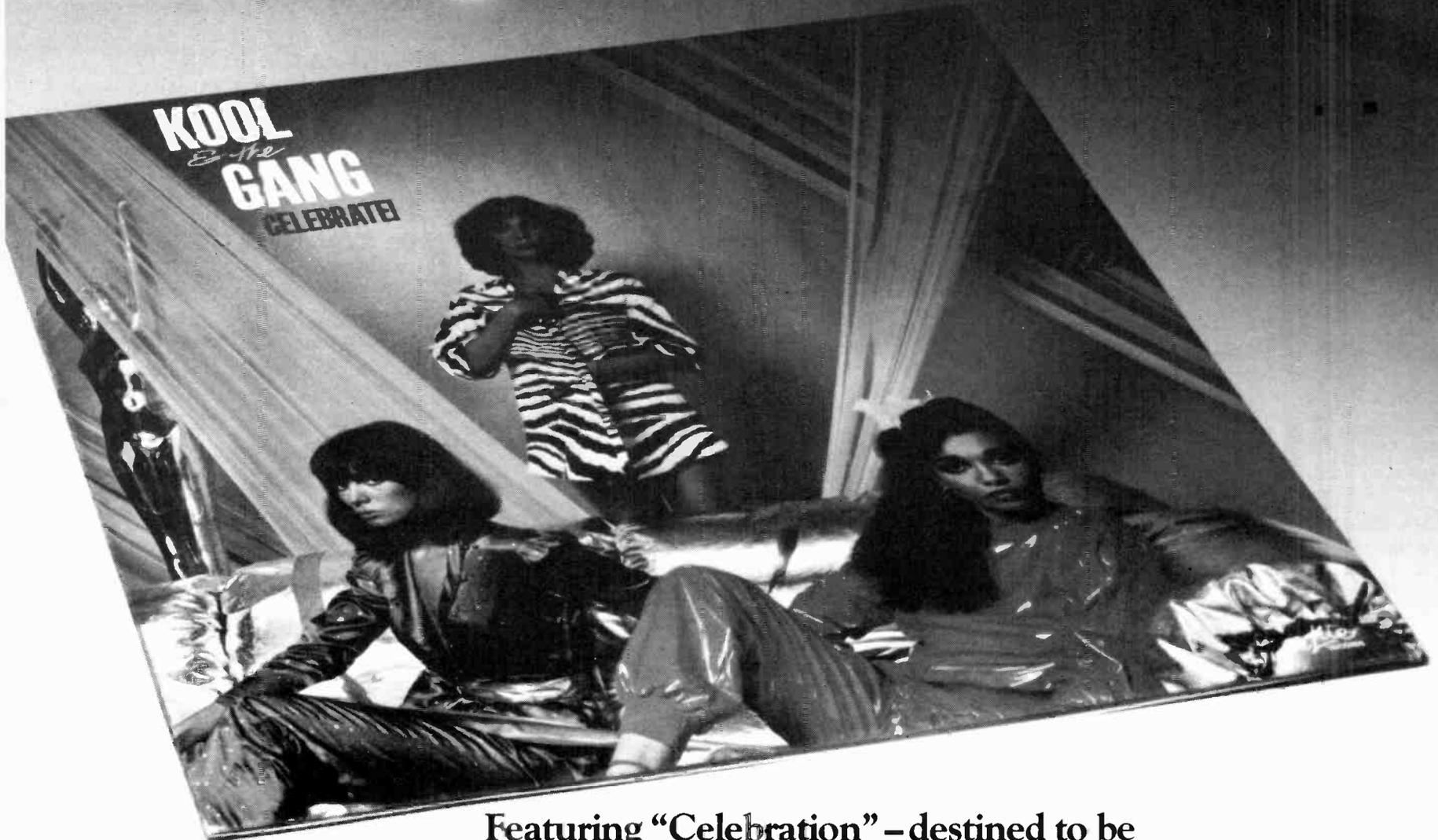
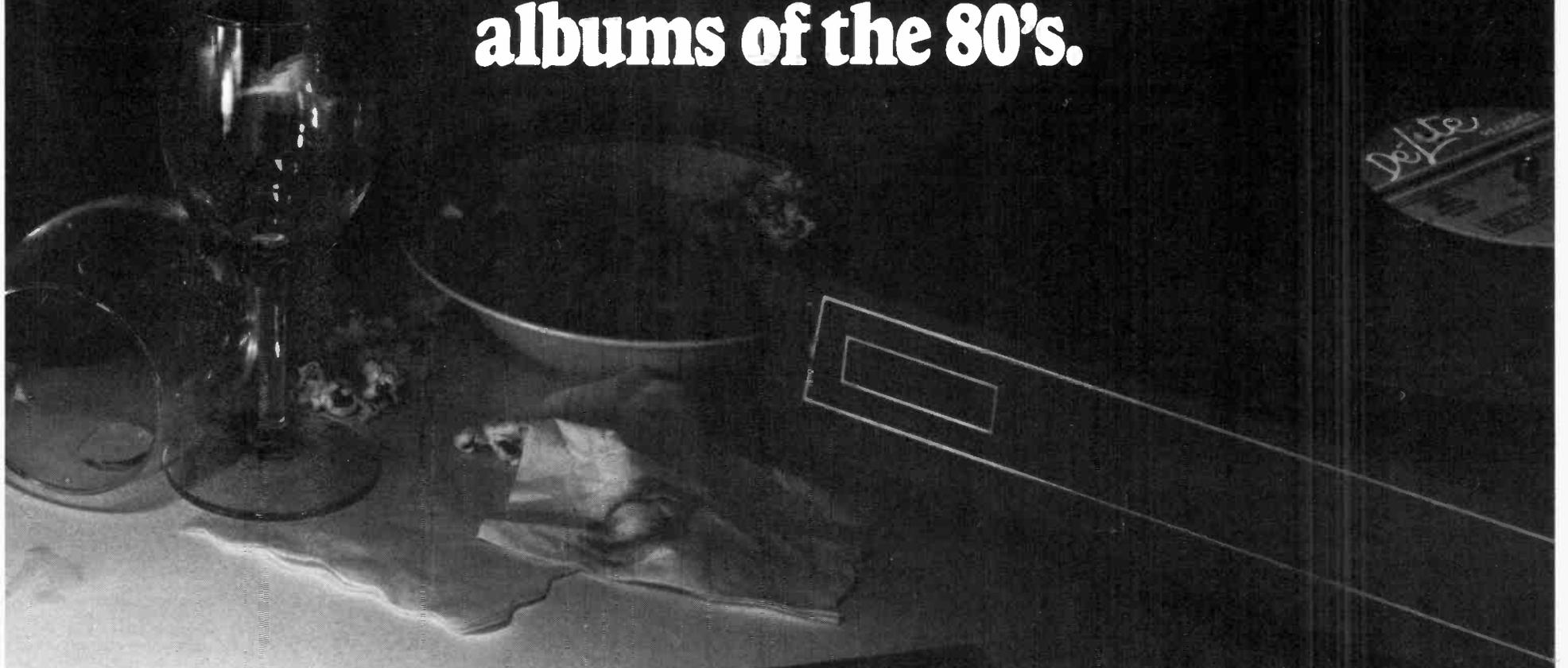
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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/30/80)

PRIME MOVERS-NATIONAL

- BARBRA STREISAND—Woman in Love
- DOOBIE BROTHERS—Real Love
- DONNA SUMMER—The Wanderer

TOP ADD ONS-NATIONAL

- LEO SAYER—More Than I Can Say
- JACKSON BROWNE—That Girl Could Sing
- DIANA ROSS—I'm Coming Out

BREAKOUTS-NATIONAL

- PAT BENATAR—Hit Me With Your Best Shot
- CARLY SIMON—Jesse
- QUEEN—Another One Bites the Dust

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

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

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

- ★ ROGER DALTRY—Without Your Love—D-30
- ★ RANDY VANWARMER—All We Have Is Tonight
- ★ KGB (13K)—San Diego (P. Hamilton)—MO
- ★ OIANA ROSS—I'm Coming Out 27-22
- ★ DOOBIE BROTHERS—Real Love 24-20
- ★ POINTER SISTERS—He's So Shy 22-16
- ★ CARLY SIMON—Jesse 21-17
- ★ PAUL SIMON—Late In The Evening 19-15
- ★ KENNY ROGERS—Lady
- ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ DAVID BOWIE—Ashes To Ashes
- ★ THE JACKSONS—Lovely One—D-28
- ★ STEPHANIE MILLS—Never Knew Love Like This Before—D-30
- ★ ROLLING STONES—She's So Cold—D-24
- ★ DONNA SUMMER—The Wanderer—D-26
- ★ THE CARS—Give Me Some Slack—LP-NP

KFXM—San Bernardino (R. Watson)—MD

No List

KERN—Bakersfield (G. Davis)—MD

- ★ DOOBIE BROTHERS—Real Love 12-4
- ★ BARBRA STREISAND—Woman In Love 15-9

- ★ CARLY SIMON—Jesse 7-3
- ★ ROLLING STONES—She's So Cold 25-19
- ★ DEVO—Whip It 20-14
- ★ LEO SAYER—More Than I Can Say
- ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ KENNY ROGERS—Lady—D-30
- ★ STACEY LATTISAW—Let Me Be Your Angel
- ★ ROGER DALTRY—Without Your Love
- ★ THE JACKSONS—Lovely One—D-29
- ★ JACKSON BROWNE—That Girl Could Sing—D-28
- ★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling—D-27

KOPA—Phoenix (J. McKay)—MD

- ★ DOOBIE BROTHERS—Real Love 17-12
- ★ OIANA ROSS—I'm Coming Out 29-15
- ★ CARLY SIMON—Jesse 11-5
- ★ WILLIE NELSON—On The Road Again 28-23
- ★ LEO SAYER—More Than I Can Say—D-30
- ★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling—D-29
- ★ SUPERTRAMP—Dreamer—HB-28
- ★ DON WILLIAMS—I Believe In You
- ★ KENNY ROGERS—Lady—HB-20

KRUX—Phoenix (P. Rivers)—MD

- ★ DOOBIE BROTHERS—Real Love 13-9
- ★ QUEEN—Another One Bites The Dust 17-10
- ★ POINTER SISTERS—He's So Shy 12-8
- ★ DEVO—Whip It 16-13
- ★ BARBRA STREISAND—Woman In Love 9-4
- ★ ROLLING STONES—She's So Cold—D-40
- ★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling—D-37
- ★ KANSAS—Hold On—D-38
- ★ DON WILLIAMS—I Believe In You
- ★ JOHN COUGAR—This Time—D-39
- ★ AVERAGE WHITE BAND—For You For Love
- ★ BARRY GOUDREAU—Dreams

KRQQ (KRQ-94)—Tucson (O. Van Stone)—MD

- ★ BARBRA STREISAND—Woman In Love 4-2
- ★ KENNY ROGERS—Lady 30-22
- ★ AL STEWART—Midnight Rocks 23-19
- ★ WILLIE NELSON—On The Road Again 11-9
- ★ DOOBIE BROTHERS—Real Love 6-5

KENO—Las Vegas (B. Alexander)—MO

- ★ OLIVIA NEWTON-JOHN—Xanadu 7-2
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 22-16
- ★ AL STEWART—Midnight Rocks 17-13
- ★ DOOBIE BROTHERS—Real Love 9-5
- ★ BARBRA STREISAND—Woman In Love 11-6
- ★ LEO SAYER—More Than I Can Say
- ★ CARS—Touch & Go
- ★ WILLIE NELSON—On The Road Again—D-28
- ★ ROLLING STONES—She's So Cold—D-30
- ★ JACKSON BROWNE—That Girl Could Sing—D-27
- ★ OARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling—D-29

KLUC—Las Vegas (O. Anthony)—MD

- ★ QUEEN—Another One Bites The Dust 11-1
- ★ DOOBIE BROTHERS—Real Love 5-2
- ★ SUPERTRAMP—Dreamer 22-16
- ★ GEORGE BENSON—Give Me The Night 7-5
- ★ DEVO—Whip It 15-11
- ★ ROLLING STONES—She's So Cold
- ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ KENNY ROGERS—Lady—D-27
- ★ ALI THOMSON—Live Every Minute—D-30
- ★ OARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling—D-26

Pacific Northwest Region

★ **PRIME MOVERS**

- POINTER SISTERS—He's So Shy
- DONNA SUMMER—The Wanderer
- QUEEN—Another One Bites The Dust

● **TOP ADD ONS**

- JACKSON BROWNE—That Girl Could Sing
- LEO SAYER—More Than I Can Say
- THE VAPORS—Turning Japanese

● **BREAKOUTS**

- PAT BENATAR—Hit Me With Your Best Shot
- ALLMAN BROTHERS—Angeline
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling

KFRC—San Francisco (J. Peterson)—PD

- ★ POINTER SISTERS—He's So Shy 27-21
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 17-12
- ★ STEVIE WONDER—Master Blaster 28-24
- ★ DOOBIE BROTHERS—Real Love 12-8
- ★ DEVO—Whip It 20-16
- ★ THE VAPORS—Turning Japanese
- ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ SUPERTRAMP—Dreamer—30
- ★ CLIFF RICHARD—Dreaming—27
- ★ KENNY ROGERS—Lady—29
- ★ THE JACKSONS—Lovely One—28
- ★ DANDY AND THE DOOLITTLES—Who Were You Thinkin' Of
- ★ BURT REYNOLDS—Let's Do Something Cheap And Superficial

KXOA-AM—Sacramento (C. Mitchell)—MD

- ★ DOOBIE BROTHERS—Real Love 12-9
- ★ BARBRA STREISAND—Woman In Love 5-4
- ★ PAUL SIMON—Late In The Evening 11-10
- ★ DEVO—Whip It 7-6

KIOY—Fresno (M. Oriscoll)—MO

No List

KGW—Portland (J. Wojniak)—MD

- ★ QUEEN—Another One Bites The Dust 12-8
- ★ ROGER DALTRY—Without Your Love 14-10

- ★ POINTER SISTERS—He's So Shy 17-12
- ★ BOZ SCAGGS—Look What You've Done To Me 10-7
- ★ DOOBIE BROTHERS—Real Love 18-14
- ★ JACKSON BROWNE—That Girl Could Sing
- ★ KENNY ROGERS—Lady
- ★ LEO SAYER—More Than I Can Say
- ★ DONNA SUMMER—The Wanderer
- ★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling—D-30
- ★ CHRISTOPHER CROSS—Never Be The Same

KMJK—Portland (C. Kelly)—MO

- ★ DEVO—Whip It 20-16
- ★ DONNA SUMMER—The Wanderer 33-25
- ★ AMY HOLLAND—How Do I Survive 23-15
- ★ WILLIE NELSON—On The Road Again 26-20
- ★ CARS—Touch & Go 32-24
- ★ ROLLING STONES—She's So Cold
- ★ CHRISTOPHER CROSS—Never Be The Same
- ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ THE JACKSONS—Lovely One—D-34
- ★ LEO SAYER—More Than I Can Say—D-33
- ★ STEPHANIE MILLS—Never Knew Love Like This Before—D-32
- ★ KENNY ROGERS—Lady—D-31

KJR—Seattle (T. Buchanan)—MO

- ★ POINTER SISTERS—He's So Shy 13-8
- ★ DONNA SUMMER—The Wanderer 19-13
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 20-15
- ★ DOOBIE BROTHERS—Real Love 11-7
- ★ THE ALLMAN BROTHERS BAND—Angeline—X
- ★ KENNY ROGERS—Lady—D-23
- ★ LEO SAYER—More Than I Can Say—D-24
- ★ PAT BENATAR—Hit Me With Your Best Shot—D-25

KYYX—Seattle (S. Lynch)—MO

- ★ STEVIE WONDER—Master Blaster 18-12
- ★ BOZ SCAGGS—Look What You've Done To Me 7-4
- ★ QUEEN—Another One Bites The Dust 10-7
- ★ AMY HOLLAND—How Do I Survive 12-9
- ★ CHARLIE DANIELS BAND—The Legend Of Woolly Swamp 15-11
- ★ OIANA ROSS—I'm Coming Out
- ★ JIMMY HALL—I'm Happy That Love Has Found You
- ★ SUPERTRAMP—Dreamer—D-29
- ★ LEO SAYER—More Than I Can Say—D-26
- ★ JACKSON BROWNE—That Girl Could Sing—D-30
- ★ ROGER DALTRY—Without Your Love

KJRB—Spokane (B. Gregory)—MO

- ★ QUEEN—Another One Bites The Dust—3-1
- ★ POINTER SISTERS—He's So Shy—10-3
- ★ BOZ SCAGGS—Look What You've Done To Me 13-7
- ★ DOOBIE BROTHERS—Real Love 16-9
- ★ DONNA SUMMER—The Wanderer 15-10
- ★ JIMMY HALL—I'm Happy That Love Has Found You
- ★ LEO SAYER—More Than I Can Say
- ★ CHRISTOPHER CROSS—Never Be The Same
- ★ SUPERTRAMP—Dreamer—NP-HO
- ★ KANSAS—Hold On—NP-HO
- ★ SPLIT ENZ—I Got You—NP-HO
- ★ DIANA ROSS—I'm Coming Out—D-27
- ★ ALI THOMSON—Live Every Minute—NP-HO
- ★ STEVIE WONDER—Master Blaster—D-30
- ★ JACKSON BROWNE—That Girl Could Sing—N-29
- ★ THE CARS—Touch And Go—NP-HO
- ★ DEVO—Whip It—NP-HO
- ★ AC/DC—You Shook Me All Night Long—NP-HO
- ★ PAT BENATAR—Hit Me With Your Best Shot—NP-40
- ★ GEORGE BENSON—Love X Love—D-28

KTAC—Tacoma (S. Carter)—MO

- ★ BARBRA STREISAND—Woman In Love 9-2
- ★ QUEEN—Another One Bites The Dust 7-1
- ★ PAT BENATAR—You Better Run 19-13

- ★ CARLY SIMON—Jesse 14-10
- ★ POINTER SISTERS—He's So Shy 23-15
- ★ ROLLING STONES—She's So Cold
- ★ CHRISTOPHER CROSS—Never Be The Same
- ★ SUPERTRAMP—Dreamer—D-27
- ★ STEPHANIE MILLS—Never Knew Love Like This Before—D-28
- ★ LEO SAYER—More Than I Can Say
- ★ DONNA SUMMER—The Wanderer—D-25
- ★ CARS—Touch & Go—D-30
- ★ PAT BENATAR—Hit Me With Your Best Shot—LP

KCBN—Reno (L. Irons)—MD

- ★ CLIFF RICHARD—Dreaming 28-22
- ★ POINTER SISTERS—He's So Shy 20-12
- ★ KENNY LOGGINS—I'm Alright 5-2
- ★ BOZ SCAGGS—Look What You've Done To Me 16-10
- ★ DOOBIE BROTHERS—Real Love 14-9
- ★ ROLLING STONES—She's So Cold
- ★ KENNY ROGERS—Lady
- ★ KIM CARNES—Cry Like A Baby
- ★ SUPERTRAMP—Dreamer—D-33
- ★ LEO SAYER—More Than I Can Say—D-40
- ★ WILLIE NELSON—On The Road Again—D-28
- ★ JACKSON BROWNE—That Girl Could Sing—D-39
- ★ DONNA SUMMER—The Wanderer—D-31
- ★ CARS—Touch & Go—D-37
- ★ EXILE—Take Me Down

KCPX—Salt Lake (G. Waldron)—MD

- ★ DONNA SUMMER—The Wanderer 28-17
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling 33-20
- ★ GEORGE BENSON—Give Me The Night 21-11
- ★ DOOBIE BROTHERS—Real Love 8-4
- ★ POINTER SISTERS—He's So Shy 15-8
- ★ LEO SAYER—More Than I Can Say
- ★ MECO—Theme From Shogun
- ★ COMMODORES—Heroes
- ★ JIMMY HALL—I'm Happy That Love Has Found You
- ★ KIM CARNES—Cry Like A Baby—D-27
- ★ KANSAS—Hold On—D-33
- ★ DIANA ROSS—I'm Coming Out—D-30
- ★ NIELSON/PEARSON—If You Should Sail—D-40
- ★ KENNY ROGERS—Lady—D-21
- ★ AL STEWART—Midnight Rocks—D-26
- ★ JOHN COUGAR—This Time—D-39
- ★ THE CARS—Touch And Go—D-36
- ★ PAT BENATAR—Hit Me With Your Best Shot—D-37
- ★ WAYNE MASSEY—One Life To Live—D-38

KRSP—Salt Lake (L. Windgar)—MO

- ★ JACKSON BROWNE—That Girl Could Sing 16-9
- ★ PAT BENATAR—Hit Me With Your Best Shot 17-11
- ★ KANSAS—Hold On 27-23
- ★ ROLLING STONES—She's So Cold 19-16
- ★ DEVO—Whip It 18-15
- ★ LEO SAYER—More Than I Can Say
- ★ BILLY JOEL—Only A Fantasy
- ★ ROGER DALTRY—Without Your Love
- ★ STEVIE WONDER—Master Blaster—D-28

KIMN—Denver (O. Erickson)—MO

- ★ EOOIE RABBITT—Drivin' My Life Away 1-1
- ★ BARBRA STREISAND—Woman In Love 14-4
- ★ BOZ SCAGGS—Look What You've Done To Me 13-9
- ★ WILLIE NELSON—On The Road Again 21-16
- ★ DOOBIE BROTHERS—Real Love 15-3
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-28
- ★ JACKSON BROWNE—That Girl Could Sing—D-27
- ★ PAT BENATAR—Hit Me With Your Best Shot—D-30
- ★ KANSAS—Hold On
- ★ STEPHANIE MILLS—Never Knew Love Like This Before—D-25
- ★ IRENE CARA—Out Here On My Own
- ★ JOHN COUGAR—This Time

North Central Region

★ **PRIME MOVERS**

- DOOBIE BROTHERS—Real Love
- BARBRA STREISAND—Woman In Love
- THE KINGS—Switchin' To Glide

● **TOP ADD ONS**

- KANSAS—Hold On
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- DIANA ROSS—I'm Coming Out

● **BREAKOUTS**

- CARLY SIMON—Jesse
- KENNY ROGERS—Lady
- PAT BENATAR—Hit Me With Your Best Shot

CKLW—Detroit (R. Trombley)—MO

- ★ POINTER SISTERS—He's So Shy 9-4
- ★ CLIFF RICHARD—Dreaming 29-25
- ★ THE KINGS
- ★ THE KINGS—Switchin' To Glide 25-15
- ★ DONNA SUMMER—The Wanderer 17-8
- ★ 707—I Could Be Good For You 10-6
- ★ ROLLING STONES—She's So Cold—D-28
- ★ DEVO—Whip It—D-17
- ★ SUPERTRAMP—Dreamer
- ★ THE JACKSONS—Lovely One—D-30

- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- ★ BILLY JOEL—Sometimes A Fantasy

WORQ—Detroit (J. Ryan)—MO

- ★ THE KINGS—Switchin' To Glide 21-15
- ★ 707—I Could Be Good For You 11-5
- ★ POINTER SISTERS—He's So Shy 9-6
- ★ CARLY SIMON—Jesse 19-13
- ★ DONNA SUMMER—The Wanderer 15-12
- ★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feeling
- ★ ROGER DALTRY—Without Your Love
- ★ PAT BENATAR—Hit Me With Your Best Shot—D-16
- ★ CLIFF RICHARD—Dreaming—D-25
- ★ KENNY ROGERS—Lady—D-9
- ★ THE JACKSONS—Lovely One—D-29
- ★ LEO SAYER—More Than I Can Say—D-30

WAKY—Louisville (B. Modie)—MD

- ★ CARLY SIMON—Jesse 4-1
- ★ DOOBIE BROTHERS—Real Love 12-3
- ★ WILLIE NELSON—On The Road Again 18-8
- ★ BARBRA STREISAND—Woman In Love 16-7
- ★ JACKSON BROWNE—That Girl Could Sing 27-21
- ★ JIMMY HALL—I'm Happy That Love Has Found You—D-31
- ★ STEPHANIE MILLS—Never Knew Love Like This Before—D-30
- ★ ALI THOMSON—Live Every Minute—D-32

WKJJ (KJ 101)—Louisville (B. Hatfield)—MO

- ★ KENNY LOGGINS—I'm Alright 11-6
- ★ JACKSON BROWNE—That Girl Could Sing 16-9
- ★ QUEEN—Another One Bites The Dust 6-1
- ★ ROLLING STONES—She's So Cold 15-12
- ★ GENESIS—Turn It On Again 14-7
- ★ JIMMY HALL—I'm Happy That Love Has Found You
- ★ PAT BENATAR—Hit Me With Your Best Shot—D-34
- ★ KENNY ROGERS—Lady—X-D-31
- ★ EARTH, WIND & FIRE—Let Me Talk
- ★ ALI THOMSON—Live Every Minute
- ★ STEPHANIE MILLS—Never Knew Love Like This Before—X-D-33
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- ★ BARRY GOUDREAU—Dreams—X-D-32

WGCL—Cleveland (O. Collins)—MO

- ★ DOOBIE BROTHERS—Real Love 10-5
- ★ BARBRA STREISAND—Woman In Love 6-3
- ★ EARTH, WIND & FIRE—Let Me Talk 20-17
- ★ JOHNNY LEE—Lookin' For Love 12-9
- ★ DONNA SUMMER—The Wanderer 18-10
- ★ KANSAS—Hold On
- ★ DIANA ROSS—I'm Coming Out—D-27
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ 707—I Could Be Good For You
- ★ SUPERTRAMP—Dreamer—D-29
- ★ THE JACKSONS—Lovely One—D-22
- ★ CARS—Touch & Go—D-30

WKRC (Q-102)—Cincinnati (T. Galluzzo)—MO

- ★ QUEEN—Another One Bites The Dust 7-2
- ★ DONNA SUMMER—The Wanderer 27-20
- ★ POINTER SISTERS—He's So Shy 12-7
- ★ DOOBIE BROTHERS—Real Love 20-14
- ★ OLIVIA NEWTON-JOHN—Xanadu 17-9
- ★ CARLY SIMON—Jesse 16-9
- ★ KENNY ROGERS—Lady—D-32
- ★ CARS—Touch & Go—D-33

WNCI—Columbus (S. Edwards)—MO

- ★ BOZ SCAGGS—Look What You've Done To Me 20-17
- ★ CARLY SIMON—Jesse 16-9
- ★ POINTER SISTERS—He's So Shy 17-13
- ★ DOOBIE BROTHERS—Real Love 8-5
- ★ BARBRA STREISAND—Woman In Love 11-7
- ★ CLIFF RICHARD—Dreaming—LP
- ★ SUPERTRAMP—Dreamer—D-25
- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready—D-24
- ★ KENNY ROGERS—Lady—LP
- ★ STEVIE WONDER—Master Blaster—LP
- ★ ROLLING STONES—She's So Cold—LP
- ★ CARS—Touch & Go—LP
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight—D-23

WXGT (92-X)—Columbus (T. Nudder)—MO

- ★ OLIVIA NEWTON-JOHN—Xanadu 10-5
- ★ KENNY LOGGINS—I'm Alright 8-4
- ★ CARLY SIMON—Jesse 14-8
- ★ DOOBIE BROTHERS—Real Love 9-3
- ★ BARBRA STREISAND—Woman In Love 15-7
- ★ PAT BENATAR—Hit Me With Your Best Shot—NP
- ★ KENNY ROGERS—Lady—D-24
- ★ KANSAS—Hold On—NP
- ★ ROLLING STONES—She's So Cold—D-25

WZZP—Cleveland (B. McKay)—MO

- ★ DOOBIE BROTHERS—Real Love 20-9
- ★ BARBRA STREISAND—Woman In Love 11-2
- ★ CLIFF RICHARD—Dreaming 28-14
- ★ POINTER SISTERS—He's So Shy 14-6
- ★ CARLY SIMON—Jesse 18-10
- ★ NIELSON/PEARSON—If You Should Sail
- ★ KENNY ROGERS—Lady—D-24
- ★ WILLIE NELSON—On The Road Again—D-28
- ★ JACKSON BROWNE—That Girl Could Sing—D-30

- ★ OARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-29

WKWK (14WK)—Wheeling (R. Collins)—MD

No List

Southwest Region

★ **PRIME MOVERS**

- KENNY ROGERS—Lady
- STEPHANIE MILLS—Never Knew Love Like This Before
- QUEEN—Another One Bites the Dust

● **TOP ADD ONS**

- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- JACKSON—Lovely One
- LEO SAYER—More Than I Can Say

● **BREAKOUTS**

- POINTER SISTERS—He's So Shy
- DONNA SUMMER—The Wanderer
- PAT BENATAR—Hit Me With Your Best Shot

KSRR—Houston (R. Lambert)—MO

- ★ QUEEN—Another One Bites The Dust 4-3
- ★ KENNY ROGERS—Lady 28-25
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 30-26
- ★ DOOBIE BROTHERS—Real Love 14-10
- ★ DONNA SUMMER—The Wanderer 25-23
- ★ OIANA ROSS—I'm Coming Out—D-30
- ★ OARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-28
- ★ LEO SAYER—More Than I Can Say—D-29
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

KRLY—Houston (M. Jones)—MO

- ★ OLIVIA NEWTON-JOHN—Xanadu 11-6
- ★ POINTER SISTERS—He's So Shy 12-5
- ★ BARBRA STREISAND—Woman In Love 25-13
- ★ BOZ SCAGGS—Look What You've Done To Me 15-9
- ★ OIANA ROSS—I'm Coming Out 22-15
- ★ KIM CARNES—Cry Like A Baby
- ★ LEO SAYER—More Than I Can Say

KNUS—Dallas (L. Ridener)—MD

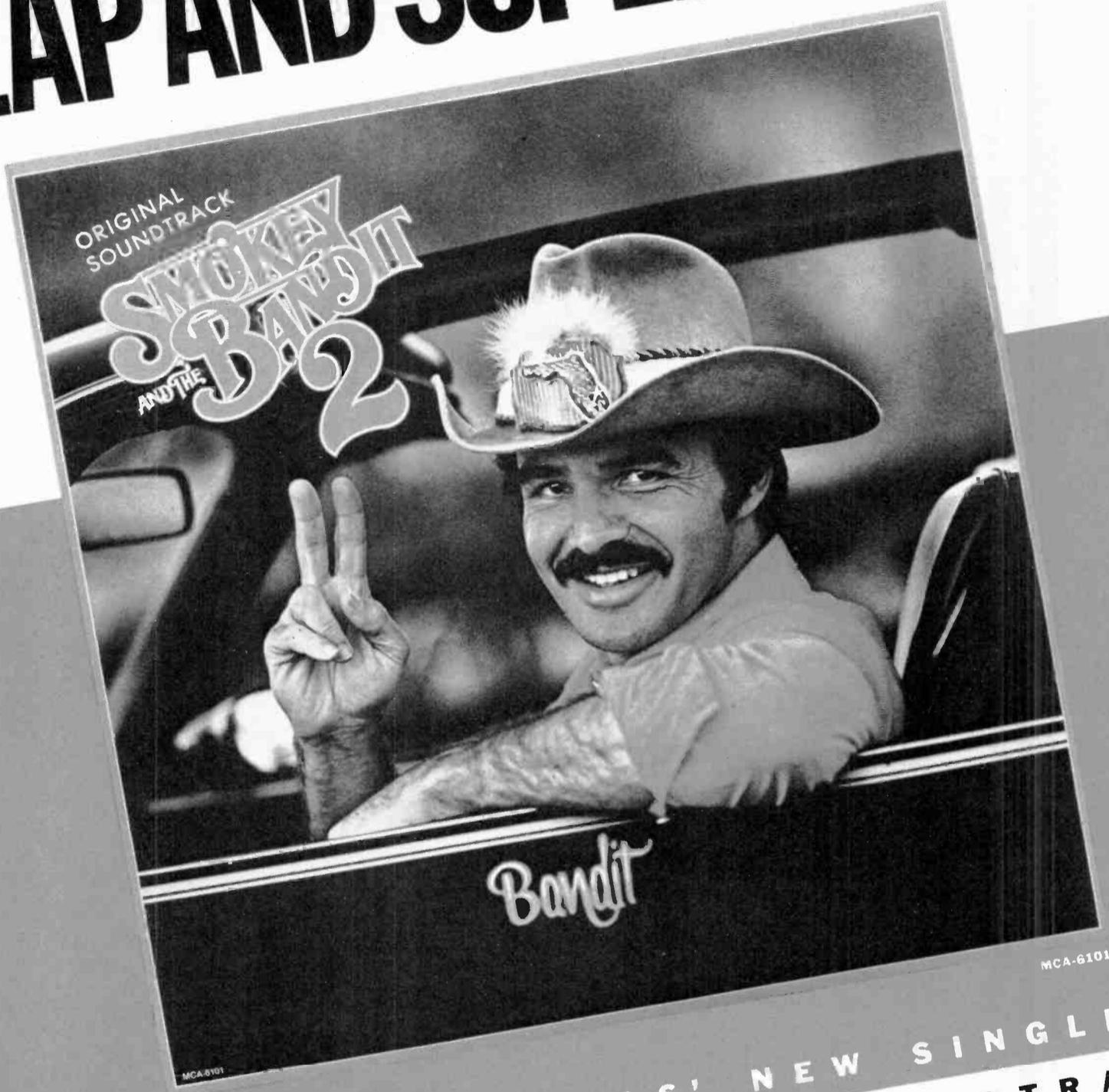
- ★ DOOBIE BROTHERS—Real Love 14-9
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 14-9
- ★ KENNY ROGERS—Lady D-15
- ★ DOOBIE BROTHERS—Real Love 11-8
- ★ DIANA ROSS—Upside Down 3-1
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- ★ IRENE CARA—Out Here On My Own

KVIL—Dallas (C. Rhodes)—MD

- ★ STEPHANIE MILLS—Never Knew Love Like This Before 14-9
- ★ KENNY ROGERS—Lady D-15
- ★ DOOBIE BROTHERS—Real Love 11-8
- ★ DIANA ROSS—Upside Down 3-1
- ★ DARYL HALL & JOHN OATES—

**"LET'S DO SOMETHING
CHEAP AND SUPERFICIAL"**

MCA-51004



**BURT REYNOLDS' NEW SINGLE
FROM THE ORIGINAL SOUNDTRACK**

**SMOKEY
AND THE
BANDIT
2**

Produced by Snuff Garrett
Arranged by Al Capps



MCA RECORDS
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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/30/80)

Continued from page 20

KILE - Galveston (S. Taylor - MD)

- ★ STACEY LATTISAW - Let Me Be Your Angel 36-29
- ★ OLIVIA NEWTON-JOHN/ELO - Xanadu 22-16
- ★ QUEEN - Another One Bites The Dust 15-12
- ★ STEPHANIE MILLS - Never Knew Love Like This Before 25-18
- ★ DOOBIE BROTHERS - Real Love 10-5
- ★ JIMMY HALL - I'm Happy That Love Has Found You - D-38
- ★ PAT BENATAR - Hit Me With Your Best Shot - D-37

KBFM - McAllen-Brownsville (S. Owens - MD)

- ★ QUEEN - Another One Bites The Dust 5-2
- ★ BARBRA STREISAND - Woman In Love 16-6
- ★ DIANA ROSS - I'm Coming Out 26-10
- ★ CARLY SIMON - Jesse 1-1
- ★ DOOBIE BROTHERS - Real Love 13-5
- ★ STACEY LATTISAW - Let Me Be Your Angel
- ★ THE CARS - Touch And Go
- ★ SUPERTRAMP - Dreamer - X-D-24
- ★ KENNY ROGERS - Lady - D-29
- ★ THE JACKSONS - Lovely One - D-28
- ★ STEVIE WONDER - Master Blaster - D-23
- ★ LEO SAYER - More Than I Can Say
- ★ IRENE CARA - Out Here On My Own
- ★ ROLLING STONES - She's So Cold
- ★ JACKSON BROWNE - That Girl Could Sing - D-30
- ★ AC/DC - You Shook Me All Night Long - NP-25
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-26
- ★ PAT BENATAR - Hit Me With Your Best Shot

KOFM - Oklahoma City (C. Morgan - MD)

- ★ CARLY SIMON - Jesse 17-10
- ★ KENNY ROGERS - Lady 29-20
- ★ DON WILLIAMS - I Believe In You 21-14
- ★ DOOBIE BROTHERS - Real Love 9-5
- ★ BARBRA STREISAND - Woman In Love 16-12
- ★ SUPERTRAMP - Dreamer - D-30
- ★ STEPHANIE MILLS - Never Knew Love Like This Before - D-29
- ★ LARSEN-FEITEN - Who'll Be The Fool Tonight

WEZB - New Orleans (T. Young - MD)

- ★ DIANA ROSS - I'm Coming Out 14-8
- ★ BARBRA STREISAND - Woman In Love 18-12
- ★ THE JACKSONS - Lovely One 29-23
- ★ STEVIE WONDER - Master Blaster 23-18
- ★ DONNA SUMMER - The Wanderer 22-17
- ★ DEVO - Whip It 19-13
- ★ CHARLIE DANIELS BAND - The Legend Of Wooley Swamp
- ★ AC/DC - You Shook Me All Night Long
- ★ SUPERTRAMP - Dreamer - D-30
- ★ KENNY ROGERS - Lady - D-28
- ★ AL STEWART - Midnight Rocks
- ★ LEO SAYER - More Than I Can Say
- ★ STEPHANIE MILLS - Never Knew Love Like This Before - D-29
- ★ JACKSON BROWNE - That Girl Could Sing
- ★ BARBRA STREISAND & ANDY GIBB - Guilty
- ★ JACKSON BROWNE - Hold On/Hot Out

WTIX - New Orleans (G. Franklin - MD)

- ★ DONNA SUMMER - The Wanderer 26-16
- ★ THE JACKSONS - Lovely One 39-28
- ★ STEVIE WONDER - Master Blaster 31-20
- ★ BARBRA STREISAND - Woman In Love 13-5
- ★ ROLLING STONES - She's So Cold
- ★ KENNY ROGERS - Lady - D-24
- ★ PAT BENATAR - Hit Me With Your Best Shot
- ★ THE ALLMAN BROTHERS BAND - Angelina - D-36
- ★ FRANK STALLONE - Case Of You
- ★ ANNE MURRAY - Could I Have This Dance
- ★ KIM CARNES - Cry Like A Baby
- ★ SUPERTRAMP - Dreamer
- ★ KANSAS - Hold On - D-32
- ★ JACKSON BROWNE - That Girl Could Sing - D-38
- ★ ROGER DALTRY - Without Your Love - D-40
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-39
- ★ BILLY JOEL - Sometimes A Fantasy - D-34

KEEL - Shreveport (H. Clark - MD)

- ★ DEVO - Whip It 26-16
- ★ STACEY LATTISAW - Let Me Be Your Angel 20-13
- ★ ELECTRIC LIGHT ORCHESTRA - All Over The World 19-15
- ★ DOOBIE BROTHERS - Real Love 13-7
- ★ DONNA SUMMER - The Wanderer 22-16
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling
- ★ KENNY ROGERS - Lady
- ★ DIANA ROSS - I'm Coming Out
- ★ THE JACKSONS - Lovely One - D-29
- ★ STEVIE WONDER - Master Blaster - X
- ★ LEO SAYER - More Than I Can Say
- ★ WILLIE NELSON - On The Road Again - D-30
- ★ JACKSON BROWNE - That Girl Could Sing - D-28
- ★ AC/DC - You Shook Me All Night Long - LP

No List

WFMF - Baton Rouge (J.J. Stone - MD)

- ★ DEVO - Whip It 26-16
- ★ STACEY LATTISAW - Let Me Be Your Angel 20-13
- ★ ELECTRIC LIGHT ORCHESTRA - All Over The World 19-15
- ★ DOOBIE BROTHERS - Real Love 13-7
- ★ DONNA SUMMER - The Wanderer 22-16
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling
- ★ KENNY ROGERS - Lady
- ★ DIANA ROSS - I'm Coming Out
- ★ THE JACKSONS - Lovely One - D-29
- ★ STEVIE WONDER - Master Blaster - X
- ★ LEO SAYER - More Than I Can Say
- ★ WILLIE NELSON - On The Road Again - D-30
- ★ JACKSON BROWNE - That Girl Could Sing - D-28
- ★ AC/DC - You Shook Me All Night Long - LP

★ PRIME MOVERS

- DOOBIE BROTHERS - Real Love
- BARBRA STREISAND - Woman In Love
- QUEEN - Another One Bites The Dust

● TOP ADD ONS

- CHRISTOPHER CROSS - Never Be The Same
- KANSAS - Hold On
- LEO SAYER - More Than I Can Say

■ BREAKOUTS

- EDDIE RABBITT - Drivin' My Life Away
- BOZ SCAGGS - Look What You've Done To Me
- DIANA ROSS - Upside Down

WLS - Chicago (J. Gehron - MD)

- ★ DOOBIE BROTHERS - Real Love 16-11
- ★ EDDIE RABBITT - Drivin' My Life Away 13-9
- ★ KENNY LOGGINS - I'm Alright 19-12
- ★ OLIVIA NEWTON-JOHN - Xanadu 21-13
- ★ VAPORS - Turning Japanese 30-19
- ★ CHRISTOPHER CROSS - Never Be The Same
- ★ KANSAS - Hold On
- ★ BOZ SCAGGS - Look What You've Done To Me - D-37
- ★ JACKSON BROWNE - That Girl Could Sing
- ★ GENESIS - Turn It On Again
- ★ BILLY JOEL - Sometimes A Fantasy

WFMN - Chicago (J. Robbins - MD)

- ★ PAT BENATAR - Hit Me With Your Best Shot 30-16
- ★ AC/DC - You Shook Me All Night Long 17-9
- ★ DEVO - Whip It 18-15
- ★ VAPORS - Turning Japanese 16-12
- ★ DOOBIE BROTHERS - Real Love 8-2
- ★ KENNY LOGGINS - I'm Alright 7-4
- ★ QUEEN - Need Your Lovin' Tonight - D-29
- ★ BOZ SCAGGS - Look What You've Done To Me - D-28
- ★ CARS - Touch And Go - D-30

WNAP - Indianapolis (D. Bailey - MD)

- ★ QUEEN - Another One Bites The Dust 12-4
- ★ POINTER SISTERS - He's So Shy 16-5
- ★ BILLY JOEL - Don't Ask Me Why 10-6
- ★ CARLY SIMON - Jesse 11-7
- ★ OLIVIA NEWTON-JOHN/ELO - Xanadu 15-8
- ★ CLIFF RICHARD - Dreaming 10-28
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-29
- ★ SUPERTRAMP - Dreamer - D-25
- ★ KANSAS - Hold On - X
- ★ STEVIE WONDER - Master Blaster - D-30
- ★ DEVO - Whip It - X
- ★ WILLIE NELSON - On The Road Again - D-24

WOKY - Milwaukee (D. Cole - MD)

- ★ PAUL SIMON - Late In The Evening 9-5
- ★ QUEEN - Another One Bites The Dust 16-8
- ★ WILLIE NELSON - On The Road Again 17-13
- ★ BARBRA STREISAND - Woman In Love 19-14
- ★ OLIVIA NEWTON-JOHN - Xanadu 4-1
- ★ CHARLIE DANIELS BAND - The Legend Of Wooley Swamp - D-20
- ★ CHRISTOPHER CROSS - Never Be The Same
- ★ KENNY ROGERS - Lady - D-28
- ★ STACEY LATTISAW - Let Me Be Your Angel - D-29
- ★ LEO SAYER - More Than I Can Say - D-30

WISM - Madison (S. Jones - MD)

- ★ STEPHANIE MILLS - Never Knew Love Like This Before 29-22
- ★ DOOBIE BROTHERS - Real Love 11-3
- ★ CLIFF RICHARD - Dreaming 20-14
- ★ WILLIE NELSON - On The Road Again 27-21
- ★ BARBRA STREISAND - Woman In Love 19-13
- ★ STACEY LATTISAW - Let Me Be Your Angel
- ★ DONNA SUMMER - The Wanderer
- ★ EDDIE RABBITT - Drivin' My Life Away
- ★ JIMMY HALL - I'm Happy That Love Has Found You
- ★ KENNY ROGERS - Lady - D-26
- ★ ALI THOMSON - Live Every Minute
- ★ THE JACKSONS - Lovely One
- ★ POCO - Midnight Rain
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-30
- ★ ROGER DALTRY - Without Your Love - D-27

WSPT - Stevens Point (P. Martin - MD)

- ★ DEVO - Whip It 13-6
- ★ BARBRA STREISAND - Woman In Love 19-9
- ★ CLIFF RICHARD - Dreaming 21-16
- ★ STEVIE WONDER - Master Blaster 25-19
- ★ THE CARS - Touch And Go 18-11
- ★ JIMMY HALL - I'm Happy That Love Has Found You
- ★ LEO SAYER - More Than I Can Say
- ★ KANSAS - Hold On - D-29
- ★ KENNY ROGERS - Lady - D-30
- ★ ROLLING STONES - She's So Cold - D-27
- ★ JACKSON BROWNE - That Girl Could Sing - D-28
- ★ WAYLON JENNINGS - Theme From The Dukes Of Hazzard
- ★ AC/DC - You Shook Me All Night Long
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-26

KSQJ-FM - St. Louis (T. Stone - MD)

- ★ QUEEN - Another One Bites The Dust 20-7
- ★ KENNY ROGERS - Lady 24-11
- ★ ALI THOMSON - Live Every Minute 15-10
- ★ BARBRA STREISAND - Woman In Love 4-1
- ★ DIANA ROSS - I'm Coming Out
- ★ IRENE CARA - Out Here On My Own
- ★ CLIFF RICHARD - Dreaming
- ★ KANSAS - Hold On - X
- ★ STACEY LATTISAW - Let Me Be Your Angel
- ★ LEO SAYER - More Than I Can Say - D-25
- ★ STEPHANIE MILLS - Never Knew Love Like This Before - X
- ★ WILLIE NELSON - On The Road Again - D-20
- ★ ROLLING STONES - She's So Cold - X
- ★ JACKSON BROWNE - That Girl Could Sing - D-24
- ★ THE CHARLIE DANIELS BAND - The Legend Of Wooley Swamp - X
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-23
- ★ PAT BENATAR - Hit Me With Your Best Shot
- ★ STREISAND/GIBB - Guilty - LP

KXOK - St. Louis (L. Douglas - MD)

- ★ BOZ SCAGGS - Look What You've Done To Me 11-8
- ★ EDDIE RABBITT - Drivin' My Life Away 9-2
- ★ LEO SAYER - More Than I Can Say 29-22
- ★ OLIVIA NEWTON-JOHN - Xanadu 23-15
- ★ POINTER SISTERS - He's So Shy 14-15
- ★ AL STEWART - Midnight Rocks - D-29
- ★ ELECTRIC LIGHT ORCHESTRA - All Over The World - D-28
- ★ ALI THOMSON - Live Every Minute - D-30

KIOA - Des Moines (G. Stevens - MD)

- ★ CARLY SIMON - Jesse 15-8
- ★ BARBRA STREISAND - Woman In Love 17-12
- ★ CLIFF RICHARD - Dreaming 26-20
- ★ BOZ SCAGGS - Look What You've Done To Me 19-15
- ★ AL STEWART - Midnight Rocks 25-21
- ★ KENNY ROGERS - Lady - D-27
- ★ ROLLING STONES - She's So Cold - D-28
- ★ JACKSON BROWNE - That Girl Could Sing - D-30
- ★ NEIL SEDAKA - Letting Go - D-29

KDWB - Minneapolis (P. Abresch - MD)

- ★ BARBRA STREISAND - Woman In Love 15-8
- ★ DIANA ROSS - Upside Down 12-7
- ★ BOZ SCAGGS - Look What You've Done To Me 4-1
- ★ AL STEWART - Midnight Rocks 10-6
- ★ JACKSON BROWNE - That Girl Could Sing 17-13
- ★ WILLIE NELSON - On The Road Again - D-19

KSTP-FM (K95) - St. Paul (D. Michaels - MD)

- ★ DOOBIE BROTHERS - Real Love 20-10
- ★ BOZ SCAGGS - Look What You've Done To Me 11-6
- ★ AMY HOLLAND - How Do I Survive 13-11
- ★ CARLY SIMON - Jesse 4-2
- ★ BARBRA STREISAND - Woman In Love 9-3
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling
- ★ LEO SAYER - More Than I Can Say
- ★ POINTER SISTERS - He's So Shy - D-20
- ★ WILLIE NELSON - On The Road Again - D-19

KEYN-FM - Wichita (L. Court - MD)

- ★ CARLY SIMON - Jesse 11-5
- ★ BARBRA STREISAND - Woman In Love 6-2
- ★ DIONNE WARWICK - No Night So Long 14-10
- ★ THE CHARLIE DANIELS BAND - The Legend Of Wooley Swamp 17-14
- ★ LARSEN-FEITEN - Who'll Be The Fool Tonight 18-16
- ★ ANNE MURRAY - Could I Have This Dance 24
- ★ PURE PRAIRIE LEAGUE - I'm Almost Ready 22
- ★ AIR SUPPLY - All Out Of Love - 25
- ★ AMY HOLLAND - How Do I Survive - 23

WOW - Omaha (D. Davis - MD)

- ★ DIANA ROSS - Upside Down 6-2
- ★ BARBRA STREISAND - Woman In Love 10-6
- ★ KENNY ROGERS - Lady - 27-19
- ★ BOZ SCAGGS - Look What You've Done To Me 15-2
- ★ DOOBIE BROTHERS - Real Love 14-10
- ★ MELISSA MANCHESTER - If This Is Love - D-28
- ★ JACKSON BROWNE - That Girl Could Sing - NP
- ★ QUEEN - Another One Bites The Dust - NP
- ★ SUPERTRAMP - Dreamer - NP
- ★ POINTER SISTERS - He's So Shy - NP
- ★ KANSAS - Hold On - NP
- ★ KENNY LOGGINS - I'm Alright - NP
- ★ ROLLING STONES - She's So Cold - NP
- ★ THE CHARLIE DANIELS BAND - The Legend Of Wooley Swamp - NP
- ★ THE CARS - Touch And Go - NP
- ★ GENESIS - Turn It On Again - NP

WOW - Omaha (D. Davis - MD)

- ★ DIANA ROSS - Upside Down 6-2
- ★ BARBRA STREISAND - Woman In Love 10-6
- ★ KENNY ROGERS - Lady - 27-19
- ★ BOZ SCAGGS - Look What You've Done To Me 15-2
- ★ DOOBIE BROTHERS - Real Love 14-10
- ★ MELISSA MANCHESTER - If This Is Love - D-28
- ★ JACKSON BROWNE - That Girl Could Sing - NP
- ★ QUEEN - Another One Bites The Dust - NP
- ★ SUPERTRAMP - Dreamer - NP
- ★ POINTER SISTERS - He's So Shy - NP
- ★ KANSAS - Hold On - NP
- ★ KENNY LOGGINS - I'm Alright - NP
- ★ ROLLING STONES - She's So Cold - NP
- ★ THE CHARLIE DANIELS BAND - The Legend Of Wooley Swamp - NP
- ★ THE CARS - Touch And Go - NP
- ★ GENESIS - Turn It On Again - NP

WOW - Omaha (D. Davis - MD)

- ★ DIANA ROSS - I'm Coming Out 28-16
- ★ CARS - Touch And Go - D-39
- ★ ROGER DALTRY - Without Your Love - D-40
- ★ EARTH, WIND & FIRE - Let's Talk - HB-31
- ★ LEO SAYER - More Than I Can Say - D-38

WOLF - Syracuse (B. Mitchell - MD)

- ★ AMY HOLLAND - How Do I Survive 16-11
- ★ STACEY LATTISAW - Let Me Be Your Angel 26-14
- ★ SUPERTRAMP - Dreamer 8-6
- ★ ALI THOMSON - Live Every Minute 25-19
- ★ STEPHANIE MILLS - Never Knew Love Like This Before 13-10
- ★ LEO SAYER - More Than I Can Say - 25
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - 24
- ★ THE ALLMAN BROTHERS BAND - Angelina - HB
- ★ KIM CARNES - Cry Like A Baby
- ★ WILLIE NELSON - On The Road Again - D-26
- ★ ROLLING STONES - She's So Cold - NP
- ★ THE CARS - Touch And Go - HB
- ★ GENESIS - Turn It On Again - HB
- ★ PAT BENATAR - Hit Me With Your Best Shot - NP

WFLY - Albany (B. Mason - MD)

- ★ SUPERTRAMP - Dreamer 22-14
- ★ DOOBIE BROTHERS - Real Love 7-2
- ★ QUEEN - Another One Bites The Dust 1-1
- ★ AL STEWART - Midnight Rocks 14-8
- ★ CHARLIE DANIELS BAND - The Legend Of Wooley Swamp 6-5
- ★ LEO SAYER - More Than I Can Say - D-32
- ★ PAT BENATAR - Hit Me With Your Best Shot - D-35
- ★ PETE TOWNSHEND - A Little Is Enough
- ★ ALLMAN BROTHERS BAND - Angelina - NP
- ★ DAVID BOWIE - Ashes To Ashes - D-34
- ★ KANSAS - Hold On - NP
- ★ NIELSON/PEARSON - If You Should Sail - D-33

WPST - Trenton (T. Taylor - MD)

- ★ ROLLING STONES - She's So Cold 35-21
- ★ BARBRA STREISAND - Woman In Love 21-14
- ★ POINTER SISTERS - He's So Shy 18-14
- ★ DOOBIE BROTHERS - Real Love 17-11
- ★ DONNA SUMMER - The Wanderer 27-17
- ★ BILLY JOEL - Sometimes A Fantasy
- ★ PAT BENATAR - Hit Me With Your Best Shot

WBLI - Long Island (B. Terry - MD)

- ★ DOOBIE BROTHERS - Real Love 7-3
- ★ DONNA SUMMER - The Wanderer 18-10
- ★ QUEEN - Another One Bites The Dust 3-1
- ★ POINTER SISTERS - He's So Shy 17-13
- ★ ROGER DALTRY - Without Your Love 12-4
- ★ KENNY ROGERS - Lady
- ★ JACKSON BROWNE - That Girl Could Sing
- ★ DIANA ROSS - I'm Coming Out - 26
- ★ THE JACKSONS - Lovely One - DP
- ★ STEPHANIE MILLS - Never Knew Love Like This Before - 23
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - X-29
- ★ BILLY JOEL - Sometimes A Fantasy

WTRY - Schenectady (B. Cahill - MD)

- ★ DOOBIE BROTHERS - Real Love 13-9
- ★ BARBRA STREISAND - Woman In Love 17-6
- ★ BOZ SCAGGS - Look What You've Done To Me 18-14
- ★ DONNA SUMMER - The Wanderer 17-13
- ★ DEVO - Whip It 26-21
- ★ DIANA ROSS - I'm Coming Out
- ★ LEO SAYER - More Than I Can Say
- ★ KENNY ROGERS - Lady - D-29
- ★ THE JACKSONS - Lovely One - D-28
- ★ STEVIE WONDER - Master Blaster - D-30
- ★ ROLLING STONES - She's So Cold

WBEN-FM - Buffalo (R. Christian - MD)

- ★ KENNY ROGERS - Lady 40-9
- ★ DONNA SUMMER - The Wanderer 33-17
- ★ CARLY SIMON - Jesse 14-10
- ★ STEVIE WONDER - Master Blaster 32-18
- ★ BARBRA STREISAND - Woman In Love 3-1
- ★ THE JACKSONS - Lovely One - D-33
- ★ AC/DC - You Shook Me All Night Long - D-35
- ★ STEPHANIE MILLS - Never Knew Love Like This Before - D-26
- ★ PAT BENATAR - Hit Me With Your Best Shot - D-39
- ★ CHRISTOPHER CROSS - Never Be The Same - D-40

WKBW - Buffalo (J. Summers - MD)

- ★ SUPERTRAMP - Dreaming 23-16
- ★ DOOBIE BROTHERS - Real Love 16-5
- ★ WILLIE NELSON - On The Road Again 22-17
- ★ NATALIE COLE - Someone That I Used To Love 9-3
- ★ THE CARS - Touch And Go 20-12
- ★ DIANA ROSS - I'm Coming Out
- ★ LEO SAYER - More Than I Can Say
- ★ KENNY ROGERS - Lady - D-24
- ★ THE CHARLIE DANIELS BAND - The Legend Of Wooley Swamp - D-22
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - D-26

WBBF - Rochester (D. Mason - MD)

- ★ CHARLIE DANIELS BAND - The Legend Of Wooley Swamp 25-13
- ★ AL STEWART - Midnight Rocks 23-17
- ★ POINTER SISTERS - He's So Shy 13-9
- ★ BOZ SCAGGS - Look What You've Done To Me 14-11
- ★ JACKSON BROWNE - That Girl Could Sing 22-18
- ★ SUPERTRAMP - Dreamer
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling
- ★ KENNY ROGERS - Lady - D-22
- ★ STEPHANIE MILLS - Never Knew Love Like This Before - D-25

WFBL - Syracuse (T. Davis - MD)

- ★ CLIFF RICHARD - Dreaming 21-13
- ★ THE JACKSONS - Lovely One 37-27
- ★ PAT BENATAR - Hit Me With Your Best Shot 40-30
- ★ DIANA ROSS - I'm Coming Out 28-16
- ★ CARS - Touch And Go - D-39
- ★ ROGER DALTRY - Without Your Love - D-40
- ★ EARTH, WIND & FIRE - Let's Talk - HB-31
- ★ LEO SAYER - More Than I Can Say - D-38

WOLF - Syracuse (B. Mitchell - MD)

- ★ AMY HOLLAND - How Do I Survive 16-11
- ★ STACEY LATTISAW - Let Me Be Your Angel 26-14
- ★ SUPERTRAMP - Dreamer 8-6
- ★ ALI THOMSON - Live Every Minute 25-19
- ★ STEPHANIE MILLS - Never Knew Love Like This Before 13-10
- ★ LEO SAYER - More Than I Can Say - 25
- ★ DARYL HALL & JOHN OATES - You've Lost That Lovin' Feeling - 24
- ★ THE ALLMAN BROTHERS BAND - Angelina - HB
- ★ KIM CARNES - Cry Like A Baby
- ★ WILLIE NELSON - On The Road Again - D-26
- ★ ROLLING STONES - She's So Cold - NP
- ★ THE CARS - Touch And Go - HB
- ★ GENESIS - Turn It On Again - HB
- ★ PAT BENATAR - Hit Me With Your Best Shot - NP

WFLY - Albany (B. Mason - MD)

- ★ SUPERTRAMP - Dreamer 22-14
- ★ DOOBIE BROTHERS - Real Love 7-2
- ★ QUEEN - Another One Bites The Dust 1-1
- ★ AL STEWART - Midnight Rocks 14-8
- ★ CHARLIE DANIELS BAND - The Legend Of Wooley Swamp 6-5
- ★ LEO SAYER - More Than I Can Say - D-32
- ★ PAT BENATAR - Hit Me With Your Best Shot - D-35
- ★ PETE TOWNSHEND - A Little Is Enough
- ★ ALLMAN BROTHERS BAND - Angelina - NP
- ★ DAVID BOWIE - Ashes To Ashes - D-34
- ★ KANSAS - Hold On - NP
- ★ NIELSON/PEARSON - If You Should Sail - D-33

WPST - Trenton (T. Taylor - MD)

- ★ ROLLING STONES - She's So Cold 35-21
- ★ BARBRA STREISAND - Woman In Love 21-14
- ★ POINTER SISTERS - He's So Shy 18-14
- ★ DOOBIE BROTHERS - Real Love 17-11
- ★ DONNA SUMMER - The Wanderer 27-17
- ★ BILLY JOEL - Sometimes A Fantasy
- ★ PAT BENATAR - Hit Me With Your Best Shot

- ★ ALLMAN BROTHERS BAND - Angelina
- ★ DIANA ROSS - I'm Coming Out - D-32
- ★ KENNY ROGERS - Lady - D-29
- ★ STACEY LATTISAW - Let Me Be Your Angel - D-34
- ★ LEO SAYER - More Than I Can Say - D-33
- ★ ROGER DALTRY - Without Your Love
- ★ CHRISTOPHER CROSS - Never Be The Same

WVBF (F105) - Boston (T. Connerly - MD)

- ★ CLIFF RICHARD - Dreaming 20-13
- ★ BARBRA STREISAND - Woman In Love 9-3
- ★ KENNY ROGERS - Lady 29-24
- ★ STEPHANIE MILLS - Never Knew Love Like This Before 19-15
- ★ DOOBIE BROTHERS - Real Love 8-4
- ★ POINTER SISTERS - He's So Shy - 20
- ★ CHRISTOPHER CROSS - Never Be The Same - 28
- ★ LEO SAYER - More Than I Can Say - 30
- ★ WAYNE MASSEY - One Life To Live - D-29
- ★ STREISAND/GIBB - Guilty

WHYN - Springfield (A. Carey - MD)

- ★ POINTER SISTERS - He's So Shy 14-8
- ★ DOOBIE BROTHERS - Real Love 10-4
- ★ CARLY SIMON - Jesse 2-1
- ★ BOZ SCAGGS - Look What You've Done To Me 18-14
- ★ DONNA SUMMER - The Wanderer 22-10
- ★ SUPERTRAMP - Dreamer
- ★ DARYL HALL &

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BXLI-7752

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/30/80)

Continued from page 22

- IRENE CARA—Out Here On My Own—D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-29

WCCK—Erie (B. Shannon—MD)

- ★ KANSAS—Hold On—26-10
- ★ BOZ SCAGGS—Look What You've Done To Me 4-1
- ★ JOURNEY—Good Morning Girl/Stay Awhile 18-12
- ★ DOOBIE BROTHERS—Real Love 21-13
- ★ ROGER DALTRY—Without Your Love 23-15
- JACKSON BROWNE—That Girl Could Sing
- PAT BENATAR—Hit Me With Your Best Shot
- SUPERTRAMP—Dreamer—D-29
- KENNY ROGERS—Lady—D-27
- THE JACKSONS—Lovely One—D-40
- POCO—Midnight Rain
- ROXY MUSIC—Oh Yeah (On The Radio)—D32
- DONNA SUMMER—The Wanderer—D26
- CHRIS CROSS—Never Be The Same
- BRUCE COCKBURN—Rumors Of Glory
- BLACKFOOT—Give Me, Give Me
- AMERICAN—You Could Be The One—D39

WFBG—Altoona (T. Booth—MD)

- ★ QUEEN—Another One Bites The Dust 3-1
- ★ BARBRA STREISAND—Woman In Love 16-7
- ★ POINTER SISTERS—He's So Shy 14-6
- ★ CARLY SIMON—Jesse 8-5
- ★ DOOBIE BROTHERS—Real Love 18-13
- JIMMY HALL—I'm Happy That Love Has Found You
- ROLLING STONES—She's So Cold—D-35
- LEO SAYER—More Than I Can Say—D-36
- PAT BENATAR—Hit Me With Your Best Shot—NP
- COMMODORES—Heroes—D-33
- WILLIE NELSON—On The Road Again—D-29
- JOHN COUGAR—This Time—D-31
- THE CARS—Touch And Go—NP-D-34
- GENESIS—Turn It On Again—NP-21
- ROGER DALTRY—Without Your Love—D-32
- EDDIE MONEY/VALERIE CARTER—Let's Be Lovers Again—DP
- KORGIES—Everybody Has Got To Leave Sometime

WKBO—Harrisburg (B. Carlson—MD)

- ★ CLIFF RICHARD—Dreaming 26-18
- ★ WILLIE NELSON—On The Road Again 22-11
- ROGER DALTRY—Without Your Love
- CHRISTOPHER CROSS—Never Be The Same
- THE JACKSONS—Lovely One—X

WQXA—York (S. Gallagher—MD)

- ★ CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 18-13
- ★ DEVO—Whip It 16-7
- ★ BOZ SCAGGS—Look What You've Done To Me 9-6
- ★ DONNA SUMMER—The Wanderer 20-15
- ★ BARBRA STREISAND—Woman In Love 5-2
- PAT BENATAR—Hit Me With Your Best Shot
- CHRISTOPHER CROSS—Never Be The Same
- KANSAS—Hold On—D-28
- JIMMY HALL—I'm Happy That Love Has Found You—X
- KENNY ROGERS—Lady—D-29
- STEVIE WONDER—Master Blaster—X
- LEO SAYER—More Than I Can Say—D-27
- JACKSON BROWNE—That Girl Could Sing
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-30

WRQX (Q-107)—Washington (R. Fowler—MD)

- ★ CARLY SIMON—Jesse 16-10
- ★ DONNA SUMMER—The Wanderer X-14
- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World 21-16

WPGC—Bladensburg (D. Gerinomo—MD)

- ★ CARLY SIMON—Jesse 17-8
- ★ BARBRA STREISAND—Woman In Love 14-7
- ★ KENNY ROGERS—Lady 24-21
- ★ THE JACKSONS—Lovely One 19-15
- ★ DONNA SUMMER—The Wanderer 16-12
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-22
- JACKSON BROWNE—Hold On/Hold Out—D-17
- CHRISTOPHER CROSS—Never Be The Same—D-25

WCAO—Baltimore (S. Richards—MD)

- ★ DOOBIE BROTHERS—Real Love 12-4
- ★ BARBRA STREISAND—Woman In Love 18-8
- ★ CLIFF RICHARD—Dreaming 27-22
- ★ BOZ SCAGGS—Look What You've Done To Me 19-13
- NIELSON/PEARSON—If You Should Sail—D-29
- KENNY ROGERS—Lady—D-30
- LEO SAYER—More Than I Can Say—D-28
- WILLIE NELSON—On The Road Again—D-24
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-25

WFBZ—Baltimore (A. Szulinski—MD)

- ★ KENNY LOGGINS—I'm Alright 8-4
- ★ BARBRA STREISAND—Woman In Love 17-DIANA ROSS
- ★ I'm Coming Out 19-7—DOOBIE BROTHERS
- ★ Real Love 22-9—DONNA SUMMER
- ★ The Wanderer 26-14
- DON WILLIAMS—I Believe In You
- CHRISTOPHER CROSS—Never Be The Same
- JACKSON BROWNE—Hold On/Hold Out—LP
- SUPERTRAMP—Dreamer—D-29
- KENNY ROGERS—Lady—D-29
- LEO SAYER—More Than I Can Say—D-28
- ROGER DALTRY—Without Your Love—D-30

WYRE—Annapolis (J. Diamond—MD)

- ★ DONNA SUMMER—The Wanderer 21-14
- ★ BARBRA STREISAND—Woman In Love 15-4

- ★ BOZ SCAGGS—Look What You've Done To Me 13-9
- ★ AL STEWART—Midnight Rocks 14-10
- ★ LARSON-FEITEN BAND—Who'll Be The Fool Tonight 16-22

WWSA—Savannah (J. Lewis—MD)

- SUPERTRAMP—Dreamer
- ROLLING STONES—She's So Cold
- KANSAS—Hold On
- NIELSON/PEARSON—If You Should Sail
- KENNY ROGERS—Lady—D-26
- THE JACKSONS—Lovely One—D-27
- LEO SAYER—More Than I Can Say—D-27
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-29
- DONNA SUMMER—Walk Away—D-30
- PAT BENATAR—Hit Me With Your Best Shot
- EDDIE MONEY—Let's Be Lovers Again
- CHRISTOPHER CROSS—Never Be The Same
- ANNE MURRAY—Could I Have This Dance—X
- ELTON JOHN—Don't You Wanna Play This Game—X
- MELISSA MANCHESTER—If This Is Love—X
- RAY, GOODMAN & BROWN—My Prayer—X

WGH—Hampton (B. Canada—MD)

- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling 22-19
- ★ DANDY & THE DOOLITTLES—Who Were You Thinkin' Of 17-12
- ★ DIANA ROSS—I'm Coming Out 13-7
- ★ VINCE VANCE & THE VALIANTS—Bomb Iran 8-2
- DONNA SUMMER—The Wanderer
- IRENE CARA—Out Here On My Own
- KIM CARNES—Cry Like A Baby
- BENNY MARDONES—Home Town Girl
- CHRISTOPHER CROSS—Never Be The Same
- ANNE MURRAY—Could I Have This Dance—D-23
- LEO SAYER—More Than I Can Say—D-24

WQRK (Q-FM)—Norfolk (D. Davis—MD)

- ★ DONNA SUMMER—The Wanderer 18-15
- ★ BARBRA STREISAND—Woman In Love 11-5
- ★ POINTER SISTERS—He's So Shy 14-9
- ★ DEVO—Whip It 26-17
- ★ PAT BENATAR—Hit Me With Your Best Shot 22-12
- IRENE CARA—Out Here On My Own
- BILLY JOEL—Sometimes A Fantasy
- KIM CARNES—Cry Like A Baby
- NIELSON/PEARSON—If You Should Sail
- THE ALLMAN BROTHERS BAND—Angeline—LP
- DIANA ROSS—I'm Coming Out—D-26
- KENNY ROGERS—Lady—D-23
- THE JACKSONS—Lovely One—D-33
- LEO SAYER—More Than I Can Say—D-29
- ROLLING STONES—She's So Cold—D-32
- ROSSINGTON-COLLINS BAND—Don't Misunderstand Me—LP
- SPEEDWAY BLVD.—Hold On—X

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready 20-13
- ★ BARBRA STREISAND—Woman In Love 15-8
- PAT BENATAR—Hit Me With Your Best Shot
- VINCE VANCE & THE VALIANTS—Bomb Iran
- STEPHANIE MILLS—Never Knew Love Like This Before
- AC/DC—You Shook Me All Night Long

Southeast Region

★ PRIME MOVERS

- DOOBIE BROTHERS—Real Love
- BARBRA STREISAND—Woman In Love
- KENNY ROGERS—Lady

● TOP ADD ONS

- LEO SAYER—More Than I Can Say
- DIANA ROSS—I'm Coming Out
- JACKSON BROWNE—That Girl Could Sing

● BREAKOUTS

- QUEEN—Another One Bites The Dust
- CARLY SIMON—Jesse
- WILLIE NELSON—On The Road Again

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ DOOBIE BROTHERS—Real Love 11-8
- ★ DONNA SUMMER—The Wanderer 24-13
- ★ STEVIE WONDER—Master Blaster 23-17
- ★ CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 26-18
- ★ ROGER DALTRY—Without Your Love 29-22
- MECO—Theme From Shogun
- DIANA ROSS—I'm Coming Out—D-19
- KENNY ROGERS—Lady—D-21
- STEPHANIE MILLS—Never Knew Love Like This Before—D-24

WQXI-FM—Atlanta (J. McCartney—MD)

- ★ KENNY ROGERS—Lady 24-19
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 28-21
- ★ CLIFF RICHARD—Dreaming 17-12
- ★ DOOBIE BROTHERS—Real Love 10-4
- ★ BARBRA STREISAND—Woman In Love 12-7
- DIANA ROSS—I'm Coming Out 28
- GEORGE BENSON—Love X Love
- PAT BENATAR—Hit Me With Your Best Shot—30
- JACKSON BROWNE—That Girl Could Sing—LP

WBBQ—Augusta (B. Stevens—MD)

- ★ KENNY ROGERS—Lady 29-24
- ★ DOOBIE BROTHERS—Real Love 11-6
- ★ CLIFF RICHARD—Dreaming 27-22
- ★ AL STEWART—Midnight Rocks 16-11
- ★ BARBRA STREISAND—Woman In Love 14-7
- JACKSON BROWNE—That Girl Could Sing
- THE VAPORS—Turning Japanese
- POCO—Midnight Rain
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—DP
- KORGIES—Everybody Got To Learn Sometimes

- BARRY GOUDREAU—Dreams
- STACEY LATTISAW—Let Me Be Your Angel—D-27
- MECO—Love Theme From Shogun—D-29
- THE JACKSONS—Lovely One—D-26
- LEO SAYER—More Than I Can Say—D-28
- ROGER DALTRY—Without Your Love—D-30

WWSA—Savannah (J. Lewis—MD)

- ★ DIANA ROSS—I'm Coming Out 17-5
- ★ DOOBIE BROTHERS—Real Love 22-13
- ★ KENNY ROGERS—Lady 32-22
- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 26-18
- ★ BARBRA STREISAND—Woman In Love 23-15
- STEVIE WONDER—Master Blaster—29
- BILLY JOEL—Sometimes A Fantasy—32
- LEO SAYER—More Than I Can Say—30
- ROLLING STONES—She's So Cold—31

WWSG—Savannah (C. Stevens—MD)

- ★ CLIFF RICHARD—Dreaming 21-14
- ★ DONNA SUMMER—The Wanderer 18-18
- ★ POINTER SISTERS—He's So Shy 10-6
- ★ DOOBIE BROTHERS—Real Love 9-4
- ★ BARBRA STREISAND—Woman In Love 11-5
- LEO SAYER—More Than I Can Say
- CHRISTOPHER CROSS—Never Be The Same
- KENNY ROGERS—Lady—D27
- ALI THOMSON—Live Every Minute
- MECO—Love Theme From Shogun—X
- THE JACKSONS—Lovely One—X
- ROLLING STONES—She's So Cold—X
- LEO SAYER—More Than I Can Say—X
- ROGER DALTRY—Without Your Love—4
- CHICAGO—Song For You
- STACEY LATTISAW—Let Me Be Your Angel—X-D-30
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—X-D-29
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—X-D-28

WAYS—Charlotte (L. Simon—MD)

- ★ WILLIE NELSON—On The Road Again 21-14
- ★ DOOBIE BROTHERS—Real Love 14-9
- ★ STACEY LATTISAW—Let Me Be Your Angel 11-6
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 17-12
- ★ BARBRA STREISAND—Woman In Love 9-4
- BILLY JOEL—Sometimes A Fantasy—HB
- GEORGE BENSON—Love X Love—HB
- ANNE MURRAY—Could I Have This Dance—D-29
- PAT BENATAR—Hit Me With Your Best Shot—DP
- KENNY ROGERS—Lady—D-21
- THE JACKSONS—Lovely One—D-28
- LEO SAYER—More Than I Can Say—D-25
- DANDY & THE DOOLITTLES—Who Were You Thinking Of—DP
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-30
- JIMMY HALL—I'm Happy That Love Has Found You—HB

WFLB—Fayetteville (L. Cannon—MD)

- ★ POINTER SISTERS—He's So Shy 28-18
- ★ KENNY LOGGINS—I'm Alright 19-8
- ★ STEVIE WONDER—Master Blaster 31-26
- ★ DOOBIE BROTHERS—Real Love 22-17
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling 35-30
- KIM CARNES—Cry Like A Baby
- JIMMY HALL—I'm Happy That Love Has Found You
- CLIFF RICHARD—Dreaming—D-33
- NIELSON/PEARSON—If You Should Sail
- KENNY ROGERS—Lady—D-31
- THE JACKSONS—Lovely One—D-34
- DONNA SUMMER—Walk Away—D-32
- ROGER DALTRY—Without Your Love—D-35
- PAT BENATAR—Hit Me With Your Best Shot

WISE—Asheville (J. Stevens—MD)

- ★ WILLIE NELSON—On The Road Again 22-18
- ★ STEVIE WONDER—Master Blaster 24-17
- ★ CARS—Touch & Go 31-25
- PAT BENATAR—Hit Me With Your Best Shot
- DIANA ROSS—I'm Coming Out
- KANSAS—Hold On—D-30
- JIMMY HALL—I'm Happy That Love Has Found You—X
- MELISSA MANCHESTER—If This Is Love—X
- KENNY ROGERS—Lady—D-27
- MECO—Theme From Shogun—X
- THE JACKSONS—Lovely One—D-33
- LEO SAYER—More Than I Can Say—X
- ROLLING STONES—She's So Cold—D-34
- JACKSON BROWNE—That Girl Could Sing—D-28
- SAMMY JOHNS—Falling For You—D-32

WKIX—Raleigh (R. McKay—MD)

- ★ KENNY LOGGINS—I'm Alright 12-7
- ★ CARLY SIMON—Jesse 14-11
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 17-14
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- DIANA ROSS—I'm Coming Out—D-23
- DONNA SUMMER—The Wanderer—D-24

WSEZ—Winston-Salem (P. Berry—MD)

- ★ CLIFF RICHARD—Dreaming 27-21
- ★ PETER GABRIEL—Games Without Frontiers 36-30
- ★ SUPERTRAMP—Dreamer 34-26
- ★ AL STEWART—Midnight Rocks 21-17
- ★ THE CARS—Touch And Go 12-8
- ★ IRENE CARA—Out Here On My Own
- ★ BRUCE COCKBURN—Rumors Of Glory
- ★ NIGEL OLSON—Saturday Night
- ★ RAMONES—I Wanna Be Sedated

WANS—Anderson (J. Evans—MD)

- ★ CLIFF RICHARD—Dreaming 27-20
- ★ DONNA SUMMER—The Wanderer 19-9
- ★ SUPERTRAMP—Dreamer 33-26
- ★ JOHN COUGAR—This Time 30-22

- ★ BARBRA STREISAND—Woman In Love 11-5
- LEO SAYER—More Than I Can Say
- BILLY JOEL—Sometimes A Fantasy
- POCO—Midnight Rain
- PETE TOWNSHEND—A Little Is Enough
- MECO—Shogun
- THE ROBBIN THOMPSON BAND—Brite Eyes—LP
- ANNE MURRAY—Could I Have This Dance—D-32
- COMMODORES—Heroes—D-35
- KENNY ROGERS—Lady—D-28
- ALI THOMSON—Live Every Minute—D-38
- THE JACKSONS—Lovely One—D-34
- JACKSON BROWNE—That Girl Could Sing—D-37
- THE VAPORS—Turning Japanese—LP
- DEVO—Whip It—D-36
- PAT BENATAR—Hit Me With Your Best Shot—NP

WTMA—Charleston (D. Lloyd—MD)

- No List
- KLAZ-FM (Z-98)—Little Rock (D. Taylor—MD)
- ★ QUEEN—Another One Bites The Dust 5-1
- ★ POINTER SISTERS—He's So Shy 7-3
- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready 13-5
- ★ LARSON-FEITEN—Who'll Be The Fool Tonight 2-2
- ★ DOOBIE BROTHERS—Real Love 10-4
- ★ BARBRA STREISAND—Woman In Love 20-8
- PETE TOWNSHEND—A Little Is Enough
- KANSAS—Hold On
- STEVIE WONDER—Master Blaster
- LEO SAYER—More Than I Can Say
- SUZI QUATRO—Rock Hard
- THE CARS—Touch And Go—NP-D-39
- DEVO—Whip It—NP-D-37
- MAC DAVIS—Texas In My Rear View Mirror

WLAC—Nashville (P. Cianciabella—MD)

- ★ CARLY SIMON—Jesse 19-14
- ★ BARBRA STREISAND—Woman In Love 17-11
- ★ POINTER SISTERS—He's So Shy 10-7
- ★ WILLIE NELSON—On The Road Again 15-12
- ★ ROLLING STONES—She's So Cold 21-16
- ★ JACKSON BROWNE—That Girl Could Sing 24-21
- JIMMY HALL—Happy That Love Could Find You
- PETER GABRIEL—Games Without Frontiers—NP
- KENNY ROGERS—Lady—D-18
- THE JACKSONS—Lovely One—D-19
- THE VAPORS—Turning Japanese—NP
- DEVO—Whip It—NP
- LARSON-FEITEN—Who'll Be The Fool Tonight—D-25
- AC/DC—You Shook Me All Night Long—NP-HO
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-23

WKKX—Nashville (B. Richards—MD)

- ★ STACEY LATTISAW—Let Me Be Your Angel 26-21
- ★ DONNA SUMMER—The Wanderer—20-13
- ★ THE JACKSONS—Lovely One 29-26
- THE KORGIS—Everybody's Got To Learn Sometimes
- MAC DAVIS—Texas In My Rear View Mirror
- KIM CARNES—Cry Like A Baby—LP-LP
- SUPERTRAMP—Dreamer—D-29
- KANSAS—Hold On—LP-LP
- DIANA ROSS—I'm Coming Out—LP-LP
- KENNY ROGERS—Lady—D-28
- EARTH, WIND & FIRE—Let Me Talk—LP-LP
- IRENE CARA—Out Here On My Own—LP-LP
- ROLLING STONES—She's So Cold—LP-LP
- JACKSON BROWNE—That Girl Could Sing—LP-LP
- ROGER DALTRY—Without Your Love—LP-LP
- AC/DC—You Shook Me All Night Long—LP-LP
- JIMMY HALL—So Happy That Love Has Found You—D-30

WHBQ—Memphis (C. Duvall—PD)

- ★ THE JACKSONS—Lovely One 29-20
- ★ DOOBIE BROTHERS—Real Love 17-8
- ★ POINTER SISTERS—He's So Shy 24-18
- ★ KENNY LOGGINS—I'm Alright 14-7
- ★ BARBRA STREISAND—Woman In Love 19-11
- DIANA ROSS—I'm Coming Out
- LEO SAYER—More Than I Can Say
- ANNE MURRAY—Could I Have This Dance
- SUPERTRAMP—Dreamer—D-30
- CARLY SIMON—Jesse—X
- KENNY ROGERS—Lady—D-29

WNOX—Knoxville (S. Majors—MD)

- ★ THE JACKSONS—Lovely One 28-21
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 17-14
- ★ WILLIE NELSON—On The Road Again 17-11
- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 12-9
- DEVO—Whip It 25-15
- STEPHANIE MILLS—Never Knew Love Like This Before—D-28
- JACKSON BROWNE—That Girl Could Sing
- ANNE MURRAY—Could I Have This Dance
- PAT BENATAR—Hit Me With Your Best Shot
- CHRISTOPHER CROSS—Never Be The Same
- KENNY ROGERS—Lady—D-25
- STACEY LATTISAW—Let Me Be Your Angel—D-26
- LEO SAYER—More Than I Can Say—D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-29

WRJZ—Knoxville (F. Story—MD)

- ★ KENNY LOGGINS—I'm Alright 11-5
- ★ DOOBIE BROTHERS—Real Love 9-3
- ★ ANNE MURRAY—Could I Have This Dance 24-15
- ★ WILLIE NELSON—On The Road Again 19-11
- ★ BARBRA STREISAND—Woman In Love 12-8
- KIM CARNES—Cry Like A Baby
- CHRISTOPHER CROSS—Never Be The Same

- KENNY ROGERS—Lady—D-26
- THE JACKSONS—Lovely One—4
- LEO SAYER—More Than I Can Say—D-30
- JACKSON BROWNE—That Girl Could Sing—4
- THE KORGIS—Everybody's Got To Learn Sometime
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—X-D-31
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—X-D32
- BURT REYNOLDS—Let's Do Something Cheap And Superficial—DP-X

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

- ★ CLIFF RICHARD—Dreaming 16-11
- ★ DONNA SUMMER—The Wanderer 18-12
- ★ LEO SAYER—More Than I Can Say 25-18
- ★ JACKSON BROWNE—That Girl Could Sing 26-16
- ★ BARBRA STREISAND—Woman In Love 11-7
- PAT BENATAR—Hit Me With Your Best Shot
- KANSAS—Hold Me
- KENNY ROGERS—Lady—D-25
- STACEY LATTISAW—Let Me Be Your Angel
- STEPHANIE MILLS—Never Knew Love Like This Before—D-24
- ROGER DALTRY—Without Your Love—D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-29
- AVERAGE WHITE BAND—For You For Love

WERC—Birmingham (M. Thompson—MD)

- ★ WILLIE NELSON—On The Road Again 13-6
- ★ BARBRA STREISAND—Woman In Love 15-5
- ★ KENNY ROGERS—Lady 28-18
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling 27-20
- LEO SAYER—More Than I Can Say
- JACKSON BROWNE—That Girl Could Sing
- DIANA ROSS—I'm Coming Out—D-29
- MECO—Shogun—D-27
- STEPHANIE MILLS—Never Knew Love Like This Before—D-28
- ROLLING STONES—She's So Cold—D-30

WKKX (KXX106)—Birmingham (M. Thompson—MD)

- No List
- WSGN—Birmingham (W. Brian—MD)
- ★ WILLIE NELSON—On The Road Again 23-13
- ★ BARBRA STREISAND—Woman In Love 9-1
- ★ CLIFF RICHARD—Dreaming 24-17
- ★ AMY HOLLAND—How Do I Survive 13-9
- ★ LEO SAYER—More Than I Can Say 28-22
- ANNE MURRAY—Could I Have This Dance
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard
- KIM CARNES—Cry Like A Baby—D-30
- SUPERTRAMP—Dreamer—NP
- STACEY LATTISAW—Let Me Be Your Angel—D-26
- THE JACKSONS—Lovely One—D-29
- CHRISTOPHER CROSS—Never Be The Same—D-27

WAAY—Huntsville (J. Kendrick—MD)

- ★ DIANA ROSS—I'm Coming Out 20-10
- ★ STEVIE WONDER—Master Blaster 21-15
- ★ SUPERTRAMP—Dreamer 26-21
- ★ AMY HOLLAND—How Do I Survive 29-18
- ★ DEVO—Whip It 7-2
- THE

Programming-Related Exhibitors At NRBA

LOS ANGELES—The following is a list of programming-related exhibitors at the National Radio Broadcasters Assn. convention:

ABC Broadcast Controls of Silver Spring, Md. Booth 520.

ACI Filmways of Hollywood, Calif. Booth 115.

Alternative Radio Network of Chicago. Booth 604.

Andrew Corp. of Orlando Park, Ill. Booth 103.

APHEX Systems of Los Angeles. Booth 214.

Audio Design & Recording of Bremerton, Wash. Booth 125.

Audiotronics, Inc. of Memphis. Booth 507.

Automated Electronics, Inc. of Lafayette, Ind. Booths 109-110.

Belar Electronics Laboratory, Inc. of Devon, Pa. Booth 104.

Big Music America Corp. of Houston. Booth 611.

Billboard Magazine of Los Angeles. Booth 112.

Bonneville Broadcast Consultants of Tenafly, N.J. Booth 402.

Broadcast Audio Associates of Rancho Cordova, Calif. Booths 410-411.

Broadcast Communication Products of Golden, Colo. Booth 317.

Broadcast Electronics, Inc. of Quincy, Ill. Booth 400.

Broadcast Management Concepts of San Diego. Booths 219 to 222.

Broadcast Programming International of Bellevue, Wash. Booths 223-224.

CCA Electronics Corp. of Cherry Hill, N.J. Booths 322-323.

Capitol Magnetic Products of Hollywood, Calif. Booth 523.

Cato Institute Broadcast Group of San Francisco. Booth 610.

Cavox Stereo Productions of Inglewood, Calif. Booth 525.

Cetec Broadcast Group of Carpinteria, Calif. Booths 422 to 424.

Comrex of Sudbury, Md. Booth 512.

Concept Productions of Roseville, Calif. Booths 425 to 426.

Continental Electronics Manufacturing Co. of Dallas. Booths 405-406.

Delta Electronics of Alexandria, Va. Booth 205.

Dolby Laboratories of San Francisco. Booth 307.

Enterprise Radio of Farmington, Conn. Booth 603.

EUMIG USA of Great Neck, N.Y. Booths 606-607.

Fidelipac Corp. of Mount Laurel, N.J. Booth 207.

The From Studio B Co. of Hollywood, Calif. Booth 206.

Gregg Laboratories of Anaheim, Calif. Booth 608.

Harris Corp. of Quincy, Ill. Booth 328.

IGM Communications of Bellingham, Wash. Booth 100.

JAM Productions of Dallas. Booth 314.

Johnson Electronics Inc. of Casselberry, Fla. Booth 524.

Kahn Communications Inc. of Garden City, N.Y. Booth 306.

KalaMusic of Kalamazoo, Mich. Booth 302.

LPB Inc. of Frazer, Pa. Booths 308-309.

Live Sound Inc. of Hollywood, Calif. Booth 516.

McMartin Industries Inc. of Omaha, Neb. Booth 520.

MEI Microprobe Electronics Inc. of Chicago. Booth 430.

The Money Machine/American Image Productions of Nashville. Booth 400.

Mosely Associates Inc. of Goleta, Calif. Booths 403-404.

Motorola Inc. of Schaumburg, Ill. Booth 519.

Neal Ferrograph (USA) Inc. of Stamford, Conn. Booth 106.

Nidus Systems of Wheat Ridge, Colo. Booth 412.

Nippon Columbia/Denon America of Fairfield, N.J. Booths 216-217.

Noble Broadcast Consultants of San Diego. Booth 107.

Orange County Electronics Int. Inc. of Minneapolis. Booth 116.

Orban Assoc. Inc. of San Francisco. Booths 128-129.

Otari Corp. of San Carlos, Calif. Booths 320-321.

Peters Productions of San Diego. Booth 413.

Phelps Dodge Communications Co. of Marlboro, N.J. Booth 602.

Philadelphia Resins Corp. of Montgomeryville, Pa. Booth 105.

Progressive Radio Network of Bronx, N.Y. Booth 204.

Quantum Audio Labs Inc. of Glendale, Calif. Booth 316.

RCA Corp. of Camden, N.J. Booths 200-300.

RCA Solid State Division of Somerville, N.J. Booth 427.

Radio Arts of Burbank, Calif. Booth 211.

Radio Data Systems of Centerville, Utah. Booth 123.

Radio Information Center (The Webster Group) of New York. Booth 215.

Ramko Research Inc. of Rancho Cordova, Calif. Booths 505-506.

60-Second LP Inc./Rex Rawsthorne Inc. of New York. Booth 124.

Sintronic Corp. of Lionville, Pa. Booth 310.

Solar Index Inc. of Franklin Research Center, Philadelphia. Booth 511.

Sono-Mag Corp. of Normal, Ill. Booths 303-304.

Sound Systems Inc. of Long Island City, N.Y. Booths 117-118.

Star Date, The Univ. of Texas, McDonald Observatory. Booth 609.

2-B Systems of Madison Heights, Mich. Booth 108.

T.A. Assoc. of Boston. Booth 517.

TM Productions of Dallas. Booth 318.

TM Programming of Dallas. Booth 319.

UMC Electronics Co. of North Haven, Conn. Booths 521-522.

U.S. Tape & Label Inc. of St. Louis. Booths 324-325.

Wold Communications/Robert Wold Co. Inc. of Vienna, Va. Booths 502-503-504.

Following is a list of programming-related hospitality suites:

ABC Radio Marketing Services, Hollywood 2938.

ABC Radio Network, Bunker Hill 3380.

American Image Products, Pacific 3124.

Arbitron, Malibu 3158.

Arista Records, Pacific 3151.

Atlantic Records, Pacific 3131.

Audio Design & Recording, Hollywood 1818.

Automated Electronics, 2858.

Bonneville Broadcast Consultants, Laguna 3028.

Beetle Boards, Hollywood 2658.

Bearsville Records, Hollywood 2958.

Burkhart/Abrams/Michaels/Douglas, Hollywood 2338.

Broadcast Programming International, Laguna 3004.

CCA Electronics, Hollywood 2878.

Casablanca Records, Redondo 2848.

Cavox, Hollywood 2638.

Churchill Productions, Redondo 2708.

Continental Recordings, Hollywood 2718.

Community Club Awards, Hollywood 2758.

DIR Broadcasting, Laguna 3044.

Drake-Chenault, Hollywood 1878.

Elektra/Asylum, Bunker Hill 3260.

Enterprise Radio Network, Laguna 3048.

Epic Records, Redondo 2668.

EMI/United Artists Records, Hollywood 2978.

KalaMusic, Hollywood 2158.

Landsman/Rivers, Redondo 2928.

Liberty Lobby, Hollywood 2238.

Musicworks, Hollywood 2058.

Mutual Broadcasting System, Pacific 3144.

Master Broadcast Services, Laguna 3068.

More Music Programming, Hollywood 2078.

MCA Records, Redondo 2608.

Media Statistics, Hollywood 2218.

Nightingale-Conant, Redondo 2968.

NBC Radio Network, Malibu 3178.

Orban, Redondo 2808.

Peters Productions, Malibu 3138.

Philadelphia Musicworks, Hollywood 2838.

RUNS 2 RADIO STATIONS

Sis Kaplan: a Busy Lady Behind NRBA

LOS ANGELES—Sis Kaplan believes that whatever she does it has to be "the very best you can do." She also believes in professionalism, "involvement in what you're doing" and "attention to the broad picture."

These are the guidelines she uses to operate her stations. WAYS-AM/WROQ-FM, Charlotte. She has applied these same guidelines to putting together the seventh National Radio Broadcasters Assn. convention.

This is the first convention to be held under the presidency of Kaplan. She was elected a year ago following the lengthy presidency of Jim Gabbert, who was NRBA's only president until Kaplan.

Will she follow the Gabbert pattern?

"I don't plan to serve a long tenure. I haven't given it a great deal of thought," she says, but adds. "There are a lot of talented people in our organization."

Balancing being president of NRBA and running two radio stations as well as seven weekly North Carolina newspapers "is difficult at times," Kaplan notes. Until recently Kaplan's Sis Broadcasting also owned WAPE-AM, Jacksonville, but that station was sold to Eastman Radio, the rep firm, for almost \$3 million.

Kaplan sees a bright future for NRBA and a definite need for the continuation of the organization. Could or would the group ever come back to join with the National Assn. of Broadcasters? "No, there's an absolute need for a radio-only organization," she says.

Kaplan adds: "If we achieve total deregulation of radio, and I'd like to see that day, then we might not have a need for NRBA, except on a creative basis."

Kaplan is optimistic about music programming on the AM dial. "Everyone talks about the erosion to FM. All that's happened is that FM became radio instead of just FM stations. There are definite advantages to broadcasting music on FM, but radio is not just music. It is news and public affairs. A station can't be run like a jukebox and you can't run lousy talk either."

"What can put one AM station ahead of another AM station is what can put an AM station ahead of an FM," Kaplan reasons. But despite



Sis Kaplan: Giving attention to the broad picture.

this brave talk. Kaplan notes her organization is pressing the Federal Communications Commission to make AM stereo a reality. "A decision needs to be made and lived with," she comments. WAYS has had new stereo facilities installed.

Noting the growth of network special programming, Kaplan says. "There will always be a need for new creative programming, but localism is more necessary than ever. We won't go back to the network programming of pre-television days, but there will be more and more programming alternatives available."

Recalling that when tv came along "many creative people marched into the new technology," but she says that today "there's more creativity in radio than anywhere."

Pointing with pride to her two program directors, Scott Slade at WAYS and Jim Ballard at WROQ, Kaplan says a good programmer must "stay up on what's going on. He must do research and he must have concern for and knowledge of his market."

WAYS is a Top 40 station while WROQ is a SuperStars AOR outlet consulted by Burkhart/Abrams. To a lesser degree Kent Burkhart also consults the AM station.

Kaplan says, "If you're a programmer, you've got to do it day after day. I have no delusions that I'm a programmer. All you have to do is be smart enough to hire good people—experts," she says.

OCTOBER 11, 1980 BILLBOARD

Humor On 'Mr. President'

NEW YORK—Looking to repeat the giant political satire successes of the '60s, Columbia Records plans a number of radio, as well as other promotions, for its Thursday (9) album release, "Thank You, Mr. President."

Produced by the Entertainment Co., the album features the actual voices of President Carter answering "questions" put forward to him at the Oval Office, while the voice of Republican Presidential candidate, Ronald Reagan, replies on the other.

The concept of the album comes from Allen Rubin, whose Capitol recording of "Welcome To The LBJ Ranch," employing the voice of the late Lyndon B. Johnson, sold well.

The granddaddy of all albums of this type is "The First Family," released almost 20 years ago by the defunct Cadence label and esti-

mated to have sold between 10 and 11 million copies.

For radio, "personalized" messages to deejays are in the offing, with the Carter voice again answering questions geared for individual deejays.

Drake-Chenault File

LOS ANGELES — Drake-Chenault Enterprises, the programming firm, through an agent, Bonnie Shubb, seeks a \$23,511.70 judgment against Sudbrink Broadcasting of Hawaii for alleged non-payment for services.

The complaint in Federal District Court locally alleges KPOI-AM, Honolulu, contracted in December 1978 for the Contempo 300 service at \$1,000 monthly for a three-year period.

DELAYED ARBITRON REPORTS

New York WBLS-FM, Chicago WGN-AM Top Summer Numbers

NEW YORK—The Arbitron summer books for the top markets are finally coming out. These markets, such as New York and Chicago, are on a new 10-week measuring period which did not end until Sept. 2. Hence the reports were delayed. Some of the big winners are WBLS-FM New York and WGN-AM Chicago. Following are highlights of the new ratings.

NEW YORK—Disco-oriented WBLS holds on to the 8.1 it scored in the April/May rating period followed by its similar competitor WKTU-FM, which has lost some audience from the spring and a year ago's share of 6.7. Now the station has a 6.2. A year ago WBLS had an 8.7.

Continuing to grow at a strong rate is contemporary WNBC-AM, which won a 4.7 share, up from 2.8 a year ago and 4.1 in the spring. WNBC has now slipped past contemporary WABC-AM, which continues to decline. WABC has a 4.2 share, down from 5.2 a year ago and 4.5 in the spring.

ABC's sister station AOR outlet, WPLJ-FM, is up to 4.2 from 3.8 a year ago and 3.9 in the spring. Its chief rival, Metromedia's WNEW-FM, is hanging in at 2.9, up from 2.3 a year ago and in the spring. WNEW-AM, which is running an older skewed MOR format, is holding its own with a 3.1, unchanged from the spring and up from 2.3 a year ago.

Bonneville's WRFR-FM is the leader with beautiful music with a 4.7 share, which is down from 5.5 a year ago, but unchanged from the spring.

Viacom's WRVR-FM says goodbye to jazz with this book and a 1.3, unchanged from a year ago and down from the 1.6 in the spring. The station recently switched to country and will now go after WHN-AM's audience. WHN turned in a 2.6 for this latest rating period, down from 2.9 a year ago, but up a hair from spring's 2.5.

WPIX-FM, which scrapped new wave for a more mass appeal rock format earlier this year, is growing slowly. The station has a 1.6, up from 1.1 a year ago and 1.4 in the spring.

CHICAGO—MOR WGN-AM holds on to the top spot in this market with the best market share it has had in more than a year: 12.0. This is up from 11.7 a year ago and 10.9 in the spring. The nearest music competitor is beautiful music WLOO-FM with a 6.0, down from 7.4 a year ago and 6.7 in the spring.

Schulke-formatted beautiful WLAK-FM has apparently picked up some of this audience. It is up to 5.0 from 4.3 a year ago and 4.5 in the spring.

ABC's contemporary WLS-AM is down to 5.7 from 6.4 a year ago and in the spring. Heffel's

AOR WLUP-FM and NBC's country WMAQ-AM are tied, each with a 4.7 share. WLUP is down from 7.3 a year ago, but up from a 4.0 in the spring. WMAQ is up from 4.3 a year ago, but down from 4.9 in the spring.

RKO's contemporary WFYR-FM is up to 3.4 from 3.1 a year ago and 3.3 in the spring. This station's program director, Dave Martin, has just moved over to Mutual's WCFL, which is switching from talk to contemporary music. The station says goodbye to talk with a .5, unchanged for the past three Arbitrons.

ABC's call letter change on its new AOR outlet here to WRCK-FM, from WDAI-FM, has not helped attract audience. The station has a 2.2 share, down from 2.4 a year ago and in the spring.

Black music WGCI-FM, which has moved away from a disco format, continues to grow. It has a 4.1 share, up from 2.4 a year ago and 3.5 in the spring. Top 40 WMET-FM is making good gains too. It is up to 3.2 from 1.2 a year ago and 2.1 in the spring.

PROGRAM REVIEW

Lots To Digest In 'Rock On the Road'

"Rock On The Road," a two-part syndicated series of live concerts and interviews hosted by Scott Muni. Produced by DIR Broadcasting. Each show runs three hours.

NEW YORK—This is an awful lot of rock'n'roll to digest, but it's sure to draw numbers of teenagers who are bound to respond to the promises of excitement and live performances made by host Scott Muni on the opening.

The two three-hour segments are evenly divided between British bands (part one) and American bands (part two). More than 30 bands are represented here with what Muni justifiably calls "one of a kind, limited edition cuts" culled from "a million miles of rock'n'roll." More accurately, these six hours of relentless rock have been culled from DIR's eight-year-old library of live concerts, some produced under its "King Biscuit" imprint.

"The real energy of rock is not on record," Muni says by way of introduction. "It's out there on the road."

The show is being aired this Saturday (11) and Nov. 7 and is offered on a barter basis with Zenith audio products as national sponsor. It's a coup for DIR since the show apparently was a low cost production, yet it answers the current demand for special programming. As Muni states: This is rock of "the highest energy" level.

Bands include Wings, Rod Stewart, David Bowie, Eric Clapton, the Rolling Stones, Yes, Joe Cocker, Elvis Costello, Elton John, Joe Jackson, Queen, Bruce Springsteen, Tom Petty, the Cars, Grateful Dead, Linda Ronstadt, the Doobie Bros., Steve Miller, Jefferson Starship, Talking Heads, Aerosmith, Heart and Foreigner.

Muni's narration covers the space between songs with drama-seeking filler, and snippets of interviews are inserted along the way. Nothing fancy, productionwise, but the T-shirt and denim crowd is used to such treatment in the concert halls, so it may as well expect it at home.

Although this reviewer is a confirmed Anglophile, the second part of this series, which focuses on DIR's collection of American bands in concert, comes across with more vibrancy. This may have something to do with the fact that the American material is fresher, while the British rock has a distinctly canned taste.

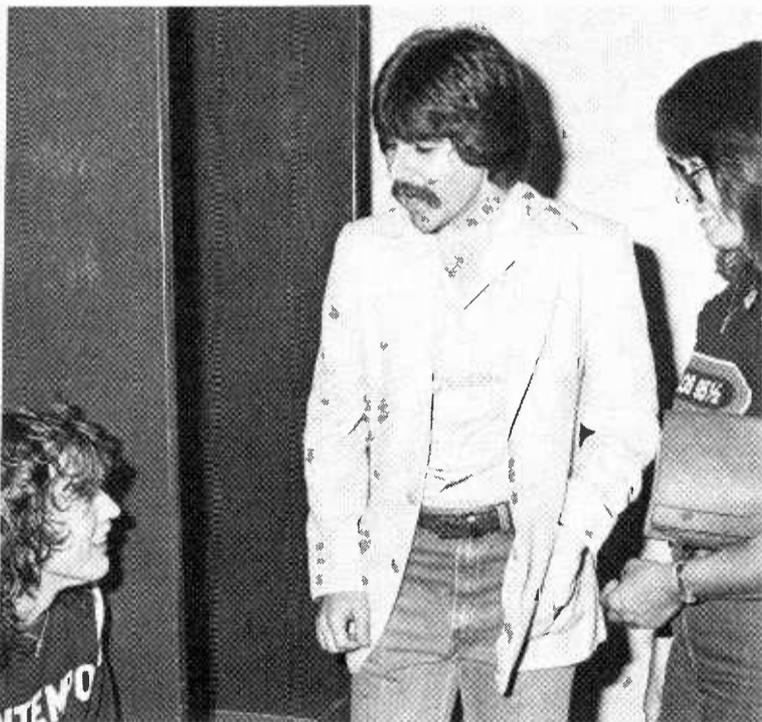
Springsteen's performance, for instance, captures the intensity of his live act, and the Talking Heads and the Cars bring a new dimension to their music when heard in live performance. Other names are bound to pull teens, too.

What this series needs is more creative production, since the performances themselves are trimmed of the concert hall ambience to allow for

(Continued on page 27)



JOCKS BACKSTAGE—AC/DC's Brian Johnson, left and above, greets KNAC-FM Long Beach DJ Steve Snyder backstage during the Atlantic Records group's appearance at the Long Beach Arena. Below, AC/DC's Angus Young, seated, chats with Atlantic local promotion rep Allen Dibble and KLOS-FM Los Angeles music director Ruth Pinedo.



OCTOBER 11, 1980 BILLBOARD

WQUD-FM's Widening

Memphis Outlet Looks Toward Increasing Community Services

By ROSE CLAYTON

MEMPHIS—"There's more to radio than playing records," says Dan Vaccaro, program director of WQUD-FM, an adult contemporary station presently rated eighth in the Memphis market. Because of Vaccaro's philosophy, the station with a 5.6 share plans no changes in music programming to expand its audience.

"What we want to do," says Vaccaro, "is broaden the services we provide and increase community awareness. "When you talk about adult contemporary, music is the background. The musical presence is always there, but other things are important too."

In its effort to gain more visibility in the community, WQUD hired Ruth Felix as promotions director. Felix's first activity for Quad 104 was a J.R. Ewing Look-A-Like Contest held at the Cheyenne Social Club the night the original mechanical bull from the "Urban Cowboy" film moved to Memphis from Gilly's Club in Pasadena, Tex.

Vaccaro admits he was impressed with the size of the crowd, "the largest the club had ever had." WQUD plays a "notable amount" of

country music, he adds.

On Labor Day weekend the first annual Quad 104 Hand-A-Thon promotion drew "about 1,000" spectators to Overton Square to watch 33 contestants competing for a 1981 Oldsmobile Cutlass Supreme. The event, co-sponsored by the Memphis Oldsmobile Dealers and the Overton Square Merchants, ended 67 hours and 25 minutes after it began when only one contestant remained with his hand held on the automobile.

"I was surprised at the general community interest it (the Hand-A-Thon) raised—the drama," says Vaccaro. "People were really interested hour by hour in what was happening."

Although WQUD is not heavily involved in concert promotion, the station is awarding a lucky listener with "A Weekend In New England," a contest cosponsored with Alpha I travel agency to coincide with Barry Manilow's Memphis concert.

"To associate the station with Barry Manilow is ideal," says Vaccaro, who lists Manilow

as probably the station's top artist along with Neil Diamond, the Doobie Brothers, Kenny Rogers and Crystal Gayle.

Vaccaro plans to increase community awareness even further through his selection of air personalities. "I like Memphis talent," he admits. "They are eminently familiar with the city and the people. That doesn't mean we'll hire somebody because they are from Memphis over someone else, but we like to get them when we can."

Quad 104 air talent includes: music director Steve Butler in morning drive, Bill White in mid-day, Steve Kelly in afternoon drive, Robbie Billings 7 p.m. to midnight and John Derek over night.

Terry Jacobs serves as research director, and Jacobs, Butler and Vaccaro comprise the music selection committee.

WQUD uses in-house research with attention paid to its listeners' comment line, music trade magazines and the music committee's experience in programming, as the station's guide to developing its format.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/1/80)

Top Add Ons-National

- UTOPIA—Deface the Music (Bearsville)
- BRUCE COCKBURN—Humans (Millennium)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)

Top Requests/Airplay-National

- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- CARS—Panorama (Elektra)
- PAT BENATAR—Crimes of Passion (Chrysalis)

National Breakouts

- ANGEL CITY—Dark Room (Epic)
- RICK DERRINGER—Face to Face (Blue Sky)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- JEAN LUC PONTY—Civilized Evil (Atlantic)

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

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

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

KSJO-FM—San Jose (F. Andrick)

- RICK DERRINGER—Face To Face (Blue Sky)
- UTOPIA—Deface The Music (Bearsville)
- B-52's—Wild Planet (WB)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- OINGO BOINGO—(IRS)
- QUEEN—The Game (Elektra)
- SUPERTRAMP—Paris (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

KISW-FM—Seattle (S. Slaton)

- BILLY BURNETTE—(Columbia)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- JACKSON BROWNE—Hold Out (Asylum)
- ANGEL CITY—Dark Room (Epic)
- AC/DC—Back In Black (Atlantic)
- PETE TOWNSHEND—Empty Glass (Alco)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- ANGEL CITY—Dark Room (Epic)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- 3-D—See It Loud (Polydor)
- JEAN LUC PONTY—Civilized Evil (Atlantic)
- UTOPIA—Deface The Music (Bearsville)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- AC/DC—Back In Black (Atlantic)
- KANSAS—Audio Visions (Kirshner)

WLVO-FM—Columbus (S. Runner)

- UTOPIA—Deface The Music (Bearsville)
- ANGEL CITY—Dark Room (Epic)
- ROBBIN THOMPSON—Two B's Please (Ovation)
- DONNY IRIS—Back On The Streets (Midwest National)
- QUEEN—The Game (Elektra)
- MCGUFFEY LANE—(Paradise Island)
- DOOBIE BROTHERS—One Step Closer (WB)
- AC/DC—Back In Black (Atlantic)

WYDD-FM—Pittsburgh (J. Kinney)

- UTOPIA—Deface The Music (Bearsville)
- DEVD—Freedom Of Choice (WB)
- ROBERT PALMER—Clues (Island)
- JEAN LUC PONTY—Civilized Evil (Atlantic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

WLFX-FM—Milwaukee (B. Beam)

- BOB WELCH—Man Overboard (Capitol)
- UTOPIA—Deface The Music (Bearsville)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- DAVID BOWIE—Scary Monsters (RCA)
- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)

WBBN-FM—Cincinnati (C. Gary)

- JACK GREEN—Humesque (RCA)
- PIRATES—Hard Ride (Pacific Arts)
- 707—(Casablanca)
- ROBBIN THOMPSON—Two B's Please (Ovation)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- QUEEN—The Game (Elektra)
- PAUL SIMON—One Trick Pony (WB)
- DOOBIE BROTHERS—One Step Closer (WB)

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

- GARY HUMAN—Telekon (Atco)
- UTOPIA—Deface The Music (Bearsville)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)

KMOD-FM—Tulsa (B. Bruin/C. West)

- KENNY LOGGINS—Alive (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)
- KANSAS—Audio Visions (Kirshner)
- QUEEN—The Game (Elektra)
- YES—Drama (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

KBBC-FM—Phoenix (J.D. Freeman)

- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- NIELSEN/PEARSON—(Capitol)
- JACKSON BROWNE—Hold Out (Asylum)
- DOOBIE BROTHERS—One Step Closer (WB)
- AL STEWART—24 Carrots (Arista)
- POCO—Under The Gun (MCA)

KWFM-FM—Tucson (J. Ray)

- JONI MITCHELL—Shadows & Light (Asylum)
- BRUCE COCKBURN—Humans (Millennium)
- MCGUINN HILLMAN—(Capitol)
- MICHAEL SCHENKER GROUP—(Chrysalis)
- ROBERT PALMER—Clues (Virgin)
- KEITH SYKES—I'm Not Strange, I'm Just Like You (Backstreet)
- EDDIE MONEY—Playing For Keeps (Columbia)
- THUNDER—(Atco)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- QUEEN—The Game (Elektra)

Western Region

TOP ADD ONS

- ELVIS COSTELLO—Taking Liberties (Columbia)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)

TOP REQUEST/AIRPLAY

- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- CARS—Panorama (Elektra)

BREAKOUTS

- ANGEL CITY—Dark Room (Epic)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- OINGO BOINGO—(IRS)
- JEAN LUC PONTY—Civilized Evil (Atlantic)

Midwest Region

TOP ADD ONS

- UTOPIA—Deface The Music (Bearsville)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- BRUCE COCKBURN—Humans (Millennium)
- ROBBIN THOMPSON—Two B's Please (Ovation)

TOP REQUEST/AIRPLAY

- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

BREAKOUTS

- ANGEL CITY—Dark Room (Epic)
- DOOBIE BROTHERS—One Step Closer (WB)
- JEAN LUC PONTY—Civilized Evil (Atlantic)
- BOB WELCH—Man Overboard (Capitol)

Southwest Region

TOP ADD ONS

- UTOPIA—Deface The Music (Bearsville)
- MICHAEL SCHENKER GROUP—(Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- ELVIS COSTELLO—Taking Liberties (Columbia)

TOP REQUEST/AIRPLAY

- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- CARS—Panorama (Elektra)
- PAT BENATAR—Crimes of Passion (Chrysalis)

BREAKOUTS

- ANGEL CITY—Dark Room (Epic)
- KANSAS—Audio Visions (Kirshner)
- GARY HUMAN—Telekon (Atco)
- JACK GREEN—Humesque (RCA)

KGB-FM—San Diego (T. Garcia)

- VAPORS—New Clear Day (U.A.)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- B-52's—Wild Planet (WB)
- JONI MITCHELL—Shadows & Light (Asylum)
- DOOBIE BROTHERS—One Step Closer (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)

KOME-FM—San Jose (D. Jang)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- GARY HUMAN—Telekon (Atco)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- GAMMA—Gamma 2 (Elektra)

KFML-AM—Denver (I. Gordon)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- BRUCE COCKBURN—Humans (Millennium)
- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- JEAN LUC PONTY—Civilized Evil (Atlantic)
- MADE IN BRITAIN—Various Artists (Polydor)
- ROBERT PALMER—Clues (Island)
- CARS—Panorama (Elektra)
- JONI MITCHELL—Shadows & Light (Asylum)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

KWST-FM—Los Angeles (T. Haback)

- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- MCGUINN HILLMAN—(Capitol)
- MICHAEL DES BARRES—I'm Only Human (Dreamland)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- QUEEN—The Game (Elektra)
- DEVO—Freedom Of Choice (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

KLOS-FM—Los Angeles (R. Pinedo)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- UTOPIA—Deface The Music (Bearsville)
- KINGS—The Kings Are Here (Elektra)
- CODE BLUE—(WB)
- CARS—Panorama (Elektra)
- SUPERTRAMP—Paris (A&M)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

WABK-FM—Detroit (J. Duncan)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- MONTY PYTHON—Contractual Obligation (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- AC/DC—Back In Black (Atlantic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

KSHE-FM—St. Louis (R. Balis)

- MCGUINN HILLMAN—(Capitol)
- BRUCE COCKBURN—Humans (Millennium)
- UTOPIA—Deface The Music (Bearsville)
- MICHAEL DES BARRES—I'm Only Human (Dreamland)
- ANGEL CITY—Dark Room (Epic)
- YES—Drama (Atlantic)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- JETHRO TULL—"A" (Chrysalis)
- KANSAS—Audio Visions (Kirshner)

WMMF-FM—Cleveland (J. Gorman)

- BRUCE COCKBURN—Humans (Millennium)
- UTOPIA—Deface The Music (Bearsville)
- JONI MITCHELL—Shadows & Light (Asylum)
- MICHAEL SCHENKER GROUP—(Chrysalis)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- KENNY LOGGINS—Alive (Columbia)
- QUEEN—The Game (Elektra)
- AMERICAN NOISE—(Planet)

KZEW-FM—Dallas (J. Dolan)

- ANGEL CITY—Dark Room (Epic)
- JACK GREEN—Humesque (RCA)
- ROBBIN THOMPSON—Two B's Please (Ovation)
- MICHAEL SCHENKER GROUP—(Chrysalis)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- CARS—Panorama (Elektra)
- AC/DC—Back In Black (Atlantic)

KLOL-FM—Houston (P. Riann)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- QUEEN—The Game (Elektra)
- CARS—Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- SUPERTRAMP—Paris (A&M)

Southeast Region

TOP ADD ONS

- MCGUINN HILLMAN—(Capitol)
- BRUCE COCKBURN—Humans (Millennium)
- UTOPIA—Deface The Music (Bearsville)
- JACK GREEN—Humesque (RCA)

TOP REQUEST/AIRPLAY

- AC/DC—Back In Black (Atlantic)
- B-52's—Wild Planet (WB)
- CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)

BREAKOUTS

- ANGEL CITY—Dark Room (Epic)
- RICK DERRINGER—Face to Face (Blue Sky)
- CAPTAIN BEEFHEART & THE MAGIC BAND—Doc at the Radar Station (Virgin)
- FINGERPRINZ—Distinguishing Marks (Virgin)

WRAS-FM—Atlanta (D. Venable)

- RICK DERRINGER—Face To Face (Blue Sky)
- JACK GREEN—Humesque (RCA)
- ANGEL CITY—Dark Room (Epic)
- UTOPIA—Deface The Music (Bearsville)
- PIRATES—Hard Ride (Pacific Arts)
- MCGUINN HILLMAN—(Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- VAPORS—New Clear Day (U.A.)
- AC/DC—Back In Black (Atlantic)
- B-52's—Wild Planet (WB)

WHFS-FM—Bethesda (D. Einstein)

- BRUCE COCKBURN—Humans (Millennium)
- BRIAN BRIGGS—Brian Damage (Bearsville)
- BLACK SLATE—Red Green & Black (Alligator)
- MCGUINN HILLMAN—(Capitol)
- NICK GILDER—Rock America (Casablanca)
- CAPTAIN BEEFHEART & THE MAGIC BAND—Doc At The Radar Station (Virgin)
- B-52's—Wild Planet (WB)
- N.R.B.Q.—Tiddlywinks (Rounder)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- ROBERT PALMER—Clues (Virgin)

Northeast Region

TOP ADD ONS

- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- UTOPIA—Deface The Music (Bearsville)
- BRUCE COCKBURN—Humans (Millennium)
- OINGO BOINGO—(IRS)

TOP REQUEST/AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stone)
- CARS—Panorama (Elektra)
- ROBERT PALMER—Clues (Island)
- QUEEN—The Game (Elektra)

BREAKOUTS

- ANGEL CITY—Dark Room (Epic)
- RICK DERRINGER—Face to Face (Blue Sky)
- B-52's—Wild Planet (WB)
- PSYCHEDELIC FURS—(Columbia)

WNEW-FM—New York (M. McIntyre)

- CRITICAL MASS—It's What's Inside That Counts (MCA)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- PIRATES—Hard Ride (Pacific Arts)
- PSYCHEDELIC FURS—(Columbia)
- JACK GREEN—Humesque (RCA)
- OINGO BOINGO—(IRS)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- ROBERT PALMER—Clues (Island)
- HALL & OATES—Voices (RCA)
- CARS—Panorama (Elektra)

WRNW-FM—Briarcliff Manor (R. Rizzo)

- OINGO BOINGO—(IRS)
- UTOPIA—Deface The Music (Bearsville)
- AC/DC—Back In Black (Atlantic)
- JACK GREEN—Humesque (RCA)
- CLIFF RICHARD—I'm No Hero (EMI/America)
- BRUCE COCKBURN—Humans (Millennium)
- ROBERT PALMER—Clues (Island)
- KENNY LOGGINS—Alive (Columbia)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ELVIS COSTELLO—Taking Liberties (Columbia)

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

- UTOPIA—Deface The Music (Bearsville)
- RICK DERRINGER—Face To Face (Blue Sky)
- BRUCE COCKBURN—Humans (Millennium)
- OINGO BOINGO—(IRS)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- MADE IN BRITAIN—Various Artists (Polydor)
- TREMBLERS—Twice Nightly (Johnston)
- UTOPIA—Deface The Music (Bearsville)
- SUPERTRAMP—Paris (A&M)
- CHARLIE DANIELS BAND—Full Moon (Epic)

WOOR-FM—Utica (D. Edwards)

- PRIVATE LINES—(Visa)
- RICK DERRINGER—Face To Face (Blue Sky)
- PIRATES—Hard Ride (Pacific Arts)
- BRUCE COCKBURN—Humans (Millennium)
- ANGEL CITY—Dark Room (Epic)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)
- KINGS—The Kings Are Here (Elektra)

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

- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- RICK DERRINGER—Face To Face (Blue Sky)
- UTOPIA—Deface The Music (Bearsville)
- PIRATES—Hard Ride (Pacific Arts)
- JEAN LUC PONTY—Civilized Evil (Atlantic)
- YES—Drama (Atlantic)
- JETHRO TULL—"A" (Chrysalis)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- MOLLY HATCHET—Beatin' The Odds (Epic)

WBCH-FM—Boston (J. Mack)

- ANGEL CITY—Dark Room (Epic)
- BRIAN BRIGGS—Brian Damage (Bearsville)
- NICK GILDER—Rock America (Casablanca)
- LAMBRETTAS—Beat Boys In The Jet Age (Rocket)
- STRANGLERS—Stranglers IV (IRS)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- B-52's—Wild Planet (WB)
- CARS—Panorama (Elektra)
- ROBERT PALMER—Clues (Island)
- NERVOUS EATERS—(Elektra)

WMNR-FM—Philadelphia (J. Bonadonna)

- UTOPIA—Deface The Music (Bearsville)
- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- BILLY BURNETTE—(Columbia)
- GARY HUMAN—Telekon (Atco)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- YES—Drama (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WBRU-FM—Providence (C. Berman)

- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- BRUCE COCKBURN—Humans (Millennium)
- LAMBRETTAS—Beat Boys In The Jet Age (Rocket)
- ANGEL CITY—Dark Room (Epic)
- NICK GILDER—Rock America (Casablanca)
- UTOPIA—Deface The Music (Bearsville)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- N.R.B.Q.—Tiddlywinks (Rounder)
- DAVID BOWIE—Scary Monsters (RCA)
- B-52's—Wild Planet (WB)

WHCH-FM—Hartford (E. O'Connell)

- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ELLEN SHIPLEY—Breaking Through The Ice Age (RCA)
- SIMMS BROTHERS—Attitude (Elektra)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- CARS—Panorama (Elektra)

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Top 40 Sound Brings Summit Rating

By KELLY TUCKER

NEW ORLEANS—In this tradition-steeped city, changes come far and few between, thus, a lot of eyebrows raised (both in and outside of local radio station circles) when local Top 40 station WEZB-FM zoomed from virtually nowhere to number one in the spring Arbitron.

It'll be quite a while before New Orleans, whose brows are still perched high, gets accustomed to the fact. Consider.

- WEZB grabbed a 12+ share of 10.3 in the Arbitron survey, making it the first local Top 40 station in five years to net double digits.

- In its eight-year history as an EZ Communications station, WEZB has never had ratings above a 4.2, which it achieved during the fall 1979 book.

- The station made its ascension to the top despite a huge image problem. After being beautiful music station since its birth in 1972, WEZB evolved through three identities last year, beautiful music gave way to disco last February, and after that format failed the current Top 40 sound was instituted in November.

The big question, of course, is how did WEZB defy all odds and pull off this amazing stunt?

The man with the answers is operations manager Dan Vallie, who masterminded the station's new high-energy contemporary sound. He credits the sudden popularity to many factors: extensive research, a mass-appeal playlist, knowledgeable disk jockeys and a "Supercard" promotion.

Last October, Vallie came to WEZB from Nashville, where he was operations manager simultaneously at WBYQ-FM and WMAK-AM. EZ president Art Keller and vice president Alan Box made a rare move by going outside of their chain to hire Vallie, who was instructed to carry WEZB from its unsuccessful disco format to Top 40.

"After I was hired, the first thing I did was to research the market," says 28-year-old Vallie. "I noticed that there seemed to be a void here for a good contemporary station. There were several 100 KW FM stations playing contemporary music, but all of them had poor ratings. It was apparent from their ratings that no listeners were staying with them long. I knew something had to be wrong."

After further research, Vallie decided that most listeners found local contemporary FM stations "terribly dull, unreliable and bland" and wanted an energetic Top 40 station



Dan Vallie: Building a playlist with call-out research.

instead. So he decided to develop a fast-moving, high-energy Top 40 rocker to unleash on the New Orleans airwaves.

First, of course, he had to come up with a playlist formula and the appropriate type of disk jockeys. He relied on research for the playlist, and common sense in his selection of DJs.

"I decided that the playlist should be done basically by callout research," says Vallie. "We call 25 to 30 stores a week, and also make random calls to ask people what they like. Though at first we aimed at the 18-24 market, soon we started looking at every record very closely for its mass appeal potential. It's hard to please the 17-year-old as well as the 38-year-old, but that's what we look for in a record."

"Basically, I'd say what we won't play are the extremes. We won't play an entirely album-oriented, new wave, disco, black or novelty record. It's got to be something that everyone can get into."

According to Vallie, a prime and current example of a well-rounded mass appeal hit is Diana Ross' "Upside Down." It's a perfect record because she's an immediately identifiable artist and the song appeals to both blacks and whites and to both teenagers and middle-aged listeners," he says. "I try to select records with those ingredients."

Vallie was equally selective in choosing the station's deejays: Mark St. Charles, Terry Young, Mike Angele, Tony Green, Cajun Ken Cooper and Dave Nichols. Nichols was hired in May as a replacement for Jack "the Wack," who left WEZB for WPIX-FM in New York City. All WEZB jocks pull four-hour shifts daily.

"What I looked for—and got—were jocks who are warm, energetic, able to communicate with their audience, and most importantly, intelligent. I don't care if they know no more about music than the guy on the street. I want them to know about things other than music so they can relate to listeners, what their problems are and what they enjoy as well.

"I know that sounds like a simple thing to find in a jock but it isn't. We have regular critique sessions to discuss what they are doing well and what they need to improve. And when we ask listeners about the station why they listen to us, what they like about us that the other stations don't do we also ask what they do and don't like about the jocks."

Though Vallie feels that his research, playlist formula and the station's deejays are largely responsible for the WEZB's tremendous success, he admits that promotion played an equally important role.

"Our promotion has worked wonders for us," he begins. "Like the playlist, we usually base it on mass appeal. We try to find contests that people who don't even enjoy participating in contests will like listening to. Because we know there are a lot of people who don't like many contests, we keep them at a minimum."

The station's most effective promotion has been its "Supercard." The plastic, silver card with the station's call letters looks something like a credit card, and offers listeners discounts at various businesses, including restaurants, movie theatres, clothing stores, fast food chains and record shops.

Every day, two different businesses offer "Supercard" discounts. To find out their names and locations, card holders must listen to WEZB, which announces several times during each air shift what the day's specials are. All of the discounts are either half-price or two-for-the-price-of-one, and may only be received by "Supercard" holders.

"It's the best promotion I've seen in my life," says Vallie. "Because of

the current financial situation in the country, what could be better? We are saving people money. We become their friend by helping them out where they need help the most.

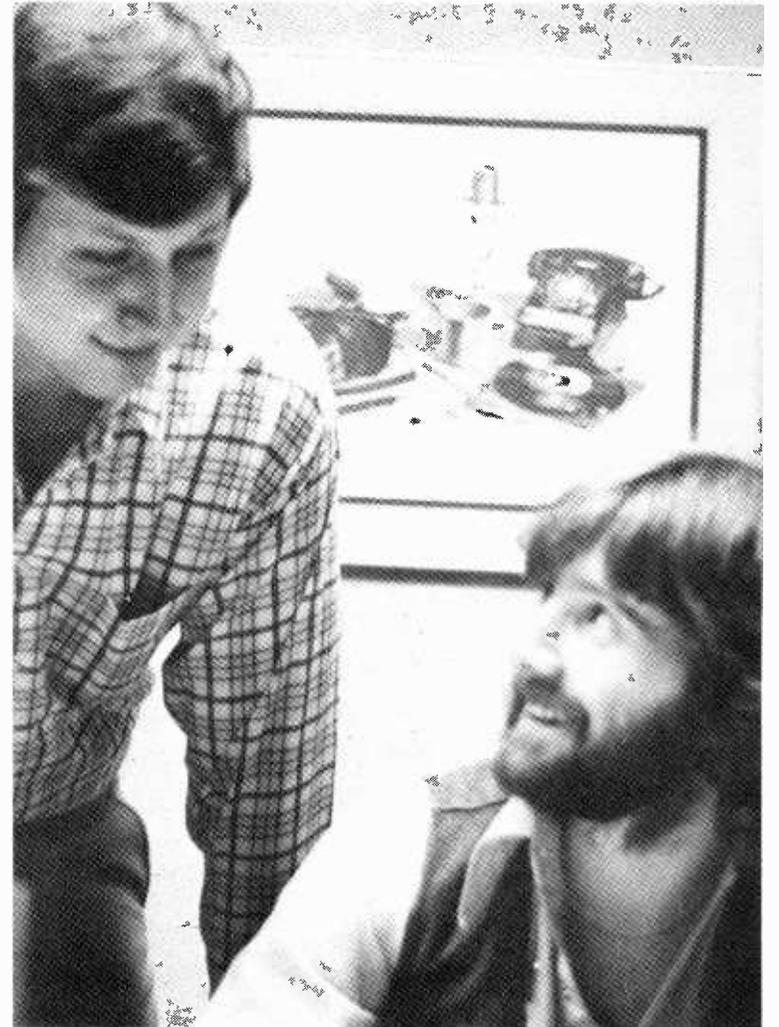
"We've given out 100,000 so far, both by mailing them to listeners and giving them out on the street, and we have so many requests for more that we don't see an end in sight. It's to the point that the station constantly receives calls from people either wanting a card or wanting to know where the day's specials are. I've never seen such response, and would say that if there's any one thing that made us so hot immediately, it was the Supercard."

When the current Supercard fever

wears off, does Vallie expect the station to remain No. 1?

"I think it's our sound, and not any promotion, that will keep us on top," he says. "Other stations here are inconsistent and lack direction. We are consistent, energetic and we know where we're going. Also unlike other local stations, we don't go with every little fad that comes along so people who punch us up know what to expect from us."

"Though I think we haven't even come close to peaking yet, it's going to be real tough because the other stations are finally getting their acts together. We opened a lot of eyes because those other stations are saying, 'Hey, how did they come into town and pull a 10.3 when we've got a 100 KW station and everything else they've got?' Yes, it looks like it's going to be a real tough battle."



Promotion Input: WEZB promotion director Dave Nichols, who also pulls an air shift, leans over operations manager Dan Vallie's shoulder in an informal conference on programming and promotions.

OCTOBER 11, 1980 BILLBOARD

Arbitron Seminars To Cost \$350, Clarify Rating Info

NEW YORK—Ever striving to improve its rapport with radio broadcasters, Arbitron is going into the seminar business to train program directors and other station executives in the fine points of reading and utilizing Arbitron report information.

Jim Yergin, former research vice president of Westinghouse Broadcasting, has been brought in as a consultant to conduct the series of two-day seminars which begin in Washington Oct. 28.

Yergin will conduct sessions in five cities before wrapping up the current schedule in New York June 25. In most of these cities three separate seminars will be conducted for program directors, general managers and sales managers.

The course size will be held to no more than 30 applicants with the ap-

proach being that those studying know nothing about ratings.

The course will begin with an explanation of how the data is collected, continue to how it is presented in the Arbitron reports, and finally how station personnel can apply this data to help them run a more successful station.

In the programming area this will include a look at "the anatomy of the average quarter-hour audience"—time spent listening, listener station loyalty, audience recycling and quarter-hour maintenance.

Also covered will be converting cumes to listening patterns, interpreting listening patterns, using these patterns to develop programming strategy and analyzing the impact of programming changes.

The course is being offered for \$350 per person.

A HUSH FALLS ON WKXW-FM

TRENTON, N.J.—It was the "Sounds Of Silence" without the Simon and Garfunkel harmony Monday night (22) for the Professor on WKXW-FM here. The rock station played nothing at all for 40 minutes after its newly-acquired mystery DJ went outside at 11 p.m. to catch himself a breath of fresh air—and found himself locked out of the station office.

The Professor rounded up a few policemen who labored for almost a half hour before resorting to the use of a crowbar before he could get back on the air. Program director Sam Lit says damage to the building was minimal. On his return, the Professor told his listeners: "Boy, am I embarrassed."

NPR Satellite System Is Killing Off Mail Deliveries

By ALAN PENCHANSKY

CHICAGO—Changes in classical radio program distribution are following rapidly on the heels of the National Public Radio network's satellite system deployment.

NPR stations, which are the majority of classical format signals in the U.S., are beginning large-scale satellite reception of programming previously delivered through the mail.

The blow to the old centralized tape duplication/U.S. Postal service delivery system already involves two major syndication operations: WFMT-FM, which services more than 350 stations with Chicago Symphony broadcast concerts, and WCLV-FM, which supplies the long-running Cleveland Orchestra transcription series.

The back and forth shipment of reel tapes is being eliminated en-

tirely in the changeover. NPR stations can choose to air programming live as it is delivered by satellite or to tape the program for delayed broadcast.

According to WFMT's syndication division, there will be a major tape duplication demand slump as more than 40% of Chicago Symphony distribution is shifted over this fall. Reportedly, 153 stations began receiving the weekly broadcasts by satellite this month.

At WCLV, producer Robert Conrad estimates a \$20,000 annual cost savings based on satellite delivery to all NPR subscribers of Cleveland Orchestra programs.

WCLV's first satellite feed to the NPR skein, Sunday (5), involved about half of the 60 subscriber stations in the non-commercial net-

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Mike Harrison

Crossover, Now And Then

LOS ANGELES—The recent Billboard Gospel Music Conference proved to be less off-the-beaten-path than most industry secular types might have anticipated. Many pertinent, general issues were discussed with a number of leading programmers from rock, country, adult contemporary and r&b formats in attendance.

The conference provided a marvelous forum for the analysis and dissection of one of our field's most poignant concepts—crossover.



After all, when the crossover deals with bridging the gap between the Christian and secular markets, per se, issues tend to be far more sensitive than they would be in discussions of the leap from, say, country to rock or jazz to disco.

The focus on the general nature of the crossover process began early with keynoter Neil Bogart making some important points regarding the delicate cause-and-effect relationship that exists between crossover and backlash.

Relating the subject back to one of the areas of his expertise, Bogart claimed that the disco backlash of last year could have possibly been avoided had its industry enthusiasts been less vehement in their desire to see the music spread. People resist a changing genre more quickly than they embrace it.

It appeared to me that most of the conference's participants from the Christian sector (not to mention more than a few from the secular side) came away from the convention with the revelation that the concept of crossover no longer means in 1980 what it used to back in the '50s, '60s and most of the '70s. This is valuable information, indeed, considering that many of the industry's traditional signposts and organizational structures do not yet indicate or recognize the change.

In the recent-but-old days, crossover generally referred to the process in which a record would start out as a specialty (or ethnic) item in a minority-genre and then move onto mass-acceptance—a process largely motivated by receiving all-valuable airplay on the nation's unofficial network of basically homogeneous, mass appeal, monster radio stations.

Today, the process is hardly as direct and certainly less clear-cut.

Drew Renews

• Continued from page 18

"Everyone is name conditioned from the promotion to the reporting as opposed to the real sound of the music."

Drew confirms that adult contemporary formats are the most popular and will be for the next five years because time buyers are making buys for the 25 and over demographic.

He also feels that the advancement of technology in the '80s will bring such change that by 1990, radio will be radically different from today.

In addition to his radio activities, Drew is developing television and film properties with Chris Bearde. He is also packaging a network radio series called "Desert Island Disks," a monthly show in which listeners list the 10 records they'd want to have on a deserted island.

Now, on the fractionalized playing-board of the widening mainstream, in which the various standard formats of radio and music particularly want to be different from each other on the levels of lifestyle and image, all records start out as specialty items.

Crossover simply takes place when the record gains acceptance in another (perhaps, neighboring) minority-genre.

There is no longer a monolithic, unofficial national network of homogeneous, mass appeal, monster radio stations. There is, thus, no singular on-air step or path to mass-appeal acceptance.

Unfortunately, there is a major difference between true reality and popularly perceived reality within our industry. We still, in a number of cases, use the roadmaps of the past. For example, in most markets, the radio stations that the industry refers to (and, thus, thinks of) as being mass-appeal often have lower ratings and far less impact than other stations which are pigeonholed as being underground, "ethnic," "specialty," or just plain small.

Even the consumer press (and I mean the big ones, too) still lags behind by describing the pop music dial in terms of mainstream AM and underground FM.

It is common to see record promoters work records in reverse from the big stations to the small ones, actually believing that they are doing the opposite.

(For example, in Los Angeles, it was not that uncommon over the past several years to hear record officials say, "Well, we've gotten airplay on KMET and KLOS, but we still can't crack KHJ," as though KHJ was still standing between their record and mass-acceptance.)

Another manifestation of the new state of crossover is the disappearance of the old pattern in which large market stations wait for small market stations to play records first. This basic process has, in many cases, reversed itself as the old mechanics of the industry break down, being replaced by new ones.

Changes in the pattern of record sales over the past two years reflect this new marketplace environment just as much as they do a so-called slump in consumer interest.

But, the most fascinating (and delicate) aspect of the new crossover is the accompanying phenomenon of backlash so eloquently indicated in Bogart's remarks.

It's almost as if this new super-fractionalized marketplace has a built in socio-media alarm system that further increases the difficulty of any record or entire musical genre from crossing over too far.

This has happened to disco; it's in the process of happening with punk rock (a term, by the way, still embraced by the genre's fans in spite of media resistance) and there's certainly a goodly chance that it will soon begin with country and then jazz.

Considering that gospel already has a couple of percentage points of the mass music consuming market, based upon (among many things) airplay on the nation's rapidly proliferating Christian stations, it, too, is a candidate for this type of backlash should it suddenly seem to be coming on too strong, too fast.

But then again, what's wrong with "only" a couple of percentage points of the mass market? Ironically, in today's fractionalized scene—that's major league!

Vox Jox

By DOUG HALL

NEW YORK — Bobby Rich, former program director of KHTZ-FM Los Angeles, WXLO-FM New York and KFMB-FM (B-100) San Diego, has joined Drake-Chenault to head up a new live consultation operation for the syndicator.

The move marks a renewed interest in this area for the company, which has its roots in the early consultation work of Bill Drake and Gene Chenault, for which the company is named.

Rich will also play an important role in developing satellite transmission plans for the company's programming, which is now distributed on tapes and disks.

There are also some departures from Drake-Chenault: Otis Connor has severed his two-year working relationship with the company as a composer, producer and consultant on marketing and creative projects.

This means that Otis Connor Productions has cancelled an agreement for Drake-Chenault to market Connor's "Radio Image" packages. Connor says he has taken this step because "increased growth of our Dallas operation allows us to market our own product on a national basis."

Former Drake-Chenault consultant T.E. Roseman has been hired as executive vice president and general manager of Connor's marketing operations.

Bob Harris, Southern regional manager for Drake-Chenault has resigned to head a new company in radio consulting, the Center for Radio Sales, based in Dallas.

* * *

Jonathan King, who was first heard on WMCA-AM New York

Bubbling Under The HOT 100

- 101—**I AIN'T MUCH**, Atlanta Rhythm Section, Polydor 2125
- 102—**WHY DO FOOLS FALL IN LOVE**, Joni Mitchell, Asylum 47038 (Elektra)
- 103—**BRITE EYES**, The Robbin Thompson Band, Ovation 1157
- 104—**LET'S DO SOMETHING CHEAP AND SUPERFICIAL**, Burt Reynolds, MCA 51004
- 105—**OH YEAH**, Roxy Music, Atco 7310 (Atlantic)
- 106—**LONG SHOT**, Henry Paul Band, Atlantic 3755
- 107—**THE TRAVELER**, Chris De Burgh, A&M 2259
- 108—**BABY DON'T GIVE UP**, Bay Brothers, Millennium 11794 (RCA)
- 109—**YOU MAY BE RIGHT**, The Chipmunks, Excelsior 1001
- 110—**FALLING FOR YOU**, Sammy Johns, Real World 7307 (Atlantic)

Bubbling Under The Top LPs

- 201—**SEAWIND**, Seawind, A&M SP-4824
- 202—**CODE BLUE**, Code Blue, Warner Bros. BSK 3461
- 203—**MAC DAVIS**, Texas In My Rear View Mirror, Casablanca NBLP 7239
- 204—**INSTANT FUNK**, The Funk Is On, Salsoul SA 8536 (RCA)
- 205—**DONNY HATHAWAY**, In Performance, Atlantic SD-19278
- 206—**DAVE VALENTIN**, Land Of The Third Eye, GRP GRP-5009 (Arista)
- 207—**KURTIS BLOW**, Kurtis Blow, Mercury SRM-1-3854
- 208—**HAZEL O'CONNOR**, Breaking Glass, A&M SP-4820
- 209—**JERRY REED**, Texas Bound And Flyin', RCA AHL1-3771
- 210—**MAIN INGREDIENT FEATURING CUBA GOODING**, Ready For Love, RCA AFL1-3641

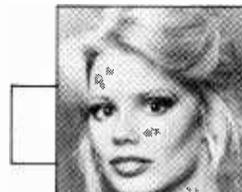
when it was rocking and he was singing his 1965 hit "Everyone's Gone To The Moon," is back on the now telephone-talk formatted station as a gab host.

But King is expected to bring some musical elements to the station through a series of guests he has lined up for his 10 a.m. to noon slot, the first of which will be **Dusty Springfield**.

King was involved in the discovery and development of such acts as Genesis, the Bay City Rollers, 10cc and the Rocky Horror Show. He founded his own record company, Record Label, and was assistant to **Sir Edward Lewis**, chairman and founder of Decca/London Records.

Jock Talk

By BREE BUSHAW



SAN DIEGO—With few exceptions, from time to time, every radio personality faces the inevitable turmoil created by a job change. Often, the decision is being made for you even as you're considering a maneuver, particularly if politics are involved.

Politics. The dirty word that pervades the atmosphere of radio stations at the corporate levels, then sifts through to the creative base; the on-air sound. Politics in radio is reality, but depending on the degree and intensity of each situation, it's usually dealt with by personalities in the usual fashion; simply ignore it, unless it directly involves you.

But that is a completely different subject, touchy enough to keep entertainment lawyers solvent for quite some time. There are times however, when the politics continue to aggravate and eventually stifle motivation. When the political atmosphere gets right in your face and stays there, to save face, you move on. That's the natural course of events.

When a jock is let go, terminated, contractually expired or otherwise fired, it's also a natural course of events for him or her to fall into the dumpers emotionally. But in this business, permanence and stability are rare; moving on is no black mark on a personality's record. Don't take it personally unless you enjoy the mental torture.

Personalities are fired politically or "Arbitronically." Those who've been around awhile learn not to take the ratings swings personally and are long beyond becoming paranoid over political decisions. But the mental contortions we creative people traditionally exercise on ourselves make us susceptible to depression and fatigue during the down periods. It takes some heavy-weight optimistic effort to drudge out of the doldrums and back into wider spaces, or as the old, old saying goes in the business, "to toughen up." Ask the oldtimers. There will be another, better gig down the line.

Depending on how many times you've been through the process, the ability to turn the upheaval into a positive force comes from your mental zero point. Focus in on pacing your activities while you're on "vacation;" set realistic daily goals, stick to your schedule more closely now than when you worked your regular gig. Make your phone calls, but without a frenetic attitude.

The more the financial or emotional pressure is on, the more laid-back you're job seeking approach should be, hard as it may be to maintain that stance.

Frenetic job seeking befuddles clear thinking patterns and turns prospective employers off. Cut out, take the time for yourself that you never seem to have when you're pulling six days a week on-air. Con-

sider it a non-paid vacation, unless severance pay eliminates that mental exercise, and become that multifaceted human that lurks beneath the radio personality.

Or find out if there is one. Listen to a few stations around town you've never opened an ear to before, maybe you'll pick up on the constant subtle programming changes going on in your market. Brainstorm through the trades if you're feeling out of touch, or just turn off to all the industry scuttlebutt completely if you're feeling hopelessly disgusted with the business. It's a natural reaction to a forced lifestyle change out of your control. Take a breather, put the bitterness in perspective.

If you have any track record at all, you won't be out of the business long, unless you choose to be. If the profession is good for you and you are good for the profession, you're needed somewhere. Remember, timing is a key element, so stay on top of the market changes and try to look at prospective employment situations from the employers' point of view. That's probably the hardest part, but keep in mind another old radio adage: "the same few hundred people seem to keep recycling within the industry, and you are one of them."

Enjoy your time off. Rest assured that it's going to get typically crazy, hysterically hectic again at the next gig.

New On The Charts

ZAPP

"More Bounce To The Ounce"—95

Punk mastermind George Clinton invited some colleagues to one of his P-Funk Labs in Detroit one night for an impromptu jam party.

Clinton gave his friends—Bootsy Collins and Roger. Larry, Lester and "Zapp" Troutman—ample studio time during which they experimented with electrified vocal tracks and the fusion of funk with varying forms.

The resultant WB LP, "Zapp," is a merging of pop, funk, ballads, blues and jazz atop a funk foundation.

This introductory charter is described by Roger Troutman as "the sound of funky African-style robots gettin' down."

Due shortly to the West Coast for a trio of dates, Zapp will front the Commodores as the group debuts before Southland audiences.

In Los Angeles, the group is managed by Tom Vickers at Uncle Jam Records (213) 275-3865.

It has no booking agent.

Permissive Social Climate Influences Country Lyrics

• Continued from page 3

country music, but in the past, they were more heavily veiled, intimated at through insinuation rather than explicit titles and lyrics. Now, perhaps taking its cue from rock and pop, country is flirting with these themes in a more adult manner, while its audiences keep expanding.

When radio commentator Paul Harvey addressed this year's Country Radio Seminar in Nashville, many were shocked when he raised the issue of country music's slide into what he called "pornography of the air waves." Though many deejays and programmers didn't share Harvey's concern that country has deteriorated in its morality, the questions Harvey raised were hot topics of conversation in the industry for some time afterward.

The general consensus?

That country music has grown up. Come of age. Matured and sharpened its perspectives. In other words, gone contemporary.

Although a slightly-scandalous song title or lyric reference may light up a few phone lines at some out-of-the-way suburban country radio stations, by and large country's mainstream audience has broadened into markets where casual suggestions of sex or drugs don't raise eyebrows.

One of Conway Twitty's biggest hits was a song he recorded in 1973

titled "You've Never Been This Far Before." It stirred up waves of controversy from country conservatives. Seven years later, Twitty followed it with another No. 1 record, "I'd Love To Lay You Down," which barely attracted any protests. Both songs were well-written, intelligent treatments of a basic love theme; the only thing that changed was the way fans viewed them.

Assistance in preparing this story provided by Robyn Wells.

"When I cut 'I Can't Wait Any Longer' with Bill Anderson a few years ago, we got some backlash from radio," recalls producer/publisher Buddy Killen. "But not enough to keep the song from being one of Bill's biggest hits."

Singer O.B. McClinton's current single is titled "Not Exactly Free." The song's book says: "She was not exactly free . . . But she was reasonable," and the fact that by song's end, marriage has ensued doesn't diminish the fact that the lady in question served a time-honored profession.

Even Don Williams, a model of decorum in the country community, has a line in his new single, "I Believe In You," which goes: "I don't believe virginity/is as common as it used to be. . ."

The general feeling among country music executives is that as country music comes of age, it is continuing to do what it's always done best: reflect the times.

"Sure there's more profanity in country music these days," observes Charlie Monk, head of April-Black-

wood's Nashville division, as he points out a four-letter word or two in the original version of Charlie Daniels' "The Devil Went Down To Georgia."

"But then country lyrics have always intimated sex and promiscuous affairs. The backstreets to romance have always been a part of country music.

Says David Conrad, general manager at Pi-Gem/Chess Music: "When you have a Kristofferson talking about laying down and going to bed with a woman, other writers are going to follow suit. As soon as one writer makes inroads, others want to jump in and compete."

Conrad points to songs like "Take This Job And Shove It" and "Me And The IRS" as country's way of giving its listeners something specific they can relate to: "Country lyrics are more complete and more honest than rock's," he feels. "They touch personal experience, common experiences that embrace a lot of people.

More than in any other music, lyrics play a critical role in country successes. Nashville is known as a "song" town, and unquestionably, lyrics count as the single most important ingredient in a country hit.

Unlike rock'n'roll—where studio arrangement, instrumental flamboyance and technical wizardry take priority over words—country music is founded, formed and fashioned on the strengths of its lyrics.

"In rock, you get hit records," explains publisher Conrad. "In country, you get hit songs."

While some—like Paul Harvey—
(Continued on page 65)



QUBE-ISTIC ART—RCA duo Jim Ed Brown & Helen Cornelius exchange repartee with Warner Cable's "Qube" host, Dick Wolfsie, during an appearance at the Ohio State Fair. Brown & Cornelius are nominated for vocal duo of the year in the upcoming CMA Awards.

'Opry' Birthday A Barn-Burner

By KIP KIRBY

NASHVILLE—With country music now center stage and claiming worldwide attention and media exposure, the "Grand Ole Opry" is taking pains to insure that its upcoming 55th annual Birthday Celebration—as the week-long October event is officially known—is more impressive than usual.

The "Opry" is concentrating its efforts on marketing the 1980 convention festivities with a sharper eye on attendance, appeal and accommodations. Toward this end, special arrangements are being worked out to handle larger numbers of media members, film industry representatives and—for the first time—key radio advertisers sponsored by country stations.

The convention will officially welcome a limited amount of country music advertisers who will be invited by participating radio stations across the nation. Initial response to this plan has already drawn requests from 174 stations in 35 states for sponsorship privileges.

Previously, restricted registration procedures did not encourage anyone other than immediate station personnel and employees to attend the convention and no provisions were made for stations wishing to invite their major advertisers.

Additionally, registration is open for the first time to executives from major motion picture and advertising agency firms. Special promotional materials have been mailed out to these categories, along with a letter of invitation from Nashville mayor Richard Fulton.

Another new feature of this year's "Opry" birthday celebration is a free broadcast service available to radio stations wishing to air daily reports direct from the convention site. Stations can obtain information for their broadcasts by dialing a special hotline number that feeds a news tape three times a day.

These reports will be produced by the newly-formed Opryland Radio Productions division and will feature convention events, color and comments from artists on hand backstage. These spots will be available from Monday morning (13) through Friday evening (17), although only 160 stations can be serviced this year due to equipment restrictions. Arrangements will be made on a first-come basis for all interested country radio stations who

call Opryland Radio Productions at (615) 883-6197.

On Saturday night, capping the week's festivities, WSM-AM will announce its 1980 Mr. Deejay USA winner in a revival of a former convention feature being brought back by request. The winner will be announced onstage at the Opry House, chosen by "Opry" cast members from guest deejays already selected earlier in the year.

This year's label talent shows are being offered at a cost of \$3 per ticket for a limited number of fans who will be seated in the balcony section of the Opry House. Tickets will be sold separately for each label showcase.

The 1980 "Opry" birthday celebration is set to feature many of its traditionally popular events, including Tuesday's early bird bluegrass concert at 2 p.m., the WMS "Grand Ole Opry" dinner at 5:30 p.m. and the "Opry Spectacular" in the Opry House at 7 p.m.

The major labels will again be showcasing their rosters during the convention, with all shows taking place on the stage of the Opry House. RCA kicks off the showcases on Wednesday morning at 10 a.m., followed by a noon luncheon at Opryland Plaza. Capitol/EMI/Liberty stages its showcase in the afternoon from 1:30-5 p.m., and CBS Records takes center stage Wednesday night with its label program beginning at 6:30 p.m.

Thursday's lineup leads off with the MCA showcase at 1 p.m., after which the label will sponsor a dinner from 4:30-6:30 p.m. at the Opryland Plaza. Dimension Records follows this with its artists show at 6:30 p.m., and the annual Sho-Bud/Baldwin/Gretsch show starts at 8:30 p.m.

Other highlights for the week will be the traditional Friday artist interview tape sessions conducted by the "Opry" for all visiting deejays; the annual Federation of International Country Air Personalities' awards banquet Friday night at the Hyatt Regency, the Atlas Artist Bureau show and dance, and the gala finale birthday celebration for the "Opry" itself staged in the Opry House at 9:30 p.m. Saturday to wind up the annual event.

Convention registrants are also invited to visit Opryland U.S.A. all day on Saturday as part of the convention festivities.

CAMPAIGN ON MILSAP LP

NASHVILLE—RCA is launching a national marketing campaign in support of Ronnie Milsap's just released "Greatest Hits" package.

Merchandising promotions include display pieces patterned after the album cover, a replica of a photo album embossed with Milsap's likeness, and one-foot, two-foot and three-foot square four-color posters accompanied by a centerpiece.

Sixty-second radio and television spots, featuring fresh concert footage, will be run in both large and small markets. A crossmarket, promotional giveaway for Milsap photo albums, modeled after the LP cover, is being channeled through major country and adult contemporary stations.

In support of the album, Milsap has taped upcoming segments of the syndicated talk shows hosted by Mike Douglas and John Davidson.

Country Nabs 20% LP Columbia House Sales

NASHVILLE—Country music is proving a steady profit center for the Columbia House Record Club, a mail-order division of CBS Records.

Country product accounts for approximately 20% of the club's total album sales, while in its special installment sales series, country is racking up a substantial 40%-45% in sales.

"Country sells consistently in a steady pattern," says Ralph Colin, vice president of business and government affairs for Columbia House. "You don't get the ups and downs in sales that you do with pop product."

Columbia House has been putting together a special preview collection for its installment sales offers every three months. Some are new treasures, some may be recycled sets that have proved popular previously.

Most treasury sets contain seven records. The albums, cassettes and 8-tracks are all priced in the \$22-\$26 range and contain identical selections.

The newest package now available is "Country Music All Stars, Vol. II," featuring five cuts each from Conway Twitty, Mel Tillis, Tammy Wynette, Larry Gatlin, the Kendalls, Barbara Mandrell, Moe Bandy, Willie Nelson, Merle Haggard, John

Conlee, Mickey Gilley and Don Gibson.

Now in the works is the next compilation, "American Country Classics," which will be available for mail-orders in late December. This will join such other country treasury sets as "Nashville Goes Pop" and "Great Country: A Treasury Of 60 Love Songs."

Occasionally Columbia House will issue a smaller collection, such as one it's now tv test-marketing in selected areas prior to general issue. This is a two-record set titled "Country Music Hall Of Fame" and was coordinated through the Hall of Fame in Nashville. The double-pocket package will sell at \$9.98 for the LP version, \$11.98 for tapes.

Colin believes that tapes are accounting for a higher volume of sales among country buyers than in other areas of the club's line. "In fact," he guesses, "I'd estimate we may do as much as 40% of our country volume in the sale of 8-tracks and cassettes."

However, although country is a substantial mover for Columbia House, it's not a country package that's turned out to be the club's biggest success—it's a treasury titled "120 Music Masterpieces" which has managed to reportedly sell more than three million sets in nine years.

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Hot Country Singles™

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DIXIE PRESTON



This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	2	11	LOVING UP A STORM —Razzy Bailey (D. Morrison, J. Slate, MCA 12062 (House Of Gold, BMI))	36	38	8	GONE —Ronnie McDowell (S. Rogers, Epic 950925 (Rightsong, BMI))	69	74	3	THE LIGHT OF MY LIFE —David Wills (B. Rabin, United Artists 1375 (Sawgrass, BMI))
★	3	8	I BELIEVE IN YOU —Don Williams (R. Cook, S. Hogin, MCA 41304 (Cook House, BMI))	★	45	4	WHY LADY WHY —Alabama (T. Gentry, R. Scott, RCA 12091 (Millhouse, BMI))	70	76	3	DRINKIN' THEM LONG NECKS —Roy Head (J. Slate, D. Morrison, J.W. Ryles, Elektra 47029 (House Of Gold, BMI))
★	4	10	FADED LOVE —Willie Nelson & Ray Price (B. Willis, J. Willis, Columbia 1-11329 (Rightsong, BMI))	☆	50	3	YOU ALMOST SLIPPED MY MIND —Charley Pride (T. Seais, D. Goodman, T. Back, D. Barker, RCA 121-0 (Danor, BMI))	71	78	3	LOVE INSURANCE —Louise Mandrell (R.C. Bannon, J. Schweers, Epic 9-50935 (Warner-Tamerlane, BMI/Chess, ASCAP))
★	5	8	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings (W. Jennings, RCA 12067 (Warner-Tamerlane/Rich Way, BMI))	★	39	5	ROSES ARE RED —Freddie Hart (N. Larkin, D. Willis, Sunbird 7553 (Blue Moon, Merilark, April, ASCAP))	72	79	2	NOT EXACTLY FREE —O.B. McClinton (D. Hall, G. Lumpkin, Sunbird 7554 (Red Ribbon, Hitkit, BMI))
☆	7	7	ON THE ROAD AGAIN —Willie Nelson (W. Nelson, Columbia 111351 (Willie Nelson, BMI))	★	40	5	UNTIL THE BITTER END —Kenny Seratt (G. Dobbins, T. Daniels, S. Barrett, MDJ 1005 (Chappell, Intersong, ASCAP/Canadina, Pro-Cam))	73	82	2	HALFTIME —J.W. Thompson (P. Olive, J. Sanloro, NSD 62 (Hitkit, BMI))
6	1	11	DO YOU WANNA GO TO HEAVEN —T.G. Sheppard (C. Pulman, B. Jones, Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP))	★	41	4	BABY, I'M A WANT YOU —Stephanie Winslow (D. Gates, Warner/Curb 49557 (Colgems/EMI, ASCAP))	74	48	11	RAISIN' CAME IN TEXAS —Gene Watson (J. Allen, D. Lay, Capitol 4898 (Joe Allen, BMI))
☆	11	8	I'M NOT READY YET —George Jones (T.T. Hall, Epic 950922 (Unichappel/Morris, BMI))	☆	NEW ENTRY		LOVERS LIVE LONGER —Bellamy Brothers (D. Bellamy, Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP))	76	NEW ENTRY		LONELY WINE —Maury Finney (R. Wells, Soundwaves 4613 (Rachel, ASCAP))
☆	12	7	OLD HABITS —Hank Williams Jr. (H. Williams Jr., Elektra/Curb 47016 (Bocephus, BMI))	★	43	5	NEVER BE ANYONE ELSE —R.C. Bannon (B. Knight, Columbia 1-11346 (Martragun, BMI))	77	NEW ENTRY		LOVE CRAZY LOVE —Zella Lehr (D. Allen, R. Van Hoy, RCA 12703 (Duchess/Posey/Tree, BMI))
9	9	11	PUT IT OFF UNTIL TOMORROW —The Kendalls (D. Parton, B. Owens, Ovation 1154 (Combine, BMI))	☆	NEW ENTRY		LADY —Kenny Rogers (L. Ritchie, Jr., Liberty 1380 (Brockman, ASCAP))	78	84	2	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS —Margo Smith (M.A. Kennedy, D. Goodman, Warner Bros. 49569 (Little Jeremy/Window, BMI))
10	10	11	YESTERDAY ONCE MORE —Moe Bandy (J. Mundy, P. White, Columbia 111305 (Baray, BMI/Honeytree, ASCAP))	★	45	2	TAKE ME TO YOUR LOVIN' PLACE —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin, Columbia 1-11369 (Larry Gatlin, BMI))	79	NEW ENTRY		ME AND THE BOYS IN THE BAND —Tommy Overstreet (B. Millis, Elektra 47041 (Ironside, ASCAP))
★	16	6	COULD I HAVE THIS DANCE —Anne Murray (W. Holyfield, B. House, Capitol 4920 (Vogue/Maple Hill/Dnisonw, BMI))	★	46	13	LOOKIN' FOR LOVE —Johnny Lee (W. Mallett, P. Ryan, B. Morrison, Asylum 47004 (Southern Nights, ASCAP))	80	NEW ENTRY		LOVE'S SLIPPING THROUGH OUR FINGERS —Billy Walker & Barbara Fairchild (Walker, Riggs, Paid 107 (Best Way, ASCAP))
★	14	9	SWEET SEXY EYES —Cristy Lane (R. Jenkins, United Artists 1369 (Kevin Lee, Robchris, BMI))	★	47	15	WHEN—Slim Whitman (H. Bowens, Epic/Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI))	81	NEW ENTRY		WHERE DID THE MONEY GO —Hoyt Axton (M. Dawson, H. Axton, Jeremiah 1008 (Lady Jane, BMI))
13	6	13	OLD FLAMES CAN'T HOLD A CANDLE TO YOU —Dolly Parton (P. Sebert, H. Moffatt, RCA 12040 (Right Song, BMI))	★	48	4	NORTH OF THE BORDER —Johnny Rodriguez (S. Davis, B. Sherrill, Epic 9-50932 (Algee, BMI))	82	NEW ENTRY		SOMEBODY'S KNOCKIN' —Terri Gibbs (E. Penney, J. Gillespie, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC))
★	19	7	STEPPIN' OUT —Mel Tillis (B. Starr, Elektra 47015 (Cherio, BMI))	☆	49	3	CAN'T KEEP MY MIND OFF OF HER —Mundo Earwood (R. Squires, GMC 111 (Sabal, ASCAP))	83	NEW ENTRY		SAFE IN THE ARMS OF YOUR LOVE —Jim Weatherly (J. Weatherly, Elektra 47027 (Kece, ASCAP))
★	20	7	HARD TIMES —Lacy J. Dalton (B. Braddock, Columbia 111343 (Tree, BMI))	★	50	4	ANOTHER TEXAS SONG —Eddy Raven (E. Raven, Dimension 1011 (Milene, ASCAP))	84	83	2	WISHFUL DRINKIN' —Diane Pfeifer (D. Pfeifer, Capitol 4916 (Brightwater, Strawberry Patch, ASCAP))
☆	23	8	PECOS PROMENADE —Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett, MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP))	★	51	3	TAKE THIS HEART —Don King (R. Batteau, Epic 9-50928 (April, R. Batteau, Cider, ASCAP))	85	86	2	IF I COULD SET ME LOVE TO MUSIC —Jerry Wallace (D. Hall, Oor Knob 80134 (Door Knob, Think Gold, BMI))
17	17	10	STARTING OVER —Tammy Wynette (B. McOll, Epic 9-50915 (Hall-Clement, BMI))	★	52	5	OUT RUN THE SUN —Jim Chestnut (L. Henley, B. Burnette, United Artists/Curb 1372 (House Of Gold, Vogue, BMI))	86	87	3	NIGHT LIES —Bill Wence (B. Wence, W. Marshall, Rustic 1012 (Iron Skillet, ASCAP))
18	18	10	WOMEN GET LONELY —Charly McClain (L. Rogers, R.C. Bannon, Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP))	★	53	21	IF THERE WERE NO MEMORIES —John Anderson (R. McCown, Warner Bros. 49275 (Sawgrass, BMI))	87	NEW ENTRY		FALLING IN TROUBLE AGAIN —Sherry Brane (R. Squires, E.I.O. 1129 (Sabel, ASCAP))
★	24	9	THEY NEVER LOST YOU —Con Hunley (D. Willis, C. Quillen, Warner Bros. 49528 (Chess, ASCAP))	★	54	3	DRINK IT DOWN, LADY —Rex Allen Jr. (S. Throckmorton, Warner Bros. 49562 (Tree, BMI))	88	NEW ENTRY		I LEARNED ALL ABOUT CHEATIN' FROM YOU —Becky Hobbs (B. Hobbs, Mercury 57033 (Al Gallico, BMI))
☆	27	6	OVER THE RAINBOW —Jerry Lee Lewis (M. Arlen, E.Y. Harburg, Elektra 47026 (Leo Feist, ASCAP))	★	55	25	CHARLOTTE'S WEB —The Statler Brothers (C. Crofford, J. Durrill, S. Garrett, Mercury 7031 (Peso, Dulchess, BMI))	89	NEW ENTRY		UNDERCOVER MAN —Liz Lyndell (M. Sherrill, J. Riggs, L. Kimball, Koola 326 (Al Gallico, BMI/Easy Listening, ASCAP))
21	22	9	BOMBED, BOOZED, AND BUSTED —Joe Sun (D. Knutson, Ovation 1152 (ATV, Blue Lake, BMI))	★	56	3	A LITTLE GROUND IN TEXAS —The Capitols (B. Fischer, Ridgetop 1080 (Bobby Fischer, ASCAP))	90	51	17	AM I THAT EASY TO FORGET —Orion (Singleton, Stevenson, Below, Sun 1156 (Four Star, BMI))
★	28	5	SHE CAN'T SAY THAT ANYMORE —John Conlee (S. Throckmorton, MCA 41321 (Cross Keys, ASCAP))	★	57	26	LET'S KEEP IT THAT WAY —Mac Davis (C. Pulnam, R. VanHoy, Casablanca 2286 (Tree, BMI))	91	52	8	MAKING PLANS —Porter Wagoner and Dolly Parton (J. Russell, B. Morrison, RCA 11983 (Sure-Fire, BMI))
★	29	6	A PAIR OF OLD SNEAKERS —George Jones & Tammy Wynette (L. Kingston, G. Sutton, Epic 950930 (Hall-Clement/Flagship, BMI))	★	58	2	FOOD BLUES —Bobby Bare (S. Silverstein, Columbia 1-11365 (Evil Eye, BMI))	92	53	15	LONG ARM OF THE LAW —Roger Bowling (R. Bowling, B.E. Wheeler, NSD 58 (ATV, BMI/Sleepy Hollow, ASCAP))
★	30	7	ALWAYS —Patsy Cline (I. Berlin, MCA 41303 (Irving Berlin, BMI))	★	59	2	THERE'S ANOTHER WOMAN —Joe Stampley (J. Stampley, Epic 9-50934 (Mullet, BMI))	93	54	12	FAMILY BIBLE —Willie Nelson (P. Buskirk, G. Gray, W. Brelford, MCA/Songbird 41313 (Glad, BMI))
★	33	5	IF YOU EVER CHANGE YOUR MIND —Crystal Gayle (P. McGee, B. Gundry, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP))	★	60	3	DREAM LOVER —Tanya Tucker and Glen Campbell (B. Darin, MCA 49325 (Screen Gems-EMI, Hudson Bay, BMI))	94	55	2	THE LAST COWBOY SONG —Ed Bruce (E. Bruce, R. Peterson, MCA 41273 (Tree, BMI/Gingham, ASCAP))
☆	40	5	THE BOXER —Emmylou Harris (P. Simon, Warner Bros. 49551 (Paul Simon, BMI))	★	61	31	WHILE I WAS MAKING LOVE TO YOU —Susie Allanson (M.S. Dunn, C. Putnam, United Artists, Curb 1365 (Tree, BMI))	95	56	14	WORKIN' MY WAY TO YOUR HEART —Dickie Lee (L. Martine Jr., Mercury 57027 (Ray Stevens, BMI))
★	37	5	THAT'S THE WAY A COWBOY ROCKS AND ROLLS —Jacky Ward (T.J. White, Mercury 57032 (Swamp Fox, ASCAP))	★	62	9	BACK WHEN GAS WAS THIRTY CENTS A GALLON —Tom T. Hall (T.T. Hall, RCA 12066 (Hallnote, BMI))	96	59	7	HE'S OUT OF MY LIFE —Johnny Duncan and Janie Fricke (T. Bahler, Columbia 1-11312 (Fiddleback, Peso, Kidada, BMI))
28	8	13	HEART OF MINE —Oak Ridge Boys (M. Foster, MCA 41280 (Silverline, BMI))	★	63	46	FREE TO BE LONELY AGAIN —Debbi Boone (D. Pfeiffer, Warner/Curb 49281 (Brightwater/Strawberry Patch, ASCAP))	97	65	9	THE DEVIL STANDS ONLY FIVE FOOT FIVE —"Blackjack" Jack Grayson (T. Purvin, J. Grayson, Hitbound, 4504 (Temar, ASCAP, Hindsdale, BMI))
★	35	6	IN MEMORY OF A MEMORY —Johnny Paycheck (J. Paycheck, R. Pate, Epic 950923 (Bojan, BMI/Max Dayden, ASCAP))	★	64	NEW ENTRY		98	66	11	I'M STILL IN LOVE WITH YOU —Larry G. Hudson (B. Hill, C. Rains, Mercury 57029 (ATV, BMI/Welbeck, ASCAP))
★	32	8	HARD HAT DAYS AND HONKY TONK NIGHTS —Red Stegall (E. Kilroy, D. Kirby, Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP))	★	65	2	THE BEST OF STRANGERS —Barbara Mandrell (E. Fleming & D.W. Morgan, MCA 51001 (Pi Gem, BMI))	99	72	8	WHY NOT ME —Fred Knoblock (F. Knoblock, C. Whitsett, Scotti Bros. 518 (Atlantic, Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI))
★	39	6	TUMBLEWEED —Sylvia (K. Fleming, D.W. Morgan, RCA 12077 (Pi-Gem, BMI))	★	66	3	DON'T IT MAKE YOU WANNA DANCE —Bonnie Raitt (R. Wier, Full Moon/Asylum 47033 (Prophecy, ASCAP))	100	73	15	COLD LONESOME MORNING —Johnny Cash (J.R. Cash, Columbia 1-11340 (House of Cash, BMI))
★	34	7	TEXAS BOUND AND FLYIN' —Jerry Reed (J. Reed, RCA 12083 (Duchess/Guitar Man/Peso, BMI))	★	67	NEW ENTRY					MISERY AND GIN —Merle Haggard (J. Durrill, S. Garrett, MCA 41255 (Peso, Bronco, BMI))
★	47	4	BROKEN TRUST —Brenda Lee (J. Hinson, MCA 41322 (Goldline, ASCAP))	★	68	NEW ENTRY					
★	41	5	NIGHT GAMES —Ray Stevens (C.W. Kalb, Jr., RCA 12069 (Ray Stevens, BMI))	★	69	NEW ENTRY					
★	NEW ENTRY		SMOKEY MOUNTAIN RAIN —Ronnie Milsap (K. Fleming & D.W. Morgan, RCA 12084 (Pi-Gem, BMI))	★	70	NEW ENTRY					
★	NEW ENTRY			★	71	2	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH —Charlie Rich (A.P. Jordan, B. Brabham, L. Brown, Elektra 47047 (Chess, ASCAP))				

★ Stars are awarded to those products showing greatest airplay and sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.

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'Peanuts' Wilson Won't Be There This Time

By GERRY WOOD

NASHVILLE — As usual, they're going to be giving away awards during Country Music Week.

And, as usual, one of those coveted plaques will go to Johnny "Peanuts" Wilson.

But, not as usual, Peanuts won't be there to get it.

Johnny Wilson died just three scant weeks before he was scheduled to walk onstage and accept the honors and applause for one of the biggest and best songs he had ever written.

The headlines won't read Wilson Wins ASCAP Award For Kenny Rogers' Hit "Love The World Away."

The headlines have already been written. Songwriter Johnny "Peanuts" Wilson Dead At 44.

The Nashville Tennessean's story described Wilson as "a talented songwriter and compassionate friend" in the words of those who knew him best.

An understatement in both areas. Peanuts was one of those subtle, creative talents who made up in class what he lacked in charisma. While other talents carried the creative torch forward, Johnny Wilson was the pilot light: stable, secure, caring, sharing, loving.

Besides "Love The World Away," cowritten with Bob Morrison, Wilson's writing credits include such hits as "Easy As Pie," a beautiful song, 1975 vintage, that became a big hit—and one of the best records in the career of Billy "Crash" Craddock. Wilson shared these writing credits with Gene Dobbins and Rory Bourke (he was much more of a cowriter than a writer, much more a coperson than a person—this man shared his talents, his life; and those cofriends of his all were the richer because of it).

With Dobbins and Mark Damon, he penned "Roses For Mama," a hit for C.W. McCall. One of his best songs (written with Dobbins and Bourke) was the recent top 10 Billboard country hit "It's Too Late" by Jeanne Pruett. Cover versions of this touching ballad are coming from Dolly Parton, Loretta Lynn and Dottie West.

Other songs he wrote, or cowrote, include releases by Johnny Carver, Mickey Gilley, Billy Walker, Sammi Smith, Tommy Overstreet, Waylon Jennings, Charley Pride, John Conlee, Bobby Vinton, Johnny Rodriguez and Jim Ed Brown.

He got his awards, perhaps his share of them. He got his honors, not his share of them. He paid his dues, all of them.

Born in West Virginia, Johnny A. Wilson soon moved to Odessa, Tex. He was one of those creative types whose depth of experience never seems to surface until they die.

He worked with Norman Petty in Clovis, N.M. He worked guitar and toured with Roy Orbison. He was signed to Brunswick Records. His 1957 Brunswick single "Cast Iron Arm" today sells to collectors for some \$200, and was recently reissued in a rockabilly anthology on MCA in England.

Besides a semi-hit record, Brunswick also got him his moniker, Jackie Wilson was also on the label, and two Wilsons on one label created confusion. So, Johnny, because of his size—a good five-foot even—was christened "Peanuts."

Peanuts wrote some for Chappell Music under the tutelage of Henry Hurt, but his primary identification and success came at the Combine Music conglomerate headed by Bob Beckham, his long-time mentor and friend. He wrote for Music City Music, a Combine ASCAP company, and worked as professional manager for the Combine complex.

One of his joys was to work with, and help develop, the new breed of songwriters that Nashville is becoming famous for. Such Combine creators as Kris Kristofferson, Tony Joe White, Lee Clayton and Bob Morrison were his friends.

For Peanuts, the best was yet to come: A major award for the Kenny Rogers hit that scorched Billboard's Hot 100, Adult Contemporary and Country charts. The new Loretta Lynn single "Cheatin' On A Cheater," (cowritten with Woody Bomar) soon due for release, and the forthcoming T.G. Sheppard single, "Coast To Coast," the song from the movie of the same name.

Johnny Wilson was no stranger to the silver screen. "Love The World Away" was one of the major hits to emerge from "Urban Cowboy." Its lyrics are steeped in irony, shaded by his death, the early departure of a good man gone too soon.

Wilson leaves behind his wife Jean, daughters Tralinn and Talisa, son Johnny, brother Bobby, sister Mary Jane Parks and nephew Johnny.

Billboard Chart Adds a 'Star'

NASHVILLE—There's a new superstar on the Billboard Hot Country Singles and Hot Country LPs charts.

It's not a recording act, but a new chart star designation.

Starting with this week's charts, super stars will be awarded to those products showing the greatest upward movement on the current week's chart. It will also be used to designate songs moving into the No. 1 position atop the chart and those products that normally would have made a bigger jump but couldn't because of a congestion of strong songs ahead of it.

According to Ron Einy, Billboard's country chart researcher, the superstars will be noted by a black outline of a star with a black number. Regular stars will feature a black star with white numbers.

A further improvement of the Billboard country charts involves inclusion of information regarding gold and platinum certified albums. A triangle following the LP title indicates Recording Industry Assn. Of America certification for one million

(Continued on page 38)

Chart Fax

By SHARON ALLEN

After five consecutive top 10 singles, Razy Bailey has latched on to a superstar with, "Loving Up A Storm." This No. 1 single was released from Bailey's second LP on RCA records, now at 16 on Billboard's Hot Country LP chart.

Willie Nelson tightens the top five with, "On The Road Again," while George Jones and Hank Williams Jr. break the top 10 on Billboard's Hot Country Singles chart.

The first week of the super star brings attention to—a 14 place move by Emmylou Harris to 26, and Brenda Lee to 33; Ronnie Milsap's astonishing debut at 35; Charley Pride's 12 notch move to 38; the Bellamy Brothers' debut at 42; Kenny Rogers' "Lady" debut at 44 and Mundo Earwood's move of 13 spaces to 49.

Other prime movers include—Jacky Ward, Larry Gatlin and the Gatlin Brothers Band, Don King, Rex Allen Jr., Joe Stampley, Tanya Tucker and Glen Campbell.

"Honeysuckle Rose" soundtrack holds the No. 1 position on Billboard's Hot Country LPs for the second week. Porter Wagoner and Dolly Parton make a super move from 17 to 9, while Crystal Gayle makes a seven space move to 19 from 26. Willie Nelson achieves a remarkable feat this week with two singles, "On The Road Again" and "Faded Love," and two LPs, "Honeysuckle Rose" and "San Antonio Rose," simultaneously in the Billboard top five. Lacy J. Dalton debuts at 51, and Jerry Lee Lewis' "Killer Country," enters at 56.

National out-of-the-box breakouts: "Am I That Easy To Forget"—Orion (Sun); with reports from—KCEY-AM, Modesto; KEBC-FM, Oklahoma City; KFDI-AM, Wichita; KOYN-AM, Billings; KWKH-AM, Shreveport; KYNN-AM, Omaha; WCBX-AM, Eden, N.C.; WDXB-AM, Chattanooga; WPNX-AM, Columbus; WPCM-AM, Burlington, N.C.; WSHO-AM, New Orleans; WSDS-AM, Ypsilanti, Mich.; WTMT-AM, Louisville; WVOJ-AM, Jacksonville; WYDE-AM, Birmingham.

Also: "Undercover Man"—Liz Lyndell (Koala); with reports from—KCEY-AM, Modesto; KDJW-AM, Amarillo; KIKX-AM, Tucson; KOYN-AM, Billings; KVOO-AM, Tulsa; WCXI-AM, Detroit; WCBX-AM, Eden; WCMS-AM, Norfolk; WDDO-AM, Chattanooga; WDXB-AM, Chattanooga; WFAI-AM, Fayetteville; WKCW-AM, Warrington; WPCM-AM, Burlington; WSLC-AM, Roanoke; WSDS-AM, Ypsilanti, and WTMT-AM, Louisville.

Bubbling under the top 100: 101—"Your Magic Touch" Pat Garrett (Gold Dust); 102—"Trophy Of Gold" Billy Parker (SCR); 103—"I Only Want To Be With You" Lynn Bailey (F&L); 104—"I Still Remember Lovin' You" Ben Wasson (CMR); 105—"Always, Sometimes, Never" Nancy Ruid (Calico).

Billboard®

Survey For Week Ending 10/11/80

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6	HONEYSUCKLE ROSE Soundtrack Columbia S236752	★	42	2	I AM WHAT I AM George Jones, Epic JE 36586
2	2	21	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	40	34	142	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835 H
3	4	8	I BELIEVE IN YOU Don Williams, MCA 5133	41	37	32	TOGETHER The Oak Ridge Boys, MCA 3220
4	5	17	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	42	40	55	KENNY Kenny Rogers, United Artists LWAK 979
5	3	13	HORIZON Eddie Rabbitt, Elektra 6E-276	43	44	27	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
6	8	16	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	44	41	67	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
7	7	19	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	45	43	18	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271
★	10	13	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	46	45	14	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
☆	17	6	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1-3700	47	50	2	TEXAS BOUND AND FLYING Jerry Reed, RCA AHL1-3771
10	6	10	FULL MOON The Charlie Daniels Band, Epic FE 36571	48	52	3	NEW YORK TOWN Johnny Paycheck, Epic JE 36496
11	11	6	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	49	48	4	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
12	9	18	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	50	46	29	COAL MINER'S DAUGHTER Soundtrack, MCA 5107
13	12	7	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	★	NEW ENTRY		HARD TIMES Lacy J. Dalton, Columbia JC 36763
14	13	9	10th ANNIVERSARY The Statler Brothers, Mercury SRM1-5027	52	49	24	THE WAY I AM Merle Haggard, MCA 2339
15	14	20	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	53	51	20	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
16	18	5	RAZZY Razy Bailey, RCA AHL1-3688	54	57	75	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
17	16	48	THE BEST OF EDDIE RABBITT Elektra 6E-235	55	53	32	HEART & SOUL Conway Twitty, MCA 3210
18	15	76	GREATEST HITS Waylon Jennings, RCA AHL1-3378	★	NEW ENTRY		KILLER COUNTRY Jerry Lee Lewis, Elektra 6E-281
☆	26	3	THESE DAYS Crystal Gayle, Columbia JC 36512	57	54	48	CLASSIC CRYSTAL Crystal Gayle, United Artists L00-982
20	19	26	GIDEON ▲ Kenny Rogers, United Artists L00-1935	58	60	20	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
21	20	127	STARDUST Willie Nelson, Columbia JC 35305	59	55	79	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
22	22	7	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	60	56	23	LOVELINE Eddie Rabbitt, Elektra 6E-181
23	23	16	FRIDAY NIGHT BLUES John Conlee, MCA 3246	61	67	48	PORTRAIT Don Williams, MCA 3192
24	21	26	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	62	68	47	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
★	29	2	LOVE IS FAIR Barbara Mandrell, MCA 5136	63	70	12	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783
26	24	97	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	64	74	18	BRONCO BILLY Soundtrack, Elektra 5E-512
27	25	28	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	65	58	18	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
28	28	25	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	66	59	16	OUTLAWS Waylon Jennings, RCA AFL1-1321
29	27	96	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H	67	61	7	DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190
★	38	2	GREATEST HITS Anne Murray, Capitol S00 12110	68	62	16	WAYLON AND WILLIE RCA AFL1-2686
31	30	32	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	69	63	22	SOMEBODY'S WAITING Anne Murray, Capitol S0D 12064
32	36	48	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	70	64	28	DOWN & DIRTY Bobby Bare, Columbia JC 36323
33	35	12	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	71	65	62	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
34	31	23	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	72	66	53	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
35	32	29	LACY J. DALTON Columbia NJC 36322	73	69	53	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★	47	2	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258	74	73	4	I DON'T WANT TO LOSE Leon Everette, Orlando ORC 1101
37	39	5	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 36568	75	75	11	SURE THING Freddie Hart, Sunbird ST 50100
38	33	11	ED BRUCE MCA 3242				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

SESAC Awards Gala Shapes Up

NASHVILLE—"Citified And Countryfried" is the theme for SESAC's 16th annual country music awards presentation Thursday (16) in Franklin, Tenn.

Complementing the CMA's country music month, the invitation only gala will present 10 top award trophies to country's leading artists, writers and publishers. Entertainment includes comic Freddie Roman and one of this year's CMA award nominees, the Shoppe.

Cohosts for the event are SESAC chairman A.H. Prager and president Norman S. Weiser. Other SESAC executives participating include Charles Scully, vice president; C. Dianne Petty, country music director; Vincent Candilora, executive di-

rector of affiliations; Jim Black, gospel music director; Blaine Gruber, director of promotional activities; David DeBolt, public relations manager, Nashville division; and Betty Swink, Nashville office coordinator.

Rodriguez Busy

NASHVILLE—Taping a segment of the television program "Austin City Limits," highlights Johnny Rodriguez' September schedule. Rodriguez also plans to team up with Willie Nelson to compose the soundtrack for "Barbarossa." Nelson's next motion picture, "North Of The Border" is Rodriguez' latest Epic release.

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*Thanks so much for
"Loving Up A Storm."
Razzy Bailey*



Nashville Scene

NASHVILLE WRITERS GET SPACE BREAK

By KIP KIRBY

NASHVILLE—Space can be limited when a publishing company maintains a staff of 18 full-time songwriters—especially when five of these also happen to have their own recording careers in progress.

That's the reasons for House Of Gold's latest addition, a two-story writer's annex house located half a block from the firm's present Music Square East headquarters.

The new facility offers four writer's rooms and lounge, four pianos, a four-track tape machine for on-the-spot demos and a fully-equipped kitchen. (House Of Gold also operates an 8-track demo studio manned by engineer Ben Hall in its main offices to accommodate its writers.) The annex contains professional offices for staffers Kenny O'Dell and Jeff Silbar as well.

Opening a separate annex for his writers was the idea of House Of Gold's executive vice president, Bob Montgomery. He hatched the plan after signing three more writers to the already-active publishing company this year and realized that his staff needed more room and more privacy for writing.

Now tallying 18 writers, House Of Gold's roster includes Larry Henley, Johnny Slate, Larry Keith, Steve Pippin, Bobby Springfield, Jim Hurt, Van Stephenson, Sam Lorber,

(Continued on page 65)

Hot on the heels of his first Elektra album release, singer **Charlie Rich** is reuniting with the producer who gave him his classic hits, "Behind Closed Doors" and "The Most Beautiful Girl In The World"—**Billy Sherrill**. The occasion is a song for the new movie, "Take This Job And Shove It," which Sherrill is scoring; and when Rich steps into the vocal booth to warble "You Made It Beautiful" for the film, he'll also be using the same studios where he cut his former hits. (Columbia holds a lot of memories for this artist.) Rich's wife, Margaret Ann, gifted her husband with a 1931 Model A Ford for his movie prowess. Charlie's comment? "I love the car, but it only starts when it wants to."

That's **Waylon Jennings** you're hearing on **Tony Joe White's** record, "Mamas, Don't Let Your Cowboys Grow Up To Be Babies." ... **Jerry Lee Lewis** prefaces his birthday Oct. 29 with a concert the night before onstage at his own club in Nashville's Printer's Alley area. ... And **Kenny Rogers** will be making a rather rare Nashville area appearance when he performs a concert Oct. 25 at Middle Tenn. State Univ. in nearby Murfreesboro. It's a guaranteed sellout.

Citing "differences in philosophy," singer **Sue Powell** has left RCA's **Dave Rowland & Sugar**. Powell's statement noted that "When I joined Dave & Sugar four years ago, it was a group. ... Recently, I felt my role had been reduced from an equal partner to a backup singer." Powell (the blond-haired singer in the band) made her final decision to quit following Dave & Sugar's last recording sessions when "It became obvious that the identities of Sugar would never be promoted beyond the level of backup singer." Powell intends to continue recording as a solo artist and will definitely remain in the field of country music.

Alabama will be guests with Tom Snyder Wednesday (8) on the "Tomorrow" show in New York. This comes only four days after the airing of the band's debut on Dick Clark's "American Bandstand" (special country edition). ...

Speaking of late-night tv, **Chet Atkins** and **Doc Watson** will exchange guitar licks on the "Tonight Show" in November, coinciding with the release of their RCA duet LP together. ... And horn impresario **Danny Davis** performs his newest single, "Colinda," on the CMA Awards Show televised live from Nashville.

Johnny Lee was presented with a souvenir edition of the "American Country Countdown" radio program for the week that "Lookin' For Love" hit No. 1 for the third time. The presentation by Neil Haislop came following Lee's performance at the Palomino Club in L.A. ... **Susie Allanson** headlined a recent KLAC-AM "Country Music Day" at Dodger Stadium where she sang the national anthem and performed on the infield. Allanson also worked two Texas fair dates recently with **Merle Haggard**.

The six-piece **Oak Ridge Boys Band** has changed its name to the **Rockland Road Gang** and is pursuing a recording career, although of course they'll still appear with the Oaks on tour. ... Also opening shows for the vibrant Oaks is the **Boys Band**—coproduced by **Bill Golden** and featuring Golden's sons **Rusty** on lead vocals and keyboards and **Chris** on drums.

Mercury artist **Dickey Lee** has been hitting the tour trail hard on his current promotion tour for his new album, "Again." Lee received excel-

lent response when he played Memphis State's annual "Salute To Memphis Music." Dickey shares the evening's billing with **Waylon Jennings**, **Jerry Lee Lewis**, **Otis Blackwell** and the **Bill Black Combo**, all Memphians.

When **Eddie Rabbitt's** Oct. 11 show at L.A.'s **Roxy** club is televised live via "On TV" cable in that market, it will mark the first time any concert has ever been televised live from there. The show also is being carried by KHJ-AM radio, and

that's the first simulcast since the station switched its format to country recently.

Congratulations to **Lacy J. Dalton** who was back in her hometown of Bloomsburg, Pa., as guest of honor at her own "Lacy J. Dalton Day" festivities. ... And ditto to **Roy Clark**, who is celebrating his 20th year as a Las Vegas Performer. He was one of Nashville's first artists ever to headline on the famous Vegas strip of hotels and clubs.

NBC Radio Again Airing CMA Post-Awards Show

NASHVILLE—For its second consecutive year, the CMA is presenting a 90-minute post-awards radio show for broadcast over the NBC Radio Network immediately following the nationally-televised CMA awards show Monday (13).

This year's edition of this popular feature will be hosted by **Ralph Emery** and **Bill Anderson**, a member of the CMA board of directors. **Bill Robinson**, a former CMA DJ of the year, and **WMAQ-AM** personality **Lee Sherwood** will serve as roving reporters, handling on-the-spot impromptu interviews with award winners, presenters and performers attending the gala post-awards party at the Acuff Theatre plaza.

Debuted last year, the CMA's post awards radio show was carried by 174 stations across the U.S. A total of 87 of these represented top 100 markets.

Bolstered by the immediate success of this feature, the CMA is final-

izing an agreement now with NBC for broadcast rights to the program through 1982. NBC affiliates have first option to carry the program; in markets where there is no NBC affiliate or the affiliate station declines, the show will be offered to CMA members and other country stations.

The post-awards radio show will be produced and directed by **Jim Duncan** and will include musical segments of nominated recordings and tributes to the newest Country Music Hall of Fame members.

Those interested in carrying this broadcast should contact **Ray Gardella** or **Steve White** at NBC Radio. Phone: (212) 664-5757.

Drury Starts Label

CHICAGO — Nashville North Records has been launched by **Archie Drury**, owner of the Nashville North located in Chicago.

Billboard Charts

• Continued from page 36

units. A dot after the title indicates sales of 500,000 units.

The first albums to carry the new platinum designation are the "Urban Cowboy" soundtrack, "Gideon" and "The Gambler" by **Kenny Rogers**. **Waylon Jennings' "Music Man"** is noted by the gold LP designation.

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L.A. Jazz Fans Throng To Queen Mary Fest

LONG BEACH, Calif.—While fishermen idly cast their lines into the Pacific here, the first Queen Mary Jazz Festival filled the ocean air with sounds of progressive, fusion and mainstream jazz.

The successful two-day event, engineered by East Coast promoter Frank J. Russo, was a rare treat for Southland jazz fans and served as a welcome complement to the Playboy Jazz Festival, held earlier in the year. As Herbie Mann phrased it, "I'd like to thank Frank Russo for bringing some of Newport out to the West Coast."

Mann was part of a stellar festival lineup which included: Willie Bobo, Flora Purim, Hiroshima, Stanley Clarke/George Duke Project, Larry Carlton, Seawind, Dave Brubeck, Sonny Rollins and Al Jarreau.

A surprise guest in attendance was Stevie Wonder, who sat in the crowd for Jarreau's set and then joined the vocalist onstage during the encore for an improvisatory jam. It was a fitting finale to the festival, which was both an artistic and a financial success, drawing 18,500 fans in two days, Sept. 28 and 29.

The event took place on a parking lot at the water's edge near the Queen Mary, a cruise ship turned tourist attraction. Chain-link fences, restroom facilities and folding chairs for 10,000 were rented locally and a large stage was transported from the East Coast. Commented Russo: "The key is we turned a parking lot into a theatre."

"It is the smoothest festival I've run in 10 years," he added. "I am elated about the consumer response and the response of the city government. On the East Coast there are certain restrictions put on concerts, but here there's less red tape and city officials are more concert-oriented. That makes it a smoother event for everybody."

80s Emerges As the Best New Talent Venue In N.Y.

By ROMAN KOZAK

NEW YORK—Having presented 600 acts, about 500 of them unsigned since it adopted a rock policy seven months ago, the 80s rock disco has emerged as about the most convenient venue in this city to scout new talent.

Located on the Upper East Side, on the same block as the Wednesdays disco and the Corso Latin disco, the 600-capacity club is owned by Patrick Foster and David Desanto.

The spacious club, which for many years was a German beer hall, has a 2,000 square foot dance floor in front of the stage. Slightly raised to the sides and back are table and chairs, enabling the club to accommodate both a dance and a sitdown crowd.

The club is open seven nights a week. On Fridays and Saturdays name acts are booked and admission ranges from \$6 to \$8. On Thursdays and Sundays two lesser known acts play and admission is \$4, which on Sundays also includes the price of a drink. And Mondays, Tuesdays and Wednesdays are showcase audition nights, where three different acts play each night and the \$2.50 ducat includes the price of a drink.

Some of the name acts to play the club include Sam & Dave, the Plasmatics, John Otway, the Brains, Sun Ra, Mitch Ryder, Suicide, Dr. John, X, the Dead Boys, Jonathan Richman, Kid Creole & the Coconuts,

For Russo, a veteran New England promoter, it was his first venture on the West Coast. What initially looked like a gamble—"there was a question as to whether this was a good business venture"—proved to be a solid success. Thus, Russo will be looking to putting on more festival-type shows at the Queen Mary and possibly at other Southern California venues as well.

Willie Bobo led off Saturday, the first day of the festival, with a set of energetic Latin jazz. As the sun set behind the stage and, across the harbor, Bobo's octet roused the crowd into a festive mood, playing such classics as Jobim's "Dindi" in its 45-minute appearance.

Bobo was in an enthusiastic and jovial mood. Looking out over the near capacity crowd, he quipped, "I know we'll get our money now!"

Herbie Mann followed with a 45-minute set featuring his quartet of bass, percussion, tablas and flute. Though the instrumentation was spare at first glance, the sounds generated were intricate and multi-textured. A passage of Eastern flavor, sparked by Badal Roy's tabla playing, would blend into the funky bass lines of Frank Gravis and then segue into the tasty solo excursions of Mann on flute.

Although overamplification often distorted Mann's flute playing (and indeed marred the subtle qualities of many of the performers at the festival), the songs were well performed and a standout "Memphis Underground" was especially notable.

The exotic ambience engendered by Mann was perpetuated by Flora Purim's nine-member aggregation, which treated the crowd to an hour of infectious Brazilian jazz. Purim standards like "Open Your Eyes" and "Lonely Afternoon" were offered, and the show was capped by a wild samba jam, which evoked the

Lydia Lunch and James White, who will be playing four nights this month, each night with one of the different bands he fronts.

Among the better of the lesser known acts to play the club have

(Continued on page 67)

\$7 Mil Caesars Room Hits Tahoe

LAKE TAHOE—Caesars World has opened its \$7 million showroom in Caesar's Tahoe, its newest and largest facility.

The Cascade Showroom, which seats 1,400, is designed to handle both stage and television productions.

Unlike the other Caesars' facilities which attract heavy gamblers, Caesars Tahoe draws a younger, more sports-oriented patron. Entertainment plans and marketing strategies are planned accordingly.

Dick Margolis, Caesars' Las Vegas entertainment director, has booked such contemporary artists as Cher, Waylon Jennings, Emmylou Harris and Mac Davis to perform at the showroom through the remainder of the year.

Regional marketing campaigns have begun in Los Angeles, San Francisco and Sacramento and in cities in Washington and Oregon.

By CHRIS MCGOWAN

spirit of carnival time in Rio.

Hiroshima opened dramatically with a rich mixture of Japanese folk music and fusion jazz, but failed to live up to the potential its early playing promised. Instead of pushing the boundaries its innovative arrangements at first explored, it veered into cliché displays of rock melodramatics as it moved into its repertoire of pop ballads.

"Winds Of Change" and "All I Want" were among the songs performed by the nine-member, Japanese-American band in its one-hour act. June Kuramoto's splendid solos

on the koto, a long stringed Japanese instrument which resembles a hybrid of guitar and harp, were a highlight of Hiroshima's show.

The Stanley Clarke/George Duke Project closed Saturday's proceedings with a rousing 90-minute set of jazz-rock fusion. From the beginning, Clarke stole the show with his power bass riffs, crescendoing runs and entrancing harmonics. Clarke was at his best when building an elegant, transcendently lyric statement on the bass and at his worst when relying solely on heavy metal-like repetition and bombastic pyrotechnics.

Clarke and Duke obviously enjoyed playing together and a camaraderie among the six band members was evident. Duke played competently, but not up to his ability.

Lead guitarist Roland Bautista supplied strong rock guitar to such tunes as "Power" and "School Days," but seemed overly histrionic in his rock posturings, especially when he began to play the guitar with his teeth.

Larry Carlton led off Sunday's affair with a solid 45-minute set of rock, blues and jazz. Often lauded

(Continued on page 66)

ATTIRE, STANCE SHIFT

Melissa Manchester Continues To Rock Despite Career Rise

By ELIOT TIEGEL

LOS ANGELES—The "new" Melissa Manchester has a new direction to her career, is working with new associates, has a striking new physical appearance and is earning big bucks by playing major venues. Through all this, she still retains her ties to rock'n'roll.

The new Melissa has graced the stage of the Universal Amphitheatre, the Riviera in Las Vegas, and the Diplomat in Miami, for example. Onstage she is still doing the same kind of act she would do at the Roxy here if she wasn't such a hot performer and now able to earn seven figure salaries.

Her new Arista LP, "For The Working Girl," heralds her new physical appearance and her collaboration with Bernie Taupin, Leon Ware, Allee Willis, Marilyn and Alan Bergman and her dueting with Peabo Bryson.

The smartly attired siren appearance is in sharp contrast to her folkie, neo-hippie stance which was radically changed under the guidance of her new manager Michael Lippman.

The music, too, has been upgraded, although there is still the powerful energy level, which is a natural throwback to her rock'n'roll days.

"Rock'n'roll," says the new darling of Las Vegas, "is doing a number, turning around to the band and making a face, turning around to the audience and saying: 'what do you want, boogie or ballad?'"

Melissa says when you can take an audience musically where you want to go and still entertain it, then that's having power and staying in control.

Having stopped touring 2½ years ago, her recent nine-week tour through the heatbelt last summer during those scalding days, was her first stop in front of an audience. Now she's back on the road, with ICM handling her engagements and Harrah's Reno her next big stopover Thursday through Wednesday (9-15).

When she finds time she writes songs. "Traveling helps me to write," she comments. "That's why I love traveling in buses. I find the instant motion conducive to writing." In fact, she wrote "Lights Of Dawn" and "Boys In The Back Room" on bus junkets.

Of the 11 tunes in the new LP, she only wrote two by herself. Why? "It takes me a long time to write." She wrote "Tears Of Joy" with the Bergmans. "I sat at the piano in their den and we worked out the melody to

"Tears Of Joy." I'd work on the melody and then they'd start working on the lyrics. We'd polish a little and then drink some wine."

"Boys In The Back Room" took her one evening "because I've spent years on the road doing research." She wrote "For The Working Girl" with Bernie Taupin in Boulder, Colo. He'd done the lyrics first and this was her first challenge of doing music to a completed set of words.

It was difficult she admits at first because the "language he uses is abrasive and I wasn't used to it. But I heard the music coming out of the lyrics." It took one evening to compose the music. "His lyrics were like an explosion or rage."

It takes her a while to write by herself, she explains, because there is no one to ask "are we having a good time?"

She wrote "Lovers After All" with Leon Ware. He had produced her earlier "Don't Cry Out Loud" LP and she describes the collaboration as a "delicious mesh happening."

This new LP has lots of strings or "cushioning" as she describes it. It also features her father David playing bassoon.

Of the new places she's now playing, she calls Las Vegas "a state of mind." "It affords you an orchestra and drapes. There's something very liberating about people there not knowing what you do for a living. It was first time I had performed for some of those people and you have to explain to them that you're bleeding onstage."

Melissa believes there is theatre in her presentation. She also feels her voice has gotten deeper because she's given it a rest. "I have a cello voice," she says, adding: "Streisand is a flute."

She admits to singing in the wrong key on previous LPs and being afraid to point this out. Now she's singing in the neighborhood of the key of A. "Before I was singing in Z plus," she jests.

She's also written a tune for Ella Fitzgerald, "You'll Never Be Lonely," would like to do a work for Johnny Mathis and is delighted that Dionne Warwick cut "We Had This Time," the 11th tune for her "Don't Cry Out Loud" album which wound up on the B side of the similarly named hit single.

The first few of her nine LPs for Bell-Arista were all her own compositions. Now she is pressed for time to do it all alone.

Certainly one of the most off-handed tunes she's ever written she

says is "Caravan" which she wrote on her arm while in a car coming from Malibu. She had no paper or pencil, just a pen. Recalls Melissa: "By the time I got home I was a tattooed woman. The song just came out of the back of my mind."

Was she driving? "I sure was. It's dangerous to do that," she now acknowledges.

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Luminaries Of Gospel World Fete McCreary In California

By LEE HILDEBRAND

OAKLAND—An appreciation concert for Gentry McCreary, director of radio promotion for Light Records, offered a musical lineup that was a virtual Who's Who of the progressive gospel movement at the Oakland Auditorium Theatre Sept. 19, McCreary's 39th birthday.

Many of the artists who appeared—Walter Hawkins & the Love Center Choir, Tramaine Hawkins, Edwin Hawkins, Elbernita "Twinkie" Clark, Danniebelle Hall, Infinity, Beverly Glenn and Darryl Coley & the New Generation Singers—performed without fee.

McCreary, who was responsible for having broken Andrae Crouch, Walter Hawkins and other Light artists with the black record market, was presented several awards at the concert, including one from Savoy president Fred Mendelsohn thanking him for his contributions to the gospel music industry.

Organized by Gloria Hawkins, administrator for Hawkins Inc., and religious announcers Sheila Robinson of KSOL-FM San Mateo and James Burton of KRE-AM Berkeley, the concert attracted 1,400 patrons at \$7 a ticket to the 2,000-seat venue.

Though it lasted well over four hours, the concert was smoothly-paced, with quick set changes and generally good sound.

Detroit-based singer-songwriter Beverly Glenn opened with four soft pop-styled selections, including her best-known composition, "All of My Life I Say Yes Lord." Accompanying herself on piano, she enunciated her words clearly and evoked a mood of quiet reverence similar to that of Doris Akers, one of her influences.

Infinity, an extended male quartet from Oakland that recently signed

with Luminar Records, a new subsidiary of Light headed by McCreary, was the only act that didn't fare well.

A poor sound mix obscured its complex falsetto vocal harmonies and muddled the bass-drum bottom. Two out-of-tune saxophones didn't help either and gone were the show-stopping theatrics the group used to employ when it was known as the Gospel Clouds.

Darryl Coley's New Generation Singers, a Bay Area choir that has yet to be recorded, displayed masterful dynamic control on an a cappella medley that contrasted a whispered "One Morning Soon" with a thunderous "Amazing Grace."

Former Andrae Crouch associate Danniebelle Hall, who recently rejoined Light after several years on the Sparrow label, accompanied herself on piano for four varied selections. Singing in a warm Roberta Flack-like alto, she performed the complex "Ordinary People," a calypso-styled "Turn It Over To Jesus" and the delightfully clever "Mary Had A Little Lamb (And Jesus Was His Name)."

Crouch's latest discovery, Kristle Murden, demonstrated remarkable range, dramatic use of phrase repetition and bits of jazz scatting on three brief selections, including "In Times Like These," which featured her alternating between hushed little girl tones and a powerful soprano wail.

The clear hit of the evening was "Twinkie" Clark, an extremely innovative singer-keyboardist who records for Detroit's Sound of Gospel label.

Opening with "We've Changed," she sent shock waves through the crowd with the lines "I can even remember when women were women and men were men/Now you can't hardly tell a her from a him," a rare comment on the disproportionate number of homosexuals within certain segments of the gospel community.

Twinkie and her sister Karen electrified the audience by running fast major scale melismas that provided a striking contrast to their more traditional blues scale syllable splits. Twinkie's masterful organ work, which showed influences as diverse as Bach and Jimmy Smith, was equally stunning.

Backed by younger brother Walter's piano, Edwin Hawkins sang "He's All I Need" in a flexible honey-toned tenor before bringing on Walter's wife Tramaine to sing two pop-influenced selections from her recent Light album.



Billboard photo by Chuck Pulin

COMMAND PERFORMANCE—Stiff's John Otway plays and sings his song, "The Man Who Shot Liberty Valance" at the home of 12-year-old Eli Attie in New York after Attie won a contest where he purchased a special copy of Otway's single without vocals buried among the regular singles at a Crazy Eddie's store.

Arts Center In N.J. Enjoying Rare Profit

HOLMDEL TOWNSHIP, N.J.—For only the second time in its 12-year history, Garden State Arts Center, a summer concert venue offering top pop and classical names, will show a profit, according to preliminary figures.

The open-sided amphitheatre, with 5,000 seats under a roof and another 5,000 seated on the lawn, is operated by the New Jersey Highway Authority. Preliminary figures show a record \$3.5 million was grossed this summer.

The gross figure is an increase of \$600,000 more than the previous record in 1978. The gross is also \$1 million more than last year when the summer season was troubled by rainy weather and a rash of concert cancellations. The 1979 season wound up with a loss of \$154,000.

All artists are booked by an in-house committee and are mostly contemporary, jazz, folk and soft rock. Some 30 such concerts are in for one or two-night stands. In addition, there is a pop subscription series of five artists playing for six nights.

The summer also offers a classical subscription series of five concerts tapped by Zubin Mehta and the New York Philharmonic.

In spite of the record gross this year, the season attracted only 350,000—about 50,000 less than the record 1978 season. Increased prices on tickets with even higher prices on selected performances contributed to the increase in gross sales this year in spite of the lower attendance.

F. Joseph Carragher, executive director of the Highway Authority, credits an increased promotional and advertising program for much of this year's success. The ad budget was doubled, going from \$100,000 to \$200,000 and for the first time made it possible to do television advertising. There was also more in-house promotional work by the Highway Authority itself. This included posting signs about evening performances at the various toll booths along the Garden State Parkway, and having toll collectors hand out information brochures to parkway patrons.

The increased promotional activities also helped boost group sales which amounted to 18,500 this year—an increase of more than 8,000 from the 1979 season. The in-house promotions, Carragher says, helped attract the largest walk-up audience ever, when 1,500 purchased tickets for the George Benson concert at the gate.

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Talent Talk

News from New York area venues: **Trude Heller** returns to the club that bears her name after a 10-year absence to incorporate a new cabaret policy in the early evenings and a dance band later at night. . . . **Richard Ross**, former owner of Home on the Upper East Side, is back at the club with a new partner, **Sidney Assael**. The refurbished club, which has been closed for four months, has resumed presenting country and rock acts.

Tramps has become more blues-oriented than ever with owner **Terry Dunne** scheduling such acts as **Lightnin' Hopkins**, **Jimmy Rogers**, **Syl Johnson**, **Luther Johnson Jr.**, **Solomon Burke**, **Mighty Joe Young**, **Otis Clay**, **Eddie Shaw & the Wolf Gang**, **O.V. Wright**, **Jimmy Johnson** and **Sam & Dave**. The club has also booked reggae artist **Big Youth**.

The Capitol Theatre in Passaic has reopened with the Pretenders after a \$75,000 facelift, including new

lights, carpets and paint job. Scheduled to appear at the venue are **Pat Benatar**, **Joan Armatrading**, **Jeff Beck**, **Ashford & Simpson** and **Utopia** during October. . . . The biannual Royal New York Doo Wopp show, produced and staged by **Tony De Lauro**, is returning to the Beacon Theatre next Friday and Saturday (17 & 18) with the the **Silhouettes**, **Rudy West & the Five Keys**, **Sonny Yill & the Orioles**, the **Cletones**, **Margo Sylvia & the Tune-weavers**, **Johnny Maestro & the Brooklyn Bridge**, **Eugene Pitt & the Jyve Fyve**, **Yesterday's Today** and the **Bobby Comstock Band**.

New **George Thorogood LP** from Rounder Records is imminent. . . . The "Times Square" premiere in New York Tuesday (14) will benefit the Police Athletic League. . . . Rock band **Kin Courage** has posed nude in Playgirl. . . . **Graham Parker** may be quitting live performances.

ROMAN KOZAK

Survey For Week Ending 9/28/80

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BOB SEGER/BARDOGA —Festival East Concerts, Buffalo Memorial Aud., Buffalo, N.Y., Sept. 5-7 (3)	40,000	\$9-\$11	\$415,061*
2	KENNY ROGERS/DOTTIE WEST/DAVE ROWLAND & SUGAR —Concerts West, The Spectrum, Philadelphia, Pa., Sept. 23	17,788	\$12.50-\$15.00	\$258,742*
3	QUEEN MARY JAZZ FESTIVAL —Frank J. Russo, Long Beach Arena, Long Beach, Calif., Sept. 27 & 28 (2)	17,396	\$10-\$14	\$211,456
4	CHARLIE DANIELS BAND —Ron Delsener, Nassau Colis., Long Island, N.Y., Sept. 25	13,000	\$9.50-\$11.50	\$140,000
5	JACKSON BROWNE —Concerts West, University Of Texas, Austin, Tx., Sept. 19	15,256	\$7.50-\$9.50	\$133,438
6	QUEEN/DAKOTA —Don Law Co., Boston Garden, Boston, Mass., Sept. 26	13,000	\$9.50-\$10.50	\$131,580*
7	RUSH/SAXON —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Sept. 25	14,500	\$7.50-\$9	\$120,483
8	ACDC/GAMA —Brass Ring Prod., Cobo Arena, Detroit, Mich., Sept. 27	11,137	\$9-\$10	\$107,843*
9	HANK WILLIAMS JR. —John Bowman, New Smyrna Beach Race Track, New Smyrna Beach, Fla., Sept. 21	11,000	\$8.50-\$10.50	\$104,500*
10	THE CARS/THE MOTELS —Bill Graham Presents, Oakland Colis., Oakland, Ca., Sept. 26	11,019	\$7.50-\$9.50	\$100,351
11	JOHN DENVER —USUCD Assoc./Concerts West, UCD Recreation Hall, Sacramento, Ca., Sept. 21	8,749	\$8.50-\$12.50	\$98,801*
12	ELTON JOHN/JUDY TZUKE —Brass Ring Prod., Miami University, Oxford, Oh., Sept. 25	9,682	\$9.50-\$10.50	\$92,162
13	CARLY SIMON —Dick Clark Pres., Westchester Theatre, Tarrytown, N.Y., Sept. 25 (2)	6,121	\$12.50-\$15.00	\$89,590
14	QUEEN/DAKOTA —Cross Country Concerts, The Glens Falls Civic Center, Glens Falls, N.Y., Sept. 23	7,500	\$8.50-\$9.50	\$67,694*
15	FOGHAT/EDDIE MONEY —Fantasma Prod., Lakeland Civic Center, Lakeland, Fla., Sept. 26	10,040	\$8.00	\$82,576*
16	RUSH/SAXON —Don Law Co., Cape Cod Colis., Cape Cod, Mass., Sept. 27	7,200	\$8.50-\$9.50	\$61,637*
17	GEORGE BENSON —Pace Concerts, University of Texas, Austin, Tx., Sept. 18	6,252	\$8.00-\$9.00	\$53,249
18	YES —Contemporary Concerts, The Checkerdome, St. Louis, Mo., Sept. 25	5,259	\$8-\$9	\$46,218

Auditoriums (Under 6,000)

1	CARLY SIMON/NICK HOLMES —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Sept. 27 (2)	3,000	\$8.50-\$12.50	\$70,206*
2	GEORGE BENSON —Avalon Attractions/Marc Berman, San Diego Amphitheatre, San Diego, Ca., Sept. 27 (2)	6,438	\$8.75-\$12.75	\$68,705
3	BEATLEMANIA —Frank J. Russo, Tainters Mill, Owings, Md., Sept. 5-28 (8)	5,210	\$11.50	\$62,800
4	FOGHAT/EDDIE MONEY —Fantasma Prod., Miami Jaijai, Miami, Fla., Sept. 28	6,000	\$8.75-\$9.75	\$52,893*
5	GEORGE BENSON —Avalon Attractions/Bill Graham Presents, Fresno State Amphitheatre, Fresno, Ca., Sept. 28	6,055	\$7.75-\$9.75	\$51,636
6	FOGHAT/EDDIE MONEY —Fantasma Prod., West Palm Beach Aud., West Palm Beach, Fla., Sept. 25	6,040	\$8.00	\$47,480*
7	BOB MARLEY & THE WAILERS/THE I THREE'S —Di Caesare Engler Prod., Stanley Theatre, Pittsburgh, Pa., Sept. 23	3,613	\$9.75	\$33,532
8	PRETENDERS/THE ENGLISH BEAT —Monarch Entertainment, The Capital Theatre, Passaic, N.J., Sept. 26	3,389	\$7.50-\$8.50	\$27,652*
9	PRETENDERS/THE ENGLISH BEAT —Ron Delsener, The Palladium, New York, N.Y., Sept. 24	3,380	\$7.50-\$8.50	\$27,500*
10	ROBERT PALMER/THE PRIVATE LIGHTNING —Don Law Co., Orpheum Theatre, Boston, Mass., Sept. 24	2,800	\$8.50-\$9.50	\$25,273*
11	PRETENDERS/THE ENGLISH BEAT —Don Law Co., Orpheum Theatre, Boston, Mass., Sept. 27	2,800	\$8.50	\$25,339*
12	JOAN ARMATRADING/KID SISTER —Feyline Presents, Rainbow Music Hall, Denver, Colo., Sept. 23 & 24 (2)	2,900	\$8.50	\$24,650*
13	PRETENDERS/THE ENGLISH BEAT —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Sept. 28	3,072	\$7.50-\$8.50	\$24,557*
14	PURE PRAIRIE LEAGUE/JOHN McEUEEN —Feyline Presents/Leary Attractions, Saunders Field House, Grand Junction, Colo., Sept. 28	2,433	\$8-\$9	\$20,403*
15	JOAN ARMATRADING/ROB DOUGLAS —Schon Prod., Orpheum Theatre, Miami, Fla., Sept. 26	2,208	\$8-\$9	\$19,967
16	ROBERT PALMER/THE ELECTRICS —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Sept. 26	2,610	\$5.50-\$7.50	\$19,197
17	OZARK MOUNTAIN DAREDEVILS/JOHN McEUEEN —Feyline Presents, Paul Wright Gym, Gunnison, Colo., Sept. 27	1,737	\$7.50-\$9	\$13,423
18	PAT BENATAR —Don Law Co., Berklee Performance Center, Boston, Mass., Sept. 27	1,200	\$8.50	\$10,140
19	STEVE HACKETT —Monarch Entertainment, Triangle Theatre, Rochester, N.Y., Sept. 27	651	\$7.50-\$8.50	\$4,997

TEDDY PENDERGRASS STEPHANIE MILLS

Greek Theatre, Los Angeles
Tickets: \$12.50, \$10.50, \$7.50

Careful and clever possibly best describes the teaming of Pendergrass and Mills—the result was impressive Sept. 27.

Mills in her 40-minute, nine-song turn exhibited all the confidence of a major star and more innate ability than many, not to mention her learned and developed skills. She did this despite an uncomplimenting six-man band and a pair of mediocre background singers.

She had no extra stage props—but then she needed none. They would only have gotten in the way of the bouncy, energetic singer/dancer.

"D-A-N-C-I-N" possibly best displayed her ability to work a stage and an audience. She segues from the first few lines of "Give My Regards To Broadway" into "Home," a tune from "The Wiz."

She offered a couple of ballads back-to-back and the full house, obviously there to see Pendergrass, was eating out of her hands. It's difficult to believe such power is encased in such a small frame. She received two standing ovations, one following her closing number, "Sweet Sensation," the title track of her latest LP.

Pendergrass' best number in his 10 song, 75-minute set was Peabo Bryson's "Feel The Fire," a duet with Mills. The two worked so well together the effect was spellbinding.

Unlike Mills, however, Pendergrass has all the trappings—spectacular staging with complementing lighting, an excellent 10-man band (in formal attire) and an impressive trio of women background singers.

Pendergrass has all but dropped his "macho image" but the star appears to be floundering with the new "class act" formula. The audience also appeared to flounder, not knowing quite how to accept the "new" Pendergrass—or whether to accept him.

It's difficult to understand the rationale of such a formal setting where the singer, mid-set, decides to remove his shirt to display an undershirt. It just didn't fit.

Pendergrass was in incredible vocal form, best displayed on "Can't We Try," "Where Did All The Lovin' Go" and "Close The Door Turn Off The Lights."
JEAN WILLIAMS

Signings

Paul Simon to HRA Entertainment Corp. booking agency for current North American tour. Also to HRA in separate deals: Eric Carmen for agency representation and development consultancy, and the Tremblers, featuring Peter Noone.

Singer/songwriter Joey Wilson to Modern Records, distributed by Atco, "Going Up," the debut LP by the Philadelphia-based artist, was produced by Blondie's Jimmy Destri... Buddah's Michael Henderson and Mercury's Kurtis Blow to Norby Walters Associates for bookings.

Revelation to Sidney A. Seidenberg for management. The group records for Ron Alexenberg's Handshake label... Country singer Gene Watson to MCA... Chuck Howard to the Sy Rosenberg Organization for management... Jacky Ward to Farris International Talent in Nashville for management... David Olney to Don Light Talent, Inc. in Nashville for management... Bill Mack to Nashville's Music America Records.

Norby Walters Associates booking agency to Agee, Stevens & Acree for publicity... Artists Johnnie & Michael Hill to East Coast Productions... Singer/actress Emily to Handshake Records.

Rock artists Peter & the Girlfriends to Berlin/Carmen International Artist Management Inc... English producer Martin Birch to Zomba Enterprises Inc. for worldwide representation... If Productions artist Thrills to G&P Records with single and LP due in November... Taxi, a British rock trio, to Fantasy Records. Debut album, "Day For Night," is scheduled for a mid-October release.

Talent

Talent In Action

ASHFORD & SIMPSON RAY, GOODMAN & BROWN

Greek Theatre, Los Angeles
Tickets: \$12.50, \$10.50, \$8.50

Nickolas Ashford & Valerie Simpson rocked this arena like it's seldom been rocked the night of Sept. 18. The erstwhile duo served up a meticulously structured 65-minute, 13-tune set that had the near-capacity house on its feet and dancing in the aisles for at least a quarter of that time.

They played off each other handsomely and when the sultry Simpson moved, she set the house (the male portion, especially) afire.

Having written for Chaka Khan, Gladys Knight & the Pips and Diana Ross, among others, it was natural they took the time toward set's end to salute some of their writing achievements—Knight's "Landlord," Khan's "Clouds" and Ross's big winner, "The Boss." Simpson took over the piano as the duo turned in a fine two-way job of singing and playing.

The dynamic duo brought the crowd to its feet time after time but most memorably on "It Seems To Hang On" and "Don't Cost You Nothing." Bass player Eluriel Barfield reeled off an ebullient solo on the latter number. Other standouts were "Happy Endings" from its current Warner Bros. LP "A Musical Affair," and the hard-hitting "Nobody Knows."

Raymond Chew provided the charts and led the eight-piece backup band (plus a pair of backup vocalists, Frank Floyd and Yolanda) for the twosome.

Opening act, Ray, Goodman & Brown nailed them to their seats with their "Very Special Lady" and mesmerized the audience as they divided the three-aisled amphitheatre into three "glee clubs" in a fun-packed community sing-a-fair in "Enjoy Yourself."

Once known as the Moments, this veteran threesome, backed by nine pieces, proved its professionalism throughout its 50-minute, eight-tune turn.
JOE X. PRICE

IAN MITCHELL BAND

Thammasat Univ.
Bangkok, Thailand
Tickets: \$6.50, \$5

What Leif Garrett is to Korea and Smokie is to Germany, the Ian Mitchell Band is to Thailand.

The former Bay City Roller and his rock outfit have taken over from Australia's Sherbet as heart throbs supreme to the remarkably Westernized Thai youth.

This third visit to Bangkok by Mitchell (the first as leader of pop group Rosette Stone) was

marked by a degree of hysteria not readily associated with the subdued Siamese nature.

To a half-full house of around 1,500, the group took the stage of the well-appointed campus auditorium to the accompaniment of frenzied Thai teenyboppers.

So extroverted was the response that organizers Nite Spot Productions halted proceedings after just three songs to demand some degree of front-stage order.

Heavily made up and sporting two drummers, the Mitchell Band sprinkled its approximately dozen tune set with as much sugar dust as possible, though all the camp posturing and exaggerated poses didn't take away from the band's tight performance.

The driving more than hour-long set was peppered with chestnuts from the '60s, "I Go To Pieces," "Let's Spend The Night Together," "Then He Kissed Me" and "Sorrow" among them. Mid-set, Mitchell undertook an effective, three-song bracket with acoustic guitar, accompanied by Lea Hart on piano. Included was a track after which a Roller's album had been titled, "Dedication."

The full, 15,000 watt concert p.a. (a rare commodity in this part of the world) gave a faithful reproduction of the band's tight harmonies and crisp playing.
GLENN BAKER



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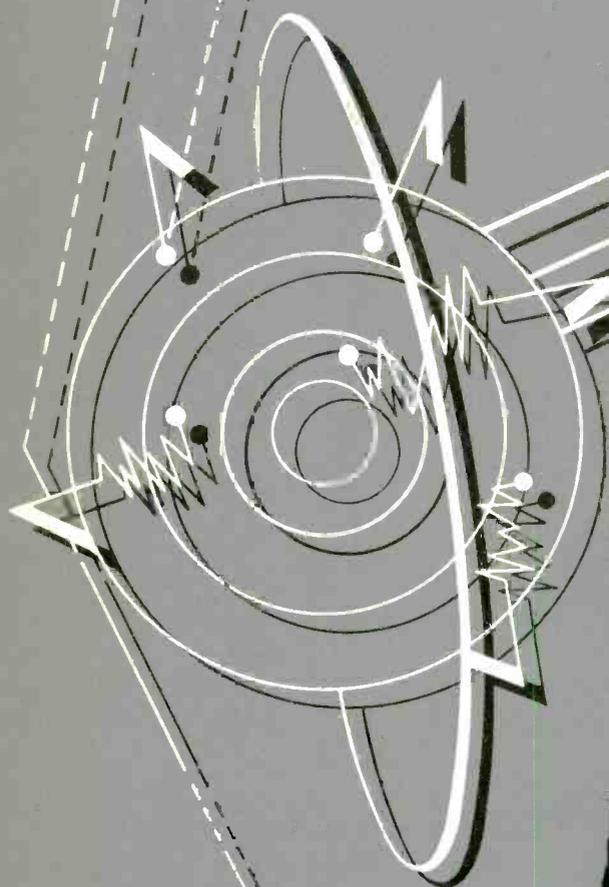
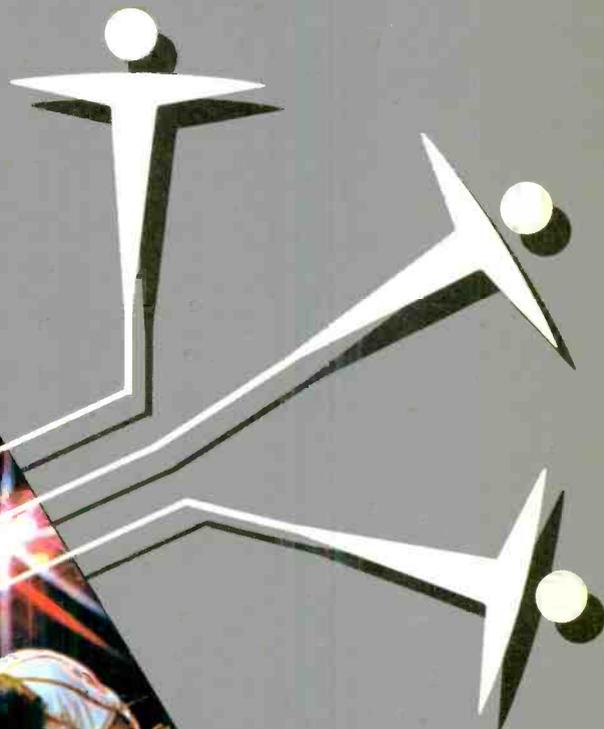
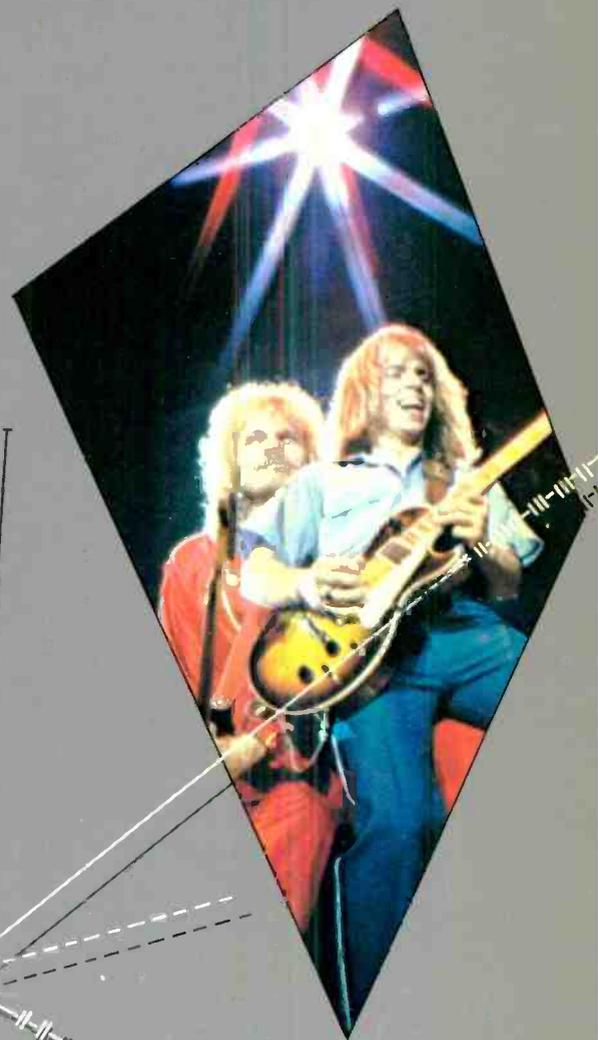
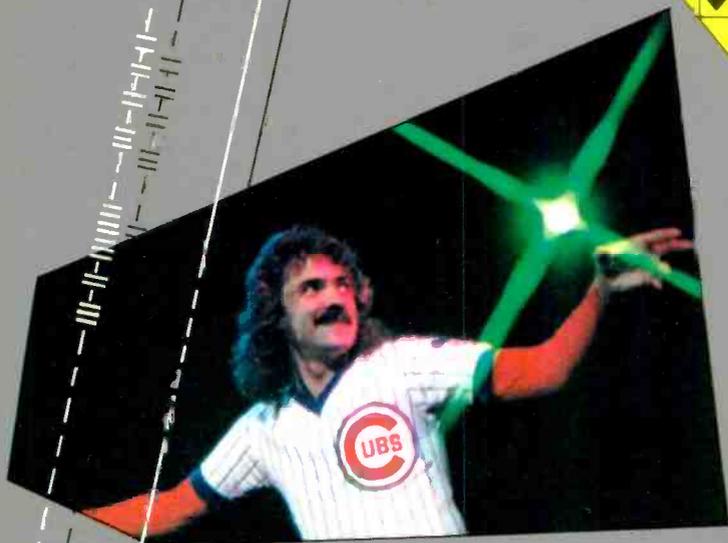
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INSIDE THE PLATINUM PROCESS

By RICK KOGAN

The small suburb of Countryside is tucked quietly among the dozens of other small suburbs that surround Chicago. It is, like most of its suburban brothers and sisters—places with similarly bucolic names such as River Forest, Park Ridge, Glendale Heights, and Bolingbrook—a rather inconspicuous place.

Its biggest brush with fame came two years ago when the town's mayor was indicted in an extortion scam. Otherwise, nothing out of the ordinary goes on in Countryside. Usually, when people, especially young people, get the urge to hear live music, they get in their cars, hop over to the Stevenson Expressway and make the 20 minute drive into Chicago.

But for six weeks in August and September one of the most successful rock 'n' roll bands in the world was playing in Countryside.

Styx, five home-grown young men flush from one of the most successful years any rock 'n' roll band has ever enjoyed, had chosen to meet every day in Countryside for the purpose of rehearsing its latest album.

Styx playing in Countryside!

At first glance such a pairing appears as unlikely as George Brett playing for the Cubs or Mick Jagger moving to Sun City. But to those whose opinion matters most—the five members of Styx; Dennis DeYoung, James Young (J.Y.), Chuck and John Panozzo, and Tommy Shaw—there is nothing out of the ordinary.

In spite of their success and the tremendous amounts of freedom it affords ("Where does Styx rehearse? Anywhere it wants to") the members of Styx have clung tenaciously to their Chicago area roots.

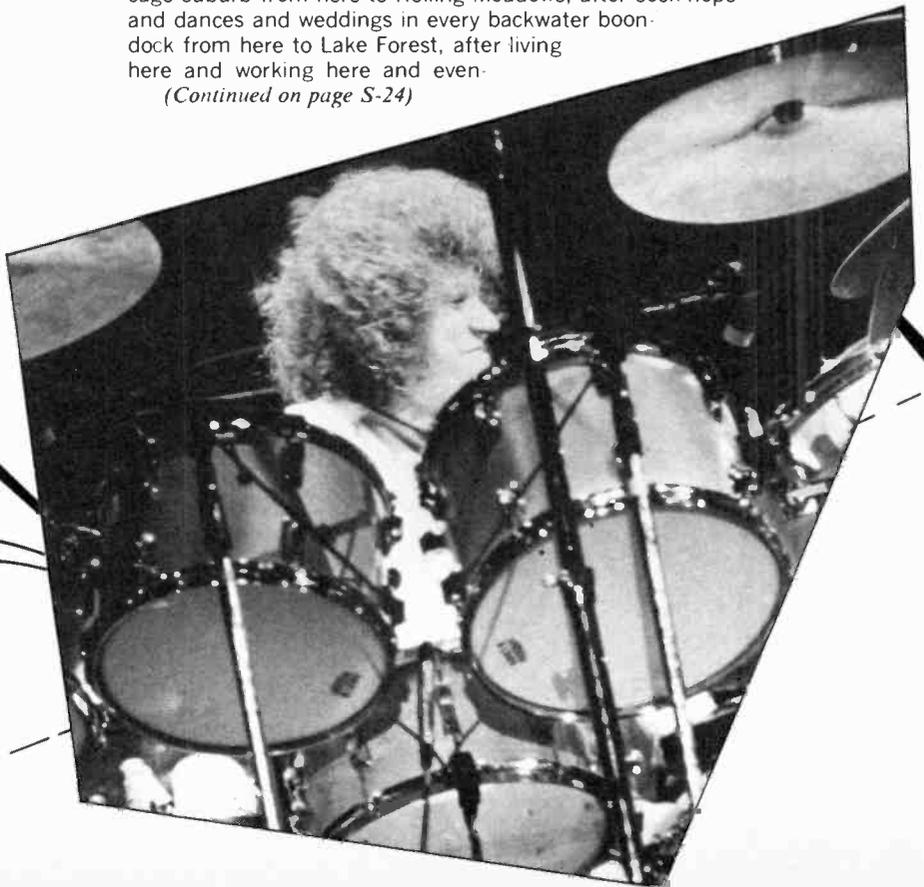
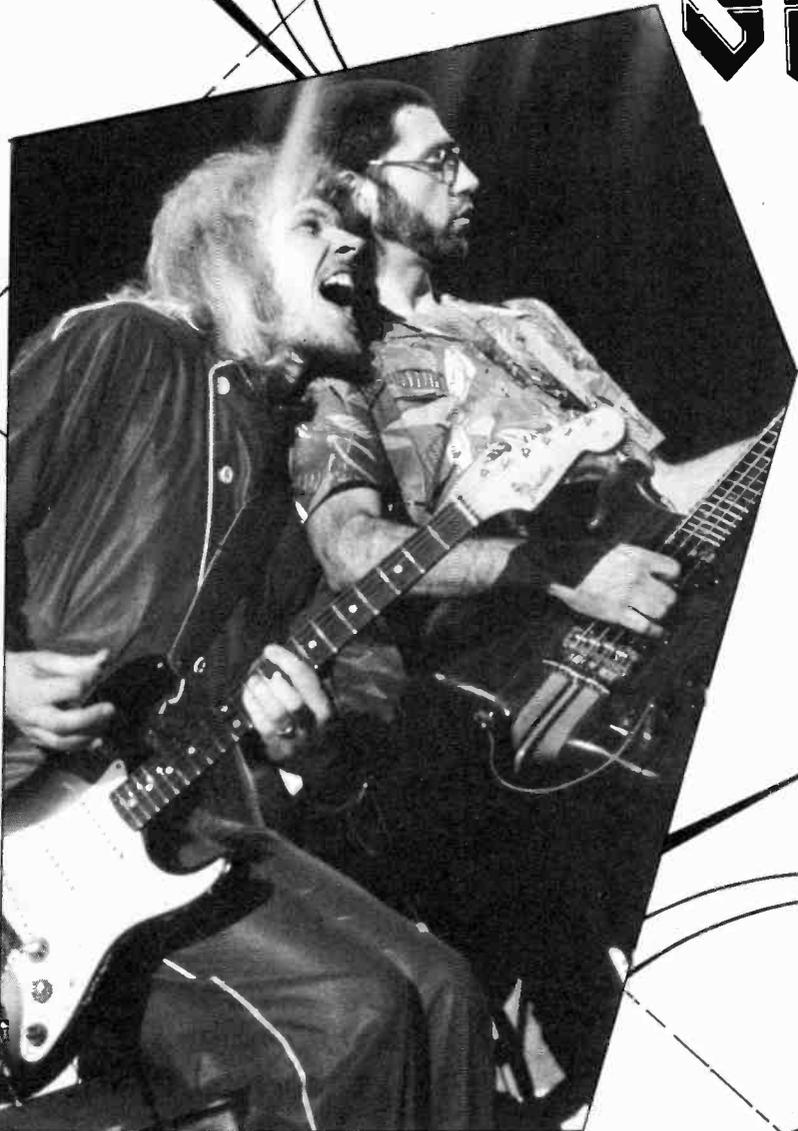
They have turned deaf ears to the sirens from both coasts, opting instead for the relatively sedate Midwestern lives which, while startlingly at odds with the lifestyles of most rock stars, suit Styx quite nicely.

So, to find them rehearsing in Countryside is not strange at all. After more than a decade of small-time gigs in every Chicago suburb from here to Rolling Meadows, after sock-hops and dances and weddings in every backwater boondock from here to Lake Forest, after living here and working here and even—

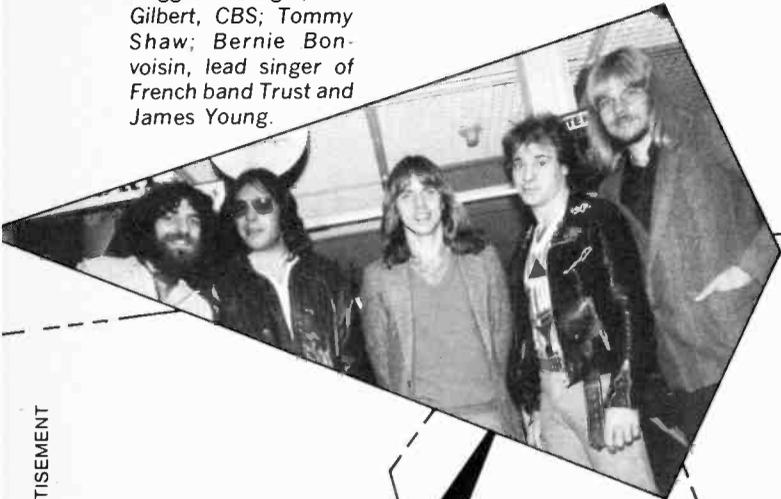
(Continued on page S-24)



STYX



At French retail outlet Nuggets are, from left, Antonie Chouchoni, Nuggets manager; Joel Gilbert, CBS; Tommy Shaw; Bernie Bonvoisin, lead singer of French band Trust and James Young.



ADVERTISEMENT

STOPS ALONG THE EUROTOUR

John Panozzo, Chuck Panozzo, and Debbie Panozzo, John's wife, from left below.



A radio stop in West Germany. From left, Heide Bieger, A&M Germany; Tommy Shaw; Manfred Korfer, CBS Cologne; Dave Raven, BYBS radio.

OCTOBER 11, 1980 BILLBOARD

STYX

Above from left: Heidi Bieger, Suzanne DeYoung, Dennis DeYoung, Tommy Shaw, Klaus Bornisch, German tour manager.



J.Y. Young and Heidi Bieger at left.



By ROBIN KATZ

It's a long way from Philadelphia to Paris, but ticket sales on Styx 1980 European tour were unexpectedly heavy. In a summer that saw other bands, with greater European reputations, cancelling shows for lack of sales, promoters were begging Styx to extend its tour and add shows. The performances drew massive audience response and universally positive media reaction. Europe had finally discovered Styx.

The European leg of the ambitious "Grand Decathlon" event of Styx' career came after six months of meticulous planning. This was the group's second Eurotour, and the experience of the first trek had prepared musicians and crew alike for the expected erratic European reception. Throughout the five week tour, the group was booked in the best local venues, the aim being to create the kind of powerful but intimate atmosphere that is most effective in this part of the world.

The 56-man crew and seven truckloads of equipment used for the U.S. touring were scaled down for Europe to a 26-strong crew mostly recruited from the U.K. Tour manager Pat Quinn led the U.S. crew, supported by monitor mixer Mike Cooper, sound engineer Rob Kingsland, lighting director Jeff Ravitz and veteran Styx roadies George Leemon, Tom Reedy, Bob "Yaz" Jastrezemski and Ed Stuckey. Keith Crabtree, an Englishman, was stage manager.

Derek Sutton, English-born Styx personal manager, explains at the post-gig clean-up in Frankfurt: "There are several reasons why we came to Europe this year. For a start, there's an ego reason. You can't claim to be the biggest and best band in the world if you haven't played anywhere but America.

"And there's a straightforward financial reason. The second biggest selling market for non-domestic product in the world, after the U.S. is Europe. The only way an artist's career can be maintained over a long span is to sell records worldwide. Europe is the only market worth visiting until the other areas justify the enormous cost of taking a tour through.

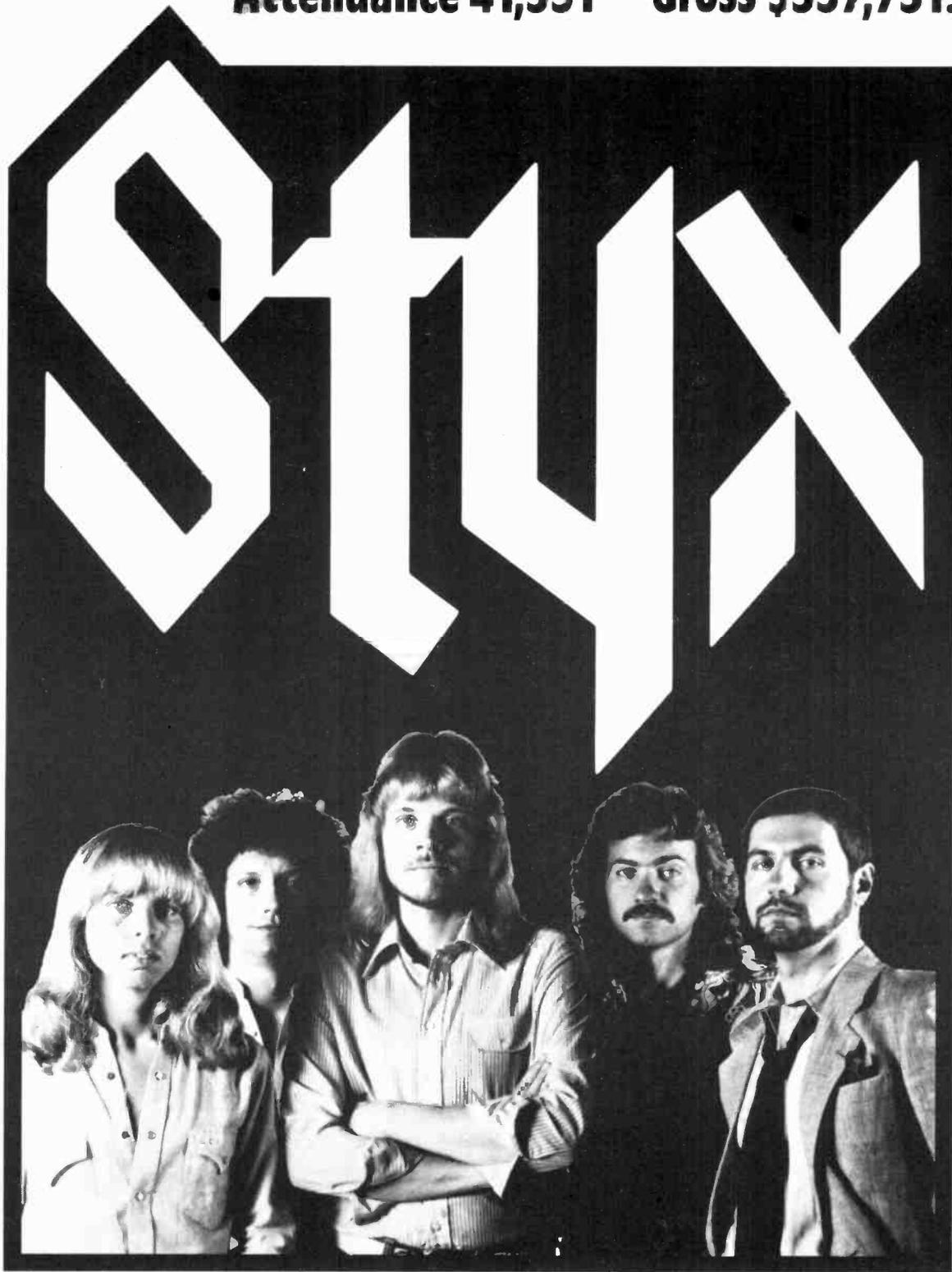
"Then there is a chauvinistic reason. I wanted to come to this part of the world because I'm a European. We came in two years ago, and tried to do the tour the way things are normally done here, but the culture-shock on the individuals in the band caused me too many sleepless nights. So this time we tried to minimize the European/American difference with the full financial and emotional support of A&M.

"Things have still been difficult, both for the band and the crew, but they've certainly been much smoother. I'm really proud of the way they have all focused on the most important issue—putting on the best possible show for the audience."

(Continued on page S-22)

**WHO SAYS THE FIRST WEEKEND OF THE YEAR
IS THE WORST?
STYX DOESN'T**

**January 5, 6, & 7, 1980—Oakland Coliseum & Cow Palace
Attendance 41,591 Gross \$357,731.**



**THE BAY AREA AWAITS YOUR RETURN VISIT
THANKS and... Cheers,**

Bill

BILL GRAHAM PRESENTS

Life, even in the much publicized world of rock 'n' roll, is but series of moments. For Styx, it is moments like these:

Dennis DeYoung

Mid-afternoon in a Chicago restaurant with Dennis DeYoung.

"Is that really Studs Terkel?" DeYoung asks about an older man walking to a table. "I admire his work a lot and the fact that he's stayed here."

Terkel, the author of such best sellers as "Division Street America," "Working" and the recently published "American Dreams," sits down at a table. In one very important way, he is an older version of DeYoung himself; a man who did not turn his back on Chicago when success finally came calling.

"I love the theatre and I love to read," says DeYoung, between sips of tomato juice and bites of a hamburger, rare. "Of course I love music."

His love has seen him through lean Chicago years—"We were playing Chicago because we couldn't get hired anywhere else"—and he spends his luncheon talking mostly about the hard times, what he calls not too fondly "the Animal House parties we used to play," and sneaking glances at Terkel.

The man lunching with DeYoung waves Terkel over to the table.

"Studs, this is Dennis DeYoung," says the man. "He's in Styx."

A puzzled look comes across jazz and blues fan Terkel's face.

"Ehhh, Styx," says Terkel, in his rasp of a voice.

"It's a band," says DeYoung, without further explanation.

"Hey, that's great. Great," says the eternally ebullient Studs.

"It's a pleasure to meet you," says DeYoung, shaking Studs' hand.

"Yeeeeeeaaah, a band. Great. Great," says Terkel.

Terkel walks away and DeYoung sits down.

"He seems like a nice guy," DeYoung says, his pride undamaged by the fact that Terkel did not know of Styx.

Later, after the meal, before driving his Honda Civic back home to south suburban Frankfort, he says, "It's hard for me to be a big shot in my hometown. Most of the people who come to our Chicago concerts are relatives." He pauses to laugh. "but I'm very protective of my privacy so I don't mind. Hey, I can still go into McDonald's."



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Tommy Shaw

Early morning at a San Diego health club with Tommy Shaw.

"My blood feels like molasses if I don't work out," Shaw is saying as he lifts 120 pounds of steel over his head. "San Francisco almost did me in. I'm just trying to get the poisons out of my system."

It is 7:30 a.m., Pacific Standard Time, and Shaw is standing in the exercise room at the Executive Health Club. He has been up since 5:30, and has already played one hour of racquetball.

"The road is really a strain sometimes," he says, catching his breath between bench presses. "I know that everything like hotels and cars and that stuff is taken care of, but don't let anybody tell you that this life won't get to you after a while. It really does."

It has been getting to Shaw for five years now, ever since he replaced original band member John Curulewski in 1975. The product of the same town that spawned the famous humorist Ring Lardner—Niles, Mich.—Shaw is the major heart-throb of Styx; his boyish good looks and flowing blond hair of constant stimulation to young female fans.

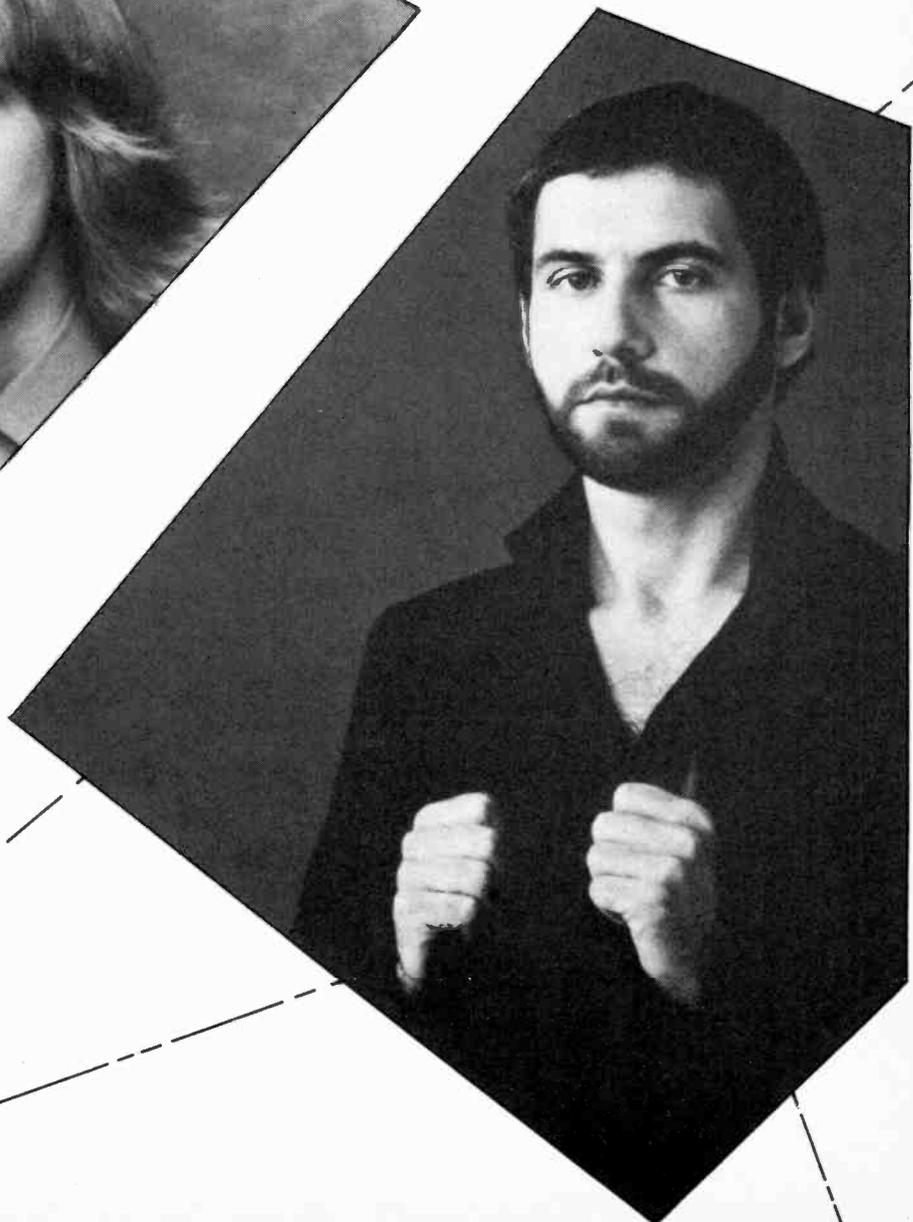
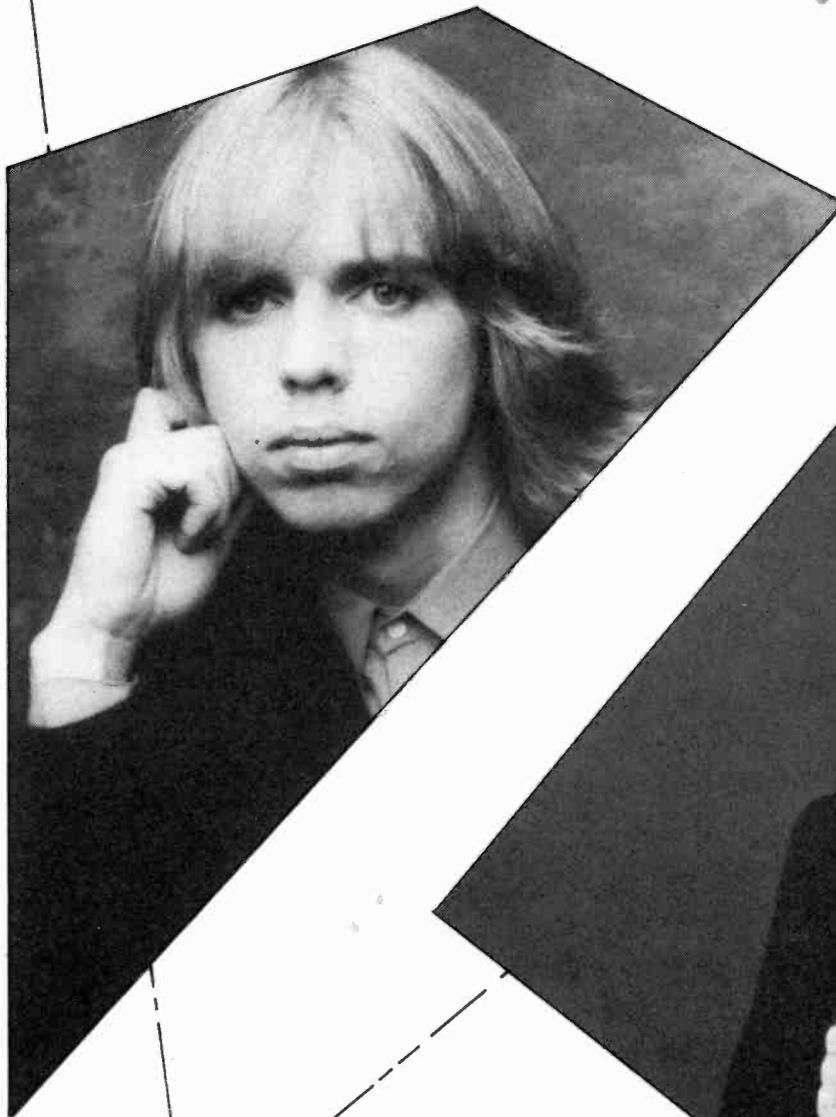
But here he stands, in front of a long mirror, doing squats with 200 pounds perched precariously on his shoulders. He does one dozen, scowling once or twice as his legs straighten, and then pauses.

He stands looking in the mirror, the sweat dripping off his body in tiny streams, his hair held back by a brightly colored sweat band.

"Who won that racquetball game?" he asks, still looking in the mirror.

"I did," comes an answer from another person.

"We'll get 'em next time," he says to himself in the mirror. "What city are we in next? We'll have to find a court." He flashes a wide, silly smile at himself. "Now, I need a shower."



John Panozzo

His time is 58.7 seconds, faster than his brother's or that of the band's road manager, Pat Quinn, but still John Panozzo isn't satisfied.

"Can we do it again?" he asks gleefully, like a child who has just discovered roller coasters. "C'mon, let's do it again."

He wants to race again around the local Malibu Grand Prix track, part of a chain of miniature Grand Prix racetracks that are enjoying incredible success in the Southwest.

An hour earlier the track was closed. But John's phone call—"Ah, well, that's too bad. Ah, we're only in town for the day and . . . ah, em, er . . . We're in the rock group Styx and I was wondering . . ." That was all he had to say, convincing the owner of the track to clear rain from the surface and open up.

By the time John, Chuck and Pat arrive, the track is dry and a small group of teenagers is loitering around the starting gate.

"Congratulations on the People's Choice award," shouts one of them.

"Thanks I want Tatoo from 'Fantasy Island' to accept for me," says John. Everybody laughs.

John drives aggressively for about a dozen laps, cutting his time with each circuit. After his 58.7, he tries once more and hits a higher figure.

"This is great," he says. "I think I've got it and the time is worse."

Later he will have dinner at a Mexican restaurant with his wife Debbie, a former schoolteacher, but now he wants a lower time. Five more tries, no luck. He stops racing and pauses to sign autographs.

"Ah, the old days," he says as he continues to sign slips of paper, a former seminary student, his face surrounded by a wild ring of curls. "Sure it was rough. I knew I should have joined the Army. Instead what do I get?" He pauses to look at the racetrack. "Fifteen thousand people screaming over me? The love of millions?"



Chuck Panozzo

Driving down a rain-slick street with Chuck Panozzo.

He has just left a sumptuous hotel with the motto "Every guest a king" and is being driven in a sleek gray limousine toward yet another arena on the Grand Decathlon tour when he says, "If the music doesn't sell us, we can't be sold. I've learned that the kids who go to shows don't care about what the critics say. They don't read the critics."

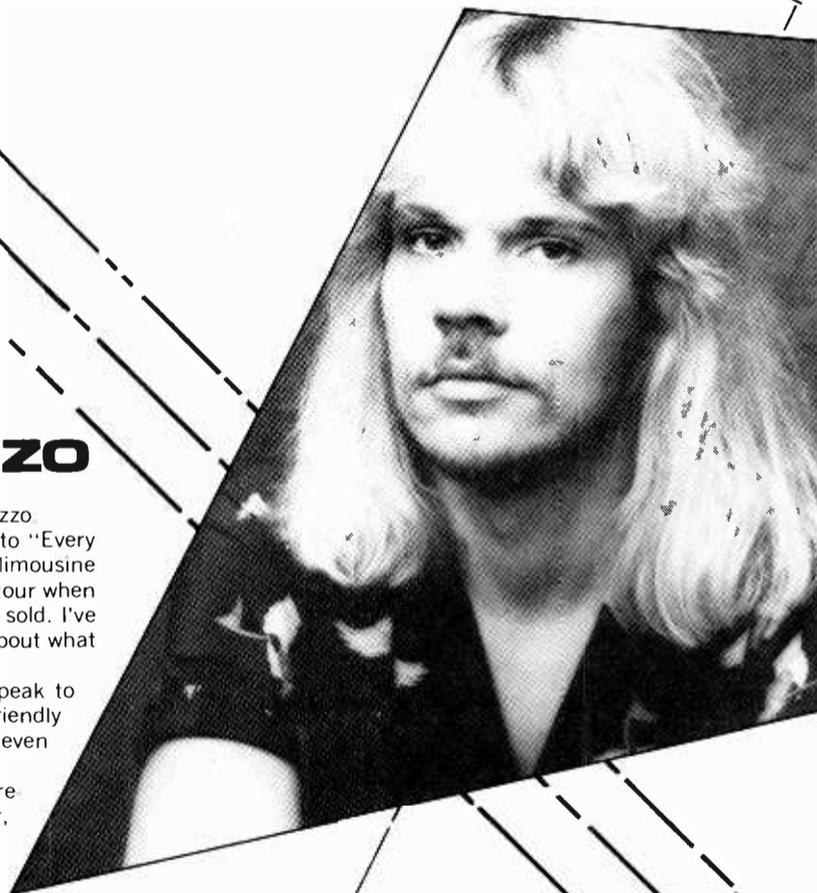
His voice is measured and soft. He does not speak to strangers often but when he does he does so in a friendly manner, a smile usually on his lips and harmless, even kind, look in his eyes.

On the road, in this car, he seems somehow removed from the whirlwind that is a rock 'n' roll tour, as if he were perhaps sitting in his lakefront high-rise staring out at the vast expanse of Lake Michigan. Even his looks, the close cropped hair, especially, imply more what he once was, an art teacher, than what he is today.

"It is really raining hard," he says, staring for a long time at the rain that splatters against the limousine's windows. One imagines that now being pressed for answers by a stranger, Chuck is thinking back to former days, to the Chicago area of Roseland, to the band called the Trade Winds that he formed with DeYoung and his own twin brother, John, when they were barely in high school . . . to other days, other cars, other storms.

"We are not dragging kids into the halls," he says, after a few minutes, in answer to a question already forgotten by the others in the car. "That is very important to realize. We are being seen and heard by people who want to see and hear us. That's gratifying. For the longest time we tried to think of ways to get our name in Rolling Stone. Now we realize it is solely the music that matters. That is very important. That is most important."

The limousine pulls up to the back gate of the arena and is stopped by a policeman. Chuck laughs and says, "They don't know me anywhere."



James Young

At Sambo's with J.Y.

James Young is in the middle of three lousy, lousy days.

Yesterday his wife had to be taken to a hospital in San Francisco. Tomorrow he will visit terminally ill patients at a hospital in Tucson. And tonight, tonight he is sitting in Sambo's with two people he barely knows, talking about all sorts of things, trying hard not to think about his wife.

He has spent most of the night at a place called Pacer's, "Home of the Centerfolds," not paying any attention to the girls dancing semi-clad in front of him, just drinking beer and talking.

"I hardly ever get recognized," he says. "People don't know the members of the band by their faces. They know us by our music."

But later: "Aren't you someone famous?" asks one of the waitresses at Pacer's, and J.Y. reluctantly answers, "Have you ever heard of Styx?"

Soon there are many waitresses hovering around, giggling, cooing and asking for autographs. "I'd do anything for a ride in that limousine out front," says one of the "centerfolds," in a voice so full of promise that most men would find it impossible to refuse her plea. J.Y. declines.

Now, sitting in an otherwise empty Sambo's, he says, "Sure I've gotten spoiled by the road. Hey, I was driving a cab in 1972. How can't I be spoiled by all this? Everything is taken care of. There aren't any hassles. There are nice hotels and limousines. Yku tell me, how can I help but get spoiled?"

He pays the check and walks outside. It is early morning.

The limousine sits in the parking lot. The driver, a young man named Dan, is asleep at the wheel, his head resting on the window.

J.Y., who to this point has been full of sleepless energy, takes a long look at Dan and bangs gently on the window.

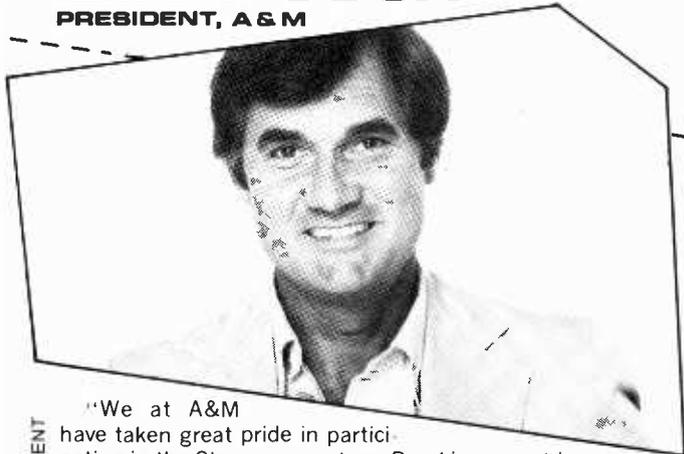
"C'mon Dan, rise and shine," he says, softly. "It's been a long day."

"Oh, yeah," says Dan, waking up and starting the car. "Where to?"

"Home," says J.Y. A strange look crosses his face. "Hey, Dan, what city are we in?"

Gil Friesen

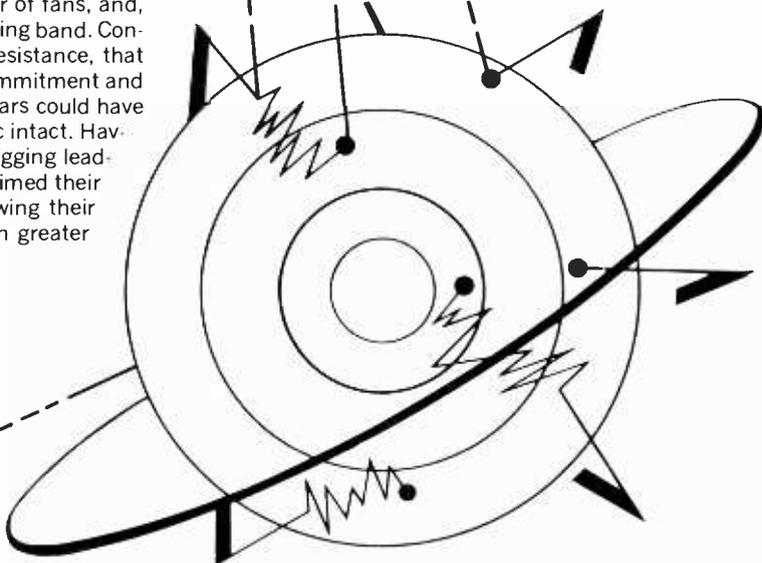
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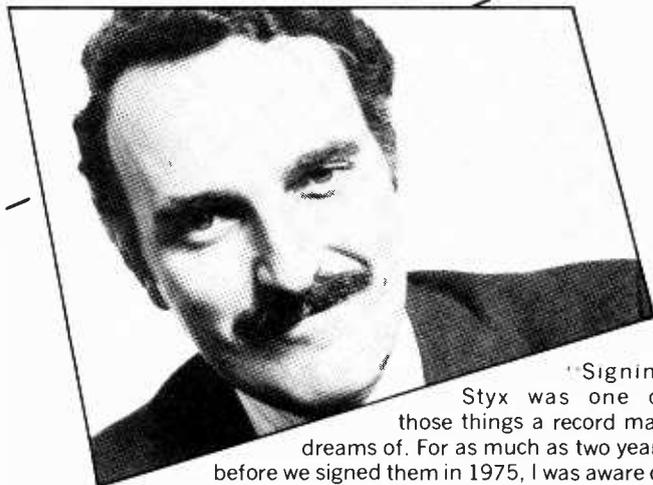
"We at A&M have taken great pride in participating in the Styx success story. Breaking an act is still the most exciting aspect of this business, and from the very beginning our marketing and promotion approach has always been linked to Styx' immense dedication to their goal of becoming the best and the biggest."

"In the best tradition of American rock 'n' roll, Styx has always been a hard-working touring band, with an impressive knowledge and understanding of their audience. With every performance, they've added a growing number of fans, and, market by market, have become a premier touring band. Considering the difficulties, and sometimes the resistance, that Styx has experienced, only a group with the commitment and vision engendered by being together for 10 years could have survived and finally triumphed with their music intact. Having conquered America, Styx—under the unflagging leadership of their manager, Derek Sutton—have aimed their sights at the international marketplace. Knowing their strength and tenacity, I've no doubt that even greater success lies ahead for them."



Jerry Moss

VICE CHAIRMAN, A & M



"Signin Styx was one of those things a record man dreams of. For as much as two years before we signed them in 1975, I was aware of the band and liked them. When I found out they were available, I jumped at the chance to sign them. Actually, Kip Cohen, who ran our a&r department then, deserves many thanks. Due to my being wrapped up in another project, it was largely through Kip's efforts that Styx was signed. He completed his mission."

"Styx had been a productive band. 'Lady' had been a hit. However, along with Derek Sutton we were able to get that band's talents in front of a larger audience. They went on to become the number one American band in the U.S., selling out concert venues when other tours were being cancelled and selling millions of albums when there was a recession hitting the record industry very hard. Now they have expanded into Europe, Japan and all over the world and they had a massive following in Canada as long as two years before everything happened in the U.S. for them."

"What has brought on this large world following is, in addition to basic talent, versatility. The group has a fine ability to write and perform ballads, yet Styx is a rock'n'roll band. Its audience is diversified. They accept the genuine quality of this band."

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MANAGING THE BALANCE BETWEEN

By CARY DARLING

To borrow a phrase from a non-Styx song, "taking it to the streets" has been the strategic plan generated by personal manager Derek Sutton for Styx' success. Constant touring and a personal touch with radio people has turned a one-hit group which had achieved some regional popularity into a superstar act which sells out large arenas coast to coast, and is now breaking worldwide.

"The buck stops here," says Sutton, speaking of his responsibilities with Styx. "I'm responsible for everything, other than the music."

He became the group's personal manager in December 1975, soon after the band's signing to A&M. On its previous RCA/Wooden Nickel affiliation, Styx had racked up one hit single ("Lady" in early 1975) and four albums that earned the band a solid following, especially in the Midwest.

"They were a self-supporting group," continues Sutton, "especially in terms of touring the Midwest where they were headliners. They sold over 80% of their records in the center of the country, too. But, they were totally unknown as a performing/recording entity on the East and West Coasts."

The transplanted Englishman's background before joining forces with Styx consisted of heading the U.S. Chrysalis operations for five years until that company's co-founder decided to run matters himself.

Associate Jim Cahill, on the other hand, comes from a different background. "I used to be in radio as a program director," starts Cahill. "I was programming a college station in Wisconsin and was one of the first program directors to play Styx' music. That was back in the days when James Young and Dennis DeYoung used to work their own records. There wasn't a promotion man at Wooden Nickel. I would also emcee their concerts when they would come to town."

Cahill then went to work briefly for Alice Cooper before joining the Styx organization in June, 1977. His area of expertise and responsibility is promotion. He works closely with the A&M promotion staff, and with show promoters and helps conceptualize all advertising, especially radio and television commercials.

While some acts can afford the luxury of not touring, Sutton

felt that the only way to break Styx was on the road. With critics being especially resistant to the band's style, touring became a necessity to reach audiences.

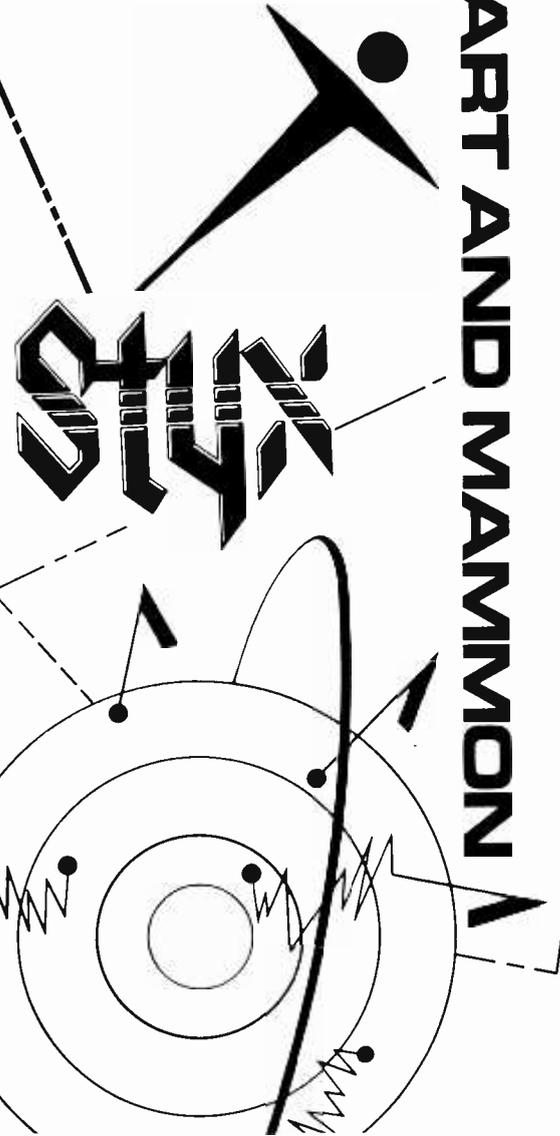
"Styx is not a media band," notes Sutton. "They've gotten where they are by their own hard work and talent. They have a more hectic touring and recording schedule than any other band of their stature." Styx will perform 120 dates in the U.S. and Canada in 1981, another 30 in Europe that year and have inked in possible dates in the Far East, Australia and South America.

"At first, I got the band to agree to support anyone and everyone, anywhere and everywhere," Sutton continues. "They opened shows for everyone from Kiss to the Marshall Tucker Band all across the U.S. until they had their own following. And, in the meantime, radio caught on."

Radio is the territory of the A&M promotion staff and Cahill. "The biggest program directors in the country are probably the easiest to deal with," claims Cahill. "Promotion-wise, you have to gear yourself to the size of the station. You don't go to a large station in a major market with 25 albums and a dozen T-shirts. You give away a truck. Last year, we gave an entire high school free tickets to one of Styx' three Chicago shows through radio station WLS. That's the way you approach a major radio station."

Even though Styx is now an established act, Cahill believes the challenge is even greater. "Here's the challenge: making the band accessible to the people that helped them," he maintains. "That's when I'm really in the hotseat. How can you go into a market and not visit with the people that helped you? The band is certainly big enough where they don't have to spend time with anyone. But that's where the plug can get pulled on the platinum. The day you forget about the people that helped you, is the day they forget about you. The band members know they have to be accessible to their friends. Instead of just hanging out after a show, we'll arrange a special trip to Nashville or Detroit to visit some radio people."

The image of accessibility is further enhanced by the band's refusal to move away from Chicago. "As long as
(Continued on page S-30)



ART AND MAMMON

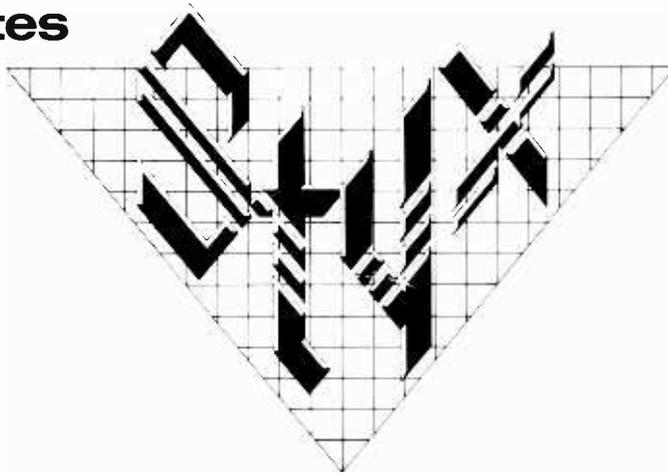
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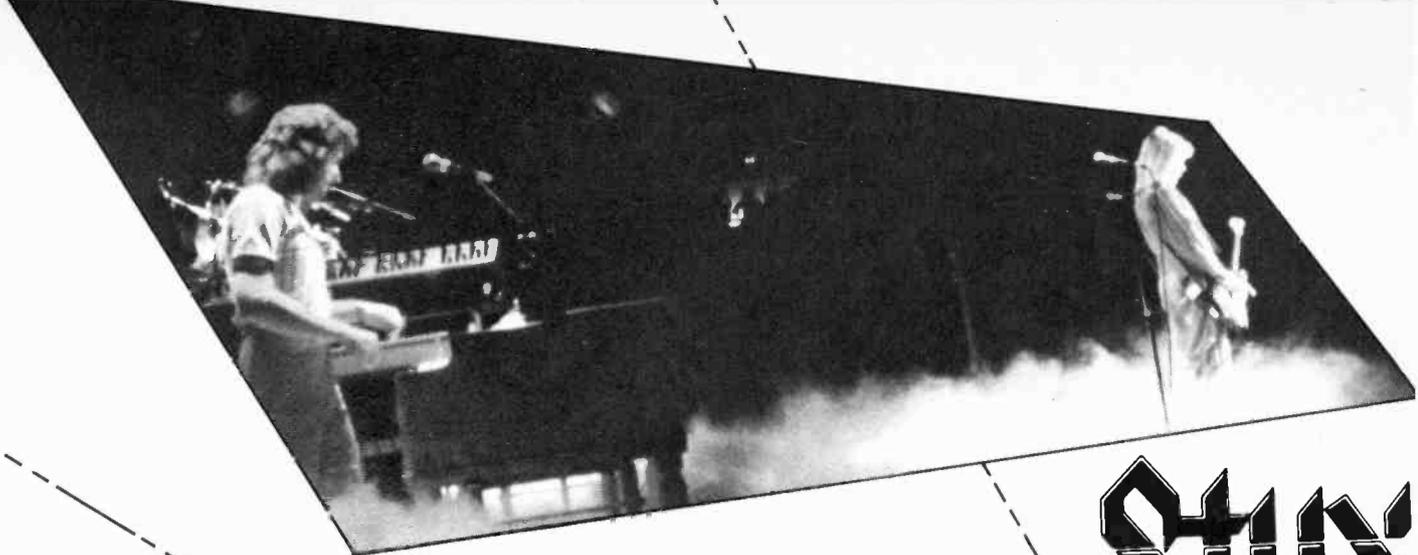
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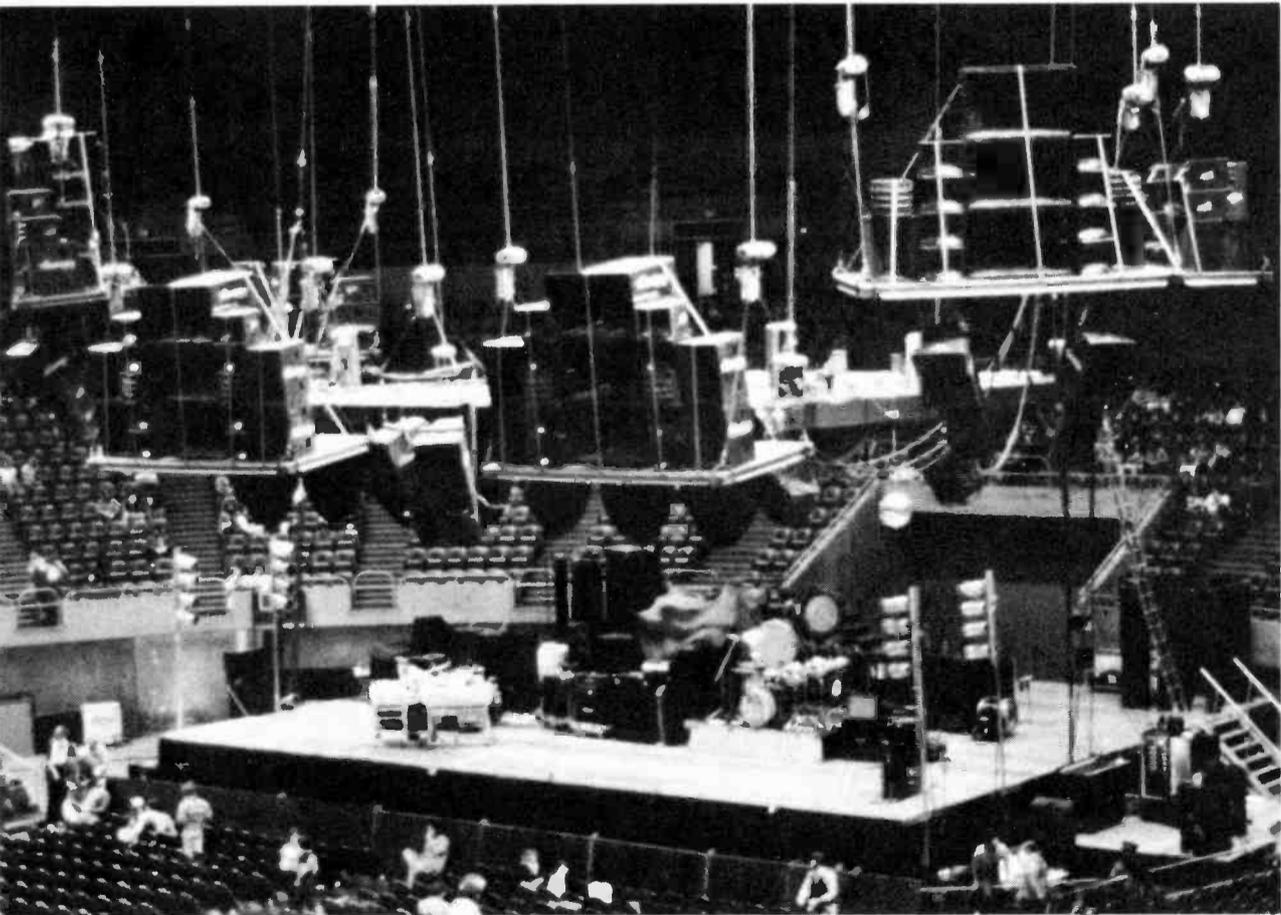
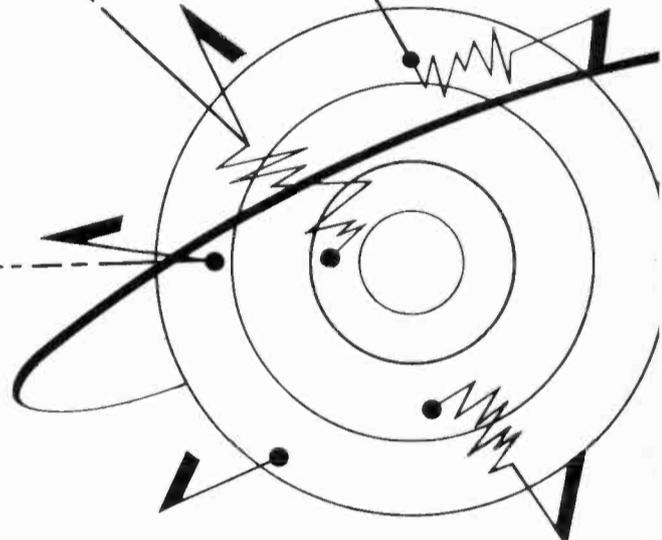
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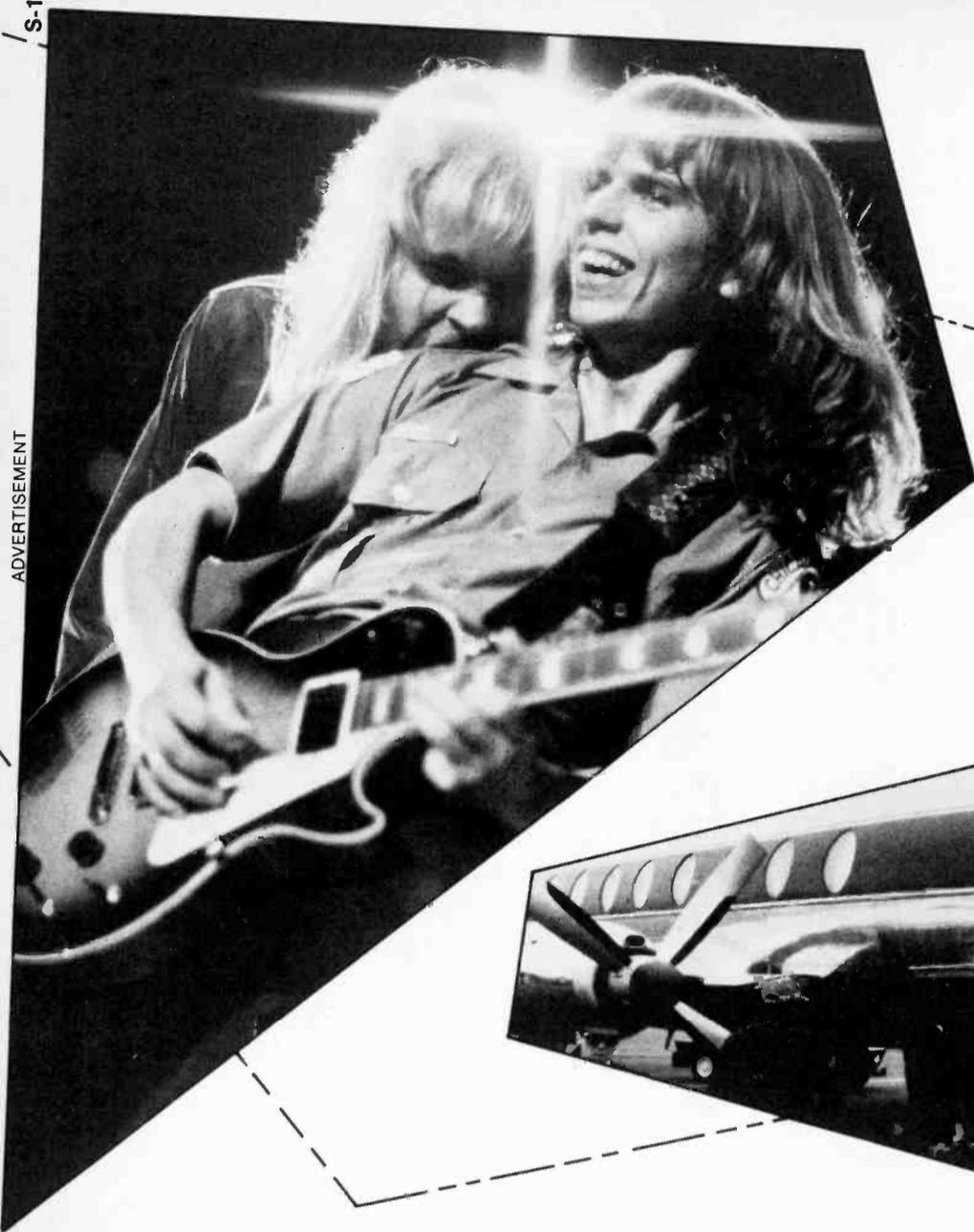
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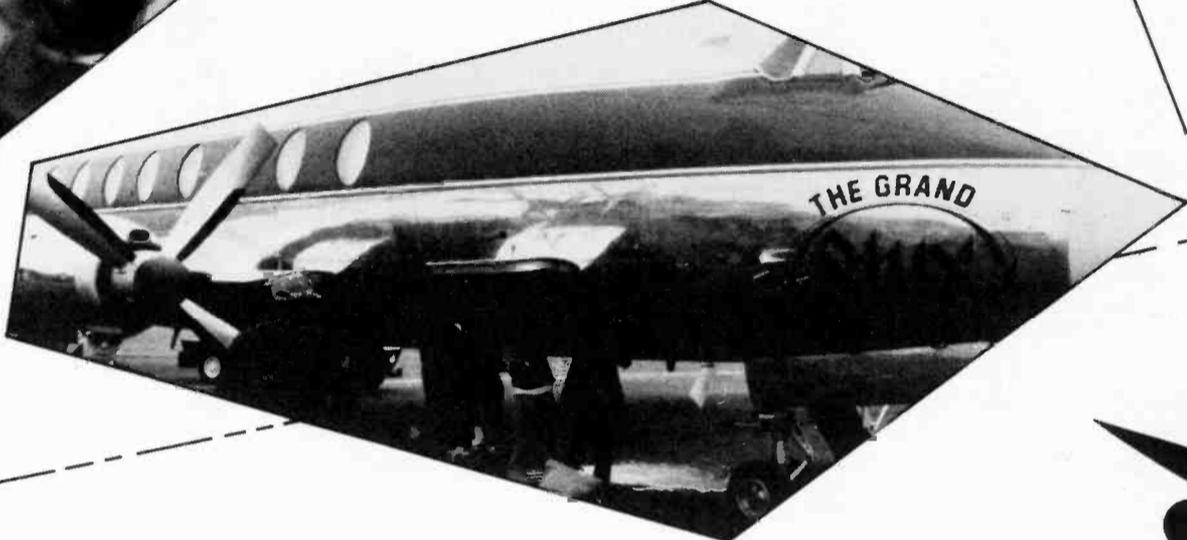
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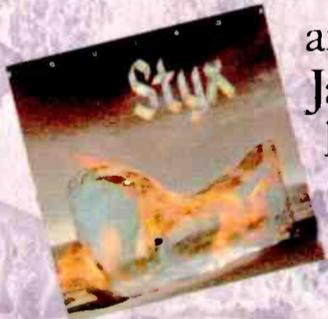
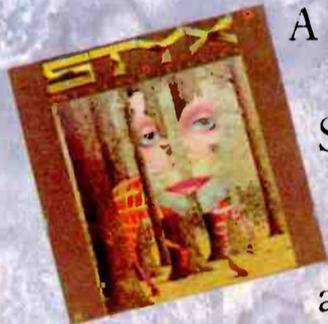
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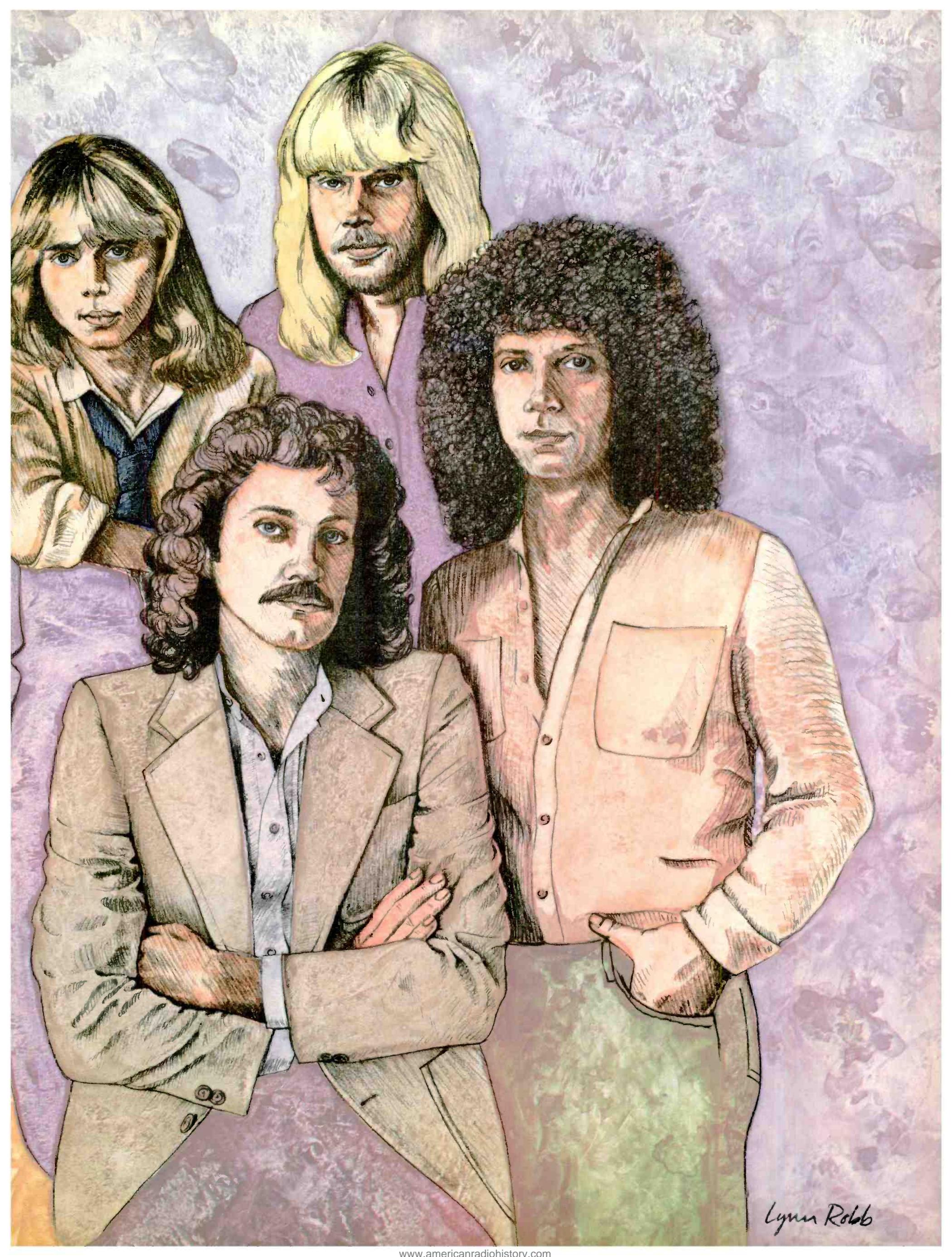
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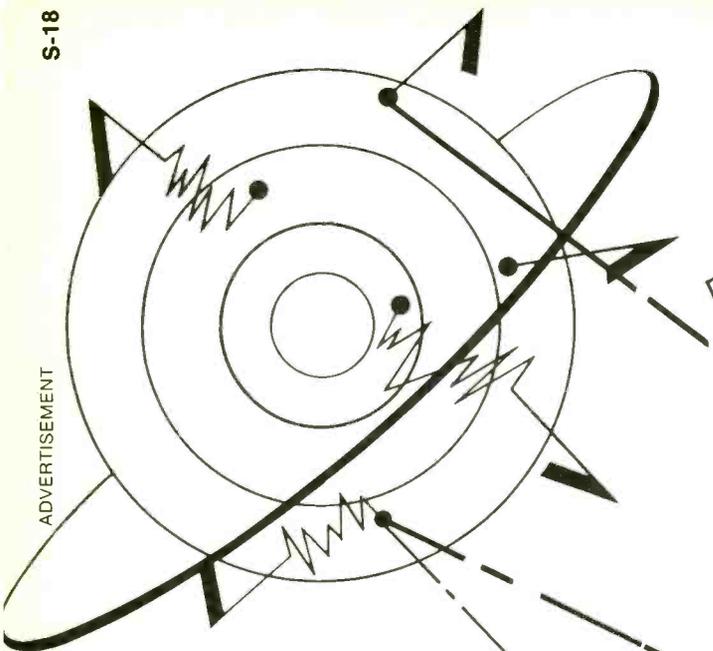


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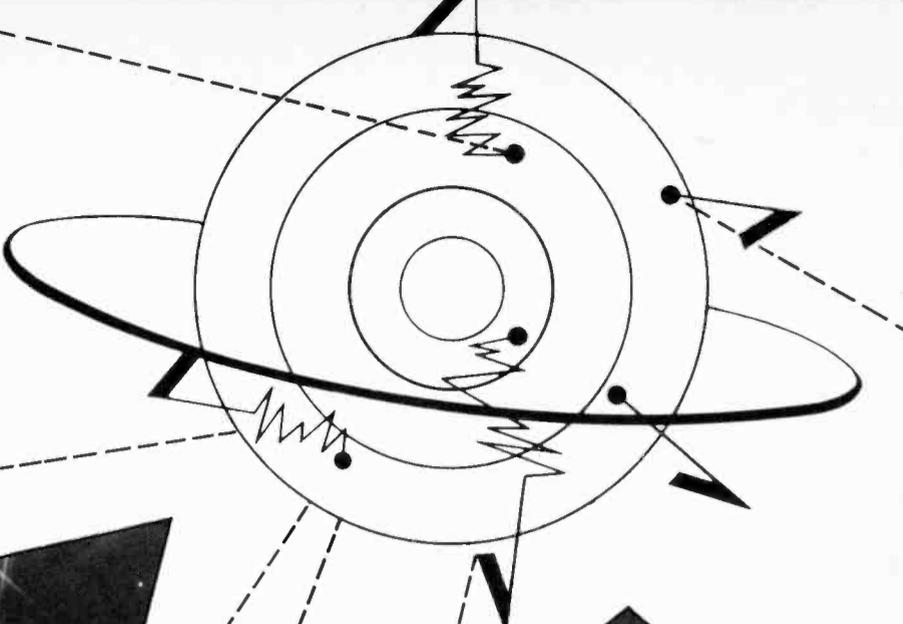


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S-22 Eurotour Stops

Continued from page S-4

One of the main difficulties, according to Sutton, is the uncertainty about audience reaction. The unpredictable chemistry of an audience culled from sometimes contradictory sources has to count as one of Europe's mixed blessings.

Sutton notes that American radio unifies fans by familiarizing them with a broad spectrum of a successful groups' material. In Europe radio is an inconsistent patchwork with divisions along language, national and regional lines. The sparse needle time allotted to rock music minimizes the "penetration by repetition" of songs other than chart items and there is little attempt at historical perspective. Thus the audience is to a large extent unaware of the depth and breadth of a band's music, unless they have already bought all of the albums.

Hardcore rock fans in Europe supplement radio with alternative information sources, such as music publications, import record stores, and specialty clubs. The comparatively rare visit of a U.S. group like Styx brings together a sometimes bizarre mixture of fans.

A typical example showed up in London. Ticket sales for two nights at the 3,500 seat Hammersmith Odeon went so fast

that another show was added. Styx has a healthy underground following among the heavy metal "mini-army." These fans went along solely to "head-bang" to a tightly strung rockers like "Miss America" and "Great White Hope."

But they found themselves seated among the curious post-25-year-old mainstream music addicts who clearly identify Styx as the low-keyed crooners of a romantic ballad like "Babe," the band's biggest U.K. hit (a silver single in the territory).

Combine that audience mix with a balcony full of audibly homesick Californians who went collectively breathless from the first chord of "Come Sail Away," and the unique chemistry simmers. Styx's problem was not of failing to reach the audience, but of the audience moodily refusing to make room for one another, until the group's craft and showmanship finally united them all at the end of the show.

Yet in the modern 8,000 seater Walter Kobelhalle auditorium near Frankfurt, Germany, different contrasting ingredients in the audience made for a magical concert. Easily picked out were American servicemen from a nearby Army base, scattered around the hall. During "Lady" the first U.S. hit, little played in Europe, the service contingent kept vigil, holding lit cigarette lighters aloft.

The group's 14-song set, covering all corners and aspects of its recording career, clocked in at just over 110 minutes, and it was received with a delirious series of reactions from the youthful crowd. The female section of the audience poured forth a flood of screams at Dennis DeYoung's tender opening

to "Babe." The lengthy "Crystal Ball" inspired dozens of flamboyantly dressed boys dancing and preening directly in front of the stage and the blockbuster "Renegade" brought bleacher-loads of fans wildly to their feet.

At this gig, however, the big breather was "Boat On The River," a No. 1 hit in most of Europe. The haunting, accordion-based ballad is a direct plea for sanctuary and inner peace. Ironically, Tommy Shaw wrote it as a direct result of Styx' first difficult European tour. There were times during this song that the audience linked arms and created a wall of passionate harmony that threatened to drown out the group completely.

The Styx front line of lead guitarists—Tommy Shaw, James "J.Y." Young, and keyboard player Dennis DeYoung alternated taking central position in what seemed an effortless paced show, with the Panozzo twins, Chuck and John holding down bass and drums respectively.

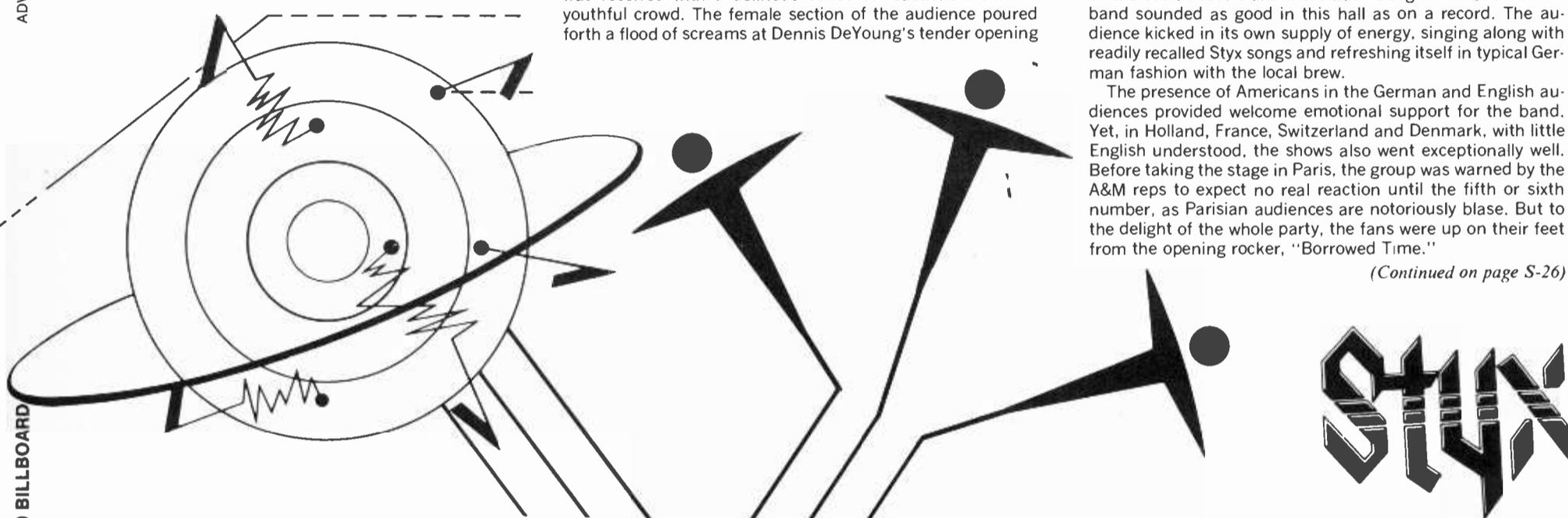
All lead singers made announcements from the stage, enunciating clearly and keeping "chat" to a minimum for the mainly German audience. In any case, no formal verbal invitations from the group were needed to get the fans joining in. For the Frankfurt based Styx fans, this was the end of a long wait for a live show from the band. The crowd did not pack itself directly in front of the stage to get a glimpse of a favored group member. The emphasis for this audience's taste was on the overall sound and there was no argument but that the band sounded as good in this hall as on a record. The audience kicked in its own supply of energy, singing along with readily recalled Styx songs and refreshing itself in typical German fashion with the local brew.

The presence of Americans in the German and English audiences provided welcome emotional support for the band. Yet, in Holland, France, Switzerland and Denmark, with little English understood, the shows also went exceptionally well. Before taking the stage in Paris, the group was warned by the A&M reps to expect no real reaction until the fifth or sixth number, as Parisian audiences are notoriously blasé. But to the delight of the whole party, the fans were up on their feet from the opening rocker, "Borrowed Time."

(Continued on page S-26)

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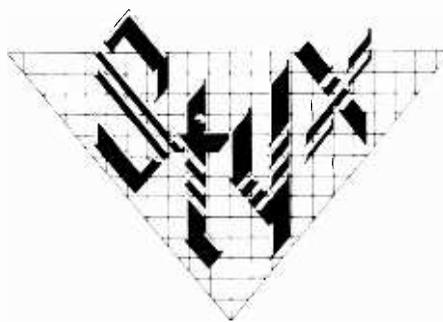
Jim McNeil



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Our Best to



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Inside Process

Continued from page S-3

tually finding success here, where else would you expect to find Styx?

But in a Union Hall? The rehearsal hall is a large black building, just a few feet from a gas station. It sits across a huge parking lot from a smaller building, similar in shape, color and architectural style—suburban bland. This smaller building is where most union business takes place.

The larger structure occasionally hosts concerts by country entertainers such as Tom T. Hall, and it is used mostly for meetings and other union events, but for those six weeks in August and September, by Styx for the agonizing process of creating a new album.

"This next album is very, very important. We're playing in the big leagues now," DeYoung says, shortly after the end of the Grand Decathlon tour in March. "But the only pressure I feel is external, trying to put aside the current trends as reflected on radio and do what comes naturally—write music."

However, the environment in the Union Building during Styx' daily five-hour rehearsals is that of a creative pressure cooker. It is as if all five members of the band are trying individually and desperately to contribute to the birth of a masterpiece.

They are endlessly attempting new arrangements, testing new musical thoughts, adding, subtracting, arguing, screaming, shouting and yes, giggling and smiling; tentatively moving forward and then falling back, abandoning ideas reluctantly only after tireless attempts to make them work.

The mind floods with analogies while watching Styx rehearse. Perhaps the most appropriate, given the setting, is that of a group of union organizers trying to hammer out the points for an upcoming contract.

No idea is too extravagant to test, no excess too insignificant to indulge. The five members of Styx are not interested merely in crafting songs which will fill up so many quarter inches of vinyl. The point is to create a product of such unalloyed potency that it will not only confront the public, but overwhelm it.

The struggle continues, every afternoon. Some days nothing is accomplished, nothing at all and the five band members abandon their instruments in frustration, head home. Some days things go very well indeed and the evening is full of anxious anticipation.

And so it is in many different moods that the five members of Styx converge on Countryside each early afternoon, driving from near (James Young, five minutes away in Oak Brook) and far (Tommy Shaw, two hours away in Niles, Michigan).

Whatever the band members varying moods when they ar-

rive at the building, they are greeted by what appears to be the aftermath of a party of indistinguishable purpose.

At one end of the room is a stage, tucked into the wall, on which Styx' musical equipment stands. From the stage, the members of the band can look out on a relatively square area, with yellow walls, a speckled marbelized floor and, at the opposite end, doors for "Men" and "Women."

A few tables spread around the hall in random and lonely fashion. Thirty-six orange and brown paper balls hang from the low ceiling. A sign hung with tape against one wall says "Do Not Move The Chairs."

In so many ways this hall resembles nothing if not the morning after a Sweet Sixteen party in the large basement of a suburban home, bigger but not unlike, the basements that marked the trail of Styx' formative years as they played, practiced and perfected their sound throughout the Midwest.

And so throughout the afternoons and often into the nights, the struggle continues, an alternately fascinating and boring, always mysterious process to the observer.

DeYoung is sitting at his keyboards, back to the empty hall, dressed like the rest of the band, casually.

To his front and on either side, facing the hall are the band's three guitarists—Chuck Panozzo and Tommy Shaw are standing, J.Y. is seated in a chair. Drummer John Panozzo peers out from behind his huge kit.

DeYoung attacks the keyboard and is soon joined by the three guitars. The drums finally enter after a few bars. A song

is in the process of being made and then, as suddenly as it started, it stops. DeYoung stops playing and one by one the others follow suit. There is, this time no argument; they all know that something is faulty.

It begins again, this time pushing farther than last time. But it halts once more. "C'mon, let's get it," says Tommy, perhaps talking to himself. There is irritation in his voice.

Once more they start the song. Again they stop. Start-stop. Start-Stop. Start-Stop. Start-Stop. After nearly 20 minutes of this halting progress, J.Y. stands up and for the longest interlude of the afternoon, perhaps four minutes, there are no musical sounds in the hall.

Then, without anyone speaking a word, the band members resume their positions and the song starts once more. Keyboards, the drums, and then the guitars. It moves surely through the places it has already been and then onward into fresh territory.

A smile starts to creep across J.Y.'s face and Tommy starts to tap his foot. John's drumming gets louder, vying with the keyboards for control of the song. DeYoung has started to move his head from side to side.

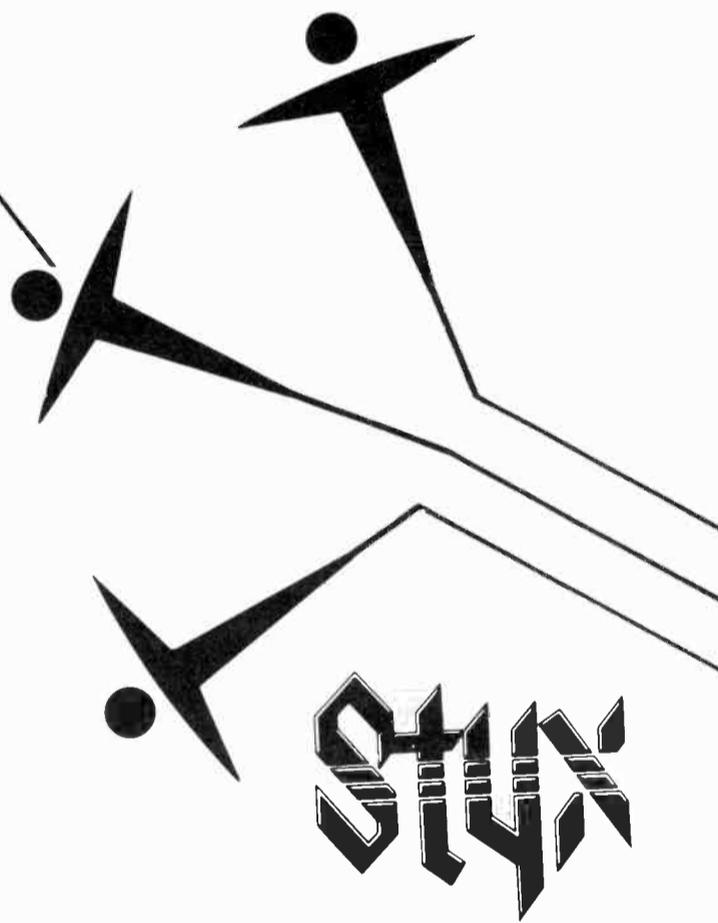
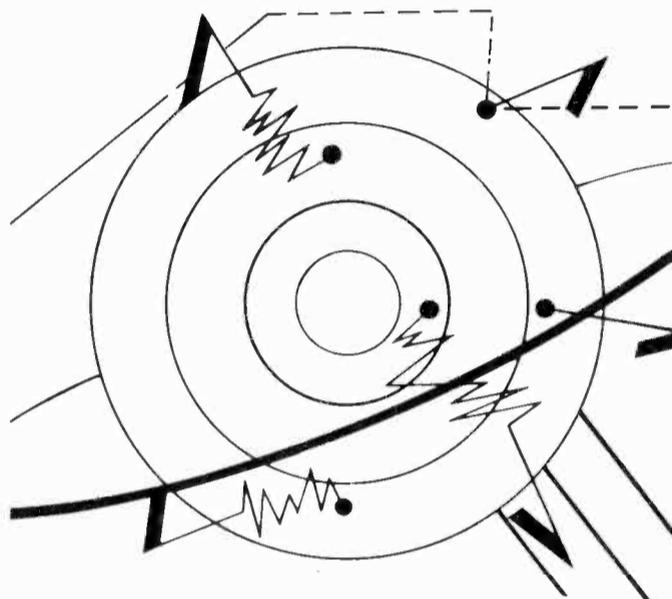
Then there is the whistle, the sound of the police whistle that has been clenched between John's teeth almost unseen since this song began. Its noise punctuates the song at specific intervals and with each shrill blare, J.Y.'s face brightens, Tommy's foot tapping gets faster, DeYoung's fingers fly.

With three sharp whistle blasts it ends and the music drifts away, a note at a time. There are no words spoken. There are no words needed. It is obvious even to the uninformed observer that this song has worked.

There will be changes of course, some minor, some not. But at this moment the song is complete and it satisfies the band members. It is not so much something they just learned as it is something they have just felt.

There are few visitors to the rehearsal sessions. Those who do wander in have been invited; either close personal friends, business associates or relatives. None of them come before 5:30 when they know the day's session will be winding down. And none of them think to say a word or do anything but sit quietly against one of the walls until the music has stopped.

The reasons for choosing this particular rehearsal site have



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as much to do with strong Chicago-area roots as the privacy it provides. When work is finally completed, when each song is, but for minor revisions in its desired state, Styx will leave for the recording studio.

They stay for 10 long weeks at a place called Pumpkin Studios. Run by a longtime friend of DeYoung's, Gary Loizzo, a former member of a local band called the American Breed, Pumpkin Studios in Oak Lawn is housed in an even less impressive structure than the Union Hall.

"The band used to make demo tapes at Pumpkin," says Styx' personal manager Derek Sutton. "They discovered that the quality they were getting there was better than the finished product from the other studios. Besides, it's close to the guys' homes. The relaxed feeling of the studio combined with the state of the art equipment makes for comfortable surroundings, and comfortable surroundings make for better recordings."

So the small, bunkerlike building on 95th Street is transformed during Styx' recording sessions by a large metal fence which surrounds most of the building and all of the parking lot. It is built to keep out intruders or overly curious fans, but a strong argument could be made that the fence wasn't necessary at all.

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P.S. Thanxs also to Derek Sutton, Jim Cahill,
Pat Quinn and the entire Styx family

Eurotour Stops

• Continued from page S-22

According to Pat Quinn, Styx tour manager, the major difference between the facilities which the band plays in the U.S., and those in Europe, are inherent in the fact that there are no large scale professional indoor sports in Europe. In the U.S., there are facilities which are geared to putting on these sporting extravaganzas. Such facilities are easily adapted to everything from the indoor circus through the Ice Follies, to rock 'n' roll. Such is not the case in Europe. Most of European sports appear to be outdoor sports. Thus the indoor facilities are far less used, far less accustomed to working on the scale to which their U.S. counterparts find normal.

"Of course this does mean that we don't have the union problems in Europe that we suffer through in America. Unions here have not yet realized that they can force us to pay what we normally term a 'rock 'n' roll tax.' Because the sports people are regulars in the building on whom the unions depend for their weekly checks, they make the good deals, we get the short end.

"But all in all, we only had two real disasters on the whole tour. First was in Switzerland. Because we were playing in an arena in a very small town and because of the vast amount of

STYX

power required for our lighting and sound rigs, the city had to run this special electrical line to the arena to supply the power. When the town turned on the streetlights at dusk, the power in the entire building went down by 25 volts, causing us real problems. And then when the band hit the stage, at the first massive guitar chord all the fuses blew, leaving Dennis singing with only drums and bass as back up. Probably because that was the way the group began, the three of them managed to entertain the crowd for the two or three minutes necessary for our crew to locate the fuse box and insert new fuses.

"The only other near disaster was when we had a collapsing stage in Munich. If it had not been for our manager's experience with coal mines in England, we might have had to cancel the show. However he did manage to shore-up the stage using the techniques he learned in the old country.

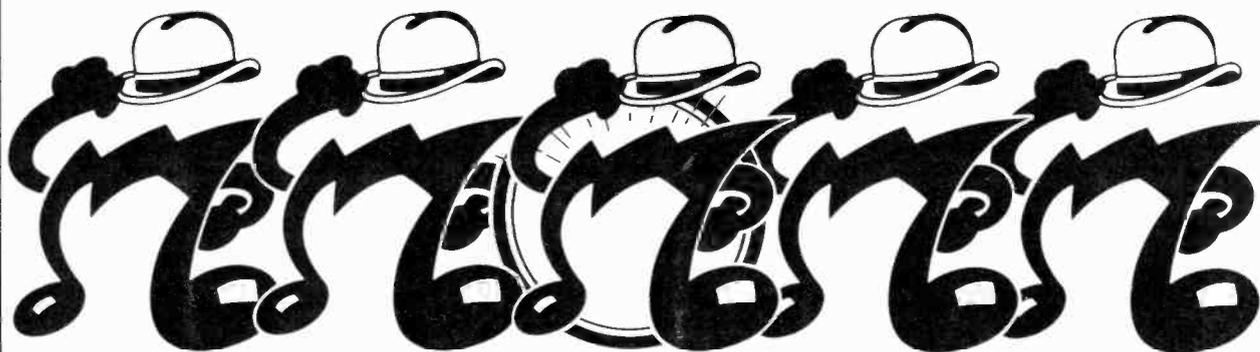
"I have had to work a lot harder for the European tour than I would have for the U.S. tour, but then so does everyone from the band on down."

Each of the road crew has his own stories to tell. Most of them indicate the cultural gap between the U.S. and Europe, especially with reference to the trucks. In America, truckers are relatively free to exceed speed limits wherever they choose to take that risk. In Europe all trucks carry time clocks, which make a permanent record of the speed that the truck is doing at all times, and the times at which the driver takes his mandatory breaks.

"On the tour," states Quinn, "one of our drivers was fined at the Swiss border for speeding four days earlier. This kind of monitoring is totally unheard of in the U.S." The European crew on the other hand were quite amused at the Americans' expectations and demands about the food provided for them at each engagement. Vegetarian and special diet menus were required—necessitating a mobile field kitchen to feed the entire crew.

After the last show, Keith Crabtree, English stage manager, puts on his most diplomatic smile, surveys what happened in the "Styx-in-Europe" trek and says: "This is certainly the tightest ship I've worked on. The Styx crew has everything

(Continued on page S-28)



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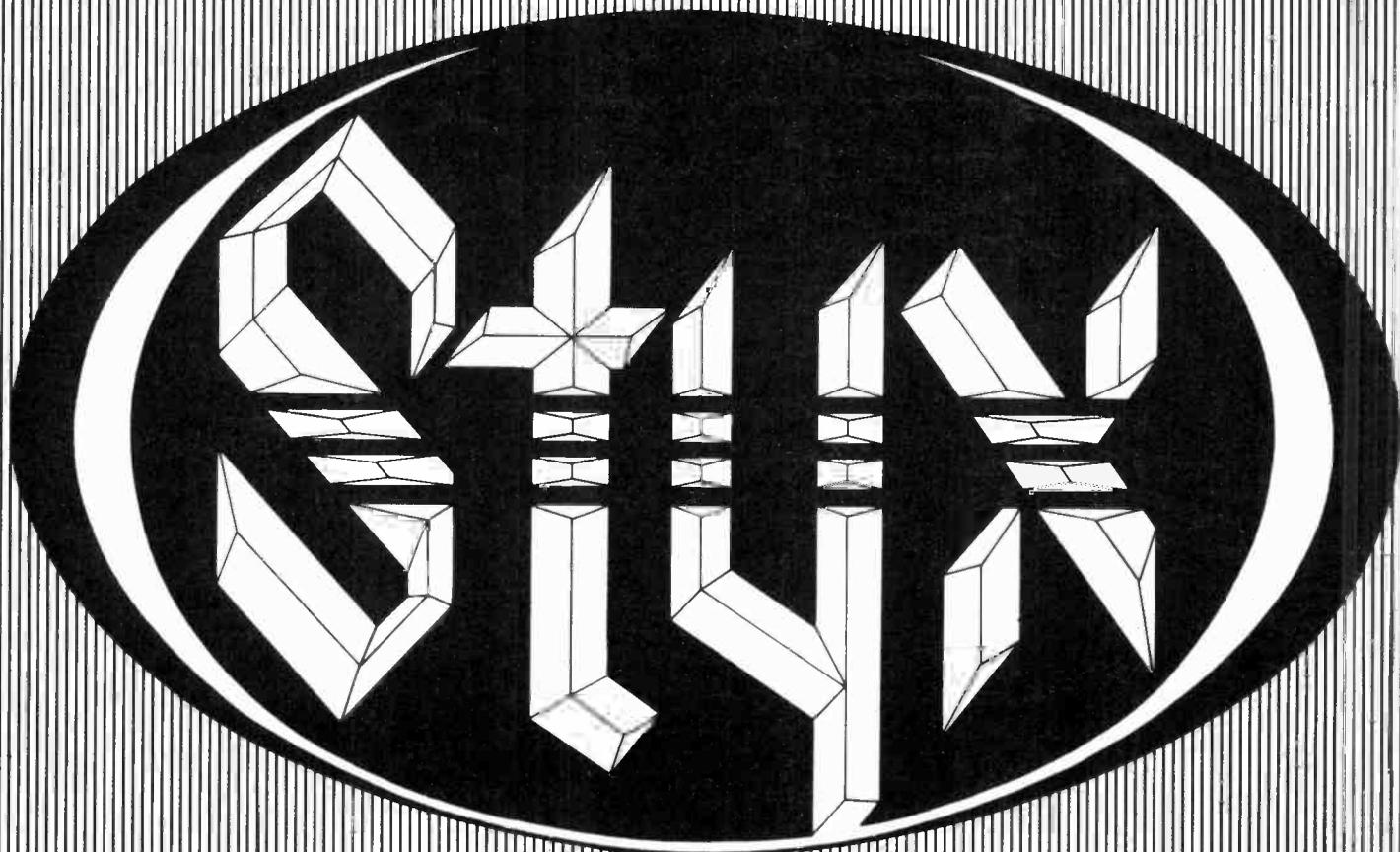
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Eurotour Stops

• Continued from page S-26

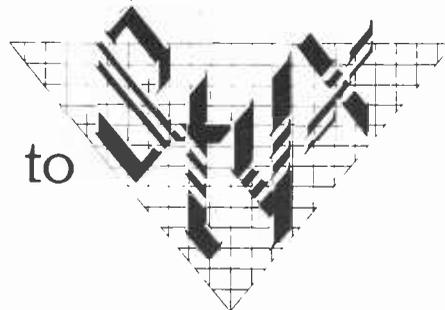
scheduled down to the minute. Europe just isn't geared for that. A border crossing can take anything from 45 minutes to three hours. You just can't plan for it. Things like diet cola are hard to supply, because they aren't used much. And then there's ice!

"The lighting has taken twice as long to set up because you can't use 40-foot lighting trusses as you would in a stadium. Most European halls are old theaters, full of stairs and corridors. So lighting companies here use five-foot sections. The English crew is used to this and to the extra work involved in the set-up and breakdown of the show. The U.S. crew isn't. But in the end, the two crews got along just fine. And the dedication of the American crew in doing the best for their band was an example for the rest of us."

In the after-tour postmortem, Sutton says: "For us, England is still a singles market, because of the prevailing economics. Germany is our most thriving album market, the most involved with Styx music. The other countries lie somewhere in between. Believe me, we're ready to come back. The success this time shows that with work we can equal the biggest bands in Europe. The group enjoyed the challenge, and we're already working out changes for the next tour, both musical and technical."

He ponders the group's return to the U.S. "It takes coming to Europe for Americans to realize just how lucky and spoiled they are. In Europe the entire U.S. team has experienced and overcome problems they haven't had to face for years. I guess we had been insulated by our success in the U.S. Now we've all seen a lot of brand new situations. I hope it will all breed a new confidence and awareness in all of us. And of course, expect new songs from the band that will reflect the growth."

Styx is poised on the edge of triumph in Europe which only proves that the distance from Paris to Peoria is immaterial where music with such universal appeal is concerned. Styx music is now an international language.



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Art and Mammon

• Continued from page S-10

they stay away from the BS centers of New York and Los Angeles, where half of what is said is not meant, they can remain down to earth," notes Sutton. This fondness for that toddlin' town lends more fuel to the argument that Styx is a people's band.

In addition, a fan service is run out of the offices of the management company, Stardust Enterprises Inc. Operated by Diane Supeter, this non-profit organization provides two-way communication. Management gets an insight into what fans do or don't like and the band has a way to correspond with admirers.

With as much album success as Styx has had, it is somewhat surprising that the chosen single is the subject of much thought and consultation. "After the creation of the album itself," starts Sutton, "choosing the single is the most agonizing thing. It's usually a conflict between Art and Mammon, between the artistic integrity of the music and the needs of the marketplace. Usually, I am the bad guy representing the marketplace."

"I'm very into singles," admits Cahill. "A single is a showcase for the album. We've never released a record strictly to have a hit single. Quite the contrary, last year we had a cut called 'First Time' that I knew and everybody in the band knew was a hit record. In fact, it was top five on many playlists even though it was never released as a single. We never released it because we had already released a ballad from the album ('Babe') and were much more interested in long-term album awareness than in another hit single."

The recession is hitting many headlining acts, forcing them into smaller halls. Styx though is still at the arena level. "Nothing is recession proof," says Sutton. "Promoters are painfully aware of the declining concert attendance. The audience is just being more selective. The big point in Styx' favor is the strength of its live shows. The band has never disappointed an audience so the kids will save for a Styx show and pass on something else."

All this without the help of the press, which is constantly hurling brickbats at the band. Cahill offers: "The kids are the real critics. As long as they're filling the big arenas and buying the records, we're in good shape."

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Gribbitt!



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Continued Success

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Dennis DeYoung, Chuck Panozzo, John Panozzo,

James Young, Tommy Shaw

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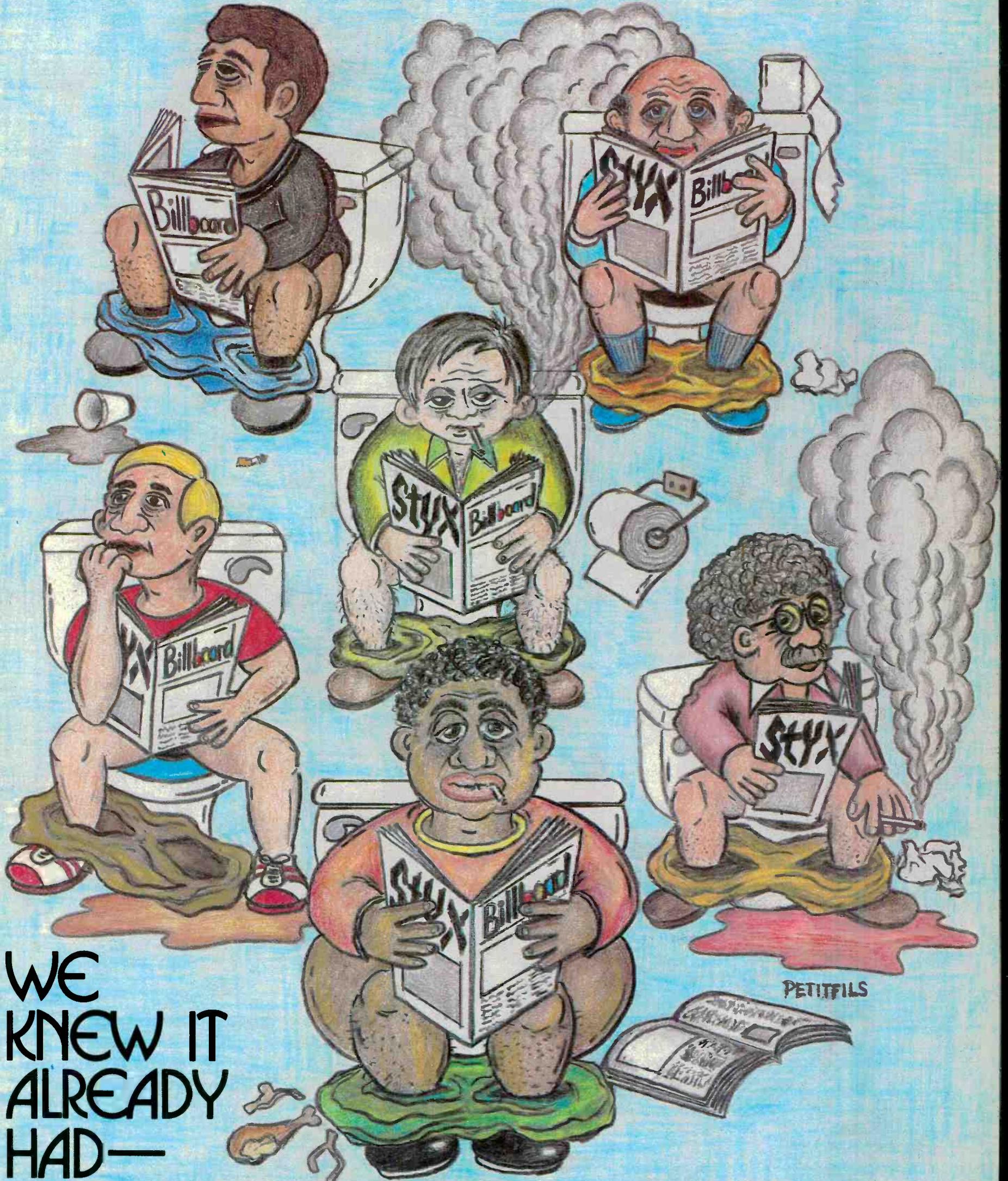


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HELLO, HELLO—Rick James and members of the Mary Jane Band joke with "Soul Train" television host Don Cornelius. The band supported James in his recent Motown LP and also appears on an upcoming segment of the weekly program. That's James, Tabby Johnson, Lisa Sarna and JoAnne McDuffie pointing at Cornelius.

2d TIME AROUND Ray, Goodman & Brown Winners 'Down Middle'

By JEAN WILLIAMS

LOS ANGELES—Ray, Goodman & Brown, formerly the Moments, admit success for them is different the second time around.

"We were big—as a black act—when we did tunes like "Love On A Two Way Street," says Billy Brown. "This time we're going right down the middle, we're crossing boundaries and touching base with all audiences while at the same time we're expanding our music," he adds.

Injects Harry Ray: "Before, all an act had to do was dance, do some splits and look good. Now audiences want music. People are more into music and you can't fool them."

The group started its new career direction when it left All Platinum Records. It changed its name, garnered a new producer, took on new personal management and signed a new production deal.

According to Barbara Baker, who comanages the group with Vincent Castellano, the group decided on the new name because of its personal identity. She suggests fans like to identify with individual person-

alities and what better way to do this than by using the members' own names.

Castellano, who also produces Ray, Goodman & Brown says of the group's music: "I wanted to keep the guys in the same basic format as when they were the Moments. They are basically a woman's group, but we wanted to go a step farther. We wanted each member to sing lead and make the product commercial.

"The first LP we did, 'Ray, Goodman & Brown' (on Polydor), was a learning process. Everyone was learning one other. The second album, 'Ray, Goodman & Brown II,' is much better.

"We have really branched out on this one," he continues. "We have r&b, some strictly pop things and we even went farther and recorded a country tune."

Ray explains that the group was traveling on a bus through Arizona while listening to a country music station. "Right then, on the bus, we wrote a country tune, 'Sweet Sexy Woman.' We're singing the tune on

a couple of television shows just to show the public another side of the group," says Ray.

The group recently taped three shows in one day, the "Mike Douglas Show," "Midnight Special" and the "John Davidson Show." They also taped the "Toni Tennille Show" and sang "My Prayer" a cappella in front of an L.A. church for the "PM Magazine" tv show.

Ray, Goodman & Brown also are broadening their appeal by playing what they call "new" (for them) venues. Says Baker: "We want to play arenas where the group can reach a mass audience not just one segment."

The act now plays theme parks such as Disneyland and recently performed at L.A.'s Greek Theatre with Ashford & Simpson. It has other dates scheduled with Ashford & Simpson as well as the Spinners. Last time around the group, for the most part, was confined to night-clubs.

As the Moments, the group stopped recording in 1977 and did not resume until about 18 months ago when it signed with Dark Cloud Productions. Principals in Dark Cloud are Castellano, Baker and Stephanie Cataliotti.

The group had a string of hits between the years 1969-1973, including "Not On The Outside," "Sunday," "Love On A Two Way Street," "If I Didn't Care," "Sexy Mama" and others.

Ray, Goodman & Brown, who all write music, have formed their first publishing company, HAB Publishing (Harry, Al, Billy).

Set Carolyn Dennis

LOS ANGELES—Carolyn Dennis, who has sung lead backup for Stevie Wonder and Bob Dylan, has signed a recording pact with Fred Karlin Productions. Dennis will record some songs written by Karlin, who won an Emmy for composing the score for "The Autobiography Of Miss Jane Pitman" and an Academy Award for his composition "For All We Know," from the film "Lovers And Other Strangers."

Counterpoint

• Continued from page 44

owned by Quentin Perry, is booking the talent for the club.

★ ★ ★

Backup singer Ullanda McCullough, currently on tour with Ashford & Simpson, to sign with Atlantic Records. . . . And T.S. Monk, formed by the children of jazzman Thelonious Monk, are said to be eyeing Mirage Records for a recording deal.

★ ★ ★

"One Mo' Time," a play based on activity at the old New Orleans Lyric Theatre, will open at L.A.'s Aquarius Theatre Oct. 30.

The Lyric, which was destroyed by fire in 1927, featured such acts as Bessie Smith, Ma Rainey, Butterbeans and Susie & Sweet Mama

Stringbean, later known as Ethel Waters, among others.

The show, first produced in New Orleans, was conceived and directed by Vernel Bagneris, who also costars in the show with Sandra Reeves-Phillips.

★ ★ ★

A roast and birthday party is set for Willie J. Barney of Barney's One-stop in Chicago at the So Rare Restaurant in that city, Friday (10).

Hazel Barney and Don Clay are also hosting the event to celebrate Barney's 27th year in the music industry.

Roastmasters are to be E. Rodney Jones of 20th Century-Fox Records and comedian-MC Herb Jubirt.

★ ★ ★

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

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆ 1	10	10	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	40	40	5	BADDEST Grover Washington Jr., Motown M9-940A2
2	2	17	DIANA Diana Ross, Motown M8-936M7	41	38	25	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
☆ 4	11	11	LOVE APPROACH Tom Browne, Arista/GRP 3008	☆ 60	2	2	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSOP JZ-36773 (CBS)
4	3	9	T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	43	43	10	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
5	5	11	JOY AND PAIN Maze, Capitol ST-12087	☆ 50	3	3	SELL MY SOUL Sylvester, Fantasy F-9601
6	6	8	WIDE RECEIVER Michael Henderson, Buddah B0S 6001 (Arista)	45	44	13	SPECIAL THINGS Pleasure, Fantasy F-9600
☆ 8	4	4	ZAPP Zapp, Warner Bros. BSK 3463	☆ 54	2	2	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
☆ 9	6	6	SHINE ON L.T.O., A&M SP 4819	☆ 57	2	2	I JUST CAN'T KEEP ON GOING Tyrone Davis, Columbia JC-36598
☆ 12	4	4	THE GAME Queen, Elektra SE-513	48	48	12	BLOW FLY'S PARTY Blow Fly, Weird World WWX 2034 (T.K.)
10	10	19	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	49	35	18	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)
11	11	6	LOVE LIVES FOREVER Minnie Riperton Capitol 500-12097	☆ 50	NEW ENTRY	NEW ENTRY	PUCKER UP Lips Inc., Casablanca NBLP 7242
12	7	7	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	51	41	17	DON'T LOOK BACK Nataie Cole, Capitol ST 12079
13	13	16	HEROES Commodores, Motown M8-939M1	52	52	12	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
14	14	17	ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	53	58	5	NIGHT CRUISER Emir Dedeato, Warner Bros. BSK 3467
15	15	12	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	☆ 54	NEW ENTRY	NEW ENTRY	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299
16	16	22	CAMEOSIS Cameo, Casablanca CCLP 2011	55	51	59	OFF THE WALL Michael Jackson, Epic FE-35745
17	17	5	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	56	56	17	LOVE TRIPPIN' Spinners, Atlantic SD 19270
☆ 20	24	24	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	57	46	20	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387
19	18	8	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	☆ 58	NEW ENTRY	NEW ENTRY	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291
20	19	13	CAMERON Cameron, Salsoul SA 8535 (RCA)	☆ 59	NEW ENTRY	NEW ENTRY	I'M YOURS Linda Clifford, RSO RS-1-3087
21	22	8	FAME Soundtrack, RSO RS-1-3080	☆ 60	NEW ENTRY	NEW ENTRY	HURRY UP THIS WAY AGAIN Stylists, TSOP JZ 36470 (CBS)
22	21	16	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	61	53	14	MIDDLE MAN Boz Scaggs, Columbia FC 36106
23	23	17	THIS TIME Al Jarreau, Warner Bros. BSK 3434	62	45	27	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1
24	25	8	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	63	61	20	YOU AND ME Rockie Robbins, A&M SP 4805
☆ 31	16	16	ONE WAY FEATURING AL HUDSON MCA MCA 5127	64	47	26	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
26	24	9	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	65	59	5	UNLOCK THE FUNK Locksmith, Arista AB 4274
27	26	10	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	66	NEW ENTRY	NEW ENTRY	CALL ON ME Evelyn "Champagne" King, RCA AFL1-3543
28	30	10	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)	67	63	32	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
29	28	17	NAUGHTY Chaka Khan, Warner Bros. BSK 3385	68	65	24	PARADISE Peabo Bryson, Capitol S00-12063
30	29	19	'80 Gene Chandler, 20th Century T-605 (RCA)	69	NEW ENTRY	NEW ENTRY	THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
31	27	11	REAL PEOPLE Chic, Atlantic SO 16016	70	55	26	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515
☆ 37	4	4	BRASS CONSTRUCTION VI Brass Construction, United Artists LT 1060	71	71	4	IN PERFORMANCE Donny Hathaway, Atlantic SO 19278
33	32	28	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	72	72	3	STAND UP Fat Larry's Band, Fantasy F-9599
34	34	26	AFTER MIDNIGHT Manhattans, Columbia JC 36411	73	69	5	READY FOR LOVE Main Ingredient Featuring Cuba, Coding, RCA AFL1-3641
35	36	7	EMOTIONAL RESCUE Rolling Stones, Rolling Stones COC 16015 (Atlantic)	74	74	2	THUNDER 7th Wonder, Chocolate City CCLP 2012 (Casablanca)
36	33	10	TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	☆ 75	75	7	ROUTES Ramsey Lewis, Columbia JC 36423
37	39	14	RHAPSODY AND BLUES Crusaders, MCA MCA-5124				
38	42	14	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)				
☆ 49	13	13	WAITING ON YOU Brick, Bang JZ-36262 (CBS)				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Home Video Blooms in Europe

• Continued from page 1

It's believed Magnetic Video is the first major supplier of software for the Philips V2000 format which is being introduced in Europe as well as the U.S. later through Magnavox.

Philips is intent on making the Philips V2000 the third world videocassette format after Beta and VHS. While the format employs 1/2-inch tape as does Beta and VHS, the V2000 cassette can be "flipped over" similar to and audio cassette. Philips claims it will win 50% of the European videocassette hardware market by 1982 with V-2000.

All 800 titles now in the Magnetic Video catalog will eventually be made available to the Philips system.

Initial titles will be "The Muppet Movie," "French Connection," "MASH," "Patton" and "Butch Cassidy & The Sundance Kid." Initial titles will be dubbed in German and made available in German, Austria and other German-speaking areas of Europe. More than 100 other titles will be released in 1981 with expansion to additional European markets.

Duplication and distribution will emanate from a new Magnetic Video subsidiary in the suburbs of London.

Other Magnetic Video developments include distribution of Avco Embassy product to cover worldwide territories as well as worldwide distribution of all Dino DiLaurentis films.

In the U.S., Magnetic Video is releasing the recent Oscar-winning

film "All That Jazz" which has initial shipment orders of \$1 million. It's believed this is the first prerecorded product for the home video industry to achieve this status. The hot selling "Alien" took a reported 45 days to achieve \$1 million worth of business. Suggested U.S. retail is \$69.95.

According to Andre Blay, president of Magnetic Video, that latter development signals the "coming of age of home video and mass market status."

Philips is already producing its laser optical videodisk player in Blackburn, England, for a mid-1981 European market launch. Magnetic Video is expected to supply videodisk software for this system as well in Europe.

While the Philips VLP videodisk player is to be produced in England, France will be excluded for the time being while technical problems relating to the SECAM color system and the fact that France is still a relatively small video market are resolved. Only 2% of France's estimated seven million color television owners have any kind of video equipment.

Piracy was a prime concern during the wide ranging VIDCOM seminar program. The International Legal Commission, grouping 17 jurists and specialists from around the world, spent a whole day discussing the definition of private and family use, with some delegates disappointed that only a declaration of intent on royalties was issued at the end.

Under the chairmanship of Claude Masouye, of the World Intellectual Property Organization, the panel issued a call for compensatory royalties to be imposed on sales of hardware and blank cassettes to be collected from manufacturers and importers by one agency per country, with all contributors to benefit.

In his opening statement, Masouye saw "piracy everywhere" but delegates, who included James Bouras, legal specialist for the Motion Picture Assn. of America, could not agree on defining fair play, private use and the family circle in terms firm enough to warrant a stronger final statement.

The panel, however, included representatives from the hardware and copyright sectors, whose views, most agreed, were hardly expected to converge at this stage.

The whole panel urged that tighter legislation both at national and international levels was necessary to curb excesses in home video recording.

Apart from the legal sessions, the VIDCOM conferences were dominated by three day-long video marketing sessions, taking in just about every facet of the industry. Overall, the market's 24 conferences were addressed by 206 experts from 30 countries around the world.

Next year's VIDCOM has been set for the same locale, Oct. 5-9.

More detailed coverage of VIDCOM 80 will appear in next week's issue.

SEEK SPECIAL PROGRAMS

New Exec Talent Hired For SelectaVision Push

By GEORGE KOPP

NEW YORK—In gearing up for its March product introduction, RCA SelectaVision is acquiring executive talent as diligently as it is acquiring software rights. One of the most recent additions is Chuck Mitchell, named director of special programs.

Unlike most of the talent in the videodisk business, Mitchell comes to RCA not from a marketing background but from a music programming background. He was producer of "Soundstage" for PBS and prior to that was music director of WRVR-FM when it was New York's top jazz station.

The direction video music takes in the RCA catalog will be largely up to Mitchell. Although the original SelectaVision disk player will be mono only, the company has announced a stereo unit by the end of 1981. Together RCA and CBS, which will manufacture videodisks in the RCA format, are expected to be influential in getting product, now confined to video specialty stores and electronics outlets, into record dealers.

"My function at RCA is analogous to an a&r director at a record label," Mitchell says. "It will be my job to take an act and package it in such a way as to come up with a form that will be recognizable as something people have seen on television, but new enough so that it will also be recognizable as videodisk music."

He continues: "There are various energies that I will have to

bring together—corporate, musical, video and audio. It will be up to me to infuse people not in video with the urge to know what it's all about, and then get projects underway."

For the short term Mitchell sees his main goals as acquisition "of the best possible existing program material" and to develop relationships for coproductions with cable and pay cable producers. For the long term Mitchell sees RCA as developing a large number of original productions for its SelectaVision catalog.

"I don't think it's unreasonable to believe that a new generation of musicians is coming along," he says! "Even kids in grade school now are showing an incredible amount of video sophistication. There's a lot of experimentation going on. Much of it looks amateurish by broadcast standards, but it's a beginning. No one believes a new art form will develop overnight."

Legal battles remain ahead for the growing industry. According to Mitchell most of the problems will be in the music publishing field rather than with the musicians themselves.

He believes that music publishers will have to be "more forthcoming" if the industry is to get off the ground.

"The entertainment business is very conservative," he says. "No one wants to make the first step. Since the business is in nascent form people don't want to make deals. But no one knows what the potential of the form is."

RCA Grabs 'Eat To Beat'

• Continued from page 10

No specific business details of the agreement were given by Willensen but "I give Chrysalis, the group's label, and Alive Enterprises, the group's management company a lot of credit for helping put this together. We all wanted to complete this arrangement very much."

Alive Enterprises and Chrysalis were closely involved with the concept of the original production. The "Eat To The Beat" video was shot on location in New York by John Roseman Productions with David Mallet the director and Paul Flattery the producer.

The cost of the original production is reportedly \$140,000. Location taping took place in New York and

New Jersey with post production completed in Hollywood. Half the tracks were cut at New York's S.I.R. Studios with varied stage settings while the rest were cut on location in New York and New Jersey.

One technique used in some of the location work was helicopter aerial videotaping. Some of the songs are of the group playing in a concert fashion while others have scenarios playing off lyrical content.

The original audio LP of "Eat To The Beat" was produced by Mike Chapman.

Warner Home Video is believed to have the inside track on an "Eat To The Beat" videocassette.

Col Pictures Adding 37 New Videocassettes

NEW YORK—Columbia Pictures is releasing 37 new titles on videocassette Oct. 15.

Among the releases is the current "revised edition" of "Clone Encounters of the Third Kind," which is still playing in moviehouses across the country.

Among the other films: "Chapter Two," "China Syndrome," "For Pete's Sake," "Garden of the Finzi Continis," "Z," "Swept Away," "Scenes From A Marriage," "Seven Beauties," "State of Siege," "Putney Swope," and "Pumping Iron."

Pricing will remain steady, says a Columbia spokesman, with most of the entries pegged at \$59.95 and a few at \$79.95.

'80 Warner Home Projections Topped

NEW YORK—Warner Home Video, the prerecorded videocassette arm of Warner Communications, says it has already exceeded its original 1980 sales projections.

"By the end of the year," says national sales manager Rand Bleimeister, "we will be 300% ahead of our original projections."

Spearheading the Warner assault in the market are the films "Superman" and "10," which Bleimeister claims are "the first runaway, blockbuster titles of 1980." According to his figures, the films are selling more than \$2 million each at wholesale.



Photo by Lester Cohen

Where do you have to look to find Alice, minus boa, but in close proximity to a gorilla and other L.A. wildlife?

The Nov. 15 issue of Billboard, which will contain the special Bicentennial salute, "Los Angeles: The International Music/Entertainment Capital."

If you think the music/entertain-

ment scene is a jungle, this issue could help business prospects clear a path to your door. Be there with your ad message. Ad deadline: Oct. 10.

Billboard®

Studio Track

LOS ANGELES—James Taylor is recording a new LP for Columbia Records at Record One with Peter Asher producing and Val Garay engineering. Garay also finishing producing and recording ex-Eagle Randy Meisner's new solo LP for Epic there. Also on the Record One schedule: Greg Ladanyi completing finishing touches on Warren Zevon; Craig Hull preparing final mixes on a Billy Thermal Planet Records LP; and Dennis Kirk handling production and recording on the "Divine Madness" Bette Middler movie score and soundtrack LP.

Hank Donig mixing a new Kenny Rogers single "The Lady" at Wizard. Tune written by Commodore Lionel Richie.

Barry Manilow is completing a new Arista LP

at Evergreen Recording Studios, Artie Butler arranging.

Far Out Productions mixing War, produced by Jerry Goldstein with Chris Huston and Rick Smith at the board, at Artisan. Also there, disk cutting engineer Gregory Fulginiti mastering

singles for RSO artists Linda Clifford and Yvonne Elliman, Pablo Records new Lester Young LP, Pat Benatar's new single for Chrysalis, produced by Keith Olsen, and RCA's Rick Springfield's new LP, supervised by Bill Drescher and Joe Gottfried.

At Regent Sound, N.Y.: video post production for a Beach Boys' television concert, Howard Grossman, executive producer; and video post production work on Elton John's recent concert in Manhattan's Central Park for worldwide television distribution and possible videodisk appli-

cation, Mike Mansfield Enterprises the producers.

Firefall working at Northstar, Boulder, Colo., cutting tracks for a new Atlantic LP, Kyle Lehning producing and engineering, Julian Stoll assisting.

City Recorders Launches New Facilities In L.A.

LOS ANGELES—City Recorders here has opened a new 24-track facility and a new 16-track room at Gower and Sunset Blvd.

Both rooms are 50 feet by 24 feet with 20-foot high ceilings. Control rooms are 20 feet by 15 feet.

Electronics in Studio A includes a Trident Series 80 40/24 console, an MC1 JH-16-24, 3M M64, Scully 4-track, TEAC half and quarter track machines and Akai cassette decks.

Outboard gear and echoes both rooms include Lexicon Prime Time, two 1176LN UREI compressor/limiters, two Trident stereo compressor limiters, two Trident CB 9066 parametric EQ's, Delta Lab DL-1, the Echo Plate, Cooper Time Cube, Kexpex expander gates and MXR DDL.

UREI time-align 813s make up the monitoring system with Auratones and JBL 4311s.

Studio B features a Eltec 16/16 console with Ampex MM1100 16-track and Otari half-track recorders.

Audiophile Recordings

BEETHOVEN: SYMPHONY NO. 3, "EROICA"—New York Philharmonic, Mahta, CBS Master-sound 35883, distributed by CBS and Sony, \$14.95 list.

CBS's New York Philharmonic recording philosophy undergoes a major direction switch with this album. It's a move toward a more "European" or ambient microphone technique, being carried out under David Mottley, an EMI-schooled producer recently given the valuable Mehta-New York Philharmonic assignment. One gets a dramatic sense of the difference in the famous horn passages in the symphony's scherzo. All of the back-of-the-orchestra sound reflections that are part of live music's identity are evident here, a characteristic that close microphoning would not as fully convey. The "Eroica" is a great score indeed, but it must be pointed that better choices for audiophile program material exist. The piece's lengthy movements—requiring side one to carry more than 30 minutes of sound—have forced CBS' disk-cutter to work at lower signal levels permitting surface noise to creep up a bit.

★ ★ ★

RAVEL: BOLERO, RAPSDIE ESPAGNOL, ALBORADO DEL GRACIOSO—Dallas Symphony, Mata, RCA ARC13686, distributed by RCA, \$11.98 list.

The play of loud and soft is central to the effect of "Bolero," which is written as one long crescendo. The piece's full dynamic scope never emerges on records—never until now, that is. If only because of its preservation of dynamic scale this digital version must be rated a tremendous success. The level of excitement true dynamics create will have you leaping out of your chair by the piece's end. Transient response, tonal richness and bass response also get high marks. For the student of orchestral playing the album rates only a C+, however.

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Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

OCTOBER 11, 1980 BILLBOARD

Pirate Smith Gets 4 Years, \$100,000 Penalty

NEW YORK—Convicted videotape pirate Ralph E. Smith was sentenced Friday (19) to four years in prison and fined \$100,000.

The sentence was handed down by U.S. District Judge Norman W. Black of the U.S. District Court for the Southern District of Texas.

Smith was convicted on all counts of a 36-count indictment which charged criminal copyright infringement and interstate or foreign transportation of stolen property. Prosecutor in the case was Assistant U.S. Attorney Daniel Kamin.

Smith had been engaged in videotaping movies off television and then providing the tapes to corporations, notably off-shore drilling companies, for the entertainment of their employees.

Smith is now free on bail and will appeal the felony aspects of the conviction, according to an attorney who worked on the case.

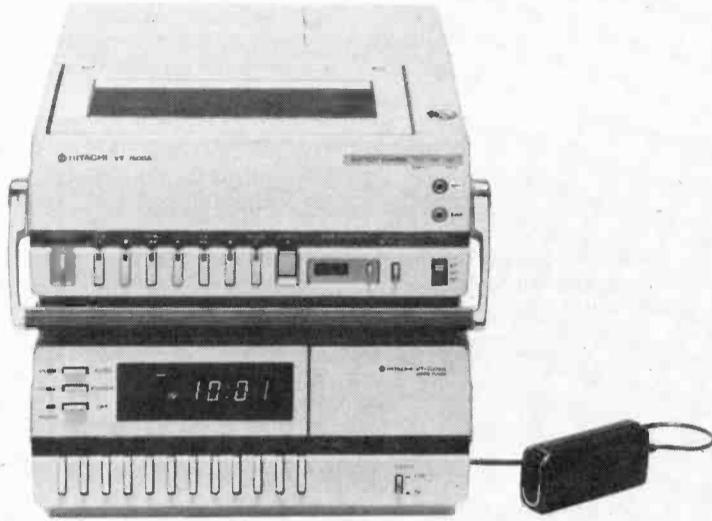
100 Firms Reserve Exhibit Space For NAMM In Anaheim

LOS ANGELES—More than 100 companies have applied for some 42,000 square feet of exhibit space at National Assn. of Music Merchants Winter Music & Sound Market slated for the Anaheim, Calif., Convention Center Feb. 6-8, 1981.

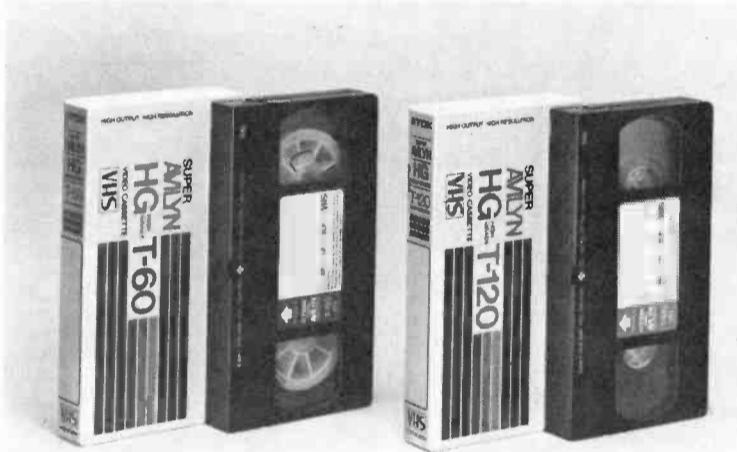
The 1980 Winter Market, held last January at the Disneyland Hotel and Convention Complex, attracted 293 companies in 58,000 square feet of exhibits. By comparison, the Anaheim Center will hold 92,000 square feet of exhibits.

Both NAMM and CAMEO, the Creative Audio and Music Electronics Organization, will sponsor educational sessions during show hours.

Product Showcase



HITACHI VIDEO—Among the new breed of portable videotape recorders is the Hitachi VT-7500A, with a suggested list of \$1,150, a two/four/six-hour record/play unit. The companion VT-TU75A computerized timer and television unit has a suggested list of \$400.



TDK VIDEO—TDK has introduced a line of Super Avilyn HG (High Grade) six-hour VHS videocassettes. The formulation is designed specifically to meet the critical performance specifications demanded by recently introduced six-hour VCR units.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	15	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
2	2	27	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
3	22	3	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
4	3	7	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
5	4	19	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
6	7	35	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
7	31	48	GODFATHER, II (R) Paramount Pictures, Paramount Home Video, 8459
8	11	29	HALLOWEEN (PG) Falcon International Prod., Media Home Entertainment, M131
9	34	3	LIFE OF BRIAN (R) Warner Bros. Inc., Warner Home Video, WB-2003
10	20	35	ENTER THE DRAGON (R) Warner Bros. Inc., Warner Home Video, WB-1006
11	17	23	EMANUELLE (R) Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
12	30	48	SATURDAY NIGHT FEVER (R) Paramount Pictures, Paramount Home Video, 1113
13	12	19	(NATIONAL LAMPOONS) ANIMAL HOUSE (R) Universal City Studios Inc., MCA Distributing Corporation, 66000
14	9	13	A STAR IS BORN (R) Barwood Films, Warner Home Video, WB-1020
15	15	3	DRACULA (1979) (R) Universal City Studios, MCA Distributing Corporation 66004
16	NEW ENTRY		BOYS FROM BRAZIL (R) 20th Century-Fox Films, Magnetic Video 9002
17	10	48	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
18	14	7	RETURN OF THE DRAGON (PG) Bryanstone Pictures, Gem Home Video 1002
19	18	7	EMANUELLE: THE JOYS OF THE WOMAN (R) Paramount Pictures, Paramount Home Video 8890
20	8	19	THE JERK (R) Universal City Studios Inc., MCA Distributing Corporation, 66005
21	24	19	NORMA RAE (PG) 20th Century-Fox Films, Magnetic Video, CL 1082
22	25	19	1941 (PG) Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
23	23	3	THE WARRIORS (R) Paramount Pictures, Paramount Home Video, 1122
24	NEW ENTRY		THE DEEP (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10150E/BE 511558E
25	27	25	MIDNIGHT EXPRESS (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
26	NEW ENTRY		THE OMEN (R) 20th Century-Fox Films, Magnetic Video, CL 1079
27	NEW ENTRY		THE GRADUATE (PG) AVCO Embassy Pictures, Magnetic Video, CL 4006
28	28	3	DIRTY HARRY (R) Warner Bros. Inc., Warner Home Video, WB-1019
29	5	19	THE DEER HUNTER (R) Universal City Studios, Inc., MCA Distributing Corporation, 88000
30	16	19	JAWS (PG) Universal Pictures, MCA Distributing Corporation, 66001
31	NEW ENTRY		BULLITT (PG) Warner Bros. Inc., Warner Home Video WB-1029
32	32	3	NORTH DALLAS FORTY (PG) Paramount Pictures, Paramount Home Video 8773
33	NEW ENTRY		HAROLD & MAUDE (PG) Paramount Pictures, Paramount Home Video, 8042
34	19	19	THE ELECTRIC HORSEMAN (PG) Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
35	35	3	UNMARRIED WOMAN (R) 20th Century-Fox, Magnetic Video 2913
36	39	13	ANIMAL CRACKERS (G) Paramount Publix, MCA Distributing Corporation, 55000
37	36	35	HEAVEN CAN WAIT (PG) Paramount Pictures, Paramount Home Video, 1109
38	38	3	BREAKING AWAY (PG) 20th Century-Fox Films, Magnetic Video CL-1081
39	NEW ENTRY		ESCAPE FROM ALCATRAZ (R) Paramount Pictures, Paramount Home Video, 1256
40	29	48	M*A*S*H (PG) 20th Century-Fox Films, Magnetic Video, CL-1038

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

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U.K. Young Blood Into Videocassettes

LONDON—Young Blood Records here is moving into the videocassette market via a presentation of Hoyt Axton's recent concert at the Venue in London, a joint venture with Los Angeles-based television film company Showtime.

The U.K. company plans release of the video with a prerecorded cassette of Axton's "Rusty Old Halo" album as a package retailing for around \$55 for the Christmas market.

Distribution at first is through record dealers, but talks are on with video rental firms, and there are prospects of a promotional sponsorship link with Leyland Cars.

20 Companies Join

LONDON—More than 20 companies to date have applied for membership of the new British Videogram Assn. set up by the British Phonographic Industry to represent U.K. video software producers.

Nominations for members of the new association's council are being accepted until Oct. 17 and voting will take place by the end of the month.

Native Son Tapes

NEW YORK—A videotape of Japanese jazz group Native Son, made by Unitel Productions at the Bottom Line here, will be put on disk and used by JVC to demonstrate its videodisk system. The JVC VHD disk system is due on the market some time next year.

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Disco Business

Phoenix Clubs In a Flux State; Openings And Closings Aplenty

By AL SENIA

PHOENIX—The disco scene in these parts is in a state of flux, with some clubs opening, others closing and others adding live music to lure customers, but the problem, according to one disco veteran, isn't that disco and dance music are losing their appeal.

The problem, says Scott Tuchman, operations director of the Southwest Record Pool, centers around inexperienced club owners.

"As strong and viable as the club scene appears—and the fact is, clubs are opening every month—we're worse off now than we ever were," he claims.

"We're going through a phase where anybody who has money is putting it into clubs. But they want to run the clubs, too. And they have little experience doing so.

"Investors are putting their finger into the soup, but they shouldn't be doing that because they don't know what the soup is all about," Tuchman says.

While new clubs are opening, the toll of inexperienced operators who've failed is growing. Fifteen months ago, when discos were considered a smart investment by venture capitalists who thought they'd combine pleasure with business, there were about 30 popular discos in Phoenix and the surrounding suburbs of Tempe, Scottsdale and Mesa. Today, only about half that number remain.

Clubs such as Demille's and Bullwinkle's here drew large crowds for awhile, but closed when competition became stiff. Others shifting tastes of discogers who are sampling new wave rock and country, as well as traditional disco rhythms.

"Eight months ago we were hardly playing any rock'n'roll at all," says Bill Harrison, deejay with the highly successful Bobby McGee's Conglomeration in Scottsdale. (The chain operates three other clubs in Phoenix, Mesa and Scottsdale. All attract large crowds.)

Harrison estimates about 25%-30% of the tunes he now spins are rock product from artists like Queen, B-52s and Devo. The percentage is

somewhat higher in the other area McGee's clubs because the Scottsdale audience "is a little bit older," he adds.

Adds Tuchman: "New wave? Everybody's playing it. For a while we were locked up in 130 beats-per-minute disco music. Now, we're getting slower and funkier."

Southern country also is making strong inroads here. The Sun Devil Lounge near Arizona State Univ. in Tempe—which was once described in the local media as "the singles' disco in the state"—caused a few eyebrows to rise when it was transformed into "Cactus Country" in July.

Waylon Jennings, Willie Nelson, Marshall Tucker and Charlie Daniels have replaced Donna Summer, the Village People and Sister Sledge in the cavernous lounge.

Assistant manager Tricia O'Dowd says the format switch occurred after marketing surveys "showed country would go over much bigger."

A second, smaller Tempe disco—Prof. Pudgie's Rock Emporium—is now doing a bang-up secondary business as the town's leading live jazz club.

Interestingly, the changes in music in clubs has followed FM programming changes. National Public Radio affiliate KMCR-FM is enjoying growing popularity as a jazz station, while KXTC-FM (once known as Disco 92) has adopted a country twang.

The Star Systems, once a disco attracting college students and a young Tempe working crowd, has found new life as a punk club. So, too, has KDJQ-AM, Phoenix's only "modern music" (new wave) station.

Despite the dramatic changes sweeping the Phoenix disco market, no one is quite ready to call disco dead. Clubs like Mabel Murphy's in Scottsdale still see a strong demand for mainstream disco sounds.

"We play all the (disco) hits and we're going right now with a lot of old disco hits," says deejay Eric Williard. He estimates 98% of the music he plays is traditional disco.

At another long-time club,

Mingle's in Scottsdale, deejay Chris Lane reports: "We're still basically a disco and we're combining current with older disco sounds."

He says artists like Devo and the B-52s have released product that has shown up on local charts and in area clubs. "But we haven't worked them into our program yet and I don't know if we will."

Video Concepts On Upbeat

NEW YORK—Video concepts as part of a total club environment are becoming increasingly popular in clubs around the country, according to Lowell Fowler, whose Texas-based Blackstone Productions has installed matched screen video systems in more than 50 clubs in the U.S., Puerto Rico, Switzerland and the Netherlands.

In many instances, states Fowler, video is being used in place of conventional decor, as in the case of clubs operated by the Holiday Inn

and Ramada Inn chains. However, the major trend is still to use video as an adjunct to conventional decor and special effects.

Blackstone works with two full-time photographers and two full-time artists. The firm also buys works from freelancers from around the world.

Their works include pictures of the Grand Canyon, Mount Rushmore, popular national parks and famous resort areas. These pictures

(Continued on page 50)



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BULLS AND BARS

'Urban Cowboy' Touches Denver Life

By DICK KELLEHER

DENVER—John Travolta's "Saturday Night Fever" did not have the effect on disco here as it did elsewhere in the country, but his new movie has had quite an effect, with at least one bar now using a mechanical bull.

Urban cowboy bars are springing up almost everyday. Why not? Denver and Houston—the setting for Travolta's last movie—are very similar. Both are witnessing urban sprawl, both have enormous growth in their core city area, and both rely on the oil and energy fields for a large or substantial economic base.

Wallace Kelley, general manager of Rodeo, located in the fashionable Denver suburb of Glendale, says his company, the Houston-based McFadden/Kendrick, Inc., saw this trend "coming a couple of years ago." Rodeo, one of the chain of night spots owned by McFadden/Kendrick, celebrated its first anniversary in August.

Kelley believes one of the reasons the urban cowboy beat is replacing disco is that "it became popular with

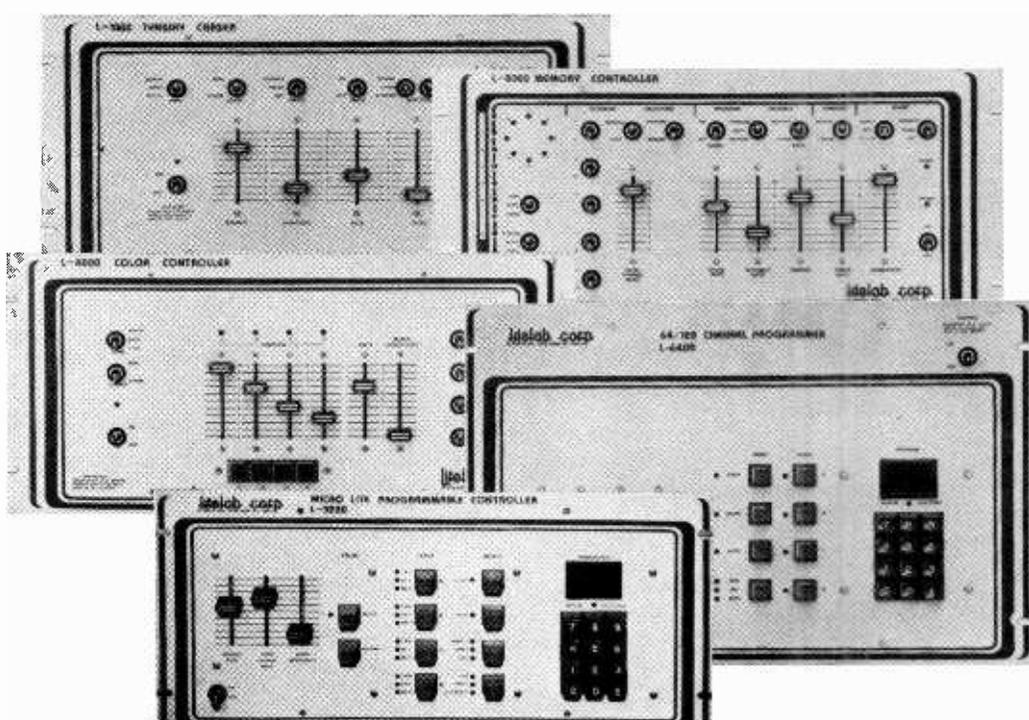
the period the country was in." By this, he explains, he means the recession and the tight money situation. He says it's easier for someone to dress in country clothing rather than a "three-piece disco suit."

When asked how long he feels country disco will be around, he replies, "As long as disco," but quickly adds, "We see Rodeo as being around forever."

Rodeo is strictly a record playing "disco/country western" club, as Kelley describes it. "It's definitely records. We don't do live at this location." As for programming, it's "one disco song an hour, one or two rock and roll songs an hour and the rest is a combination of fast and slow country," according to Kelley.

He says some of the more popular artists include Waylon Jennings, Charlie Daniels, Tom T. Hall and Hank Williams.

Other country clubs here include: Chaps, Country Opry, Cowboy Country, Desperados, Shot Gun Willie's, Urban Cowboy, Yesterday's Country and Zanzabar.



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are put together in photo montages which are in turn offered as complete \$6,500 video packages.

These packages, according to Fowler, include six Kodak slide projectors, three polarizing spinners, Avtec programmers, and three slave modules and 162 pre-programmed slides.

Fowler explains that each show is specially customized to the client's specifications, and that no two programs look alike. Also they are adaptable to whatever music format is being programmed by the club.

These "instant environments," as Fowler calls them, are designed so that they can either be installed by the club's owner or by Blackstone technicians. The programs can be projected either on existing walls, or on specially erected screens.

N.J. Stoney Inn Gets New Name

LONG BRANCH, N.J.—The former Stoney Inn, one of the more popular discos in this Central Jersey seashore resort, will get a new lease on life as the 95 West Club. Eugenia Antonucci is opening the disco this week, featuring a variety of stereo taped music ranging from soft rock 'n' roll to disco.

A new bar and dance floor has been installed and the interior of the building has been remodeled extensively. The club will be open from 2 p.m. to 3 a.m., seven days a week.

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 2 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 3 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 5 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 6 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 7 **RED LIGHT/FAME (Fame, Soundtrack)**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 **FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—France Joli—Prelude (LP/12-inch)
 - 9 **PARTY ON**—Pure Energy—Prism (12-inch)
 - 10 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
 - 11 **HELPLESS**—Jackie Moore—Columbia (12-inch)
 - 12 **UNDERWATER**—Harry Thuman—Uniwave (LP)
 - 13 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
 - 14 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 15 **YOUR EYES**—Baby O'—Baby O' Records (LP)

BALT./WASHINGTON

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 3 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP)
 - 5 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)
 - 6 **SELL MY SOUL/I NEED YOU/FEVER**—Sylvester—Fantasy (LP)
 - 7 **FUNTIME**—Peaches & Herb—Polydor (LP/12-inch)
 - 8 **DREAMS AND DESIRES**—Fever—Fantasy (12-inch)
 - 9 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 10 **HOLDIN' ON**—Image—Musique (12-inch)
 - 11 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 12 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 13 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
 - 14 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)
 - 15 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)

BOSTON

- This Week**
- 1 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 3 **FUNTIME**—Peaches & Herb—Polydor (LP/12-inch)
 - 4 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 5 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)
 - 6 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 7 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 8 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
 - 9 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP/12-inch)
 - 10 **THE WANDERER**—Donna Summer—Geffen (12-inch)
 - 11 **DOES IT FEEL GOOD**—B.T. Express—Columbia (LP/12-inch)
 - 12 **LOVELY ONE**—The Jacksons—Epic (LP)
 - 13 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)
 - 14 **BOOGIE TO THE BOP**—Mantus—S.M.I. (LP)
 - 15 **I HEARD IT IN A LOVE SONG**—McFadden & Whitehead—PIR (LP)

CHICAGO

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 4 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)
 - 6 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 7 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 8 **FUNTIME**—Peaches & Herb—Polydor (LP/12-inch)
 - 9 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)
 - 10 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP)
 - 11 **PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN**—B-52's—Warner (LP/12-inch)
 - 12 **MORE BOUNCE TO THE OUNCE**—Zapp—Warner (LP/12-inch)
 - 13 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 14 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
 - 15 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSD (LP/12-inch)
 - 2 **I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 3 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 4 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 5 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 6 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 7 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 8 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 9 **I'M READY**—Emergency (12-inch)
 - 10 **HE'S SO SHY**—The Pointer Sisters—Elektra (LP)
 - 11 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (LP/12-inch)
 - 12 **ANOTHER BRICK IN THE WALL**—Snatch—Millennium (12-inch)
 - 13 **SEA BISQUIT IN THE FIFTH**—Belinda West—Panorama (12-inch)
 - 14 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 15 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)

DETROIT

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 4 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 5 **SEARCHIN'**—Change—Warner/RFC (LP/12-inch)
 - 6 **FUNTIME**—Peaches & Herb—Polydor (LP/12-inch)
 - 7 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 8 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 9 **WARM LEATHERETTE**—all cuts—Grace Jones—Island (LP/12-inch)
 - 10 **I WANNA GET WITH YOU**—Ritz—Posse (12-inch)
 - 11 **EMOTIONAL RESCUE/DANCE/SHE'S SO COLD**—The Rolling Stones—Rolling Stone (LP/12-inch)
 - 12 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 13 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)
 - 14 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 15 **SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP/12-inch)

LOS ANGELES

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 3 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSD (LP/12-inch)
 - 4 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 5 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 6 **THE WANDERER**—Donna Summer—Geffen (12-inch)
 - 7 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 **SPACE INVADER**—Playback—Ariola (12-inch)
 - 9 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 10 **I STRIP YOU/FEAR**—Easy Going—Importe/12 (MAXI 33)
 - 11 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 12 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 13 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
 - 14 **SHAME, SHAME, SHAME/PARTY VIBES**—Ike & Tina Turner—Fantasy (LP/12-inch)
 - 15 **PARTY OUT OF BOUNDS/PRIVATE IDAHO**—B-52's—Warner (LP/12-inch)

MIAMI

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 3 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 4 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 5 **LOVE SENSATION**—Loleatta Holloway—Warner (LP/12-inch)
 - 7 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
 - 8 **FREEDOM**—Grand Master Flash—Sugar Hill (12-inch)
 - 9 **EVERYTHING'S SO GOOD ABOUT YOU**—Melba Moore—Epic
 - 10 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 11 **I JUST WANNA DANCE WITH YOU**—Starpoint—Chocolate City (12-inch)
 - 12 **FAME/RED LIGHT (Fame, Soundtrack)**—Various Artists—RSD (LP/12-inch)
 - 13 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 14 **PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN**—B-52's—Warner (LP/12-inch)
 - 15 **NIGHT CRUISER/GROOVATION**—Deodato—Warner (LP)

NEW ORLEANS

- This Week**
- 1 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 4 **YOUR EYES**—Baby O'—Baby O' Records (LP/12-inch)
 - 5 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
 - 6 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 7 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 8 **RHYTHM OF THE WORLD/S-BEAT**—Gino Soccio—Warner/RFC (LP/12-inch)
 - 9 **I STRIP YOU/FEAR**—Easy Going—Importe/12 (MAXI 33)
 - 10 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSD (LP/12-inch)
 - 11 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 12 **TAKING OFF**—Harlow—Celsius (LP) Import
 - 13 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 14 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
 - 15 **UNDERWATER**—Harry Thuman—Uniwave (LP) Import

NEW YORK

- This Week**
- 1 **LOVE SENSATION**—Loleatta Holloway—Salsoul (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 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 5 **I'M COMING OUT/UPSIDE DOWN/TENDERNESS**—Diana Ross—Motown (LP/12-inch)
 - 6 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 7 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 8 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 9 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP)
 - 10 **EMOTIONAL RESCUE/DANCE/SHE'S SO COLD**—The Rolling Stones—Rolling Stone (LP/12-inch)
 - 11 **GIVE IT ON UP**—Mtume—Epic (LP/12-inch)
 - 12 **FEEL LIKE DANCING**—France Joli—Prelude (LP/12-inch)
 - 13 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSD (LP/12-inch)
 - 14 **PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN**—B-52's—Warner (LP/12-inch)
 - 15 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)

PHILADELPHIA

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 4 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (LP/12-inch)
 - 5 **MORE BOUNCE TO THE OUNCE**—Zapp—Warner (LP/12-inch)
 - 6 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP)
 - 7 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 8 **LOVE CHILD**—Jeree Palmer—Reflection (12-inch)
 - 9 **UNLOCK THE FUNK**—Locksmith—Arista (12-inch)
 - 10 **SHOOT YOUR BEST SHOW**—Linda Clifford—RSD (LP)
 - 11 **HOW LONG/TIGHT PAIR**—Lipps Inc.—Casablanca (LP/12-inch)
 - 12 **LOVELY ONE**—The Jacksons—Epic (LP)
 - 13 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 14 **SEARCHIN'**—Change—Warner/RFC (LP/12-inch)
 - 15 **THE WANDERER**—Donna Summer—Geffen (12-inch)

PHOENIX

- This Week**
- 1 **CAN'T TAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 3 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP/12-inch)
 - 4 **EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ**—Telex—Warner/Sire (LP/12-inch)
 - 5 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 6 **FOR YOUR LOVE/DON'T FIGHT THE FEELING**—Idris Muhammad—Fantasy (LP/12-inch)
 - 7 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 8 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 9 **YOUR EYES**—Baby O'—Baby O' Records (LP/12-inch)
 - 10 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)
 - 11 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 12 **WARM LEATHERETTE**—all cuts—Grace Jones—Island (LP/12-inch)
 - 13 **S-BEAT**—all cuts—Gino Soccio—Warner/RFC (LP/12-inch)
 - 14 **THE WANDERER**—Donna Summer—Geffen (12-inch)
 - 15 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)

PITTSBURGH

- This Week**
- 1 **BOOGIE TO THE BOP**—Mantus—S.M.I. (LP)
 - 2 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 3 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 5 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 6 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
 - 7 **EVERYTHING'S SO GOOD ABOUT YOU**—Melba Moore—Epic (LP)
 - 8 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP)
 - 9 **FUNTIME**—Peaches & Herb—Polydor (12-inch)
 - 10 **I WANNA BE WITH YOU**—Coffee—DeLite (LP/12-inch)
 - 11 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)
 - 12 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 13 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
 - 14 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 15 **DOES IT FEEL GOOD**—B.T. Express—Columbia (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **IF YOU COULD READ MY MIND**—Viola Wills—Prism (12-inch)
 - 3 **UNDERWATER**—Harry Thuman—Uniwave (LP)
 - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 5 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP/12-inch)
 - 6 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP)
 - 7 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSD (LP/12-inch)
 - 8 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 9 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 10 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 11 **I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 12 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 13 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 14 **PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
 - 15 **HOT LEATHER**—Passengers—Uniwave (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
 - 4 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 5 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 6 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 7 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)
 - 8 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 9 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
 - 10 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 11 **SELL MY SOUL/FEVER/I NEED YOU**—Sylvester—Fantasy (LP)
 - 12 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
 - 13 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 14 **FUNKIN' FOR JAMAICA**—Tom Browne—Arista (LP/12-inch)
 - 15 **THE WANDERER**—Donna Summer—Geffen (12-inch)

MONTREAL

- This Week**
- 1 **I'M COMING OUT/UPSIDE DOWN**—Diana Ross—Quality (LP/12-inch)
 - 2 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Uniwave (LP/12-inch)
 - 3 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 5 **YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP/12-inch)
 - 6 **DYNAMITE/JUMP TO THE BEAT**—Stacy Lattisaw—WEA (LP/12-inch)
 - 7 **TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (LP/12-inch)
 - 8 **STAY THE NIGHT**—Billy Ocean—CBS (12-inch)
 - 9 **S-BEAT/THE RUNAWAY/RHYTHM OF THE WORLD**—Gino Soccio—Quality (LP)
 - 10 **CHERCHEZ PAS**—Madleen Kane—Uniwave (LP)
 - 11 **NOT TONIGHT**—Macho—Uniwave (LP)
 - 12 **UNDERWATER**—Harry Thuman—Uniwave (LP/12-inch)
 - 13 **HOT LEATHER**—Passengers—Uniwave (LP)
 - 14 **THE FACTORY**—Instruction—Quality (LP)
 - 15 **STOP IT**—Cream & Sugar—Downstairs (7-inch)

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Disco Top 100

Survey For Week Ending 10/11/80

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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
★	1	11	CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS 405	51	51	4	HE'S SO SHY—Pointer Sisters—Planet (LP) P-9
	2	10	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	52	52	4	SPACE INVADER—Playback—Ariola (12-inch) OP 2201
	3	12	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	53	54	10	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
	4	14	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch) HS 3453	54	34	16	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch) ILPS 9592
★	10	7	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch) BSK 3471	55	57	4	LOVE CHILD—Jerrée Palmer—Reflection (12-inch) CBL 132
★	14	7	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	★56	70	2	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP IS 49547)
★	15	5	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8 997 M1	★57	77	2	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597
★	9	15	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch) BSK 3435	★58	86	2	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543
	9	5	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	59	NEW ENTRY		HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242
	10	7	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	60	NEW ENTRY		LOVELY ONE—The Jacksons—Epic (LP) FE 36424
	11	8	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch) GRP 5008	61	41	15	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601
	12	22	BREAKAWAY—Watson Beasley—Warner (LP/12-inch) BSK 3445	62	60	6	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
★	16	4	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	63	63	6	LATE IN THE EVENING—Paul Simon—Warner (LP) HS 3472
★	14	6	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSD (LP) RS 1-3080	64	64	8	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
★	19	7	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch) F 9595	65	65	10	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
	16	8	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	66	69	8	I WANNA BE WITH YOU/SLIP & DIP—Coffee—De Lite (LP/12-inch) DSR 9520
	17	26	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	67	NEW ENTRY		UPTOWN—Prince—Warner (LP) BSK 3478
★	24	18	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	68	56	16	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010
★	25	6	CHEERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalel/Prelude (LP) CHO 701	69	NEW ENTRY		FEEL GOOD, PARTY TIME—J.R. Funk—Brass Records (12-inch) 2511
★	37	3	THE WANDERER—Donna Summer—Geffen (7-inch) GE 49563	★70	80	2	ASHES TO ASHES/FASHION—David Bowie—RCA (LP) AQL1 3647
	21	9	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	71	78	2	TAKING OFF—Harlow—Celsius (LP) mport
★	40	4	FUNTIME—Peaches & Herb—Polydor (7-inch) PD 2115	72	76	6	DON'T STOP TIL YOU GET ENOUGH—Derrek Larro & Trinity—Jo Gibb (12-inch) JGMD 8085
	23	5	NIGHT CRUISER/GROOVATION—Deodato—Warner (LP) WBSK 3467	★73	83	2	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
★	58	2	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSD (LP) RS-1-3087	74	74	5	I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSDP (LP) JZ 36773
	25	13	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	★75	85	3	HOLDIN' ON—Image—Musique (12-inch) MSQ 2002
	26	18	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	76	47	21	YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178
	27	6	BOOGIE TO THE TOP—Mantus—SMI (LP) SM 7003	★77	87	3	ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
	28	30	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	78	NEW ENTRY		EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
	29	10	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	79	NEW ENTRY		SEABISQUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
	30	17	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch) RFC 3430	80	81	14	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049
	31	6	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	81	61	9	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
	32	7	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch) F 9598	82	66	7	TAKE ME IN YOUR ARMS/CAN'T WE TRY—Teddy Pendergrass—P.I.R. (LP/12-inch) FZ 36745
	33	9	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	83	68	18	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
	34	26	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	84	71	8	BIG TIME—Rick James—Motown (LP/12-inch) G8-995M1
★	62	23	IT'S A WAR/I'M READY—Kano—Emergency (LP) EM 7505	85	79	13	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
★	46	4	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	86	73	10	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
	37	5	FREEDOM—Grand Master Flash—Sugar Hill (12-inch) SH 549	87	72	10	I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch) CCLP 2013
★	48	5	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	88	67	14	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523
	39	3	HOT LEATHER—Passengers—Uniwave (LP) Import	89	82	35	PARTY BOYS—Foxy—TK (12-inch) TKD 442
	40	10	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch) SRK 6091	90	96	8	THE TILT—7th Wonder—Chocolate City (LP/12-inch) CCLP 2012
★	50	5	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412	91	97	4	RESCUE ME—Taste Of Honey—Capitol (LP) ST 12089
	42	13	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch) HS-3458	92	84	15	HELPLESS—Jackie Moore—Columbia (LP/12-inch) 43-11293
★	53	4	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	93	55	16	PARTY ON—Pure Energy—Prism (12-inch) PDS 404
	44	10	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import	94	59	6	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
	45	8	EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch) SRK 6090	95	75	8	ALL ABOUT THE PAPER—The Dells—20th Century (LP/12-inch) T-618/TC 112
	46	29	SEARCHIN'—Change—Warner/RFC (LP) RFC 3438	96	88	12	REBELS ARE WE—Chic—Atlantic (LP) AT 3665
	47	25	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O—Records (LP) BO 1000	97	90	5	MAN FROM CHINA—Vivabeat—Charisma (LP) CL-1-3102
	48	5	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import	98	94	6	THAT BURNIN' LOVE—Edmund Sylvers—Casablanca (LP) NBLP 7222
	49	16	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	99	98	9	THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine—Virgin (LP) 13144
	50	33	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	100	99	13	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * non-commercial 12-inch

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Disco Mix

By BARRY LEDERER

NEW YORK—The variety of music presently offered for deejay play in clubs is quite extreme, as illustrated by two current releases.

The Stylistics are no newcomers to the music industry, for one. Their performances and musicianship have been a class act since the group's early, pre-disco days. Now they have returned after a too long hiatus with a dynamic album titled "Hurry Up This Way Again" on TSOP (Epic). The group handles all cuts in an expert manner with the smooth and silky harmonies that have always been their trademark.

"Driving Me Wild" (produced by Cynthia Biggs and Ted Wortham) highlights the LP with slick vocals accompanied by energetic and richly arranged string and horn sections. The driving beat is not relinquished throughout the 4:53 cut from which deejays would surely relish a longer 12-inch version. "Found A Love You Couldn't Handle" (produced by Sherman Marshall) is a slightly discolored number that is mid-tempo in feeling and r&b in mood.

The title cut is a sublime and soulful ballad which is more in keeping with the group's softer and mellower material (produced by Dexter Wansel). "It Started Out" (produced by Douglas Brown, Terry Price and Darnell Jordan) is an infectious combination of pop and soul with strong fluid vocals and a clean production giving this, as well as all the other cuts, a sound with a certain shine.

On the opposite end of the musical spectrum is David Bowie. Just like the Stylistics, this artist is a veteran performer whose material is finding its way into discos, more specifically those that are rock-oriented. RCA has released a sampler containing "Space Oddity" that is sequed into "Ashes To Ashes" taken from the "Scary-Monsters" LP. Bowie's husky voice dominates the hard-edged music of both selections and its acceptance and play in the clubs will only be based on one's preference for the artist.

Launch is a new label out of New York with a

two sided 12-inch by Bravo. Side A is "Touch Me Now" at 5:29. The sweeping production of this disk is funky and rhythmic with emphasis on a handclapping back beat, bass guitar licks, and fliriting synthesizer effects. A driving percussion break seals off the disk for easy overlays by the deejay. "Look At Me Baby" is the B side at 6:10 and contains solidly crafted arrangements that build in crescendo fashion with a long drum break midway through the song. As a first outing, both the label and the group should look forward to enthusiastic response from their audience.

★ ★ ★

One of the industry's most talented individuals, Leon Huff has his own album from Philadelphia International titled "Hero To Create The Music." All selections are seasoned performances to be cherished. Besides producing the LP, he has also written and arranged the selections.

"Your Body Won't Move If You Can't Feel The Groove" is an alluring mixture of pop, jazz and disco flavored elements that ring with exhilarating atmospheric hooks. Starting softly, the track moves up in intensity with effective use of piano and bongos. As usual, the artist's voice gives enforced gusto to this cut.

"Tight Money" is mostly instrumental with emphasis on impressive piano arrangements. The other cuts blend lush ballads and perky jazz. Both the listener and the dancer will be easily pleased.

Huff's talent is more than adequate to carry this album but he had some incredible musical assistance from many of his talented friends including: Teddy Pendergrass, Stevie Wonder, McFadden & Whitehead, the Jones Girls, Eddie Levert and Walter Williams of the O'Jays, Jean Carn, Deborah Henry from Silk, Quincy Jones, and more musical talent than space permits to mention.

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LP's—Deodato; Peter Jacques, McFadden & Whitehead; Zapp; Stylistics; Linda Clifford; Instant Funk; Peaches & Herb; Mtume; Latoya Jackson; Evelyn "Champagne" King.

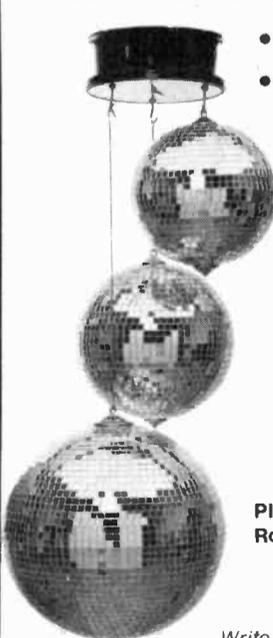
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General News

ABC Radio Expands 4 Networks

• Continued from page 1

rector and programming department to handle the burgeoning amount of special programming being developed by ABC. ABC has 96 special programs coming up for 1981, mostly in the music area, as compared with 32 this year. There were 11 specials in 1979.

Each network will have its own chief executive with the title of vice president and, in addition to an individual programming department, there will be a separate affiliate relations department. The current programming and affiliate relations departments which now oversee all four networks will be broken up and

personnel are being reassigned. But a reliable source within ABC denies reports that there will be mass layoffs due to this restructuring.

For example, Dick Foreman, who has been vice president of programming for the four networks, will move into a new corporate staff position in the programming area. He will continue to report to Ed McLaughlin, network president. Also reporting to McLaughlin will be the new heads of the four networks.

The new setup will give each of the networks "a greater source of autonomy" a source within ABC says, but they will not necessarily be out in the

marketplace bidding against each other for programming and affiliates.

Foreman, who is carrying the ball for the 96 specials for next year, says these are "more specials than any other network has carried in a single year. We are thoroughly committed to leading the networks."

The 1981 lineup will begin with a special 11-hour "Super '70s Plus One: Decade To Decade In Music," which will air New Year's Day over the Contemporary Network. This is an updated version of the hit show that aired over 450 stations on this past New Year's Day, featuring the highlights in pop music and culture of the past 10 years. The new show has an additional hour to cover 1980.

The 1981 lineup will also feature 52 "King Biscuit Flour Hour" programs under an arrangement with DIR Broadcasting that was put together earlier this year. Also planned for the FM Network is a March 3 airing of DIR's "The Rock Radio Awards" show and a special February weekend series entitled "With Love From Central Park: A Rock 'n' Roll Valentine," a 26-hour music special featuring the best of the Dr Pepper Central Park Music Festival concerts.

This program will air over the three-day Washington's Birthday weekend, which includes Valentine's Day. The program will air in three segments: eight hours Saturday, Feb. 14; eight hours Sunday, Feb. 15; and 10 hours on Monday, Feb. 16.

The artist lineup for this program includes: the Who, Bruce Springsteen, Linda Ronstadt, Fleetwood Mac, Blondie, Queen, Journey, Heart, Aerosmith, the Eagles, Tom Petty, Ted Nugent, Foreigner, the Heartbreakers, the Grateful Dead, Cheap Trick, Eric Clapton, Steve Miller, the Doobie Bros. and the J. Geils Band.

Also: Joe Cocker, the New Riders of the Purple Sage, Genesis, Kansas, the Marshall Tucker Band, Alice Cooper, Lynyrd Skynyrd, Meat Loaf, Elvis Costello, Pat Benatar, David Bowie, Stephen Stills, Van Morrison, the Atlanta Rhythm Section, Jefferson Starship, Talking Heads, Charlie Daniels, Graham Parker, the Rumor, Dickey Betts and the Great Southern, Joe Jackson and the Clash.

Other plans include 24 editions of "Silver Eagle: The Cross Country Music Show," over the Entertainment Network; a 90-minute "Rock Live" show scheduled for Feb. 28, featuring a top contemporary artist over the Contemporary Network and a series of weekend specials, details of which have yet to be firmed.

Foreman notes that in the current fall rating period ABC affiliates are being offered "The Doobie Bros." special, "The Bob Seger Story," "The Elton John Story," "The Tammy Wynette Special," a "Supergroup Concert" with Alice Cooper.

Capitol, Elektra

• Continued from page 12

Under a uniform bar coding system, adds Joe Maglia, Elektra's national sales manager, "inventory and return procedures would be greatly facilitated and cost efficiencies increased."

Video software is also under bar coding consideration.

"Ultimately," Reinstein affirms, "we're committed to do whatever our customers want. If it's bar coding, then we'll comply."

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MAP INTL REMEDIES

EMI: Quick Response To Common Problems

LONDON—According to Richard Lyttelton, general manager of EMI Record's international division, the British record industry has "done such a marvelous job of advertising its problems, anyone would think that we're the only ones suffering from home copying and a stagnant domestic market."

And he emphasized, at the divisional conference stage here: "These problems are by no means unique. I can't think of a market in any country which has escaped them."

"So the real test is to see how fast and effectively we can react to them. We've restructured and tuned our company to meet the challenges of the 1980s. But the challenge remains. We're a major product producer, and we know that people are looking in our international sector not just for sales tomorrow but for the day after, and the day after that."

Lyttelton, formerly in charge of EMI's Finnish company, told some 40 delegates from all parts of the world: "One area where we'll never compromise is a&r. The U.K. is still one of the two major sources of repertoire for the world."

"We are international, but we're the first to appreciate that not all U.K. product is suitable for all markets. We therefore look to your judgment and say don't restrict yourselves to product that has charted in the U.K. If that policy had been adhered to we'd have lost sales of 100,000 Fischer-Z albums in Europe recently."

Cliff Busby, managing director EMI U.K., said corporate policy from now on would be directed to the international standpoint. "All new acts signed to us will be contracted for the world, and we'll go for exposure at international level."

The international aspect was emphasized through the entire meeting. Terri Berg, international promotion manager, said that touring, at the right time and in the right place, is a vital part of the build-up of artists today, and she mentioned the Va-

pors on a club tour of Australia and the U.S., Iron Maiden supporting Kiss throughout Europe, Whitesnake going out with AC/DC, Cliff Richard in Germany and Queen visiting European centers before Christmas.

Graham Fletcher, of the a&r division, said: "I remember being told that disco would never happen and that reggae could never sell in Germany. That both were wrong is important in the sense that it all displays a lack of commitment to experiment, and to try to maintain an open mind."

Immediate EMI international plans include the efforts to break the Vapors and the Stranglers in the U.S., and the signing of Poly Styrene and Classix Nouveaux.

MAY ALSO EFFECT FILMS

Manila Rock Riot Spurs Controls

By CES RODRIGUEZ

MANILA—Five persons were trampled to death in a rush for the gate at a rock concert held here recently at the Rizal Memorial Football Stadium.

Called Folk-Rock Revival '80, the concert was the debut venture of Dutch Treat Promotions, an entertainment outfit headed by folk club proprietor Moises Ramos.

According to police and eyewitness reports, the scramble occurred in one of the stadium's four gates shortly after they were opened at 7:15 p.m.—15 minutes past the scheduled show time. Ticket holders reportedly began converging outside the stadium two hours earlier.

Rizal Memorial Sports Complex officials claimed that they had kept the gates bolted because Ramos had not yet paid for the stadium's rent. The gates were finally opened when Ramos appeared with part of the balance at 6:50 p.m.

Witnesses reported that as soon as the gate opened, people began pushing and shoving. The wooden entrance railings broke down and police theorized that the pile-up which ensued may have been caused by a person who had tripped.

The casualties were immediately rushed to a nearby hospital, where four were pronounced dead on ar-



SURPRISE GUEST—Singer Chaka Khan joins bassist Stanley Clarke for an impromptu performance at the recent Rio Monterrey jazz festival in Brazil. Khan, in the country to promote her current Warner Bros. album, "Naughty," was recruited by Clarke from her backstage perch. The jam also included George Duke.

rival. A fifth victim expired the following day.

Scores were also injured at the concert grounds when the makeshift stage later collapsed under the weight of a crowd that had earlier begun clambering onstage. A witness said the concert ended 30 minutes after the incident. Only three of the advertised nine acts were able to perform.

Although police reports later claimed that 80% of the estimated 15,000 persons who attended the show were high on drugs, the combined teams of the Constabulary Anti-Narcotics Unit and the drug enforcement section of the Western Police District (WPD) arrested only a total of 20 persons for alleged possession of drugs.

Capt. Manuel Redrico of the WPD's anti-drug unit nevertheless advocated a ban on rock concerts. The recommendation was not taken up, however, since the concert of U.S. rock group, Canned Heat, went on as scheduled a few days later.

Folk-Rock Revival concert organizer Moises Ramos went into hiding immediately after the stampede, but

gave himself up for investigation a few days later. The homicide section of the WPD has filed a recommendation to the city fiscal charging Ramos and two officers of the Rizal Memorial Sports Complex with five counts of homicide through reckless imprudence.

In a related development, teams from the anti-drug units of two Metro Manila police departments were dispatched to movie houses in their areas which showed the Neil Young film, "Rust Never Sleeps."

The operations, which were undertaken independently of each other, yielded 25 drug-related arrests.

Sgt. Rodolfo de Leon, officer in charge of the anti-drug section of the municipality of Makati's police department said the project was launched in the wake of the stampede and the drug arrests which occurred at the Folk-Rock Revival concert.

De Leon claimed that a rock movie was no different from a rock concert where stampedes and drug-taking have occurred. And Redrico has suggested "careful screening" of rock movies by the board of censors.

FRENCH REFRAIN

More Listeners, Fewer Disk Buyers

PARIS—While there are no real signs yet of an upturn in the fortunes of the French record industry, there are encouraging indications of an increasing interest in music in most other areas of activity.

In the first half of 1980, it is estimated that radio network France Musique pulled an average 4.1 million listeners each week, as compared with 3.1 million last year and 2.3 million in 1973.

And in concert-going, statistics also show a build-up. In Bordeaux, rated a typical French provincial city, an average 44,000 tickets for concerts of all kinds are sold annually, compared with just 5,000 eight years ago.

Additionally, the sale of musical instruments has grown at around 20% annually in recent years, emphasizing the development of music consciousness at national level.

But, according to the record industry association, Syndicat National de l'Edition Phonographique & Audio-Visuelle (SNEPA), record sales remain "sluggish."

There is little optimism that there will be real improvements when new sales figures are available. Says SNEPA: "Cassette sales seem to be up, but that is mainly the result of police successes in uncovering the source of pirated tape product."

It was felt at industry level that if more money is being spent on music generally then disk sales should improve. While dollar volume is up, unit sales are not, and even the monetary improvement is not keeping in line with inflation.

The industry continues to blame the cumulative effect of piracy, home copying and above all the punitive 33 1/3% Value Added Tax on recorded material.

Belgian Industry Undergoes Mild 6-Month Decline

BRUSSELS—Despite expectations of a substantial downturn in record and tape sales this year, figures just released by the Belgian industry organization, SIBESA, show that business was only 3.5% down for the first six months of 1980, compared with the same period last year.

Turnover up to the end of June was \$33.7 million (971 million Belgian francs), compared with \$37.69 million (1 billion francs) for the first six months of 1979.

This is regarded as an encouraging result, bearing in mind that this year's figures don't include any turnover from the now-defunct Fonior (\$2.7 million turnover for the first half of 1979), and that sales so far this year by new companies Durco and Carrere are not included, since they are not members of the SIBESA organization.

Member firms of SIBESA account for an estimated 80% of the total Belgian industry turnover.

The association gives the following market share positions for Belgium, with last year's figures in parentheses:

1. PolyGram with 26.4% (30.2%);
2. EMI with 17.7% (17.5%);
3. CBS with 15.2% (12.6%);
4. Ariola with 10.8% (9.1%);
5. WEA with 10.4% (6.7%);
6. RCA with 7.4% (4.8%);
7. Vogue with 7.3% (6.6%);
8. Barclay with 4.6% (5.5%);
9. others with 0.2%.

International Briefs

• COPENHAGEN—Metronome Music here is backing its new distribution deal with specialist jazz label ECM with a major promotion and sales campaign covering the entire catalog of Manfred Eichner's lively company. ECM has basically built its reputation by using musicians, already signed to major labels where they made commercially slanted recordings, on product which reflected their personal esthetic tastes. Metronome is now working with artists like saxophonist Jan Garbarek, pianist Keith Jarrett, Kenny Wheeler, John Surman, along with Carla Bley and Tom van der Geld from the sister labels Watt and Japo.

• MILAN—Ricordi here has put out an album "Grand Amore," packed with leading national pop names, and all profits from sales to go to the Italian Association for Cancer Research. Artists involved are Fred Bongusto, Adriano Celentano, Drupi, Pippo Franco, Enzo Jannacci, New Trolls, Memo Remigi, Rettore, Dino Sarti, Bobby Solo, and Ornella Vanoni. It's hoped the package will repeat the sales success last year of "Cantautori," another Ricordi release which featured some of the most popular Italian singer-songwriters. Also in aid of cancer research, it made the Italian Top 20. "Grand Amore" was launched here via a huge free live show in Milan's Cathedral Square, most of the featured acts taking part.

• LONDON—Virgin Records has presented its sales team with the first four titles in a plan devised to sell music-related books to record stores, using its normal CBS distribution. With a dealer margin set at 30%, the books are "The Rolling Stones Record Guide," "The Sid Vicious Family Album," "The 1981 Rock

(Continued on page 57)

Fleet Moves

HILVERSUM — Dutch record company Fleet Benelux has moved its headquarters from Haarlem to this radio and television center city for reasons of "economy and efficiency." The firm's agency division, Lighthouse, is also moving to Hilversum.

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CONGRATULATIONS



POLYDOR INTERNATIONAL

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Italian Trade Show Is Biggest Yet

Instrument, Hi Fi And Disk Exhibits Attract 140,000

By DANIELE CAROLI

MILAN—With more than 140,000 visitors, including 23,000 Italian dealers and 1,800 foreign businessmen, over its five days, the 14th annual SIM, musical instrument and hi fi exhibition here, broke all previous attendance records.

While the absence of major record companies such as EMI and RCA clearly emphasizes economic difficulties in that area of the music business, the SIM development growth is underlined by figures released here.

Recent survey figures show that sales of disks and prerecorded tapes over the first eight months of this year in Italy are some 20% down on the same period of 1979. Yet it was stated at SIM that the 1979 national expenditure on hi fi products was up 15% on the previous year, totalling \$519 million, and expenditure on musical instruments was up to \$317 million. In 1979, consumer sales of records and prerecorded tapes here totalled just \$243 million.

So it was on a buoyant note of optimism that SIM emerged bigger than ever: a total area of 56,000 square meters, with stand space of 28,600 square meters.

Exhibitors totalled a record 438, split into hi fi importers and manufacturers (174); instrument importers and makers (130); magazines (44); disco equipment firms (40); record and tape companies (16); and there were 34 booths for radio and television professional gear.

Outside Italy, 30 countries were represented and the total exhibition

space was up by 20% over 1979, another pavilion being added to the six already taken up by the exhibition.

Formally opened by Carlo Tognoli, Milan's mayor, entertainment for the general public was provided by live shows by winners of a classical guitar international contest and virtually non-stop video of Arista and CGD artists, including Italian pop stars such as Umberto Tozzi, Pooh, Loredana Berté, Gianni Togni and French group the Rockets. An international meeting on audio and video market prospects was also staged.

Record companies taking part included Alpharecord, Carisch, CGD-MM, Decca, IRD/IREC, Panarecord, PolyGram and Sciascia, and blank tape companies included Avelca and Ecofina. Professional and amateur accessories were displayed by Mapes Italia, New Hobby In Styla, RGB, TKL, Universal Plastic and X-Rack.

Of special interest to music buffs among the hi fi booths was that of Electronica Lombarda, Italian importers of the Marantz and Super-scope audio equipment since, in agreement with the ECM promotion office in Milan, it featured a non-stop soundtrack based on the German label's jazz product. Italian trumpet player Enrico Rava unveiled his new album and other new ECM releases.

Besides Decca, digital recordings were exhibited by Analog (Telarc, M&K, Century), Audio (Sheffield

Labs), Nowo (Denon PCM). It was clear that the sectors devoted to disco equipment and professional radio and tv material were up in size and visited by larger crowds than in previous events.

Imported and Italian-manufactured products compete in these fields, whereas only 10% of overall sales of consumer hi fi equipment goes to national manufacturers.

While the organizers planned the next SIM exhibition to be held September 3-7, 1981, it is noted that it is now probably the biggest event of its kind in Europe, whereas Genoa's Discoexpo, an exhibition reserved for the music industry, was cancelled after just two annual events.

Tour Dates Set For Romantics

NEW YORK—U.S. recording act the Romantics have embarked upon a month-long, 26-date concert tour of Australia and New Zealand.

Highlights of the trek include a headlining engagement at the University of Sydney Saturday (11) sponsored by radio station 2SM. Date is expected to draw more than 20,000 people to see the Nempere/CBS act. Other cities on the itinerary include Brisbane, Canberra, Melbourne, Adelaide and Auckland.

In addition, the Romantics will headline at the CBS Australia convention in Sydney Oct. 28, where the group will be presented with its first gold record, for sales of "What I Like About You." Disk recently reached No. 2 on the Australian national charts. Followup is "When I Look In Your Eyes."

Earlier this year, the Romantics travelled to Holland, where they played to more than 12,000 people at the Lochem Festival. "What I Like About You" has been a chart entry in Holland and Belgium.

U.K. Chain Adds Full-Price Stock

LONDON — Littlewoods, the High Street multiple, has made a commitment to sell full-price records and tapes in 100 of its main stores.

This follows a presentation made to the company by its suppliers, rackjobbers Record Merchandisers, which studied its record and tape operation which had been going since 1977.

Now Littlewoods' drive to improve its market share of prerecorded music sales is spearheaded by the introduction of singles in 44 of the stores, following a test campaign in five last year. Most of the record departments are being re-sized or enlarged.

In 20 of the stores there will be tests of a tailor-made video promotion facility. If this is successful it will be extended to at least 50 stores. The re-launch is backed by a national promotion campaign, called "pop pickers" and fronted by veteran disk jockey Alan Freeman.

Song Contest

DUBLIN—Poparama, the young people's program broadcast by Radio Telefis Eireann's Radio 2, is running another song contest for those under 18. Closing date for entries is Oct. 31, and an independent panel of judges will select ten songs to go forward to the grand final set for Feb. 6, 1981 in the Radio Center, Dublin. First prize is \$500.



Problem Group: Troubles with the law scuttled the career of the r&b group, the Chaneles, four of whose members played in blackface.

Classic R&B Product Fans Trend In Japan

By SHIG FUJITA

TOKYO—Americans may be "turning Japanese" but the Japanese are also turning Afro-American. An r&b revival is sweeping the country spurred by re-releases of classic recordings from the '50s and '60s.

Warner-Pioneer here has scored a success with its re-releases of Ruth Brown, Chuck Willis and the Coasters. These are collections, specially prepared for the market here, but upcoming issues of Chuck Willis and Champion Jack Dupree, due out between November and January, will be re-releases of complete albums. The original jackets will be reprinted for the Japanese release.

Prices for the summer releases are \$6.90 (1,500 yen) but the fall-winter product will carry a \$9.22 (2,000 yen) price tag.

Other collections due out from Warner-Pioneer include re-releases of the Drifters, Ray Charles, Faye Adams and other artists.

Victor is issuing two "Rare Soul Collections"—one from Memphis and one from New Orleans—and a collection of "Motown R&B Greatest Hits."

The Memphis collection, all originating from the Stax label, features such artists as Ollie and the Nightingales, Inez Foxx, the Soul Children, Branding Iron and the Epsilons.

The New Orleans collection is culled from the Sansu-Deesu label. Among the artists represented on this release are Lee Dorsey, Tarheel Slim and Little Ann, Curley Moore, Willie West and Joe Haywood.

The all-star Motown collection features such greats as the Supremes, Stevie Wonder, the Temptations, Gladys Knight and the Pips, Mary Wells and Marvin Gaye.

None of these collections will be available in the U.S. but both Warner-Pioneer and Victor say they will fill some orders in the U.S. and Europe.

Home-grown Japanese soul saw some chart action this summer with a hit song by the Chaneles. The 10-man group, four of whose members black their faces with shoe polish, was forced to disband, however, af-

ter news surfaced that some of them were involved in a morals incident earlier in the year.

"Runaway" on Epic/Sony, made its debut in February and zoomed to the top of the charts with sales of more than a million. Their second single, "Tonight," sold 350,000 and the group's debut album, "Mr. Black," reported 250,000 sold. All the songs are original and sung in Japanese.

After the incident, involving two 16-year-old high school girls was reported, the Chaneles were cut from television and radio airplay and their concert dates were cancelled.

Members of the group have gone back to their factory jobs while their fans carry on a petition campaign to effect a comeback for them.

New Disk Club Bows In Finland

HELSINKI—Original Records, latest addition to the Finnish music club scene, is clearly not afraid of competition from such giants as the 50,000-member Fazer Music Club.

Instead, it has embarked on a series of marketing tactics specially aimed at its youngish (18-34-year-old) customers.

One specialty is a nominal \$2.50 life-long membership fee, which barely covers a one-year printing and mailing of the club's illustrated monthly magazine. Additionally, members are not obliged to buy anything at all, while there are no traditional "records of the month" selections.

Original Records started on a principle of selling hard-to-get releases, notably 1950s rock 'n' roll and old blues and jazz, but now offers brand new rock releases too, including singles, and rock-orientated literature.

Prices are around \$1 under normal retail level and some albums, such as Linda Ronstadt's "Living In The U.S.A." and Rod Stewart's "Blondes Have More Fun" have gone to members at \$5 each.

U.K. Acts & Estonian Rock On New Soviet Releases

MOSCOW—Melodiya's new release batch in the pop sector includes an album featuring U.K. acts Lips, a vocal duo, and rock group Gold, with local artist Tony Leccakorvi as soloist, the package put together here last year when the British teams were on a Russian concert tour.

Locally, Melodiya is experimenting with a push on Estonian rock, putting out singles by two leading groups in this field: Magnetic Field, led by Gunnar Graps; and Mess, fronted by Sven Grunberg.

This area of music is one of the big new phenomena in Russian pop, and it scored via the Magnetic Band at the national rock festival in Tbilisi earlier this year.

Other Estonian material put out

by Melodiya includes an album by a group of singers virtually unknown outside Estonia—Anne Veski, Jaak Joala, Velli Joones, Marju Kuut, Ivo Linna, Tarmo Philap and Laimi Sprogis—and a debut LP by the Lembit Saarsalu-Paul Magi quartet, which triumphed at the Tbilisi jazz festival two years ago.

Licensed material newly out from Melodiya includes CBS recordings of the Benny Goodman quartet, sextet and orchestra, first product from the clarinet player released here though his band toured Moscow, Leningrad and other cities as early as 1962.

Another licensed album is Dalida's "Salma ye Salma" from Ariola-Eurodisc in Munich.

CBS Act Tops Festivalbar

MILAN—The 1980 Festivalbar final night, staged in Verona's Roman Theatre, usually the home of summer seasons of opera, pulled in an audience of 25,000, while 10,000 more followed the event from outside the jam-packed venue.

Miguel Bose, CBS artist, won the event, this year bannered "Juke Box Star," and based on data submitted by jukebox operators in Italy and by song contest cards sent in by fans.

Other acts competing for top positions this year were girl singer Rettore (Ariston), Riccardo Fogli (Paradiso/CGD), Toto Cutugno (Carosello), Michele Pecora (WEA) and Ivan Graziani (Numero Uno/RCA). Other Festivalbar successes were Gianni Bella (CGD), Krisma (PolyGram), Matia Bazar (Ariston), Alice (EMI) and Marcella (CBS).

This was the 17th contest in the series and its basis is to name favorite jukebox artists among a number

of final selections. This year 26 singles were competing, featuring Italian and international artists, all played through 30,000 jukeboxes under the Festivalbar trademark.

Miguel Bose's "Olympic Games" comfortably topped the final, but Rettore's "Kobra" was a strong runner-up. Special prizes went to other pop acts, including Loredana Berté (CGD), Gianni Togni (Paradiso/CGD), PFM (Numero Uno/RCA), Gatti Di Vicolo Miracoli (WEA), Umberto Balsamo (PolyGram), Ron (Spaghetti) and Roberto Soffici (Fonit-Cetra) for sales and artistic achievements during the year.

The event, with most acts singing over prerecorded instrumental tracks, was filmed for RAI-TV screening later on and was followed by a live concert by RCA's Lucio Dalla, one of the most popular Italian singer-songwriters of the past few years.

NO 'FLASH & THE PAN' Phantom Acts Creating Strong Aussie Presence

By GLENN A. BAKER

SYDNEY—Prior to 1976, there was one hard and fast rule for Australian recording. If there was no tangible singer or group to promote a record on stage and screen, that record did not get airplay and did not become a hit.

Consequently, there were no faceless-type recordings along the lines of the Archies, the Kasenetz-Katz bubblegum menagerie or the interchangeable British pop contingent of Edison Lighthouse, White Plains, First Class and so on.

The first studio artists to overcome this remarkably effective "unwritten law" were the legendary Vanda/Young team, who made it to No. 2 nationally in 1976 with "Hey St. Peter" under the guise of Flash & The Pan.

Three hits and two albums later, Vanda and Young have not yet set foot on a stage.

Also working within the Alberts Studio complex is another production duo, Bruce Brown and Russell Dunlop. Their single "Space Invaders"—recorded for WEA at the suggestion of coin machine company Leisure & Allied Industries, and released under the fictitious group name of Player 1—has been one of

the very biggest hits of 1980 here, with sales approaching platinum level (100,000).

The compelling song, which peaked at No. 2 nationally and remained on the top 40 for some 18 weeks, has been issued in the U.S. by Ariola, and throughout the rest of the world by WEA.

Interestingly, the same week WEA issued "Space Invaders," Festival debuted "Bobby And The Space Invaders" by Dennis Wilson, another clever and highly appealing song picking up strong attention in Europe.

Festival is now predicting strong national success for "Singing In The '80s," released under the name of the Monitors. This disk, charting much of the same musical territory as the Buggles' "Video Killed The Radio Star," was created by studio engineer Mark Moffatt, with assistance from singers Terry McCarthy and Kim Durant.

Each of these faceless disks, from Flash & The Pan via Player 1 to the Monitors, has been accompanied by a lavish film clip, which has done much to overcome the lack of personal appearance promotion.

Danes Offered In-Store Video Plan

COPENHAGEN — Norwegian video company AB Video, owned by Arne Bendiksen, has set up an office here, a cooperative deal with its initial clients PolyGram, EMI, Sonet, AEG-Telefunken and RCA-Hede Nielsen.

Each month, Danish retailers are offered a videocassette running one hour, featuring promotional spots by Danish and international acts represented by the record companies involved. Shops taking the \$45-a-cassette service have to install both video machine and color television set.

AB Video says the scheme is a way of presenting new product despite the lack of airtime for pop music on Danish television. "We know well that customers often decide when actually in the shop what records to buy, so video reminders push sales."

The first promotional cassette include items from Blondie, Alan Sorrenti, Bob Marley, Elvis Presley, Dolly Parton, Suzi Quatro, Pink Floyd, Amanda Lear, Abba, Kate Bush, the Bee Gees, Boney M, David Bowie and top Danish Shu-bi-Dua.

International Briefs

• *Continued from page 54*
Yearbook," and "Rock Stars In Their Underpants."

• **AUCKLAND**—Legal problems that could have blocked a Nov. 22 concert here by Elton John have been cleared away. John's manager, John Reid, jailed for assault on the last New Zealand visit by John in 1974, will be cleared by the Immigration Department to enter the country. Reid served 21 days of a month-long prison sentence after he admitted punching a young woman in the face at a press reception for John, and punching and kicking a male journalist at an Auckland nightclub. On the 1974 visit John played to a then record audience of 34,500 people at the outdoor Western Springs stadium, which he will play again in November.

• **MOSCOW**—Swedish operatic artist Nikolai Gedda is to visit Russia later this year for recording sessions for state company Melodiya. He was first in Moscow in March this year when he was featured in Tchaikovsky's "Eugene Onegin" at the Bolshoi Theater and in a solo concert at the Conservatory Grand Hall. During this visit he cut some tracks for Melodiya of arias by Russian composers Glinka, Tchaikovsky, Rachmaninov, Mussorgsky and Rimsky-Korsakov.

Damont Ups Capacity To 15 Mil Disks

LONDON — Damont Records, leading U.K. independent pressing plant, has pushed ahead with a massive \$1.5 million expansion program at its base and claims the new facilities will enable the company to "produce the highest quality pressings of any U.K. outfit."

Four Lened presses have been installed alongside Damont's present 14 semi-automatic presses, increasing annual capacity from 10 million to 15 million. All pressing equipment is linked to a computerized production control system, built and designed by U.S. company Zytec.

This system has built-in quality control safeguards which, it is claimed, can detect manufacturing faults as a record is being pressed.

Also new is a completely automatic material handling system to feed the presses, and there is a new plating facility using special baths designed by Musicetch. A new cutting center, comprising Neumann cutting lathes and ancillary equipment, is installed. The program also enables Damont to go into cassette duplication for the first time with a capacity of 2 million a year.

Damont was set up in 1973 by Monty Presky, a one-time Pye Records director, and U.S. marketing expert Dave Miller to supply budget albums retailing then at just \$1 to the Woolworth chain.

Festivities Mark Opening Of Plush Japanese Disco

TOKYO—Some 1,500 guests, including the Italian ambassador to Japan, other members of the diplomatic corps, recording artists Dave Mason and members of his group and a host of Japanese entertainment personalities, crowded into the Samba Club Regency, the first disco in a hotel in this country, for the invitation-only opening nights Sept. 15-16.

The plush disco, which cost \$1 million to install, is located on the first floor of the new Century Hyatt Hotel in the Shinjuku area of Tokyo. It covers 3,000 sq. ft. of floor space, and seats 150.

It's owned by the Daisho group, which operates five other discos, including the Samba, Giza and Lexington Queen, in the busy Roppongi district. For the opening nights, president Shozo Tanimoto engaged two popular Kabuki stars, Yoichi and Keiji Hayashi, to perform the traditional

Japanese "Renjishi" dance to the technopop music of the Yellow Magic Orchestra. It was the first such performance by Kabuki stars.

The Hayashi brothers were backed by Kabuki chanters and musicians, including hand drummers. There were also four geisha performing dances during the 30-minute show, performed twice each night.

Tanimoto revealed that the cost of the two-night opening bash was almost \$94,000.

Japanese entertainers who were guests on opening nights included actor Jo Shishido, singers Fusako Amachi, Akira Nishikino and Tsunaki Mihara, and actress Tomoko Ogawa.

The Samba Club Regency, which is open from 5.30 p.m. to 11.30 p.m., features a wealth of special effects, including slide projectors, bubble machine, smoke machine and confetti cannon.

Trade Jeans For Tuxedos

TOKYO—The men responsible for promotion in the international repertoire department of CBS/Sony usually dress in jeans and T-shirts, but for one whole week recently they rented white tuxedos and really dressed up.

Seven promotion men, headed by Toshi Kikuno, turned heads when they visited AM and FM radio sta-

tions and called upon disk jockeys to promote the Manhattans' "After Midnight" album.

The promotion team decided to dress in line with the stylish suits of the Manhattans themselves. The campaign was part of CBS/Sony's strategy to push black contemporary music.

Italian Industry Asks Relief On Taxes & Piracy

MILAN—Guido Rignano, president of record industry organization Associazione dei Fonografici Italiani (AFI), headed a deputation here to alert the government to problems faced in Italy by the record and tape business.

Along with AFI vice presidents Giuseppe Gramitto Ricci and Livia Gallas, he emphasized to Guido D'Arezzo, minister for tourism and entertainment, that sales of records and prerecorded cassettes have dipped by some 20% in the first eight months of this year compared with the same period of 1979.

The AFI party stressed that employment levels could be affected if this situation goes on, while stricter investment levels could cut music production in particular and artistic activities in general.

Today the music industry employs 53,000 people in Italy, with an industry turnover of \$180 million. Rignano urged government action in speeding up new laws against piracy and a quick reduction to 8% of the Value Added Tax on records, which currently stands at 15%.

And he said AFI believed records should become "accepted tools" in all grades of schools for educational purposes.

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MEXICAN PLEA

Antipiracy Arsenal Needs Strict Laws

By TONY MORENO

NEW YORK—Despite ratification by the Mexico Supreme Court of the 1961 Rome agreement recognizing copyright protection for recordings, the music industry still seeks severe penalties for those who offer unauthorized product for sale.

"In Mexico, unfortunately," declares Efrén Huerta, vice president of Editorial Mexicana de Musica, A.C., a non-profit music publishers association, and a corporate lawyer for the Orfeon Group, "the law does not consider the rights held by the manufacturer of a recording. It is necessary to reform the copyright laws so that they can deal with the matter and impose stiff penalties that would frighten away pirates."

According to Huerta, under the Mexican penal system piracy is treated in the courts as a crime of fraud, which is very difficult to prove.

Further, Huerta cites, the punitive system in Mexico allows one to go free on bail if his sentence does not exceed five years in prison.

In order to achieve stiffer penalties under law, Huerta calls for a united front among manufacturers, artists and musicians.

Yet, Huerta suggests that manufacturers themselves should be paying more attention to unauthorized recordings other than cassettes.

This situation stems from studies made by Amprofon, the Mexican as-

sociation of manufacturers, that conclude that piracy is mainly oriented towards cassettes. Huerta, however, points out that the illicit traffic in LP product represents 25% to 30% of the total sales of legitimate goods, which in 1979 amounted to \$320 million.

"Of course, reproducing a cassette is cheaper than pressing a record," says Huerta, "but record piracy is huge. The questions that all of us in the industry should be asking are: Who makes the stampers? Who distributes pirated product in important markets?"

Apart from unity in combatting piracy, Huerta adds that the Mexican recording industry has neglected the nurturing of lawyers who are specialists in copyright law and could therefore give expert advice to the industry.

New Member

AMSTERDAM—Patty Brard has quit leading Dutch disco group Luv, for health reasons. She's replaced by Ria Thielsch, selected from 200 applicants.

Brard's illness caused Luv to lose an estimated \$75,000 in earnings in the past three months. The new lineup is currently recording an album and single at Phonogram's Wissellord studios in Hilversum, produced by Hans van Hemert and Piet Souer.

Portuguese Firm Adding Presses In Growth Move

LISBON—Nova Companhia de Musica, Portuguese licensee for U.S. labels Sire and Buddah, Britain's Stiff imprint, Belgium's RKM line and Holland's Timeless catalog, among others, is investing almost \$500,000 in new equipment for its pressing plant, including two new automatic presses.

When Jose Manuel Fortunato bought the firm in 1977 (it was called Fono Companhia Industrial de Discos) for \$100,000, he recalls that it had only two Finebilt manual presses, four employes and production capacity of 600 albums and 800 singles daily—"and that was when the machines were working."

Continues Fortunato, "Now we have 30 employes, four Fabel semi-automatic presses, two Alpha Toolex and two Lened machines. Production has increased to 5,000 singles and 12,000 albums per day. We don't manufacture cassettes due to the grave piracy problem here, which accounts for 65% of sales in this configuration."

The Portuguese government has introduced legislation with a penalty (in the shape of a fine of between \$100 and \$200) for traders in illegal cassettes, says Fortunato, but no attempt is made to penalize the producers.

Sales of local repertoire are low, he adds, which is why most companies have licensing deals with foreign firms.

"The sales of international product amount to 90% of total record sales in Portugal. A locally produced

hit will only sell between 1,500 and 2,000 copies, although there are cases where some artists can move up to 5,000 albums, such as Fernando Tordo, Polo de Carvalho, Sergio Gudinho, Carlos Da Carmo."

Despite these and other problems in Portugal, Nova Companhia is expanding because Fortunato believes that Latin American disk labels will attempt to penetrate the market, and stimulate sales in the process.

"And I believe that if promoters here can pay \$84,000 to bring the Ramones in, and an almost equal sum to Lene Lovich, they could do the same with artists like Roberto Carlos, Jose Luis Rodriguez, Emmanuel and Marco Antonio Muniz, who—with the exception of Carlos—are completely unknown in this market."

Cats Musical

LONDON—Andrew Lloyd Webber has followed up the "Evita" and "Jesus Christ: Superstar" hit shows he wrote with Tim Rice with a new musical about cats.

To be called "Cats," and costing nearly \$1 million to stage here, the show is based on poems by T.S. Eliot, mainly culled from his "Old Possum's Book Of Practical Cats."

PHONOGRAPH DRAWS \$17G AT AUCTION

LONDON—A phonograph made in 1878, just a year after Edison first publicly demonstrated his recorded sound invention, was sold for around \$17,000 here to become the star attraction in an auction of part of EMI's collection of phonographs and gramophones.

The sale raised nearly \$300,000 and was said to be the biggest event ever held since these machines were regarded as collector's items. The money goes to guarantee preservation of EMI's retained collection of records and documents going back to the turn of the century.

The top-priced item went to an unnamed collector. It's an Edison phonograph manufactured under license by The London Stereoscopic Co. Some of the other key items were to the Science Museum in London. Altogether, 400 pieces of equipment were sold.

EMI is retaining around 30 machines to go with its documents and records, but a spokesman said: "It would have been irresponsible for us to keep all the collection. Many of these machines are unique and belong in the hands of collectors or museums who can properly look after them."

NEW ZEALAND SUCCESS

Indie RTC Bucks \$ Slump With LP & Single Clicks

By PHIL GIFFORD

AUCKLAND—Three years work as an independent company has apparently paid off for RTC Records with a first for the New Zealand market, an independent holding the No. 1 spot on both the singles and albums charts.

British new wave band XTC's album, "Black Sea," on RTC's main full-price label here, Virgin, reached the top spot on the day the band finished a highly successful tour. And a single "Food For Thought," by Birmingham band UB 40, on the Graduate label, was enjoying its second week as the best-selling single.

The chart triumphs follow a long-term deal signed with Virgin for New Zealand distribution rights after Virgin had reportedly seen royalties from this market increase 400% in three years under RTC's guidance.

Brian Pitts, RTC's managing director, says his 11-staff company, which handles all promotion, sales and administration, with warehousing and distribution contracted to PolyGram, has been able to steer clear of the general industry slump.

"Our turnover in the January to July period this year has increased 64%," maintains Pitts.

The addition of the Graduate label to the RTC roster came after RTC was sent a sample of the UB 40 song, which at the time was in the lower reaches of the British top 20.

"We liked it, though it was different," says Pitts, "and sent word to a person acting for us in London the same day to finalize a contract for us."

The RTC roster is not all new wave. It's mid-price and budget album lines range from MOR to spoken word to children's stories to classical. But, selling the full price material takes the most promotional efforts.

Says Pitts, "It mainly hinges around radio stations, and convincing them that not all good music being made today comes from the west coast of America."

"We pay constant attention to radio, to getting clips screened on television, and having a sales force that effectively realizes the efforts put into promotion."

Pre-Holiday Promo Drive Is Planned By Intercord

STUTTGART—Intercord's three-day marketing conference in Bad Kissingen was bannered "Take Off," as product managers promised a full pre-Christmas sales drive, focal points in the international sector being new releases from Black Sabbath, UB40, Bill Haley and Joe Sun.

Two compilations, "Vive La France, Volume 2" and "Song Of The American Trucker," were unveiled and particularly important German releases lined up are by H.D. Huesch, Titi Winterstein and Anyone's Daughter.

The Haydn symphonies by Karl

Muenchinger lead the classical product division and in the folk area are the third volume of "Im Krug Zum Gruenen Kranze" and the new Hellbert Duo LP "Solange Es Musikanten Gibt." Also on the way for what is hoped will be an usual Christmas sales spree are new items from Andre Heller, Stephan Sulke and George Thorogood.

The Aves product crew presented fall highlights by Roger Whittaker, Gary Numan, Hermann Brood and the Kings Singers. Representing Aves at the meeting were Frau Kring, Horst Schmolzi, Rolf Enoch, Mike Schmidt-Joos and Lutz Urgan.

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West Germany

Miniaturization Seen Key To Videocassette Health

HAMBURG—Videocassette technology must change and adapt if it's to stay competitive with videodisk. That's the view of Mario Graf Villavicencio, managing director of leading West German software producer Videoring.

Size is the key, he believes. "In the not too distant future videocassettes will be the same size as audio cassettes or even as the mini cassettes used in dictation machines. Japanese manufacturers are already leading the way in this development. Videocassette prices will then fall way below their present levels and only then will you have a mass market for the new entertainment medium."

Since he joined the company in 1978, Villavicencio has established a reputation for quality second only to the major television networks. The once famous Bendestorf film studios were rebuilt and refurbished with comprehensive facilities for production, special effects, synchronization, subtitling, film/tape transfer & duplication.

The one- and two-inch recorders and several color cameras at the heart of these facilities are all RCA-made. After intensive tests it was felt investment in a single hardware brand was the best way to ensure controlled quality. There's a 16-track audio console and, for external work, a mobile studio with two color cameras and mixing desk.

Several hundred machines on the duplication line meet the growing demand for prerecorded software, supplying the needs of Videoring's own label as well as a number of customers among West German video producers.

Using solely 2-inch technology, Videoring has been responsible in the last year or so for some of the most successful promotion clips and full-length video programs on the market. "Boney M In Concert" remains the company's best-seller, and the one-hour show featuring French pianist Richard Clayderman is to be

marketed worldwide in conjunction with Delphine Records.

The Videoring label has developed a sizeable repertoire, with more than 50 feature films, and several Kung Fu and children's items recently acquired for the Christmas market, but it's the music programs—Boney M, Clayderman, Eruption, Donna Summer and Supermax—that have provided the biggest hits.

"We don't want to waste time and money on projects others have tried with less success," says Villavicencio, "we want to find new ways. One of our priorities must be to cooperate with record companies in visualizing music. The video medium will develop its own stars, and as the variety of software increases I'm sure the market share of porn and X-rated programs will decrease."

NEW SECTION

This issue of Billboard sees the inauguration of a new international department devoted to expanded coverage of the German-speaking territories in Western Europe: the German Federal Republic, Austria and Switzerland.

Billboard is taking this initiative in recognition of the increasingly important role played by the German-speaking territories in the international music industry.

Each week, Billboard will be featuring a special West German department in the international news section with up-to-the-minute contributions from the magazine's chief German correspondent, Wolfgang Spahr; its Munich correspondent, Rolf Stang; its Austrian correspondent, Manfred Schreiber; and its Swiss correspondent, Pierre Haesler.

SPIN-OFF RUMORS DENIED

RCA's Baum: Catalog Seen Safety Factor In Launch Of New Product

By WOLFGANG SPAHR

HAMBURG—Vague, but apparently persistent industry rumors that RCA intends selling off its record division were firmly discounted by Hans-Georg Baum, managing director of RCA Germany, as he hammered out corporate philosophy to delegates at the annual sales convention at Lake Bled, in Yugoslavia.

Without wasting words on details, he insisted: "That's all nonsense. We're working at a profit and anyway the gramophone record side accounts for about 10% of total RCA turnover."

And he added that "there's no need for the record industry to feel it is in time of crisis or to be resigned to long-term failure. The fat years are over, yes. Now we have to work again, as our fathers did after the war."

"But despite occasional falls in turnover, music remains a prime requirement and need of man. What we have to do is economize in the right areas and carry out only well-calculated investments. As in recent years we want to work profitably, but we certainly don't want to lose our pleasure in music in the process."

Baum expressed satisfaction over the fact that, in retrospect, his decision to build up a strong catalog from the outset had proved to be correct. "In this way," he said, "we're not so badly hit if the spectacular smash record fails to materialize."

Today, RCA Germany makes around 70% of the turnover of overall catalog in this territory. Recent months, Baum said, were marked by maximum marketing of the 2,500 catalog numbers. He said: "If we don't get hot product to put out from our associates abroad, then we'll simply find our own hits."

Franker-than-usual discussion at the RCA three-day meet was en-



Time Off: RCA executives relax between meetings with a cruise off the coast of Yugoslavia.

couraged by splitting delegates into small groups initially, with leaders of each then reporting views and feelings to key executives. Said Baum afterwards: "We managed to reduce that usual inhibition threshold."

Among major new deals is one between RCA Germany and Red Bus in the U.K., starting with five singles, one by the English Boys on "The Russians Are Coming," which he said might cause some concern in "non-aligned Yugoslavia," and another with Top Three Records (TTR), founded by three industry specialists, Ruud Wijnants, Bart van der Laar and German publisher Rolf Baierle.

"I see TTR as a real highlight," said Baum. "First product coming through under this deal, including material from Francis Goya, Judge

Dread and the group Sweets 'n' Chips, has real chart prospects. I've been in this business for 30 years and have never before been able to introduce such a concentrated load of hit potential productions. We're in for some turbulent months, maybe, but we'll achieve our target figures."

Baum exhorted his salesmen to stick with new product, not abandon it too soon merely because there were no fast reactions from the public.

Manfred Helms and the a&r team presented a wide range of new product. From Wolfgang Riehl and Jimi Boyks were new releases from Ian Cussick, Tri Atma, Al Stewart, John Stewart and hard-rock group Budgie. Also unveiled were new items

(Continued on page 60)

Indies' Creative Juices Nourish Indigenous Production

• Continued from page 6

If Siegel is the top individual, then probably Hansa is the leading independent company. It is part of the Meisel group of companies, which means it has links with the strongest German publishing company and the biggest German studio organization. Peter and Thomas Heisel built an international organization, with affiliates in London, Paris, New York and Haarlem (Holland).

Says Hansa chief Hans Blume: "Building in this way gives us the maximum flexibility. To do best by our labels, Hansa, Rocktopus and Der Andera Song, we made a distribution deal with Ariola, which gives us the best facilities of that company, top exploitation of our repertoire and guaranteed cash flow."

He adds: "Our total concentration is on creativity, new artists and developing new trends and finding new hits. We've always felt that a smaller company can handle this job better than the massive administration of a big company. At the international level, we can go with the best in each territory, whereas the majors have to go with established affiliates."

The Hans Blume attitude is that the best approach to the obvious problems of the record industry in

future will be a "reasonable division" of labor between the product and promotion of the independent and the pressing and distribution of the major.

Heimer Kunte, head of Karma Music, says: "Independence is a must for creativity and originality, certainly as far as production is concerned. A small company has to select releases very carefully and remain within the amount that the company can handle."

"Equally important to us, though, is that we have to build the image of the artist, even if it takes a longer time. So normally we are not interested in one-shot releases. Our policy is that overall cooperation starts at the earliest, with title selection, the right image-building and so on."

"The independent finds that cost-to-price cutting is more and more important. A small company has to ponder how it can keep costs for services like computer data, salaries and wages on the right level, to the extent of joining services with other independents, but always with the eye on remaining independent and flexible in production, promotion and marketing terms."

As the independents in Germany extol their own virtues, the view of the majors takes on importance. Says Jorgen Larsen, managing di-

rector, CBS Germany, based in Frankfurt. "It's been said that the creativity of the independents outshines the supposedly bureaucratic, overburdened majors. Though indies like Hansa, with Frank Farian, and Jupiter, deserve credit for supplying a number of big hits in recent years. I'd hate to generalize."

"But my belief is that there are, relatively speaking, more unsuccessful independents than there are unsuccessful majors. On the other hand, by being able to concentrate 100% on a&r areas, there's no doubt that the independents do have a creative and sometimes trendsetting function. In some cases, they are able to concentrate regionally on local artists who would otherwise go undiscovered."

CBS has not worked with independents to any great extent in the past in Germany, but Larsen has deals with Peer Southern productions (the Goombay Dance Band) and Peter Orloff's Aladin operation, both of which are seen as providing major sales.

Says Larsen: "We'd never hesitate to support and finance a talented independent label or producer as long as the product complements rather than competes with CBS-owned product, for the latter has to be the backbone of our business."

Rainer Schmidt-Walk, international marketing chief of Deutsche Grammophon, says his company has four third-party deals with independent companies: Carere, in France; Splash, in the U.K.; ECM, in Munich; and Monza Records. All offer product on an exclusive basis and, over the years, Carere and ECM have picked up very strong sales.

"Our basic policy is to fight for budgeted sales figures for our own repertoire. But that doesn't underestimate the importance of the independents to us. It is good that they are in a position to concentrate on just a few artists and product items."

Herbert R. Kollisch, managing director of Intercord here, says he is convinced the independent labels and production companies are more and more important to the German industry. "I think of Hansa, Jupiter and Aladin, all with their own corporate image and all with their fingers on the marketplace pulse."

"At Intercord we've tried to maintain an independent company policy and to seek out needs in the marketplace. We've bought out new labels, and we've fought the multinationals. We didn't talk about crisis in our company, for our sales are contrary to general trends."

And Roland Kommerell, managing director of Phonogram, says: "Our business is highly emotional. We can only exist if there is plenty of space left for creativity. When one compares the independents with the multinationals, it's obvious that the bigger and more industrialized the company, the less room there can be for creativity. That's where the independents score and where the big and small companies have to cooperate."

"We, as a major, should pay attention to what the independents offer. Most important, we should stress there is no need for us to fight each other. Cooperation is the way to help the independence to survive and the multinationals to retain creative input."

"But as a blueprint for the future, we have to say that we all should be aware of what we represent, and not try to copy or interfere with the others. We should all keep cool while others talk about crises."

Joachim Kiener, of Ariola-Eurodisc in Munich, is another to stress the importance of the independents to the German market. Ariola has, for years, worked closely with Hansa and Jupiter. "The independents supply successful repertoire and provide the new creative impulses."

CBS Sales Cresting Despite Static Market

FRANKFURT—Turnover growth of 41% in a market growing by less than 1% amply justified the "Winning Team" slogan chosen for CBS's recent sales convention in the idyllic Oster valley near Frankfurt.

Sales manager Gerhard Husken said the company could be proud to have achieved such an increase over the previous year's results in a static market.

In order to consolidate and further improve this impressive result, further sales promotion measures are planned. From 1981, all district managers will have mini-computers for direct ordering. The merchandising team is to be expanded by three to ensure better product display.

A lively and original video presentation illustrated the foundation of CBS's success, showcasing strong new product from Police, Barbra Streisand, Bruce Springsteen, Supertramp and other major international names, together with European product from Morgenrot,

Stripes, the Goombay Dance Band and Spliff.

Material from the Aladin label was previewed by marketing and sales chief Siegfried Wozny and promotion director Jurgen Hohmann.

Especially featured will be new singles by company boss Peter Orloff, and Bernhard Brink, and albums from rock group Franz K. and songwriter Ulrik Remy.

In spite of its satisfactory results and positive attitude, it was stressed nobody at the company can afford to be euphoric; everybody must keep their feet on the ground. Marketing director Michael Anders told the meeting, "We shall be studying the market even more closely than before, to ensure we provide the consumer with the right up-to-date product."

And managing director Jorgen Larsen added a final word: "Success is not a coincidence—it can be planned, and I believe we can be satisfied with our planning."

Music Capitals

HAMBURG

Ruediger Litza from Polydor International is new a&r chief of Metronome, under new managing director Heino Wirth. Effie Kuester, Metronome's promotion chief, leaves the company at the end of the year. . . . "Revanche," the Number One album from Metronome's Peter Maffay, sold 300,000 units in three weeks.

Gero Puchstein is now head of PR at RCA; Sylvia Frost is press chief; George Gibb promotion manager. . . . Werner Klose, former national marketing head for Deutsche Grammophon and promoter of the careers of James Last, Freddy Quinn, Karel Gott and others, celebrated 25 years with PolyGram. . . . Teldec managing director Gerhard Schulze also celebrating a 25th anniversary.

Miller International has a series of 10 cassettes of Germany's most popular fairy tales. . . . Polydor single "Santa Maria" by Oliver Onions has sold 150,000. . . . James Last on his 154th gold disk, from Deutsche Grammophon. . . . English band the Hollies selling out German concerts.

Phonogram managing director Roland Kommerell explaining that Kiss changed the double SS because of its resemblance to the Nazi SS sign. . . . Chappell Music has the Neil Diamond catalog for three years.

BERLIN

Hansa working on Precious Wilson's first solo album "On The Race Track" and the single "Tom Hark" from English band Piranhas. . . . Inga Schulz has started artist promotion for Hansa Musikpromotion. . . . Jack White producing a new album from teenage singer Andrea, and wants to update her image from child to young woman. . . . Ariola has Katja Ebstein touring.

RCA Confab

• Continued from page 59

from Samson Dave Davis and Haywood.

"We're obviously banking on huge sales from the new album and single from David Bowie," said Riehl.

Clemens Krauss and Ingrid Sternberg introduced new product from Michael Holm, Gebrueder Battschuss, plus a new comedy album from North German act Torfrock. New to RCA are Cindy and Bert and Ulla Meinecke. Stressed Helms: "We want to continue to keep the national share so high that we're never too dependent on foreign productions."

RCA expects to do well with Frecuencia Mod, a girl trio from Chile, who won spontaneous applause at the convention.

Songwriter Klaus Hoffmann presented a live double album on the independent label Stille Music, and other new material came from Johnny Hill ("A Man And The Sea," a double album), a "Golden 20" series, the soundtrack of the "Berlin—Alexanderplatz" television series, and RCA folk division manager Egon Grunst is adding to his 120-strong album catalog with material from James Kalsek and the Upper Ukrainians and Munich-based Lydia Huber.

Kees Rutters, classical product manager, concentrated on an album of Beethoven symphonies with the Staatskapelle Dresden, a selling point being that the customer can conduct along with the music with the aid of a 160-page score included in the package. Also coming is "The Magic Flute" from this year's Salzburg Festival, conducted by James Levine, a three-album package digitally recorded.

There is also a seven-album package featuring Arthur Rubinstein. The RCA catalog currently comprises 800 titles.

Montreux Recordings Are Focus Of MPS Campaign

HAMBURG—Three albums recorded at this year's Montreux International Jazz Festival will be among a major program of releases on the MPS label issued by Metronome in the coming months.

The Montreux albums, produced by noted jazz authority Joachim Berendt, are by the Mel Lewis Jazz Orchestra, an all-star group led by French violin star Didier Lockwood, and the trio of trombonist Albert Mangelsdorff.

Among other upcoming MPS releases are "Mirror, Mirror," an album recorded in the U.S. featuring tenor-saxophonist Joe Henderson with Chick Corea, Ron Carter and Billy Higgins; a new album by Singers Unlimited; a trombone summit session with Bill Watrous, Kay Winding, Jiggs Whigham and Albert Mangelsdorff and a solo piano album from virtuoso French keyboard artist Martial Solal.

Founded 12 years ago, the MPS label, which is distributed in the United States by F.A.U.S.A. Inc., now has more than 800 albums in the catalog covering classical, MOR and, predominantly, jazz repertoire. The label has made a particular speciality of high fidelity jazz piano recordings, earning special acclaim for the celebrated "Exclusively For My Friends" series of albums by Oscar Peterson made in the sixties in the private studio of MPS chief Hans Georg Brunner-Schwer in Villingen in Germany's Black Forest.

The series of six albums has sold more than 300,000 copies and is still selling.

Other pianists featured on the label include Bill Evans, George Shearing, Monty Alexander, Cecil Taylor, Hank Jones, George Duke, Jasper van't Hof, Joachim Kuhn, Clare Fischer, Roland Hanna, Barry Harris, Hampton Hawes, Friedrich Gulda, Mary Lou Williams, Red Garland, Billy Taylor and Joe Turner.

Hans Georg Brunner-Schwer has just completed recording of a solo

piano album by Cecil Taylor, a duo album by pianist Anthony Davis and vibraphonist Jay Hoggard and a session by saxophonist John Handy with sarod player Ali Akbar Khan and Indian violinist L. Subrahmanian. But his major recording project this year will be in London on Nov. 4 when George Shearing is due to record with a 38-piece orchestra conducted by Robert Farnon.

Shearing, who has recorded nine albums for MPS, will make the Farnon date at the end of an extensive European tour which opened in Peterborough, England on Oct. 5. Other dates include Edinburgh (9), Dundee (10), Aberdeen (11), Glasgow (12), Lewisham (14), Stevenage (16), Cardiff (17), Reading (18), Preston (19), Warwick (21), Chatham (23), Chichester (24), Eastbourne (25), Cork (26), Rochester (27), Aylesbury (28), Munich (29), Vienna (30), Belgrade Jazz Festival (Nov. 1) and Zagreb (2).

OCTOBER 3, 1980

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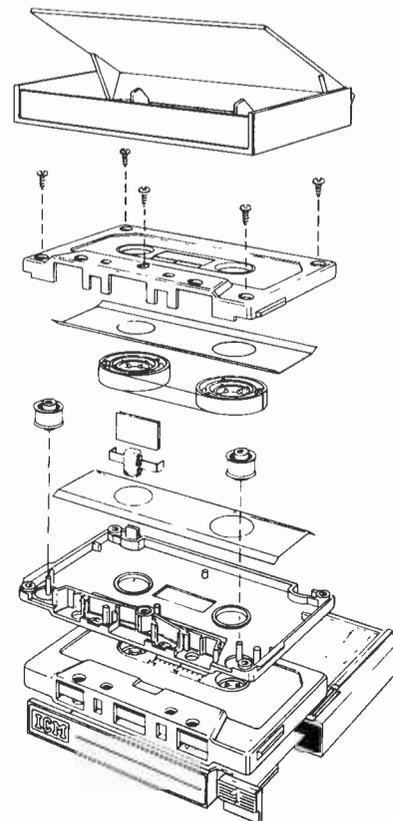
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Rock'n'Rolling

Springsteen's Tour, Album Tied Together

• Continued from page 13

11), the Hartford Civic Center (Dec. 12), Boston Gardens (Dec. 15 & 16), and end the tour with two final nights at Madison Square Garden (Dec. 18, 19).

★ ★ ★

Bob Marley's extensive tour of the U.S. has been cut short following the recent collapse of the artist from exhaustion after a concert in Pittsburgh. Marley is now in Miami resting.

★ ★ ★

A short-haired Ian Anderson was in New York Monday (29) for a "mini press conference" to talk about his new Jethro Tull group the new "A" LP on Chrysalis Records, the new tour that will take him to Madison Square Garden Thursday (9), and whether he feels "too old to rock'n'roll." He doesn't, he says.

"A" was originally supposed to be an Ian Anderson solo album but since "Ian Anderson is not a readily marketable name," and since solo albums usually are "a kiss of death" Anderson says he allowed Chrysalis executives to talk him into releasing it as a Jethro Tull LP.

And the musicians on the LP, former Tull members Martis Barre and Dave Pagg, along with keyboardist/violinist Eddie Jobson and drummer Mark Craney, became the new Jethro Tull, at least for the time being. Jobson expects to leave next year to pursue his own growing solo career.

The new album, Anderson says, is based largely on news events that were happening as the LP was made.

He says it was a bit more spontaneous than previous LPs by Tull, which had become a bit "too pretty." In concert the new Tull will play both its recent material and the older songs the band is best known for.

Tull is going out and playing the big arenas again because Anderson says he doesn't like to stay in one city too long to do multiple shows at smaller venues, and because he likes the challenge of the giant halls. "Just to survive in an economic recession brings out my competitive nature. I still like to compete with the latest and the greatest," he says.

Though a shrewd and astute observer of the music scene, Anderson says he would "hate to be involved in the peripheral side of the music business as a business. It would somehow taint what I do. I would not like to set up a record company, or anything like that." For business challenges, Anderson says he prefers to raise salmon on his two fish farms in Britain.

★ ★ ★

On the theatrical front, David Bowie has been well received by critics and public alike in Broadway's "The Elephant Man." Linda Ronstadt may appear in the Brecht-Weill "The Seven Deadly Sins" at the Public Theatre in New York next year after the Broadway run of "The Pirates Of Penzance" ends its December to June run on Broadway, and a new LP and concert tour. And Rolling Stones Records artist Jim Carroll will give a poetry reading Monday (13) as part of the "Poets At The Public" program of the New York Shakespeare Festival.

Radio Syndicators Adopt Speed Duping

LOS ANGELES—Radio syndicators have discovered a new technological toy: high-speed music duplicating.

High-speed tape duplicating systems, long in use by record labels, are now in vogue with radio syndicators, broadcast production firms and in-flight music syndicators.

Because of this new interest among broadcasters, Cetec Gauss, a leading manufacturer of high-speed tape duplicating systems, is pursuing a new area for its equipment.

Mort Fujii, president of Cetec Gauss, says he is selling duplicating systems to the radio syndication market.

Initial sales of complete systems are to the following syndicator-broadcasters:

Broadcast Programming, Bellingham, Wash.; Bonneville Productions, Salt Lake City; Noble Broadcast, San Diego; Churchill Productions, Phoenix; and Southern Baptist Radio & TV, Fort Worth.

In addition, in-flight music syndicators also have utilized high-speed systems to program music and spoken word to the country's leading airlines.

In-flight syndicators using Gauss equipment include Sunstrand Data Control, Costa Mesa, Calif., and Hi Enterprises, El Monte, Calif.

"Before utilizing high-speed equipment, radio stations and syndicators were satisfied with one-to-one music duplicating on slow-mov-

ing equipment," Fujii says. "Today, however, management at radio stations and broadcast production companies have decided to switch to high-speed systems for their music syndication programming on open-reel systems."

Radio syndicators are using the Gauss 1,200 series high-speed duplicating system, which is a modularly expandable for professional applications. It includes a master reproducer, endless loop tape bin and slave recorder.

The technological breakthrough for record companies and syndicators came when Gauss developed a micro processor to assist in production and quality control, and amplifier boards to minimize noise in the duplicated final product, according to Fujii.

Tax Evasion

• Continued from page 6

charged with owing \$502,056 in taxes on \$808,032 in skimmed income. Nicolas is charged with owing \$55,232 in taxes on \$96,821 in skimmed income.

The Infinity disco burned down last year. Addison and Brahms are now partners in Bond's International Casino, a 2,000 square foot disco in Times Square they launched after the fire. Brahms is still affiliated with New York, New York.

TV Touts Triumph For Tour Turnouts

TORONTO—If you want to sell out concert halls on tour, use television advertising. This is the opinion of Mike Levine, bassist and coleader of the Canadian rock trio Triumph.

According to him, radio spots are good for increasing the amount of airplay and awareness of a band in a marketplace, but the job of filling a stadium is best done through tv.

"We're using 30 second spots wherever we play," he says, adding that the Canadian label, Attic, is also backing up their current eastern Canada swing with radio and print ads.

Currently touring to bolster the already substantial sales of its fourth LP, "Progressions Of Power," the bassist says Canadian dates are to be followed by a British tour, promoted by John Curd. In total, Triumph will play 14 shows on its first visit to the U.K., headlining all dates, including a two night stint at the 3,200 seat Odeon Hammersmith in London.

In between tour dates the group is piecing together its fifth album in its new 24-track MCI fitted studio in this city.

The decision to invest in the studio was not completely financially motivated, he says, though the investment is a sound one. "Our prime consideration was to have our own facility where we could work without constantly being aware of the clock ticking by. If we want to get together after a gig, then we just open up, turn the tape on and start recording. It offers a new creative avenue."

Label Finances Four Acts On 'Bomb Tour '80 Tour'

TORONTO—Closing its third year of operation, Canada's independent new wave Bomb Records is in its biggest release schedule ever and is financing a quartet of groups on the road, billed as the "Bomb Tour '80 Tour."

General manager and co-owner Wolfgang Spegg figures the promotional tour can break even if promotion is heavy in advance of tour stops.

The four bands are True Confessions, the Scenics, the Secrets and Twitch, just signed and with a single on release. The three other bands have new album product out. Each will play a 45-minute set for a total of three hours of non-stop music.

"We're putting the bands out for eight weeks, mostly in Ontario," Spegg says. "Most of the dates are one nighters at colleges and high schools, but we've also got some

Mobile Fidelity Cuts Gray Acoustics Tie

TORONTO — Mobile Fidelity half-speed mastered records will no longer be distributed through Gray Acoustics.

The new system set up by the California-based Mobile Fidelity Sound Lab is for Canadian dealers to purchase directly from four firms in the United States.

They are: Campbell Marketing in the west, Vector in the Rockies, Audex in the midwest and Irwin/Lazarus in the east.

Canada



TOP AWARD—Capitol artist Anne Murray is honored as "Female Artist of the Decade" and is awarded four Junos during a recent reception in Toronto. Presenting the awards are Brian Robinson, left, president of both the Canadian Recording Industry Assn. and the Canadian Academy of Recording Arts & Sciences; and retailer Sam Sniderman, a director of the Canadian Academy. The Juno awards were for female country artist of the year, female artist of the year, album of the year, and single of the year.

Toronto Stations Hit By Quota 'Intervention'

• Continued from page 4

to the Canadian Radio-television and Telecommunications Commission in Quebec, signed by Earl Rosen, executive secretary of the association. Copies have been delivered to the stations spelled out in the "intervention" as well. They are: CHUM-AM, CKFH-AM, CKEY-AM, CFTR-AM, CILQ-FM, CKFM-FM, CFRB-AM, CHUM-FM and CHFI-FM.

The association is a non-profit one, incorporated five years ago to aid and represent the Canadian recording industry. Membership is

made up of Canadian-owned and controlled record producers, labels, studios and managers and others professionally involved in the Canadian recording industry.

Because of the federal government's obvious concern toward fostering a national consciousness and culture here, the broadcasting commission has, over the years, been attempting to tackle the problem of broadcasters who have opted to use radio information in programming their own outlets.

The paper stresses that the 30% Canadian content regulations, established in 1972, have become "extremely important to provide more exposure for Canadian music and to develop a popular Canadian recording industry."

To roll back the percentage, as some portions of the broadcasting industry have urged, would dilute the effect of current legislation, the association argues.

It is absolutely essential to provide a basic minimum performance level for all licensees, large and small, rich or poor. Since the level of 30% was established ... the availability of Canadian product has greatly increased, and the accumulation of past and recent hits has also increased," says the paper.

The paper makes careful note of where the named stations have adhered or failed in regard to their past performance and makes specific demands or requests for each station in its outline for change.

For instance, in its analysis of adult contemporary station CHFI-FM, the document states the station "proposes to reduce the amount of new musical material not yet established by other stations or publications by 50% from 15% to 10%. CIRPA finds this unacceptable."

In CHUM-FM's case, the paper states: "CHUM-AM and FM publish weekly charts in print publications as well as publicizing this information over its broadcasting facilities. In Ontario, it has been CIRPA's experience that without a listing on the chart, it is difficult, if not impossible, to obtain sales space in most retail record outlets. An analysis of the chart published at the time of this intervention reveals listings for Canadian albums of 3% and 6% of records listed. This, in our view, does not give the needed impetus to Canadian music."

No immediate reaction has been voiced by the broadcast community.

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Mede Musique Internationale/
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L'AMOUR QUE J'AI PERDU

Serge Badeaux (co-writer)
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Zachary Richard
Editions du Marais Bouleur

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Paul Hoffert

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DANCIN' ROUND AND ROUND
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FOOL FOR LOVE
Adam Mitchell

(Published in Canada by
Warner-Tamerlane Publishing Corp.)

HOLIDAY IN HOLLYWOOD
Richard Stepp

Casino Music

I WILL PLAY A RHAPSODY
Burton Cummings

Shillelagh Music Company

LET ME TAKE YOU DANCING
Bryan Adams/Jim Vallance

Irving Music of Canada Ltd.

PETER PIPER THEME, THE
Frank Mills

Peter Piper Music Ltd.

WE'LL FIND A WAY

Dwayne Ford (co-writer)

Robgal Music Company/Bunzoff Publishing (co-publishers)

WONDERING WHERE THE LIONS ARE
Bruce Cockburn

Golden Mountain Music

WM. HAROLD MCON AWARD

Frank Mills

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Billboard® Hits Of The World™

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OCTOBER 11, 1980 BILLBOARD

BRITAIN	
(Courtesy of Music Week)	
As of 10/4/80	
SINGLES	
This Week	Last Week
1	1
2	3
3	8
4	5
5	2
6	13
7	4
8	7
9	6
10	35
11	24
12	22
13	16
14	10
15	9
16	14
17	25
18	37
19	19
20	29
21	12
22	NEW
23	NEW
24	20
25	31
26	21
27	27
28	40
29	NEW
30	18
31	17
32	11
33	32
34	30
35	28
36	15
37	33
38	NEW
39	23
40	NEW

ALBUMS	
1	1
2	4
3	2
4	7
5	3
6	NEW
7	NEW
8	24
9	6
10	NEW
11	9
12	5
13	14
14	11
15	8
16	17
17	15
18	13
19	13
20	18
21	16
22	12
23	37
24	18
25	25
26	23
27	26
28	20
29	22
30	27
31	19
32	31
33	36
34	NEW
35	28
36	29
37	30
38	NEW

CANADA	
(Courtesy CBC's 60 Minutes With A Bullet)	
As of 10/4/80	
SINGLES	
This Week	Last Week
1	1
2	3
3	5
4	6
5	7
6	2
7	4
8	13
9	10
10	9
11	11
12	12
13	16
14	20
15	NEW
16	8
17	14
18	19
19	NEW
20	17

ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	6
7	10
8	7
9	NEW
10	8

WEST GERMANY	
(Courtesy Der Musikmarkt)	
As of 10/6/80	
SINGLES	
This Week	Last Week
1	1
2	4
3	2
4	7
5	3
6	NEW
7	NEW
8	24
9	6
10	NEW
11	9
12	5
13	14
14	11
15	8
16	17
17	15
18	13
19	13
20	18
21	16
22	12
23	37
24	18
25	25
26	23
27	26
28	20
29	22
30	27
31	19
32	31
33	36
34	NEW
35	28
36	29
37	30
38	NEW

ALBUMS	
1	1
2	4
3	2
4	7
5	3
6	NEW
7	NEW
8	24
9	6
10	NEW
11	9
12	5
13	14
14	11
15	8
16	17
17	15
18	13
19	13
20	18
21	16
22	12
23	37
24	18
25	25
26	23
27	26
28	20
29	22
30	27
31	19
32	31
33	36
34	NEW
35	28
36	29
37	30
38	NEW

ALBUMS	
1	1
2	2
3	3
4	4
5	8
6	7
7	5
8	10
9	6
10	15
11	11
12	14
13	16
14	13
15	9
16	19
17	NEW
18	NEW
19	17
20	NEW

AUSTRALIA	
(Courtesy Kent Music Report)	
As of 9/29/80	
SINGLES	
This Week	Last Week
1	4
2	3
3	5
4	2
5	1
6	6
7	14
8	8
9	15
10	10
11	17
12	11
13	NEW
14	7
15	12
16	20
17	16
18	NEW
19	19
20	9

ALBUMS	
1	1
2	3
3	5
4	2
5	1
6	6
7	14
8	8
9	15
10	10
11	17
12	11
13	NEW
14	7
15	12
16	20
17	16
18	NEW
19	19
20	9

SOUTH AFRICA	
(Courtesy Springbok Radio)	
As of 10/4/80	
SINGLES	
This Week	Last Week
1	2
2	1
3	10
4	4
5	6
6	3
7	5
8	NEW

JAPAN	
(Courtesy Music Labo)	
As of 10/6/80	
SINGLES	
This Week	Last Week
1	NEW
2	3
3	2
4	1
5	8
6	6
7	4
8	7
9	11
10	12
11	5
12	10
13	9
14	NEW
15	18
16	15
17	NEW
18	20
19	NEW
20	13

ALBUMS	
1	1
2	10
3	2
4	6
5	4
6	3
7	5
8	7
9	8
10	9
11	NEW
12	19
13	13
14	14
15	12
16	13
17	11
18	18
19	17
20	16

ITALY	
(Courtesy Germano Ruscitto)	
As of 9/30/80	
SINGLES	
This Week	Last Week
1	2
2	3
3	1
4	4
5	7
6	5
7	11
8	8
9	6
10	10
11	9
12	12
13	15
14	13
15	NEW

FRANCE	
(Courtesy Videomusic Actualite)	
As of 9/25/80	
SINGLES	
This Week	Last Week
1	NEW
2	2
3	1
4	NEW
5	5
6	6
7	10
8	8
9	7
10	NEW
11	NEW
12	NEW
13	18
14	14
15	NEW
16	NEW
17	NEW
18	NEW
19	NEW
20	NEW

ALBUMS	
1	17
2	1
3	4
4	2
5	12
6	8
7	11
8	5
9	9
10	NEW
11	3
12	14
13	NEW
14	6
15	NEW
16	19
17	NEW
18	NEW
19	NEW
20	8

HOLLAND	
(Courtesy BUMA/STEMRA)	
As of 9/30/80	
SINGLES	
This Week	Last Week
1	3
2	1
3	5
4	7
5	6
6	NEW
7	2
8	9
9	10
10	NEW

ALBUMS	
1	2
2	1
3	5
4	6
5	4
6	NEW
7	NEW
8	3
9	9
10	7

Billboard Hits Of The World

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BELGIUM

(Courtesy Billboard Benelux)
As of 10/3/80
SINGLES

This Week	Last Week	Title	Artist
1	1	THE WINNER TAKES IT ALL	Abba, Vogue
2	2	UPSIDE DOWN	Diana Ross, Motown
3	NEW	JOHNNY AND MARY	Robert Palmer, Island
4	4	DREAMIN'	Cliff Richard, EMI
5	3	JUMP TO THE BEAT	Stacy Lattisaw, Atlantic
6	6	D.I.S.C.O.	Ottawan, Carrere
7	5	XANADU	Olivia Newton-John, Jet
8	7	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
9	NEW	USE IT UP AND WEAR IT OUT	Odyssey, RCA
10	NEW	MASTER BLASTER	Stevie Wonder, Motown

ALBUMS

1	1	DIANA 1980	Diana Ross, Motown
2	2	XANADU	Soundtrack, Jet
3	6	CLUES	Robert Palmer, Island
4	4	BACK IN BLACK	AC/DC, Atlantic
5	5	17 SECONDS	The Cure, Polydor
6	3	UPRISING	Bob Marley, Island
7	7	CAN'T STOP THE MUSIC	Village People, Barclay
8	8	I'M NO HERO	Cliff Richard, EMI
9	NEW	THE GAME	Queen, EMI
10	9	ONE FOR THE ROAD	Kinks, Arista

SWEDEN

(Courtesy GFL)
As of 9/24/80
SINGLES

This Week	Last Week	Title	Artist
1	1	ONE MORE REGGAE FOR THE ROAD	Bill Lovelady, Charisma
2	3	UPSIDE DOWN	Diana Ross, Motown
3	2	THE WINNER TAKES IT ALL	Abba, Polar
4	6	SIX RIBBONS	Jon English, Frituna
5	4	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
6	5	FUNKYTOWN	Lipps Inc., Casablanca
7	7	YOU'LL ALWAYS FIND ME IN THE KITCHEN	Jona Lewis, Stiff
8	8	ONLY LOVE	Duane Loken, Mariann
9	9	SUN OF JAMAICA	Goombay Dance Band, CBS
10	NEW	SOMMARNATT	Snowstorm, Mariann

ALBUMS

1	1	DIANA 1980	Diana Ross, Motown
2	2	XANADU	Soundtrack, Jet
3	3	UPRISING	Bob Marley & Wailers, Island
4	4	MOT ALLA VINDAR	Jon English, Frituna
5	8	SAXPARTY 7	Ingemar Nordstroms, Frituna
6	5	TONARSDROMMAR	Noice, Sonet
7	7	DEN LJUSNADE FRAMTID	Magnus Uggla, CBS
8	6	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
9	NEW	ONE TRICK PONY	Paul Simon, Warner Bros.
10	9	GYLLENE TIDER	Parlophone

MEXICO

(Courtesy Enrique Ortiz)
As of 10/1/80
SINGLES

This Week	Last Week	Title	Artist
1	2	TODO SE DERRUMBO DENTRO DE MI	Emanuel, RCA
2	1	HEY	Julio Iglesias, Columbia
3	5	NO ME ARREPIENTO DE NADA	Estela Nunez, Ariola
4	4	ERES	Napoleon, Raff
5	3	INOCENTE POBRE AMIGA	Lupita D'Alessio, Orfeon
6	6	SERA	Jose-Jose, Ariola
7	9	ESPERANZA	Yuri, Gamma
8	NEW	ROCK LOBSTER	B-52s, Warner Bros.
9	NEW	IT'S STILL ROCK AND ROLL TO ME	Billy Joel, Columbia
10	7	MI FORMA DE SENTIR	Revolucion Emiliano Zapata, Melody

Famous-Short Tie

NASHVILLE—The Short Rose music catalog will now be represented in the U.S. by Famous Music. Included in the agreement are "Let's Go Through The Motions" by David Gillon and "When She Turns Off The Lights (And Turns On The Love)" by Jim Cowen and David Anderson.

Country Lyrics Becoming Daring

• Continued from page 32

fret that country is accelerating into cosmopolitan crossover too fast, others in the industry see this trend as natural evolution—and definitely one of the reasons that country music is increasingly touted as the "music of the '80s."

Television, film and the media are exposing people to a wider cross section of explicit themes, whether they be sex, war, love, infidelity or violence.

"Country fans used to be more protected, more isolated," comments Buddy Killen. "Now the same people who listen to country also listen to rock. They're exposed to life every day on tv and in movies. We're just seeing country growing up as its audiences grow up."

Crossover talents like Kenny Rogers, Crystal Gayle, Eddie Rabbit, Hank Williams Jr. and Dolly Parton are also responsible for establishing the contemporary flavor that's streaming through today's country music.

* Artists with traces of the renegade clinging to their image—Waylon Jennings, Willie Nelson, David Allan Coe, Johnny Paycheck—have helped push away some of the boundaries; their freewheeling personal lives and explicit references to drugs and women in song have played a role in stripping away some of the "unspoken taboos" that once dominated country music.

NASHVILLE WRITERS GET SPACE BREAK

• Continued from page 38

Razzy Bailey, Danny Morrison, Steve Jobe, Aaron Wilburn, Bobby Goldsboro, Kenny O'Dell, professional manager Jeff Silbar, and newly-signed staffers Wood Newton, Tim DuBois and Quentin Powers.

Of these writers, Razzy Bailey and Larry Keith both have recording contracts with RCA. Jim Hurt is on the Scotti Brothers label, Bobby Goldsboro records for CBS/Curb and Bobby Springfield is signed to NewPax.

Montgomery says that publishing activity for House Of Gold is already running "20% ahead of last year" and he believes that the fourth quarter of 1980 may well turn out to be the company's most profitable period ever.

Setting its aim squarely on both country and pop, House Of Gold has forged deep inroads into these fields via a substantial number of singles and album cuts. In the past year, Gold writers have chalked up recordings by Millie Jackson, Dr. Hook, Exile, the Climax Blues Band, Oak, the Pointer Sisters, Levon Helm, Lobo, Kenny Rogers, Crystal Gayle, Razzy Bailey, Alabama, Dolly Parton, Johnny Paycheck, Dave Rowland & Sugar and Loretta Lynn.

In addition to his duties running the busy publishing division, Montgomery also doubles as a record producer for Razzy Bailey, Eddy Arnold, Lobo, Jim Chesnut, Larry Keith and Jim Hurt. This week, Bailey hits the top of the country charts for the first time in his career with a Morrison/Slate composition, "Lovin' Up A Storm."

And, in the final analysis, publishers and producers find that the real determination for what's acceptable lyrically eventually must come from radio itself. When songs like Loretta Lynn's "The Pill" and "Pregnant Again," John Wesley Ryles' "Liberated Woman," Jerry Lee Lewis' "Middle Age Crazy" and "I Wish I Was Eighteen Again" and Hank Williams Jr.'s "Whiskey Bent And Hell Bound" are viewed as sensitive, straightforward efforts to deal with everyday problems, airplay should not be a difficulty.

Today's crop of country songwriters are crafting their tunes carefully because they know that it's the words they write rather than anything that happens later in the studio that will determine the success of their material.

Masser To Write For Col Films

NEW YORK—In an unusual arrangement, hit writer/producer Michael Masser will provide theme music for various Columbia Pictures projects over a two-year period.

Masser, who has written and produced hits by Diana Ross, Natalie Cole and George Benson, will be involved with the productions to which he is assigned from script stage to final editing.

The film company's two publishing units, Gold Horizon Music (BMI) and Golden Torch (ASCAP) are administered by Screen Gems-EMI, which until recently had Masser under a writer's pact through its ASCAP affiliate, Colgems.

Under EMI's purchase agreement with Columbia for the acquisition of Screen Gems, administration rights to the film company's own publishing setup were retained. Masser is understood to have the option to make a non-film deal with another publisher.

Masser's first assignment under his new deal with Columbia Pictures will be "Stir Crazy," starring Gene Wilder and Richard Pryor and directed by Sidney Poitier.

The deal follows Masser's composing and producing effort for the title song for Columbia's "It's My Turn," with lyrics by Carole Bayer Sager, with a recording by Diana Ross (Motown), who also sings the song in the film. The song is published by Screen Gems and Chappell.

Masser's deal with Columbia also entails the development of musical properties for both film and the stage.

Masser's hit songs and producing efforts include Diana Ross' "Touch Me In The Morning," "Do You Know Where You're Going To," the theme from the Ross-starred "Mahogany," "The Last Time I Saw Him," Natalie Cole's current "Someone That I Used To Love" and George Benson's "The Greatest Love Of All."

Columbia Pictures publishing units are under the direction of Robert E. Holmes, vice president of Columbia Pictures Group. Richard Berres is the company's director of music.

Publishing

Writer/Publisher Course In Nashville

NASHVILLE—An eight-week course in "Writer/Publisher Perspectives" is set to begin in mid-October sponsored by Music Publishing Consultants.

The course, taught by Richard Perna, president of Music Publishing Consultants, is designed to provide both writer and publisher awareness through a thorough understanding of specific industry areas.

Among the topics to be studied are songwriting, contractual obligations and structure, song protection, marketing and the exploitation of a composition, publishing and sub-publishing in domestic and foreign markets, collection of monies, licensing and accounting procedures, legal awareness, interpretation of copyright laws, mechanical licensing

procedures, performing rights societies and payment schedules.

The in-depth course has drawn a number of publishers, attorneys and songwriters previously and is now being offered for the third time, although enrollment is limited to 15 participants in each eight-week period.

Guest speakers in the course during previous sessions have included music attorneys Mike Milom and Malcom Mimms, publishers Terry Smith of Dr. Hook, David Conrad of Pi-Gem/Chess Music, Ted Barton of MCA Music and independent producer Boomer Castleman.

The course will meet one evening a week for three hours. Anyone interested in enrolling for this course should contact Richard Perna at Music Publishing Consultants, (615) 269-3322.

Levine Sells Interest In IRDA

NASHVILLE—Hank Levine has sold his 50% interest in IRDA, a Nashville-based independent record distribution firm to his partner, Mike Shepard.

Levine plans to move back into record and film scoring, a field he was involved in since the early

1960s, and is reactivating Hank Levine Productions.

Hank Levine Productions will be represented by Total Concept Representation, Inc. and will share its headquarters at 38 Music Square East, Nashville. Phone: (615) 255-4181.

Survey For Week Ending 10/11/80

Billboard Hot Latin LPs

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MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	FANIA ALL STARS Commitment Fania 564	1	JUAN GABRIEL Recuerdos Pronto 1076
2	CHARANGA AMERICA Comiendose a N.Y. TH 2088	2	LUPITA DALESIO Inocente pobre amiga Orfeon 16044
3	CORTIJO El sueno del maestro Tierrazo 003	3	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
4	PAPAITO S.A.R. 1008	4	JOSE LUIS RODRIGUEZ Atreverte TH 2095
5	CHARANGA CASINO S.A.R. 1007	5	VICENTE FERNANDEZ 15 Exitos mas grandes CBS 20422
6	EL GRAN COMBO Aqui no se sienta nadie Combo 2013	6	JULIO IGLESIAS Hey CBS 50302
7	HECTOR LAVOE El sabio Fania 558	7	ROCIO DURCAL Con mariachi vol 4 Pronto 1078
8	INDIA DE ORIENTE Desde el cobre con amor Guajiro 4405	8	BEATRIZ ADRIANA Adios y bienvenida Perless 2145
9	OSCAR DE LEON Llego actuo y triunfo TH 2079	9	ROCIO JURADO Sra. Arcano 3485
10	EL GRAN COMBO Unity Combo 2018	10	LA MIGRA Negra Cruz Mar int. 120
11	MIGUEL CRUZ & SKINS Discolor 8805	11	EMANOELLE Grandes exitos Arcano 3504
12	BOBBY VALENTIN Bronco 111	12	VICENTE FERNANDEZ El tapateo CBS 20388
13	TIPICA DOMINICANA Bandera 1001	13	RAPHAEL Ysigo mi camino Al 60149
14	CONJUNTO CREMA S.A.R. 1012	14	NELSON NED Primavera de una vida Al 10501
15	ANDY MONTANEZ Salsa con cache LAD 341	15	RAMON AYALA Ensename a olvidar Freddy 1165
16	JOHNNY VENTURA Yo soy el merengue Combo 2016	16	LOS HAPPYS La chatita Cronos 1145
17	CHARANGA DE LA 4 SAR 1010	17	CHELO Puros boleros Musart 1790
18	CLOUD Hay carino Common cause 13004	18	LOS HNOS. ORTIZ Encendido clavel Latin 2055
19	DANIEL SANTOS 50 years Fania 569	19	VILLOS CARACAS BOYS Villos 80 1/2 TH 2094
20	ADALBERTO SANTIAGO Feliz me siento Fania 562	20	LOS HUMILDES Mas de lo que merecna Fama 595
21	CHEO FELICIANO Estampa Vaya 86	21	LOS BUCKYS Profono 3024
22	CONJUNTO CLASICO Los Rodriguez Lo mejor 801	22	NAPOLEON Sin tu amor Raff 9077
23	LALO RODRIGUEZ Simplemente Lalo Tierrazo 004	23	RIGO TOVAR Puras cumbias Mericana 5636
24	RICHIE REY & BOBBY CRUZ Vaya 88	24	JOSE JOSE Si me dejas ahora Pronto 1070
25	ORQUESTA HARLOW Dulce aroma del exito Fania 566	25	YOLANDA DEL RIO Moneda de 14 pesos Arcano 3503

OCTOBER 11, 1980 BILLBOARD

Hirt Hits a Clinker With His 16-Piecer

LOS ANGELES—After less than nine months' time of living his 30-year dream, New Orleans trumpeter Al Hirt has folded his big band. The band gave its swan song Sept. 27 after appearing at nearby Knott's Berry Farm.

Hirt, who says that leading a big band has been something he has "wanted to do since the '40s, right after I came out of the service and began playing with Benny Goodman and Artie Shaw," says the economy was to blame for his having to disband the 16-piece group.

Though the band, which he premiered on national television in January, has been a "musical success" according to Hirt, he says the bookings do not warrant his continuing to meet the \$15,000 weekly payroll.

"I've been losing too much money

and there's no sense in that," Hirt says.

The 57-year-old trumpeter, whose biggest successes were with a string of gold albums in the '60s, reports International Creative Management had assured him that the big band would be easy to book.

"That just didn't prove to be the case," Hirt says, adding that what jobs the band did have were poorly attended. In addition, many engagements were cancelled and the tours were "poorly organized."

Hirt's big band has not been able to draw the crowds to his New Orleans nightclub, Basin Street South, either.

Hirt, who has not recorded in 10 years, plans to put together another small group and work the New Orleans club he opened in 1961.

A. JAMES LISKA

18,500 Attend Queen Mary Calif. Event

• Continued from page 39

for his session work with such groups like the Crusaders and Steely Dan. Carlton lived up to his reputation and gave the crowd a generous helping of tasty guitar licks.

Seawind followed with what might be termed "born again fusion," wherein the sextet mixed jazz and rock with pro-Christian lyrics. Lead guitarist Bud Nuanez conveyed the message visually—a wooden cross dangled from the frets of his instrument. Seawind's 45-minute program featured compelling danceable rhythms and pleasant melodies, but lacked inspired musicianship.

Dave Brubeck's 45 minutes of jumping swing was a step back into mainstream jazz, an area in which the festival needed more representation. Pianist Brubeck's quartet featured his son Chris on bass, Randy Jones on drums and Jerry Bergonzi on tenor sax.

The pranksterish Sonny Rollins came onstage while the intermission's recorded music was still playing. Rollins began jamming to the tape, flustering the stage crew, who then turned it off and Rollins on.

The master saxophonist then proceeded to give a lesson in jazz virtuosity. Pure poetry flowed out of his horn: sustained blasts, wild runs across the scales like a locomotive out of control, soaring cadenzas and rhapsodic ballads. Rollins mixed calypso, salsa, pop and various other idioms in what must be one of the most brilliantly eclectic presentations in jazz.

The Rollins quartet's hour-long show was well received by the audience and Rollins seemed delighted with the huge ovations he elicited. Two encores were performed.

Al Jarreau's act was a truly unique event. After Jarreau's joyous 90 minutes of ballads plus "Spain," the fast work horse, spectacular scatting and splendid imitations of various instruments like guitars, drums, flutes and quicas, a special guest decided to sit in.

Stevie Wonder, who had been rocking and clapping to Jarreau's show from the front row, was led to the stage to join in the encore. Midway through the song, on which Wonder had been adding synthesizer accompaniment, he joined Jarreau on vocals.

"The pleasure is mine . . . to be on stage with Al Jarreau, Al Jarreau, Al Jarreau," Wonder sang, taking the phrase and repeating and embellishing it into a melody.

"It's mutual," sang Jarreau. "The feeling's more than mutual."

"I have loved and adored your song for so many years," Jarreau continued, in an improvised song of homage to Wonder. "I have loved and adored your heart and spirit over the years."

After that, the two jammed vocally in a spirited and upbeat harmony. When the song finished, the crowd roared its approval and the Queen Mary Jazz Festival came to a conclusion.

As for next year, Russo commented, "It was well-received by the general public, which tells me we'll be doing it for years to come. Next year we'll have a three-day event and we'll probably increase the numbers to 15,000 per day. We'll be back."

ODD FLORIDA VENUES

The Miami Scene: Pizzas And Pews

By SARA LANE

MIAMI—Jazz seems to be getting a foothold in the Miami area with more and more restaurants and clubs offering patrons local groups.

In some cases jazz is presented only one night a week, in others it can be heard seven nights a week. It's being played in some of the most unlikely places from a pizza parlor to the Unitarian Church, shopping centers to the most sophisticated restaurants, and, according to club owners, in most cases it's working well.

At Tuttle's, probably Miami's most beautifully decorated and prestigious restaurant, jazz is the image owners want to portray. When disco was at its height, Tuttle's featured disco in the small cocktail lounge and business was "incredible" says co-owner Peter Whitcup.

"We decided to change our musical image," he explains, "and I think jazz is where we should be heading. Listenable, danceable music which you can talk over as opposed to the loud, throbbing beat of disco." Because of its size, Tuttle's cannot support a large group and Whitcup has been auditioning small local groups.

"You'd be surprised at the number of people who have called us since word got out that we were looking for a group," Tuttle features jazz every night beginning at 5 p.m. with keyboardist Mel Dancy. From 10 p.m. to 2 a.m. Sunday through Thursday, the main group will appear. On weekends the hours will be extended to 3 a.m.

China's Jazz Party (veteran jazzman China Valles) takes over the room Sunday with a band comprised of Miami players alternating with various horn players, and the well-known Miami jazz vocalist Alice Day.

The Place for Steak has been known as one of the main jazz rooms in South Florida. Open for 30 years, it has been specializing in jazz for 20 of those years. Pianist Myrtle Jones has been the major artist to appear on a steady basis; last year she worked 46 weeks. Formerly groups such as Monty Alexander and Guy Fasciani were headlined.

In addition to Jones, the David Knight Trio plays with W.G. Baker and Bertie Wallace filling in on Sunday and Monday.

The Big Apple, located in a small mall in southwest Miami, has featured jazz since it opened in June

and, according to a spokesman, "it is coming along nicely. The pace is beginning to pick up." The Milt-Jess Jazz Quintet performs Tuesday through Saturday.

Raffles Bar and Grille in Dadeland Mall recently put in jazz six nights a week headlining the Jet Nero Group. "Jazz seems to fit Raffles' atmosphere," says manager John Tucker. "We tried a variety group that did Top 40, but found it was too loud."

The Gingerman in Coconut Grove's Mayfair mall opened 14 months ago and co-owner Ed Hart began jazz a year ago with the Billy Rolle Quartet. It worked so well that Hart decided to expand the group to a 14-piece band, decked out in white tuxedos and tails.

The large band plays on Monday nights to an SRO audience. The quartet plays Tuesday through Saturday with the Frank Reed Trio appearing on Sunday. A month ago Hart hired jazz organist Jackie Davis to beef up the cocktail hours.

At the Paddelfan Room, Ramada Inn manager Randy Burton, a former sound engineer with various rock groups, instituted jazz four months ago with Bernie Jay and the Bottom Line.

"I felt it was time for jazz down here in the southwest and it's working reasonably well," he says.

Burton notes that there is some strong support for jazz in Miami and says he intends to stick to this format even if he decides to change groups.

Other rooms and clubs feature jazz on a one night basis. Daphne's in the Sheraton River House, features the big band sound of Gary Lawrence and His Sizzling Syn-copators on Tuesday and it draws crowds that rival any that come in on weekends.

Cosmos, a pizza parlor in South Miami has a jazz duo on Friday nights; the Unitarian Church in South Miami features Ira Sullivan and Friends twice a week.

And in the strife-torn Liberty City area two clubs are trying to attract audiences via jazz—the R & R Club and the Montego Club. While Mi-amians and visitors to the area may have to trek long distances from one place to another to get a sampling of what South Florida has to offer, jazz is a lot easier to find now than it was a year ago.

Hines Next For Arizona Series

By AL SENIA

SCOTTSDALE, Ariz.—Another season of top name jazz performances has begun here with the opening of the Scottsdale Center for the Arts 1980-81 jazz series.

In a break from past years, the series began Sept. 14 with a local freestyle jam session featuring 12 top Phoenix area jazz musicians including Prince Shell, Charles Lewis, John "Schoolboy" Porter and John Hardy.

Approximately 3,500 fans turned out for the outdoor evening event. In other years sponsors of the series had scheduled a local Arizona jazz night at the conclusion of the series. But spotty attendance caused a switch this year that resulted in the local artists kicking off the fall jazz season with a free outdoor festival.

The series will see appearances by the Earl "Fatha" Hines Quintet

Survey For Week Ending 10/11/80			Survey For Week Ending 10/11/80		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	1	10	26	25	10
GIVE ME THE NIGHT George Benson, Warner Bros. MS 3453			PARTY OF ONE Tim Weisberg, MCA MCA-5125		
2	2	13	27	30	3
LOVE APPROACH Tom Browne, Arista/GRP 5008			HOW'S EVERYTHING Sadao Watanabe Columbia CX 36818		
3	3	14	28	29	2
RHAPSODY AND BLUES Crusaders, MCA MCA-5124			LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009		
4	6	16	29	24	32
THIS TIME Al Jarreau, Warner Bros. BSK 3434			SKYLARKIN' Grover Washington Jr., Motown M7-933R1		
5	5	5	30	27	26
BADDEST Grover Washington Jr., Motown M9-940A2			MONSTER Herbie Hancock, Columbia JC 36415		
6	4	14	31	28	49
H Bob James, Tappan Zee/Columbia JC 36422			ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241		
7	7	10	32	43	3
ROUTES Ramsey Lewis, Columbia JC 36423			NEW YORK SLICK Ron Carter, Milestone M-9096 (Fantasy)		
8	11	8	33	32	17
NIGHT CRUISER Deodato, Warner Bros. BSK 3467			INFLATION Stanley Turrentine, Elektra 6E-269		
9	9	6	34	34	4
THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590			ILLUSIONS Arthur Blythe, Columbia JC 36583		
10	10	6	35	35	3
THERE AND BACK Jeff Beck, Epic FE-36584			CENTER PIECE Hank Crawford/Calvin Newborne, Buddah BDS 5730 (Arista)		
11	12	11	36	36	2
MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284			ANCIENT DYNASTY Joanne Brackeen, Tappan Zee/ Columbia JC 36593		
12	8	8	37	31	34
STRIKES TWICE Larry Carlton Warner Bros. BSK 3380			EVERY GENERATION Ronnie Laws, United Artists UA-1001		
13	13	33	38	40	2
HIDEAWAY David Sanborn, Warner Bros. BSK 3379			LANDSCAPE Art Pepper, Galaxy GXY 5128 (Fantasy)		
14	15	15	39	37	9
SPLENDIDO HOTEL Al DiMeola, Columbia CX 36270			CALLING Noel Pointer, United Artists UA-1050		
15	17	8	40	39	30
QUINTET '80 David Grisman, Warner Bros. BSK 3469			YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122		
16	16	29	41	42	46
SPYRO GYRA Catching The Sun, MCA MCA-5108			AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)		
17	18	18	42		
ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506			SEAWIND Seawind, A&M SP-3113		
18	14	22	43	41	34
WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516			FUN AND GAMES Chuck Mangione, A&M SP-3715		
19	19	22	44	44	2
ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427			SONIC TEXT Joe Farrell, Contemporary 14002		
20	20	26	45	45	18
DREAM COME TRUE Earl Klugh, United Artists UA-1026			DETENTE Brecker Brothers, Arista AB 4272		
21	21	6	46	46	80
HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh, Columbia JS-36741			MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)		
22	23	20	47		
A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483			DUKE ELLINGTON/SONG BOOK TWO Sarah Vaughan, Pablo 2312-116 (RCA)		
23	33	3	48	48	5
LARSEN-FEITEN BAND Larsen-Feiten Band, Warner Bros. BSK 3468			LOOK IN YOUR HEART Ernie Watts, Elektra 6E-285		
24	26	4	49		
IT'S MY TIME Waynard Ferguson, Columbia JC 36766			THE OTHER WORLD Judy Roberts Band, Inner City IC 1088		
25	22	12	50	49	50
BEYOND Herb Alpert, A&M SP-3717			ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501		

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Berlin Site Of IMIC 1981 Global Gathering

• Continued from page 1

Dag Haeggqvist, Sonet Sweden; Wilfred Jung, EMI-Electrola West Germany;

Also: Siggı Loch, WEA West Germany; Ramon Lopez, PolyGram U.K.; Fritz Rau, Lippman & Rau West Germany; Jean Claude Pellerin, Aariana France; Guido Rignano, Ricordi Italy; Jonathan Simon, Chappell U.K. and Dr. Helmut Steinmetz, Austro Mechana Austria.

U.S. representatives to the committee include: Dick Asher, CBS; Nesuhi Ertegun, WEA International; Bhaskar Menon, EMI; Jerry Moss, A&M; Harvey Schein, PolyGram; and Mike Stewart, Interworld Music.

Additional executives will be added to this all important IMIC '81 committee, notes Lee Zhitto, Billboard's publisher and editor-in-chief, who oversees IMIC's development.

Each year IMIC draws the world's leading decision makers together in the only top level conference of its kind to probe for solutions to pressing problems in all areas of music and recordings.

The conference has previously been held in such locations as Palma Mallorca, Spain; Freeport, the Bahamas, Acapulco, Mexico; London,

England; Amsterdam, Holland; Venice, Italy; Honolulu, Hawaii and this year in Washington, D.C.

IMIC has drawn on experts in the business field outside of the music and recording industries to offer

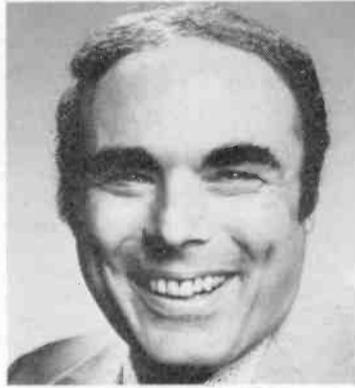
their insight into economic problems. The conference has also provided a showcase for the tech-

nologies as they emerge.

Additional information on IMIC '81 will be published in future issues.



Stig Anderson of Polar Sweden



Dick Asher of CBS



Marcus Bicknell of A&M Europe



Des Brown of Chrysalis U.K.



Nesuhi Ertegun of WEA International



Dag Haeggqvist of Sonet Sweden



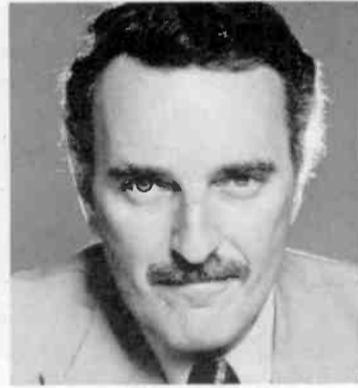
Wilfred Jung of EMI-Electrola West Germany



Siggı Loch of WEA West Germany



Bhaskar Menon of EMI



Jerry Moss of A&M U.S.



Ramon Lopez of PolyGram U.K.



Jean Claude Pellerin of Aariana France



Fritz Rau of Lippman & Rau West Germany



Guido Rignano of Ricordi Italy



Jonathan Simon of Chappell U.K.



Harvey Schein of PolyGram U.S.



Dr. Helut Steinmetz of Austro Mechana Austria



Mike Stewart of Interworld Music U.S.

Broderick & Video Future

• Continued from page 67

price has also dropped from about \$1,200 for the earlier models to about \$700 for newer machines that offer many more features.

In explaining the difficulties in controlling rentals of prerecorded tapes, Friedman said that it would be easier to control the trafficking of marijuana than videotape.

Lee Rothschild, vice president of the Video Discount Center, spoke on retailing problems within the video market. "The market is totally changing. There are more current releases and a wider variety of prerecorded materials available."

He believes, though, that the intricacies of the hardware could lead to confusion among consumers as it continues to get more and more complex. He also discussed what he calls the "collector's syndrome."

"Can the public afford to buy the proliferation of titles now being offered?" he asked. Rothschild also feels that rental exchanges are uncontrollable. Availability of product is also a key factor. "We have to be able to tell our customers that after its theatrical release we are next to have a film available on cassette," he said.

A&R Seminar Focuses On New Trends

MIAMI BEACH—Musexpo's a&r seminar touched on the various facets of this important aspect of the recording business.

John Luongo, president of Pavilion Records, discussed new music trends of the '80s. He feels that "the primary concern of the '80s is that the record companies don't know what is going to happen as far as trends go."

He sees more r&b products selling and suggests keeping "a sharp eye on radio to see what is going to happen." He also sees the current market in a state of confusion.

Ton Van Den Bremer, with

Phonogram/Polydor in Holland, spoke on behalf of the independent producer. "Independents are making the music," he claimed. "They are not bogged down in the bureaucracy of a big company." He feels that the independents are instrumental in discovering and developing new talent. "Artists need understanding. The majors don't offer this," he said.

Buddy McClusky, director of RCA International in Argentina, talked about the Latin American market. He said that the entire Latin American market is feeling the ef-

(Continued on page 69)



Bob Summer of RCA U.S.

Home Taping Deprives Industry \$700-\$800

• Continued from page 1

than non-tapers. "What the survey shows," claims Shulman, "is that they would buy even more if it were not for home taping."

The CBS blank tape study shows increases in ownership of tape equipment, increased sales of tape and a dramatic increase in the use of tape equipment. According to the study, 55% say they are taping more this year than last, 25% say they tape the same amount and 20% say they tape less.

The reasons given by the study for home taping are primarily to make "custom" tapes of favorite selections and to save money. Seventy-five percent call customizing "very important" and 55% also put saving money in the same category. Some 25% say they tape to get better quality than they could get from prerecorded tape; 25% cite saving record wear and 25% say they make tapes to give away. Taping is named as a hobby by 20%.

The survey found that 30% of all tapes made on home equipment were made from borrowed records or tapes. Some 40% were made from the taper's own record collection and 20% off the radio.

Of the individuals who make the tapes, 65% say they tape from their own albums; 55% also name borrowed records and tapes as a program source and 45% name the radio.

According to Shulman a more complete report on the study will be issued shortly, supplying more information as to the demographics of those surveyed. CBS will make the

report available through the National Assn. of Recording Merchandisers and the Recording Industry Assn. of America.

Commenting on the survey, CBS

Records deputy president Dick Asher notes that the "studies clearly demonstrate that home taping is among the most severe problems facing the recording industry. It is

our hope that the industry will continue to seek out ways to cope with this problem."

Schulman says that CBS management feels any solution to the prob-

lem "would have to be an industrywide effect. No one company is going to turn the tide." That, he says, is why CBS is making the study public.

Somebody's looking you up in Spot Television Rates and Data right now.



Musexpo A&R

• Continued from page 68

fects of a recession. In Argentina, for example, there is an inflation rate of 180%. Singles sell for \$6 (U.S.) and albums for \$15 (U.S.).

As far as his participation in Musexpo is concerned, McClusky said that he got his start at Musexpo two years ago. "Musexpo has been very good for us as far as meeting people and making connections."

Burt Siegelson, president of Amberjack Records and a&r director of AudioFidelity Enterprises, stressed "knowing the marketplace." He mainly discussed record clubs, mail-order sales and the promotion of "beautiful music" (he produces the Mantovani Orchestra).

"There are still avenues of creativity in this market," he said. He believes that one should look for a good choice of titles, specifically finding material that has a good longevity.

Jerry Goldstein, of Far Out Productions, producers of the group War, talked about the potentials of black music. "Black music is a proven, consistent seller. There is also a very low return rate of black music products to the distributor," he said.

"Black music fans are more loyal. Black music is more direct. The music comes from the soul. It reflects the feelings on the street."

Moderator Ed De Joy, vice president of RCA Records a&r department, discussed the label's a&r philosophy. RCA has decided to concentrate on proven sellers, and is signing fewer artists this year. He said that he believes in the independent producer.

"The artist is all important. The independent producer is successful at finding the new artist," he said.

The environment in which television time is bought, sold and negotiated has undergone a transformation over the years.

New factors are constantly coming into play. Ever-evolving techniques for defining target audiences; more sophisticated approaches to arriving at the right media mix; new dynamics between buyer and seller are but a few!

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Spotlight

Pop

BRUCE COCKBURN—Humans, Millennium BXL17752. (RCA). Produced by Eugene Martynec. Cockburn reached a broad audience with his "Wondering Where The Lions Are" and should break big with this new collection of highly literate songs that touch on different aspects of the human condition. Each song is a lyrically vivid collage of real life drama unfolding in story and music. Cockburn is perhaps the closest thing to the ultimate folk balladeer these days, a true minstrel. The Canadian writer/guitarist is supported by a fine rhythm unit, synthesizer, violin and horns.

Best cuts: "Grim Travellers," "Rumours Of Glory," "More Not More," "How I Spent My Fall Vacation."

UTOPIA—Deface The Music, Bearsville, BRK3487 (WB). Produced by Todd Rundgren & Utopia. The wizardry of Rundgren and Utopia has resurrected the charm and cleverness of the long-missed Beatle music of the early and Sgt. Pepper years with uncanny mastery. "Alone" (almost eerily) sounds like it was written and performed by Paul McCartney circa 1966, while the spunky "Silly Boy" features the biting delivery of a younger John Lennon. "Feel Too Good" opens with licks nearly identical to those of "Getting Better," and then proceeds with an irresistible McCartneyesque melody and delivery. "Hoi Poloi" is carved in the same nostalgic vein as "When I'm 64" and "Honey Pie."

Best cuts: Take your pick.

SUZI QUATRO—Rock Hard, Dreamland DL15006 (RSO). Produced by Mike Chapman. The veteran rocker's first for Dreamland is propelled by the blistering rock power of the title track, which is also the first single from the "Times Square" soundtrack. Other standouts include a rousing reworking of Dave Clark's "Glad All Over" and some zesty Quatro/guitarist Len Tuckey collaborations. Producer Chapman gives Quatro room to let loose with the kind of fiery rock she is capable of delivering.

Best cuts: "Rock Hard," "Hard Headed," "Lipstick," "Glad All Over."

Soul

LENNY WILLIAMS—Let's Do It Today, MCA5147. Produced by Steve Duboff. Williams' latest LP mixes originals in with jazzy, soulful covers of pop tunes such as his first single "Ooh Child" and "If You Don't Want My Love," by John Prine and Phil Spector. Williams shares lead vocals on the latter tune with Carla Thomas for a most pleasing effect. Williams' sleek, sexy vocals shine throughout the eight song LP as do the tasty, jazzy soulful arrangements that feature plenty of sparkling horns, guitars, percussion instruments and pianos.

Best cuts: "Ooh Child," "Suspicious," "Messing With My Mind."

Country

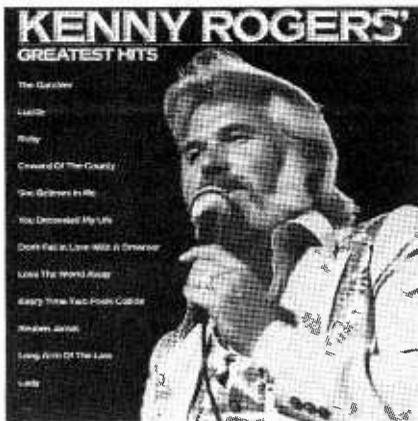
RONNIE MILSAP—Greatest Hits, RCA AHL13772. Produced by Ronnie Milsap, Tom Collins. With an artist like Milsap, no single-pocket LP stands a chance of being complete because of the sheer number of hits accumulated. Hence this package is missing a few of Milsap's biggest—"Why Don't You Spend The Night," "In No Time At All" and "Only One Life To Live" among the most obvious. But the ones that are included are all instantly recognizable and former smashes on the country charts. As a bonus, Milsap's current single, "Smoky Mountain Rain,"—a potential "greatest hit," no doubt—is also included here.

Best cuts: "Daydreams About Night Things," "What A Difference You've Made In My Life," "(I'd Be) A Legend In My Time," "Please Don't Tell Me How The Story Ends."

CONWAY TWITTY—Rest Your Love On Me, MCA MCA5138. Produced by Conway Twitty, Ron Chancey. This marks the first production team-up of this pair, and there's a smoother, more orchestrated feeling throughout the album with less rock-styled arrangements than previous LPs. As usual, Twitty has chosen his material carefully: material runs the gamut from Barry Gibb's fine title cut to "We're Gonna Try It Tonight" by Pam Rose-Mary Ann Kennedy-Linda Hargrove. Production is sweetened with strings and female backgrounds, but there's plenty of acoustic accents to keep it country, and some fine electric lead guitar work by Reggie Young.

Best cuts: "Rest Your Love On Me," "I Still Believe In Waltzes," "Hero For A Day," "I Am The Dreamer (You Are The Dream)," "We're Gonna Try It Tonight."

TANYA TUCKER—Dream Lovers, MCA MCA5140. Produced by Jerry Crutchfield. Tucker fans who have been waiting for this artist to rediscover her country roots will be pleased with this album, while Tucker fans who like her pop stylings should find plenty to enjoy here as well. It's her strongest album in some time: there's a sparkle in the energy throughout and a vibrancy in her vocals that's natural and unforced. Studio support from Glen Campbell—whose voice is a perfect match for Tucker's—and a fine repertoire of material give her



room to belt, to croon, to whisper and wail with relaxed assurance.

Best cuts: "Dream Lover," "Somebody (Trying To Tell You Something)," "My Song," "Can I See You Tonight."

BRENDA LEE—Take Me Back, MCA MCA5143. Produced by Ron Chancey. Vitality emanates from this superb package. Lee's throaty tones are charged with energy on pop cuts like Kim Carnes' "What Am I Gonna Do" and Elton John's "Take Me Back," and ring convincingly on the heartfelt ballad, "Too Many Nights Alone." Artful strings, subtle keyboards and steady percussion power this vibrant production.

Best cuts: Those cited plus "Every Now And Then," "Cracker Jack Diamonds," "He'll Play The Music (But You Can't Make Him Dance)."

CHARLIE RICH—Once A Drifter, Elektra 6E301. Produced by Jim Ed Norman. Rich's first album for Elektra is a jewel, showcasing his velvet-voiced singing style against a rich brocade of instrumentation that never falls prey to overlush arrangements. He glides easily through a selection of tunes, including golden classics like "Marie," "Wonderful Tonight," "Good Time Charlie's Got The Blues" and Billy Burnette/Johnny Christopher's beautiful ballad, "Are We Dreamin' The Same Dream." The combination of Norman and Rich appears to bring out the best in this artist, judging from this LP.

Best cuts: Those cited.

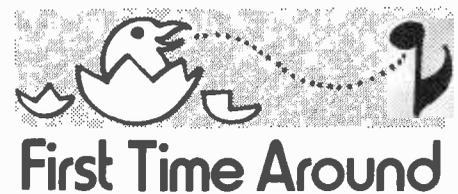
PATSY CLINE—Always, MCA 3263. Produced by Owen Bradley. A brilliant showcase of songs by the late Cline receives sensitive, fresh production from Bradley, her original producer. With the addition of modern musicians, background voices and arrangements, these songs, recorded nearly two decades ago, sound as fresh as tomorrow. The LP shows the diversities that Cline's bell-clear voice easily mastered—from her classic "I Fall To Pieces" to such evergreens as Irving Berlin's "Always." With the evergrowing Cline legend, MCA has a landmark LP here that perhaps secures Cline's position as the best female singer in the history of country music.

Best cuts: all are gems.



ERIC GALE—Touch Of Silk, Columbia JC36570. Produced by Allen R. Toussaint. Guitarist Gale, ace New York session picker whose riffs fill many pop hits, meets New Orleans' Toussaint, with the assistance of Grover Washington Jr., Idris Muhammad, Arthur Blythe, Robert Dabon and Toussaint himself. The result is less firebrand guitar solos, and more a steady stream of funky, crafty rhythms, which is what these seven cuts are all about.

Best cuts: "War Paint," "Au Privave," "Live To Love."



KEITH SYKES—I'm Not Strange I'm Just Like You, Backstreet/MCA MCA3265. Produced by Jerene Sykes. Memphis-born Sykes has come up with a genuine piece of shake, rattle and roll rock that beckons you to snap your fingers, shake your behind or just get up and dance. A noted songwriter, having contributed songs to Jimmy Buffet, Rodney Crowell and Rosanne Cash repertoire, Sykes' music is underlined by an infectious beat incorporating country, rockabilly, pop and a lot of body and soul. Sykes' lead and rhythm guitar is aided by his Revolving Band consisting of some thumping bass riffs, guitar, drums and percussion. Here is an album of intelligent wit, charm and captures the essence of rock'n'roll.

Best cuts: "B.I.G.T.I.M.E.," "Love To Ride," "Smack Dab In The Middle," "I'm Not Strange I'm Just Like You."

LAMBRETTAS—Beat Boys In The Jet Age, Rocket PIG3257 (MCA). Produced by Peter Collins. Already successful in its native U.K. with a bouncy ska reworking of "Poison Ivy" and the mid-1960s styled "Da-a-ance," this quartet showcases a good sense for pop sensibilities on this set. The sound is

KENNY ROGERS—Greatest Hits, Liberty L001072. Produced by Larry Butler. Tag this entry as a "can't miss" item. Rogers sings 12 songs, all but two previous hit singles. And for a bonus, Kenny's current hit "Lady," clefted by Lionel Richie of the Commodores, is included. It's a strong, highly salable album with attractive graphics, and it shows Rogers' many talents excellently.

Best cuts: Choose your favorites. Also included is a new Rogers line, "Long Arm Of The Law," along with such favorites as "Lucille," "The Gambler," "Ruby," "She Believes In Me," "Don't Fall In Love With A Dreamer" and more.

relentlessly uptempo and the production is clean. Though there is an original named "London Calling," there are no sonic similarities with the Clash. The Lambrettas strive for harmonies and a sense of innocence while the politicking is left to others. While many of the images and sound here are distinctly British, there is a large audience for this kind of rock as the Specials and the Vapors have shown.

Best cuts: "Poison Ivy," "Watch Out, I'm Back," "Da-a-ance," "Page three," "Don't Push Me."

PRIVATE LINES—Trouble In School, Passport PB9848 (JEM). Produced by Pete Sobel. Unlike most releases from (JEM) this LP is strictly in the rock mainstream, akin to bands like Boston or Toto. This four-man band is led by Ryche Chlanda, and plays American harmonic midtempo rock with pretty vocals and dense arrangements. With just a touch of heavy metal here and there, this is what AOR radio now plays. Not the most original music around, it nevertheless remains popular.

Best cuts: "Bat An Eye," "Young And Sexy," "How Long."

SKY, Arista A2L8302. Produced by Sky, Tony Clark, Haydn Bengall. The classical rock fusion genre is not as popular as it once was but this English quintet, which is extremely popular internationally, could give it a shot in the arm. Eschewing the bombastic symphonic approach, Sky is closer in spirit to Mike Oldfield than ELP or Yes. All tracks are instrumentals which lets the listener enjoy the musicianship—this genre's strong point—without the cloying lyrics which often hamper other artists working this style. Between the members, there have been stints with the London Symphony, David Bowie, Frank Sinatra as well as experience on such soundtracks as "The Deer Hunter," "Stevie" and the upcoming "Long Good Friday." Side three is entirely acoustical and classical with no rock influence.

Best cuts: "Tootata," "Ballet-Volta," "Sahara," "Hotta," "Scherzo," "Firo."

JACK GREEN—Humanesque, RCA AFL13639. Produced by Jack Green. Singer/songwriter Green leads a basic rock quartet through some interesting songs, with snappy melodies and lyrics that tell simple stories, mostly about girls and the rock'n'roll life. The music is basic rock, with singing rhythm guitar provided by Green, and uncomplicated bass, drum and lead guitar from the band. AOR formats and rock fans should appreciate this.

Best cuts: "Murder," "Life On The Line," "This Is Japan."

EPs

OINGO BOINGO—IRS SP70400 (A&M). Produced by Jo Julian, Michael Boshears. Though this is the band's first major label affiliation, Oingo Boingo is actually one of the seminal new L.A. bands with a history dating back to the mid-1970s. On this four track set, the group mixes unnerving lyrics and a feisty rock-reggae rhythm. A horn section is utilized at times which gives a different edge. Vocalist Danny Elfman possesses an electric Elvis Costello-type persona.

Best cuts: "Violent Love," "Only A Lad."

Billboard's Recommended LPs

pop

MONTY PYTHON—Monty Python's Contractual Obligation Album, Arista AL9536. Produced by Eric Idle. This comedy troupe's latest LP contains 24 short, irreverent sketches, some spoken, some sung, that manage to take a poke at just about everyone, from the Chinese ("I Like Chinese") to Arabs ("Never Be Rude To An Arab") to Henry Kissinger ("Henry Kissinger"). Language and subject matter are often risqué ("Sit On My Face") and may be unsuitable for airing. **Best cuts:** Use your own discretion.

RAY CHARLES—Brother Ray Is At It Again, Atlantic SD19281. Produced by Ray Charles. Whether he sings and plays rock'n'roll, pop, r&b, or funk, Charles remains resolutely an original talent and on this new LP he again puts his stamp on a wide array of material. Throughout, the big band playing is crisp, with not a superfluous note, and Charles voice appears

to get stronger with the years. **Best cuts:** "Compared To What," "Don't You Love Me Anymore?" "Ophelia," "Now That We've Found Each Other."

CAPTAIN BEEFHEART—Doc At The Radar Station, Virgin VA13148 (Atlantic). Produced by Don Van Vliet. If Van Vliet (Captain Beefheart) can be likened to a Delta bluesman, then the delta from which he hails must be located on some other planet. As is the norm with Van Vliet, this exotic menagerie of tunes is unlike anything else recorded on Earth. But this time it's a shade more commercial and may entice the open-minded ears of new wave listeners. Van Vliet's clever vocals are backed by a tight band that can play the gamut from blues to jazz. **Best cuts:** "A Carrot Is As Close As A Rabbit Gets To A Diamond," "Run Paint Run Run."

VARIOUS ARTISTS—Made In Britain, Polydor PD16295. Produced by Jerry Jaffe. This compilation LP of U.K. rock bands is comprised of four groups: the Invaders, Excel, Comsat Angels and Protex. The first three play in a midtempo, smooth manner, while Protex is faster and rougher. The Invaders have the most commercial potential, especially if Soo Lucas performs the vocals, while the Comsat Angels are artistically the most intriguing. **Best cuts:** "Magic Mirror," "Backstreet Romeo," "I Never Knew," "Independent Day," "I Can't Cope."

THE STRANGLERS—IV, International Record Syndicate SP70011 (A&M). Various producers. This LP contains both new material and songs previously released in Britain. It also contains a seven-inch EP where the Stranglers does its version of Cream's "White Room." One of the first of the English new wave bands the Stranglers on the new LP continues playing uncompromising rock'n'roll in its own unique style making the best use of an organ in a four-man band context since the Doors. **Best cuts:** "The Raven," "Vietamerica," "Nuclear Device," "Meninblack."

ULTRAVOX—Three Into One, Antilles AN7079 (Island). Produced by Ultravox, with various other producers. In 1977 Ultravox's new techno pop/rock sound fitted neither into punk or mainstream categories. But now time seems to have caught up. This LP, culled from Ultravox's first three LPs and some single releases on Island's Antilles label should bring late blooming fans more firmly into the Ultravox fold now that the band is recording for Chrysalis. **Best cuts:** "My Sex," "Young Savage," "Slow Motion."

JEANNE FRENCH—Diamond In The Rough, CBS JC36569. Produced by Rick Hall. Singer French has a fine pop voice, and she's backed up here by the cream of Muscle Shoals, with Bobby Keyes prominent on guitar. French roams from pop to country, with a dash of Memphis r&b, and her voice works best on the country flavored r&b tunes. The band and the backing singers are worth a listen just for themselves. **Best cuts:** "You'd Better Run, Hide," "It's Not My Affair Anymore," "Keep The Change."

KIM FOWLEY & OTHERS—Hollywood Confidential, GNP-Crescendo 2132. Produced by Neil Norman. Fowley worked with Norman in putting together this LP featuring 12 cuts by the Popsicles, the Runaways, the Seeds, Lonely Boys, Venus and the Razorblades and other California rock groups. It adds up to an entertaining and highly salable package, one of particular interest to Southern California dealers and buyers. **Best cuts:** Take your choice.

NEIL NORMAN & HIS COSMIC ORCHESTRA—Greatest Science Fiction Hits Vol. 2, GNP-Crescendo 2133. Produced by Les Baxter and Neil Norman. Norman's first space LP became the label's biggest seller in 1979. His sequel is even better, with 14 tracks by a classy big band performing themes from "Star Wars," "The Empire Strikes Back," "Buck Rogers," "Twilight Zone" and other far-out films. The leader impresses, playing guitars, synthesizers and the Russian theremin. **Best cuts:** Those cited.

QUEEN IDA & THE BON TEMPS ZYDECO BAND—In New Orleans. Produced by Al Lewis. For those seeking "something different," Queen Ida Guillory and her group are precisely that. All 10 titles are originals, flavored with gumbo and a compelling rhythm. Ida's accordion is the highlight, along with her Creole vocals. **Best cuts:** "Mon Paradis," "Madame Ben," "Vieux Paris."

LINTON KWESI JOHNSON—Bass Culture, Mango MLPS9605, (Island). Produced by Linton Kwesi Johnson, Blackbeard. Jamaican poet Linton Kwesi Johnson recites his lyrics here to the music of a 10-piece reggae/rock/jazz band. Johnson's poetry is very rhythmic, so it is almost as if he sings the tunes. But there is no lyric sheet with the LP, and since Johnson's is a highly idiomatic and accented language it is difficult without repeated listening to make out what the poetry is about. **Best cuts:** "Bass Culture," "Street 66," "Ingian Is A Bitch," "Two Sides Of Silence."

MANTUS—SMI SM7003. Produced by Will Crittendon. No one told Mantus that disco is dead so the group went ahead and produced an album of formula dance music that works. It's a thoroughly cheerful effort, unpretentious in music and lyrics. At least one cut, "Slidin' To The Music," is targeted specifically at the roller skating crowd. The infectious songs should be popular with DJs, dancers and roller babies. **Best cuts:**

(Continued on page 75)

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., Shawn Hanley, Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Closeup

DOOBIE BROTHERS—One Step Closer, Warner Bros. HS3452. Produced by Ted Templeman.

One of the Doobie Brothers' most admirable traits, and perhaps the biggest reason for its 10-year longevity, is its ability to adapt. Throughout the years, the Doobies have undergone personnel changes, with each change adding a new dimension to its sound.

The addition of Bumpus also represents the first time the Doobies have had a horn player. Bumpus' tenor and soprano saxes add an enriching texture to the Doobies' melodically layered sound.

By now, actually ever since "Minute By Minute," McDonald's vocal style is the most imitated in pop music. But there's nothing like the real thing and McDonald's distin-

string arrangement and a total group effort in the instrumental mix.

The title track, penned by drummer Keith Knudsen, McFee and Carlene Carter, is a welcome change of pace. Any song with a lead vocal other than McDonald's effectively showcases the range and dexterity the band possesses. Guitarist Patrick Simmons' vocal gets firebrand guitar support from McFee and some



Doobie Brothers: The addition of three new members adds a new dimension to the group's sound.

The most radical change and the one which turned the Doobie sound into new directions was the addition of vocalist/keyboardist Michael McDonald to replace former vocalist Tom Johnston. With Johnston, the Doobies were a blues rock band. With McDonald, the Doobie sound is more in the mainstream pop vein, a sound that has elevated the band into the ranks of superstars.

"Minute By Minute," the group's last LP, has sold nearly four million units and garnered four Grammys for McDonald and the band.

With this LP, the Doobie Brothers mark a new milestone in their career for it represents the recording debut of the three newest members: John McFee, guitars, vocals; Chet McCracken, drums, percussion; and Cornelius Bumpus, sax, organ and vocals. (Since the release of the LP, long-time bassist Tiran Porter has been replaced by Willie Weeks and percussionist Bobby LaKind, a regular on Doobie tours and LPs, also becomes a regular member.)

guished upper register pipes are put to maximum effectiveness.

"Dedicate This Heart," co-authored by McDonald and Paul Anka, contains an upbeat arrangement and magnificent sax work. McDonald's vocal is backed by fine harmonies including those of Nicolette Larson.

"Real Love," the Doobie's current top 10 single, is a sultry hook-laden love ballad, with a Jimmie Haskell

hard hitting drumming from Knudsen and McCracken.

Bumpus has his turn in the spotlight on "Thank You Love," a tasty piece of pop/soul with a subtle jazz arrangement. Bumpus can sing and his vocals add another creative outlet. A steady stream of Bobby LaKind percussive effects, McCracken's vibraphone and some sterling horn work all work well to produce a brilliant vocal interlude.

(Continued on page 82)

Milt T. Salstone's Services In Chicago

CHICAGO—Funeral services were held Tuesday (30) here for Milt T. Salstone, 64, who died Sept. 27 in New York City.

Considered dean of U.S. independent label distributors, Salstone was last of a line of such still active

wholesalers who began distributing businesses after leaving World War II service.

Salstone began M.S. Distributing in 1946 as primarily an r&b house on Chicago's Southside in an era when there were more than five such small independents competing for basically black music.

Salstone's first general line was Mercury Records, which he acquired about 1949. M.S. was at one time or another the Chicago distributor for most independent labels, including many, such as Warner Bros. which he represented prior to the entrance of WEA.

Ironically, Salstone gave full approval when the late Joel Friedman offered Vic Faraci, a Hartstone protege and then M.S. manager, managership of the first WEA Chicago branch. Faraci, now marketing head of Elektra/Asylum, attended the funeral along with many other industry notables.

Hartstone, through M.S. Distributing and astute outside investments, became a pivotal force in financing and refinancing independent labels. He was one of a small group of wholesalers who bailed out TK Productions within the past two years when funding was urgent.

Hartstone also has been instrumental in aiding other labels such as Ovation Records. He at one time had branches in Denver and Los Angeles.

Hartstone's Chicago and St. Louis wholesaling activity will probably be helmed now by his son, John, who has administered M.S., along with his father, for the past six years.

Other survivors include his widow, Alyne; a son, Tom, and a daughter, Mrs. Susan Mull of Tiburon, Calif.

Lifelines

Births

Boy, Franklin Russell, to Cindy and John Hoier Sept. 26 in Tarzana, Calif. Father is co-owner and chief engineer of Excalibur Studios in Studio City, Calif.

Boy, Nicholas Joseph, to Kathy and Rick Harold Sept. 26 in Whittier, Calif. Father, a former promotion man for the Capricorn, Rocket and United Artists labels, now is a disco DJ at Narod's Saloon, Pomona, Calif.

Marriages

Jeff Krump, promoter with Feyline Presents, to Christine Swanson, agent for the Vanny Talent firm, Sept. 19 in Denver.

Odetta Springer, songwriter, to Paul di Franco Sept. 14 in New York. Groom is executive producer and professional manager at Bourne Co.

Lisa Jimenez of Chappell Music to Baxter Robinson, musician, Sept. 27 in Los Angeles.

Lenny Salidor, former record industry executive, now account supervisor for Ketchum MacLeod & Grove Public Relations in New York, to Margot Wexler Oct. 5 in Philadelphia.

Deaths

Milt T. Salstone, 64, long prominent as a record distributor, Sept. 27 in New York. See separate story on this page.

Dick Stabile, 71, who became prominent in the 1930s playing saxophone for Ben Bernie's orchestra, Sept. 25 in New Orleans of natural causes. In recent years his orchestra was a fixture at the Roosevelt Fremont Hotel in New Orleans. He is survived by his widow, Rosanna; a daughter, Beverly; and sons Barry, John, Marty and Rick.



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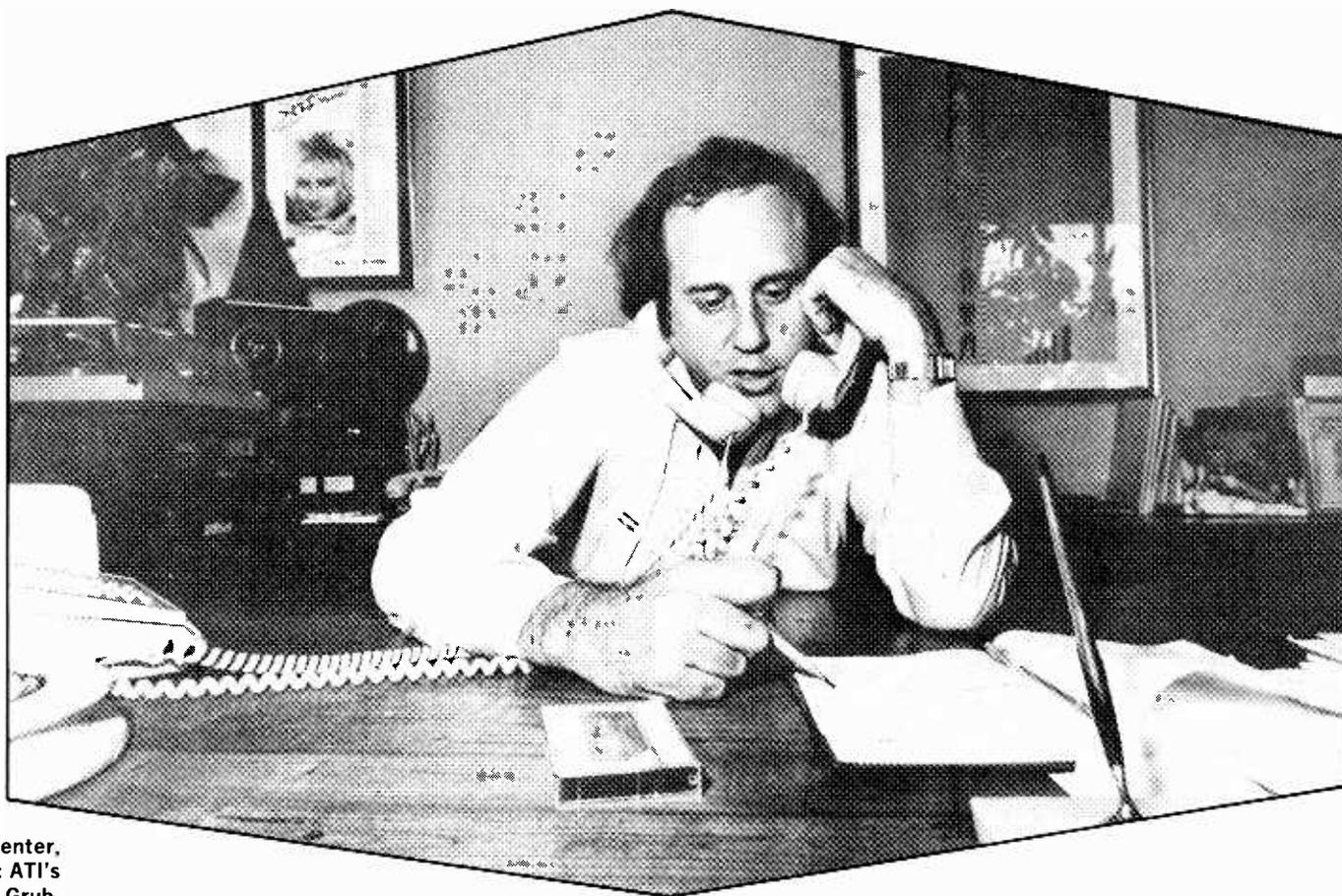
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Billboard photos by Chuck Pulin
Jeff Franklin: Wheeling and dealing for big bucks.

A Day In The Life Of **JEFF FRANKLIN**



Below center: Franklin, center, breakfasts with from the left: ATI's Mark Phillips, attorney Alan Grubman and publicist Eric Rudolph. Below, Irv Biegel of Boardwalk Records gives Franklin a tape of a new act.



ATI's Chairman Guides Firm's Expansion In Talent, Retail, Video

By ROMAN KOZAK

NEW YORK—It is a bright morning and Jeff Franklin, chairman of ATI Equities, begins his working week with a breakfast meeting at his East Side townhouse attended by the president of his companies and his attorneys.

Present at 9 a.m. are Mark Phillips, Franklin's long-time friend who is president of ATI Equities, and Alan Grubman, Franklin's attorney, and "the only man I would trust to make a deal for me." Arriving later is Grubman's partner, Arthur Indursky. "He takes care of the paperwork and lets me know where I stand in my contracts," says Franklin.

There is much to go over. American Talent International, which started more than 10 years ago as a booking agency handling rock acts, has grown into a music mini-conglomerate with interests in retail, production, publishing, video, films, and even a rodeo going to China. Franklin, a natural dealmaker, also represents executives of record companies. After five months of talks Boardwalk Records is signing with CBS.

In the dining room, Franklin sits at the head of the table, Phillips to his right, Grubman to the left. Indursky is across the table. The men know each other well, and though there is no agenda, lots of territory is quickly covered.

Franklin instructs Grubman and Indursky to get together on contracts for Wooded Lake Productions, ATI's production company, which is working on two projects for MCA: a solo LP for songwriter/guitarist Steve Cropper, and three big band LPs by Buddy Rich, the Tommy Dorsey Orchestra, and one other not yet chosen.

"Radio is changing so drastically that we have to take in consideration all sorts of music," says Grubman. "I think you are going to see a resurgence of big bands in the studios making new records."

"There is a steady market for heavy metal, classical sales are consistent, and disco is passe," adds Franklin. "But as people age, they may want big bands. Jazz sells consistently, and hopefully it will be the same with big bands."

Franklin wants a separate logo for his big band series, he tells his associates, and he wants the LPs sold in supermarkets—and in the venues where the bands play. But dealing with big bands has its own problems.

"I said to Buddy (Rich)," recalls Franklin. "that I've heard

your biggest problem is that you don't listen to anybody. If you don't listen to me then we shouldn't have a deal. I want an update; I want a&r accessibility; I want a 'Tie A Yellow Ribbon' today. If we can catch an AM hit, forget it."

"What basically Jeff wants to do in getting into big bands and video," explains Grubman, "is that having built the premier rock agency . . ."

"Don't use the word 'premier,'" interjects Phillips.

"... We made the basic decision to expand beyond a music rock agency," Grubman continues, nonplussed.

"And the last time we wanted to do that," Franklin observes wryly, "we lost \$3.5 million," recalling the time ATI tried to book Broadway shows around the country as it did rock acts. Now ATI is back in theatre selling theatrical productions to pay television.

The conversation touches on a film package ATI is putting together for Samuel Z. Arkoff, founder of American International Films; a publishing deal for Claudia Berry and the current Kiss tour to Europe. Franklin announces that China has agreed to a rodeo and rock concert to play in Peking next spring.

The Boardwalk deal with CBS is for the U.S. but there is still the international side. Franklin instructs his men to set up and follow up on meetings with various European companies.

"With the international conglomerates taking over more and more of the market, a deal with somebody like Neil Bogart is important to the European independents," says Franklin. "He is the man who brought you bubblegum, then disco, and then knew to sign such artists as Cher, Mac Davis and Captain & Tennille. Guys like him and David Geffen are in the forefront of the music. They know what is going to happen before it happens," says Franklin.

Near the end of the meeting Phillips reports on the state of the booking agency and the 12-store Strawberry retail chain. Phillips says the agency is expecting a "good fall," while at Strawberry "volume is down, but we're still making a profit. We are doing better than retailing in general."

"This is a pretty quiet meeting," remarks Grubman. "You should be here sometimes when things go wrong, all the screaming and yelling."

By 10:30 the meeting is over and the group leaves to go its separate way. Franklin and Phillips climb into a limo for the ride to ATI's office on 57th St.

On the way to his office Franklin stops by a section of the floor where carpenters are working to build new offices to ac-

commodate ATI's expansion into video. "You know," he says, showing off the work, "people talk about the videodisk, but I just don't see it. Cable and videocassette, that is where it's going to be. I believe it, and that's where ATI is going."

He spots William Elson, president and head of day to day operations of The American Talent International booking agency, in the mail room. "See what kind of presidents this company has," jokes Franklin, "they even operate the teletype machine."

Waiting for Franklin in his office is Irv Biegel, executive vice president of Boardwalk Records. Also coming in is Wally Meyrowitz, president of the newly created ATI Video Enterprises. Tossing out Cuban cigars, and looking through his morning mail, Franklin puts his intercom and his phone to immediate use, calling Alan Davis, president of CBS International (he isn't in); Meat Loaf manager David Sonnenberg, on doing a video deal in Canada; Broadway producer Joe Kipness on a joint project for the Showtime pay tv network, and Bob Summer, president of RCA for lunch (it falls through).

Meyrowitz is the responsible agent for Bob Seger, Rod Stewart and Kiss.

"Do we still have a problem with the SS's in Germany?" asks Franklin.

"No SS's In Germany, we redid the signs," says Meyrowitz. The final to SS's in the Kiss logo are shaped like thunderbolts, and bear a close resemblance to the symbol of the Nazi storm troopers. Such symbols are illegal in Germany.

Biegel gives Franklin a cassette tape of Harry Chapin that Boardwalk will release as an LP. But a snag develops when Franklin tries to play it.

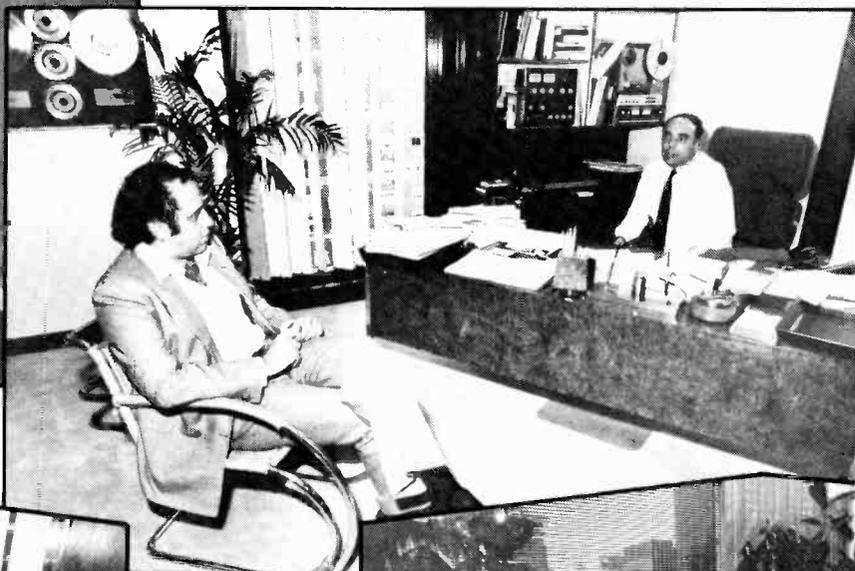
"Have you noticed that nobody in the business can work their machines," says Biegel laughing as Franklin fiddles with the knobs. "They get these huge systems, and then they have only one setting, and if somebody else uses it, they don't know how to get it back."

As the music plays Michael Grossman, vice president of ATI Enterprises, comes in. Franklin can control the door to his office by a buzzer at his desk. Franklin instructs Grossman to start working on getting television for his rodeo and concert in China. Franklin wants a 90-minute special on one of the major networks.

ATI is also negotiating to have its product released on video-disks, and Grossman tells Franklin that preliminary indications are that RCA is willing to release whatever ATI develops, while MCA wants greater exclusivity and the option to give ap-



Neil Bogart, Boardwalk Records founder, emphasizes a point to Franklin at Boardwalk's offices.



Franklin meets with Dick Asher, deputy president and chief operating officer of the CBS Records Group.



Left: Bruce Lundvall, president of the CBS Records Division, huddles with Franklin. Right: Bill Aucoin, Kiss' manager, discusses touring.



A pensive moment at the end of the day.



David Krebs, manager of Ted Nugent, Aerosmith and others has his fortune checked by Franklin during lunch.



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proval to each product individually. This doesn't please Franklin.

He suggests that it may help to remind MCA in future talks that he is working with the record division on the big band project.

"I don't want to limit myself to RCA," says Meyrowitz. Sometimes two conversations go on in the room at the same time while Franklin fields the phone.

Irwin Robinson, president of Chappell Music, calls. He is interested in acquiring some publishing catalogs. Franklin tells him he represents Ted Nugent and Aerosmith. Soon he has Steve Leber, manager of the acts on the phone. "I think there is a score there, a big score," Franklin tells him.

Then Franklin takes care of some banking business. He has established a relationship with the First Los Angeles Bank and the Chemical Bank in New York where the two banks agree to lend money to acts going out on the road.

Paperwork completed ("where did I sign wrong," he asks at one point), Franklin heads for Bill Elson's office for a chat about what some of ATL's clients are doing.

The guitarist for Spider is ill and dates may have to be postponed; there is interest in signing Get Wet; ZZ Top wants to do some school dates; Point Blank is having some "timing problems"; Hall & Oates "is playing like Hall & Oates again," Todd Rundgren is picking up dates; and Franklin wants to know when is Neil Young thinking of going out again.

Before going out to lunch Franklin gets a brief call from Bruce Bird, president of Casablanca, on an upcoming video and music project that will be scored by George Clinton.

"Here's one guy who's going to be late to his own funeral," comments Franklin, sitting at the China Pavillion restaurant, downstairs from his office, waiting for David Krebs.

"To more entrepreneurs and less corporate thinking," says Krebs 10 minutes later raising his glass of plum wine in a toast. Krebs complains that record companies do not know how to break big American heavy metal bands abroad, and even though royalties from abroad are only half of what they would be in the U.S., the extra money doesn't hurt. An act's popularity also can be prolonged if it plays abroad and "doesn't have to play Chicago every year." That, says Krebs, is why such acts as the Rolling Stones, the Who and Led Zeppelin have been popular so long.

Franklin asks Krebs if he wants to have Nugent play on the "Friday" ABC-TV show early in its season. Krebs isn't sure of the schedule. But he wants Humble Pie on the show. Franklin

says maybe later in the season. Krebs also wants Humble Pie on a tour with an act like Heart or Bob Seger. He doesn't think it is good for the act to open for heavy metal bands.

Lunch over, Krebs accompanies Franklin back to the office where he plays him a tape by Richard Supa, a friend he is trying to break.

Krebs leaves about 3 p.m., and Franklin has a brief meeting with Doug Thaler, president of ATV, Franklin's publishing company, and with Marv Goodman, also from ATV. They discuss among other things, getting contemporary material for Buddy Rich. A suggestion is made to get "Whatever Gets You Through The Night" by John Lennon.

After the meeting Franklin arranges a taping date for Hall & Oates for the Friday show with Tommy Mottola, the act's manager. Franklin says the act will earn "a big three grand," and suggests it rent its equipment out in Los Angeles.

Next is a meeting with Jim Marvis, head of specials for Showtime. But before he comes Franklin has a moment to catch his breath, and to talk about himself.

"I always wanted to be an artist, and then in 1969 I woke up, and realized that my art is the business part. Nothing happens onstage without the business behind it. You don't need to have the best ears, but as long as you have a commercial sense, then nobody can beat you. But getting to that point . . ."

When Showtime's Marvis comes into Franklin's office his host has an idea about how to update some of the theatrical properties Showtime presents on cable tv systems.

"What is your feeling if we take some properties like "(Two For A) Seesaw" and replaced some of the performers with contemporary artists?" asks Franklin, getting right to the point. "Porgy & Bess" is another property he feels may benefit by being cast with contemporary black artists. Marvis is receptive to the concept, though he has doubts, especially about "Porgy & Bess."

"You pick three or four (properties) that you feel are appropriate, and I'll look for the cast. Let's do an album, a video-cassette disk, the whole package. we'll produce the ancillaries. With Bogart doing his new label we know we will get the promotion," says Franklin.

Marvis wonders if it may not get too expensive. "Not if we do it in Canada. And remember also the ancillaries," assures Franklin.

"Take 'See Saw' and run with it," offers Marvis. "Porgy & Bess' I still have to think about."

Franklin has a number of appointments at the CBS Building. "I do about 60% of my business outside the office," says Franklin in his limo. He owns t.

Franklin has to pick up the Boardwalk papers from CBS attorneys, and then has a brief meeting with Bruce Lundvall, president of the CBS Records Division. He tells him about his project getting contemporary artists for traditional musicals. Lundvall thinks "Porgy & Bess" is a good idea for that sort of treatment. Teddy Pendergrass is suggested as a lead. Lundvall wants to know if anyone is recording the "Pirates Of Penzance" production with Linda Ronstadt. No one knows.

The next meeting is a photo session with Dick Asher, deputy president and chief operating officer of the CBS Records Group. But since the Boardwalk deal is not finalized on the international side, and since Franklin represents an artist who is unhappy with the work CES is doing for him outside the U.S., the meeting runs for more than half an hour.

"You will probably get more front money from the indies, because now the indies want U.S. acts," Asher tells him: "But you will probably not sell as much. So if you plan to be more successful you will make more (with CBS International), but if not, you can get more upfront from the indies. You can't buy better than here."

Franklin doesn't get any new support overseas for his artist (no names are ever mentioned), and he leaves the meeting with a headache. "For the foreign deal, the money you make is the money you get upfront," he says in his limo. "The royalties are half as much, and for every three records they sell, they tell you it's two. And nobody is any different."

Back in the office Franklin gets some aspirin, messengers the papers to Bogart's apartment, and then has a meeting with Bill Aucoin, manager of Kiss. The two discuss the current Kiss tour and the illness of the Spider guitarist.

Then it is back on the roac again, this time for the final visit of the day to Bogart's apartment off Park Ave. On the way Franklin's headache disappears.

Waiting for Franklin at the apartment is Bogart and Irv Biegel. Bogart plays another Harry Chapin tape, wryly observing that this is not what is usually expected from "the king of disco," and the conversation gets back to the CBS deal when Franklin observes that it has taken a long time in negotiations.

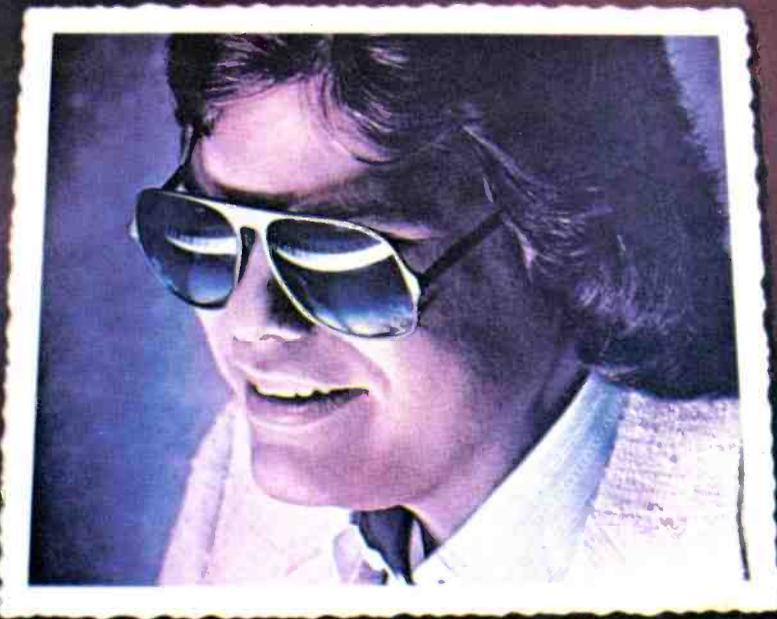
"But now it is up to us," says Bogart, looking at Franklin. The papers are signed within the week.

Graphic layout: Bernie Rollins.

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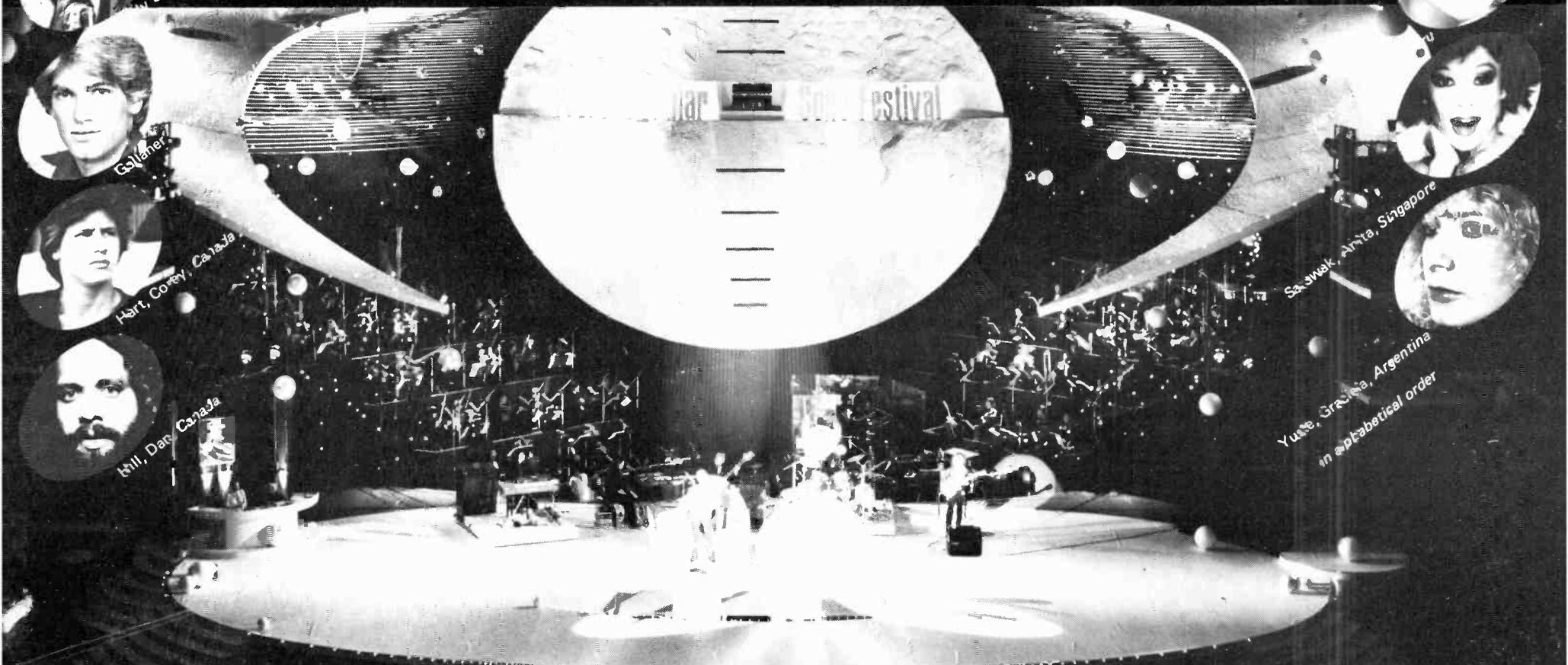
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CHRISTOPHER CROSS—Never Be The Same (4:08); producer: Michael Omartian; writer: Christopher Cross; publisher: Pop'n'Roll/ASCAP. Warner Bros. WBS 49580. The vocals and harmonies in this latest Cross cut sometimes match the sweetness of Todd Rundgren when he's in a pop mood. This midtempo ballad contains some catchy piano riffs and a well executed guitar solo.

BILLY JOEL—Sometimes A Fantasy (3:39); producer: Phil Ramone; writer: B. Joel; publisher: Impulsive/April, ASCAP. Columbia 111379. Fourth single from Joel's "Glass Houses" LP starts with a telephone ring and a rockabilly vocal before its transition into a melodic, fast paced rocker.

CHIC—Real People (3:45); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic, BMI. Atlantic 3768. This epitomizes a hearty rock/dance song. Carved in the distinct Rodgers/Edwards stamp, this romping number combines smooth r&b, funk and gritty rock into an outing suitable to pop and soul tastes.

KOOL & THE GANG—Celebration (3:42); producers: Eumir Deodato/Kool & the Gang; writers: Ronald Bell, Kool & the Gang; publisher: Delightful/Fresh Start/BMI. De-Lite DE807DJ. First single from the group's new "Celebrate" LP is a tasty piece of upbeat pop/funk. Vocals emit an exuberant goodtime feeling. Group is coming off a big album that produced two Top 40 hits.

PETER CRISS—By Myself (3:36); producers: David Wolfert, Peter Criss; writers: P. Criss, S. Penridge, D. Wolfert; publisher: Rock Steady (ASCAP) Songs of Manhattan Island BMI. Casablanca NB2311. Though reminiscent of Criss' "Beth" this beautiful ballad carried a distinct hook of its own. A clever juxtaposition of instrumentation—featuring an acoustic guitar and lush strings—texture the tune with crescendos and quiet moments.

BRUCE COCKBURN—Rumours Of Glory (3:34); producer: Gene Martynec; writer: Bruce Cockburn; publisher: Golden Mountain, P.R.O. Canada. Millennium JH11795. Cockburn's first single off his "Humans" LP and followup to his top 20 "Wondering Where The Lions Are" is a midtempo tune with a reggae beat that contains some probing lyrics and a distinct hook.

NIGEL OLSSON—Saturday Night (3:18); producers: James Stroud, Ed Seay; writers: E. Troyer, D. Brown; publisher: Red Admiral BMI. Bang ZS94814 (CBS). Olsson rocks out more than he did on "Dancin' Shoes" and "A Little Bit Of Soap." Clean guitar riffs and Olsson's steady drum beat give it its rock base. Olsson is on tour with Elton John.

recommended

YES—Into The Lens (3:44); producer: Yes; writers: Downes, Horn, Howe, Squire & White; publisher: Topographic, Island, ASCAP. Atlantic 3767.

BARRY GOUDREAU—Dreams (3:15); producers: John Boylan, Barry Goudreau; writer: Barry Boudreau; publisher: Pure Songs/Turbo, ASCAP. Portrait 270042 (CBS).

ROCKY BURNETTE—Fallin' In Love (Bein' Friends) (3:32); producers: Bill House, Jim Seller; writers: R. Burnette-R. Coleman; publisher: Cheshire, BMI. EMI America 8060.

NICK GILDER—Rock America (3:30); producers: Nick Gilder, Ken Mansfield; writers: Nick Gilder-Jim McCulloch; publisher: Red Admiral BMI. Casablanca NB2310.

CAROLYN MAS—He's So Cool (2:52); producer: Steve Burgh; writer: C. Mas; publisher: Eggs & Coffee/Chappell ASCAP. Mercury 76076.

WHITESNAKE—Sweet Talker (3:35); producer: Martin 'Basher' Birch; writers: Cloverdale/Marsden; publisher: Sunburst, Whitesnake, ASCAP. Mirage WTG3766. (Atlantic).

BROOKLYN DREAMS—I Won't Let Go (3:30); producer: Brooklyn Dreams; writers: J. Esposito, B. Sudano; publisher: Starrin/Earborne BMI. Casablanca NB2313.

MINK DE VILLE—Just To Walk That Little Girl Home (3:52); producer: Steve Douglas; writer: DeVille-Pomus; publisher: Glenwood/Fire Escape/Stazbo. ASCAP/BMI, Capitol P4938.

SCOTT WILK & THE WALLS—Suspicion (2:47); producer: Michael Omartian, Scott Wilk; writer: Scott Wilk; publisher: WB. ASCAP. Warner Bros. WBS 49529.

QUINCY—Turn The Other Way Around (3:15); producer: Tim Friese; writers: S. Butler, G. Emerick, B. Butler; publisher: Dime Store, ASCAP. Columbia 111381.

URBAN HEROES—Headlines (3:15); producer: Shell Schellekens; writer: R. Bone; publisher: Fairbanks BMI. Handshake WS75301.

MAMA'S PRIDE—Maybe (3:57); producers: Jack Bielan/Pat Liston; writer: Pat Liston; publisher: Feather/Pride, Revere Beach, BMI. Tapestry TR004.



RICK JAMES—Summer Love (3:40); producer: Rick James; writer: Rick James, Daniel LeMelle; publisher: Jobette/Stone

City ASCAP. Gordy (Motown) G7191F. From James' "Garden Of Love" LP, this midtempo tune is highlighted by James' bold vocal and a smart arrangement that utilizes horns effectively.

GLADYS KNIGHT & THE PIPS—Bourgie', Bourgie' (3:31); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val/ASCAP. Columbia 111375. Knight & the Pips follow "Landlord" with a pop/soul/funk piece sparked by Knight's sturdy vocal and harmonic support from the Pips. The crafty arrangement gives it crossover potential.

CHANGE—The Glow Of Love (3:39); producer: Jacques Fred Petrus; writers: D. Romani/W. Garfield/M. Malavasi; publisher: Little Macho/Arapesh ASCAP. Warner Bros./RFC. RCS49587. First-rate vocals and classy arrangements highlight this silky r&b pleaser. Cracking guitar licks and piano chords set the foot-stomping pace. The lyrics are romantic, often poetic and devoid of filler lines.

KURTIS BLOW—Throughout Your Years Part 1 (4:20); producers: J.B. Moore, Robert Ford, Jr. writers: William Waring, J.B. Moore, Kurtis Blow; publisher: JB/Neutral ASCAP. Mercury 76083. The king of rap follows up "The Breaks" with another rap treat. A Chic-like background gives Blow the momentum needed for a soliloquy of camp and wit.

recommended

PLATINUM HOOK—Words Of Love (3:58); producer: Eumir Deodato; writers: M. Sharron-Z. Conkerite; publisher: Peer International BMI. Southern/Spinning Gold ASCAP. Motown M1498F.

THE MAIN INGREDIENT FEATURING CUBA GOODING—Makes No Difference To Me (3:59); producer: Main Ingredient, Tony Silvester, Luther Simmons, Cuba Gooding; writers: L. Alexander, D. Villardo; publisher: Golden Folio/Richcar BMI. RCA JH12107.

TRIPLE "S" CONNECTION—Got To Get Your Number (3:45); producers: Bunky Sheppard & McKinley Jackson; writers: S. Rice, C. Rice, S. Rice; publisher: ATV/BlackGirl/Triple S. BMI. 20th Century TC-2471.

INVISIBLE MAN'S BAND—X-Country (Flamin' Hot) (3:59); producer: Seduction Prod.; writers: C. Burke/B. Madison/A. Masucci/B. Taylor/K. Morris/D. Burke; publisher: Island, All in All, BMI. Mango MS105A.

SEAWIND—What Cha Doin' (3:43); producer: George Duke; writers: Bob Wilson, Mark Vieha; publisher: Seawind/Black Bandana, BMI. A&M 02274A.

JOHNNIE TAYLOR—I Wanna Get Into You (4:02); producer: Don Davis; publisher: Groovesville, BMI. Columbia 11373.

RODNEY FRANKLIN—In The Center (3:48); producer: Thomas C. Washington; writer: R. Franklin; publisher: Maicaboom, BMI. Columbia 111371.

JAMES BROWN—Get Up Offa That Thing (4:10); producer: James Brown; writer: James Brown; publisher: Dynatone, Unichappell, EMI. Polydor PD2129.

FATBACK—Let's Do It Again (3:34); producers: Bill Curtis, Cery Thomas; writers: Bill Curtis, Fred Demery; publisher: Clita, BMI. Spring SP3015 (Polydor).

AL JARREAU—Distracted (3:31); producer: Jay Graydon; writer: Al Jarreau; publishers: Aljarreau, BMI. Warner Bros. WBS49588.

GENTRY—You Don't Know Like I Know (3:59); producer: Isaac Hayes; writers: Isaac Hayes, David Porter; publisher: East Memphis BMI Venture V133.



JOHNNY LEE—Dne In A Million (2:46); producer: Jim Ed Norman; writer: Chick Rains; publishers: Times Square/Unichappell/Bundin, BMI. Asylum E47076. The "Urban Cowboy" who struck gold with "Lookin' For Love" has found his groove again with this excellent followup. Lee's melodic style is quickly establishing his niche in country, abetted by Norman's quality production.

DONNA FARGO—Seeing is Believing (2:52); producer: Larry Butler; writer: Glenn Martin; publisher: Tree, BMI. Warner Bros. 49575. Rhythm guitar strummings punctuated by spicy percussion set the pace for Fargo's strongest outing in some time. The arrangement is energetic, suiting her perky style—although the lyrics treat lost love, the mood is high-spirited.

LYNN ANDERSON—Blue Baby Blue (2:40); producer: Steve Gibson; writer: M. Clark; publishers: Warner-Tamerlane/Flying Dutchman, BMI. Columbia 111374. Anderson croons through this effervescent followup to "Even Cowgirls Get The Blues." Strings and percussion spark this perky ditty which carries the bright message that love is not always a losing game.

CHARLIE RICH—A Man Just Don't Know What A Woman Goes Through (2:50); producer: Jim Ed Norman; writers: Archie P. Jordan/Bob Brabham/Linda Brown; publisher: Chess, ASCAP. Elektra E47047. The inevitable breakdown in communication that occurs when love is no longer fresh is given sensitive treatment in this soft, slow number. Gentle strings smooth the way for Rich's mellow vocals.

CONWAY TWITTY—A Bridge That Just Won't Burn (2:48); producers: Conway Twitty-Ron Chancey; writers: Roger Murrach-Jim McBride; publishers: Blackwood/Magic Castle, BMI. MCA 51011. A keyboard intro sets the stage for Twitty's sensitive rendering of this ballad about love that's gone awry but won't go away. Harmonica, percussion, guitar, strings and background voices support Twitty's plaintive vocalizing.

SONNY CURTIS—Fifty Ways To Leave Your Lover (3:12); producer: The Hitmen; writer: Paul Simon; publisher: Paul Simon, BMI. Elektra 47048. Curtis and the musicians backing him handle this pop classic adeptly, lending individual touches instead of following Simon's arrangement. Warm electric guitar, little percussive accents and Curtis' mellow vocal make this a winsome effort all the way through.

RICHARD LEIGH—Right From The Start (2:37); producer: Allen Reynolds; writers: R. Leigh-S. Lorber; publishers: United Artists/Bobby Goldsboro, ASCAP. Liberty 1381. A beautifully-produced number in the Don Williams vein showcases the honeyed vocal talents of this newcomer, who wrote "Don't It Make My Brown Eyes Blue." Laidback instrumentation adds sparkle.

BOBBY GOLDSBORO—Goodbye Marie (2:58); producer: Larry Butler; writers: Mel McDaniel-Dennis Linde; publisher: Music City, ASCAP/Combine, BMI. Curb (CBS) ZS95400. A brisk uptempo number gives Goldsboro a refreshing change of pace in his career. Strings, guitars, jivy keyboards and juicy percussion propel Larry Butler's superb production and Goldsboro's powerful performance.

MICKI FUHRMAN—Hold Me, Thrill Me, Kiss Me (2:45); producer: Jim Foglesong; writer: Harry Noble; publisher: Mills, ASCAP. MCA 51005. Although this well-produced cover of the 1965 classic is listed as the A-side, it's "Holding Me," the flip side, that could be the country smash for this artist. It's a bouncy uptempo number which Fuhrman breezes through with positive sparkle against a lilting arrangement.

recommended

DEAN DILLON—Nobody In His Right Mind (Would've Left Her) (2:29); producer: Jerry Bradley; writer: Dean Dillon; publisher: P-Gem, BMI. RCA JH12109.

TRICIA JOHNS—Did We Fall Out Of Love (4:03); producers: Dixie Gamble-Bowen/Eric Prestidge; writer: Tricia Johns; publishers: Refuge/Trixie Delite, ASCAP. Elektra E47057.

Billboard's Recommended LPs

• Continued from page 70

"Boogie to the Bop," "Slidin' to the Music," "Love Is a Natural Thing."

SIMMS BROS. BAND—Attitude, Elektra 6E289. Produced by Eddie Kramer. Rather infectious rock served by septet that shows they have an instinct for catchy songs with better-than-average lyrical appeal. The hooks are there, the playing is uncluttered, and the riffs are familiar without being worn. Some of the songs have definite radio appeal for AOR formats. Vocals, particularly those of David Spinner, are well done. **Best cuts:** "Attitude," "Zeroid," "Tell Me (Victim Of Rock'n'Roll)," "Lookin' For Money."

LOVERBOY—Columbia, JC36762. Produced by Bruce Fairbairn. Despite somewhat one-dimensional lyrics, this package is a commendable melding of Kansas' and Boston's conservative rock with some new wave spice. Instrumental arrangements are exciting throughout, especially in the frantic "Little Girl." This has a good chance for progressive and traditional AOR formats. **Best cuts:** "The Kid Is Hot Tonight," "Turn Me Loose," "Little Girl."

soul

JONES GIRLS—At Peace With Woman, Philadelphia International JZ36767. Multiple producers. The Jones Girls, a trio of sisters, is a hot act but its album is overproduced—at least half a dozen producers are listed for the various cuts. The differences in feel from one song to the next are evident and the results are flawed. But the group has a lot of potential and under some expert guidance might be able to break out. The Jones' vocals are supported by different rhythm units on each cut with strings & horns figuring prominently in the mix. **Best cuts:** "Dance Turned Into a Romance," "Let's Celebrate."

LEON HUFF—Here To Create Music, Philadelphia International (CBS). NJZ36758. Produced by Leon Huff. Composer, producer, arranger and label executive Huff comes up with a slick collection of tunes that runs from catchy pop ("Tight Money") to an orchestral interlude ("No Greater Love") to several r&b/funk numbers. All are immensely programmable, and the range of the music on the album keeps it lively. **Best cuts:** The above mentioned. String & horn arrangements add to Huff's rhythm section and Huff's vocals and keyboards.

country

CON HUNLEY—Don't It Break Your Heart, Warner Bros. BSK 3474. Produced by Tom Collins. Hunley's deep-throated bedroom vocals are the perfect vehicle for this melody of love ballads, ranging from the pathos of "Someone I Used To Know" to the passionate "I Wanna Wake Up With You." Pro-

duction uses tasteful strings, with Hargus "Pig" Robbins and songwriter Archie P. Jordan lending their gifted fingers for piano interludes. **Best cuts:** Those cited, plus "Don't Let It Break Your Heart," "They Never Lost You" and "This Ol' Cowboy's Going Home."

WAYNE KEMP—I'll Leave This World Loving You (2:27); producers: Danny Walls/Wayne Kemp; writer: Wayne Kemp; publisher: Tree, BMI. Mercury 57035.

LIZ LYNDLE—Undercover Man (2:43); producer: Dan Hoffman; writers: Mark Sherrill/John Riggs/Linda Kimball; publishers: Al Gallico, BMI/Easy Listening, ASCAP. Koala KOS326.

RUBY FALLS—Bringing Home That Feeling (2:44); producers: Johnny Howard/Charlie Fields; writer: Ray Griff; publisher: Blue Echo, ASCAP. 50 States FS77.

DEL REEVES—Good Ole Girls (2:41); producer: Terry Choate; writer: Dan Wilson; publisher: Crosskeys, ASCAP. Koala KOS324.

GARY GOODNIGHT—I Have To Break The Chains That Bind Me (2:45); producer: Gene Kennedy; writer: Greg Stanley Trampe; publisher: Door Knob, BMI. Door Knob DK80138.



First Time Around

GERALD MASTERS—Poor Little Rich Boy (3:14); producer: Tony Atkins; writer: Gerald Masters; publisher: Next Plateau ASCAP. Handshake WS75302. Masters has a quirky upper register vocal that draws comparison to Leo Sayer. The tune buzzes along at a frenzied pace with some interesting lyrics calling attention.

JANIS CARNES—Smoky Places (3:22); producer: Pat Carter; writer: Abner Spector; publisher: Arc/Wynlyn, BMI. RCA JH12104. A remake of this 1962 Corsairs hit provides a strong vehicle for this RCA country newcomer, who knows how to use her voice to prime advantage. The rhythmic arrangement gives the record a shot at both country and A/C formats.

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.

jazz

STEPHANIE GRAPPELLI-JEAN-LUC PONTY—Giants, Pausa PR7074. Produced by MPS. Two heralded fiddlers are offered on eight tracks taped on various sessions in Germany over the last decade. But only on "Pentup House," a Sonny Rollins original, do the two Europeans scrape guts together. Grappelli is the more compelling and listenable soloist yet it's pleasing to hear the younger Ponty playing with a more compatible group than his recent U.S. LPs have offered. **Best cuts:** "Pentup House," "Pennies From Heaven," "Minor Swing."

PHIL WILSON SEXTET—Boston-New York Axis, Famous Door HL133. Produced by Harry Lim. Wilson's guest on this session is Vic Dickenson. The two trombonists romp through eight strong songs jubilantly and receive expert backing from Phil Bodner, John Bunch, Linc Millman and Butch Miles. It is simple, understandable jazz without electronic distortions and the contrasting styles of Wilson and Dickenson are intriguing. **Best cuts:** "It's A Lonesome Old Town," "Dancing On The Ceiling," "Broadway."

classical

BARTOK: BLUEBEARD'S CASTLE—Sass, Kovats, London Philharmonic, Solti, London OSA1174. It's about time for this mystery-laden one-act opera to develop some real sales potential, and Solti's interpretive magic should help in the process. This is one of the conductor's finest records, sung heroically and with orchestral playing of enormous impact. The upcoming Bartok centenary year also is calculated to help finally "break" this important work.

BACH: MOTETS—Stockholm Bach Choir, Concentus Musicus, Harnoncourt, Telefunken 635470. Nikolaus Harnoncourt doesn't just make Baroque music authentic with his return to original performance practices. His goal is to set the music free to be recomunicated with startling freshness, an approach that has earned him a reputation as one of music's foremost interpretive innovators, and causes each new album to be quickly scooped up. This is Harnoncourt's first outing in digital sound.

PIANO MUSIC OF CHOPIN, VOL. 14—Ashkenazy, London CS7135. Chopin's First Sonata rarely turns up in the concert hall or on record. So the work's presentation here by a performer of Ashkenazy's stature, along with other early Chopin works, is reason for keen interest. Ashkenazy's pianism is characteristically dazzling and London's reproduction tops in the field.

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LET'S BE LOVERS AGAIN—Eddie Money
Columbia 1-11377
TEXAS IN MY REAR VIEW MIRROR—Mac Davis
Casablanca 2305
SEE TOP SINGLE PICKS REVIEWS, Page 75

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

OCTOBER 11, 1980 BILLBOARD

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HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. or Billboard.

Billboard TOP LPs & TAPE

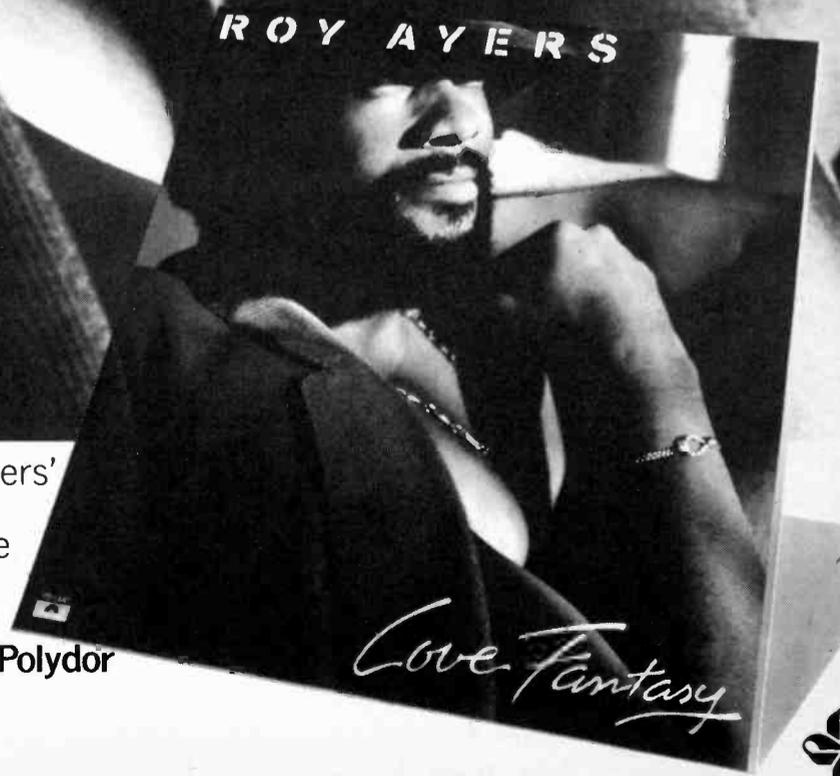
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	13	QUEEN The Game Elektra SE 513	●	8.98	SLP 9	36	36	7	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)		8.98	SLP 12	71	70	14	JEFF BECK There And Back Epic FE 35684		8.98	
	2	18	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 2	☆37	39	5	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98		72	54	26	AMBROSIA One Eighty Warner Bros. BSK 3368		7.98	
	3	10	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	●	8.98	SLP 1	☆38	41	18	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98		☆	NEW ENTRY		ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98	
☆	4	14	SOUNDTRACK Kanadu MCA MCA 6100	▲	9.98		☆39	57	2	KANSAS Audio Visions Kirstner FZ 35588 (CBS)		8.98		☆74	82	9	THE KINGS Are Here Elektra GE-274		7.98	
	5	6	THE CARS Panorama Elektra SE-514		8.98		☆40	42	7	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 6	☆	84	4	VAN MORRISON Common One Warner Bros. BSK-3462		7.98	
☆	8	8	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275		8.98		☆	96	2	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		76	77	30	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 21
	7	22	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 2	☆	47	7	SPLIT ENZ True Colours A&M SP-4822		7.98		77	76	13	ALABAMA My Home's In Alabama RCA AHL1-3644		7.98	CLP 12
	8	13	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98		☆42	44	24	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 18	78	78	8	SOUNDTRACK Caddyshack Columbia JS 36737		7.98	
	9	13	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	SLP 35	☆	74	2	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98		79	68	24	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98	
☆10	10	8	AC/DC Back In Black Atlantic SD 16018		8.98			45	25	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98		80	81	30	JOURNEY Departure Columbia FC 36339	▲	8.98	
☆11	11	6	SOUNDTRACK Honeysuckle Rose Columbia S2-3672		13.98	CLP 1		46	46	STACY LATTISAW Let Me Be Your Angel Columbia SD 5219 (Atlantic)		7.98	SLP 10	81	67	11	CAMERON Cameron Salsoul SA-8535 (RCA)		7.98	SLP 20
	12	35	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98			47	23	THE KINKS One For The Road Arista AZL 8401		12.98		82	58	21	CAMEO Cameo Chocolate City CCLP 2011 (Casablanca)	●	7.98	SLP 16
☆	15	6	PAUL SIMON One Trick Pony Warner Bros. HS 3472		8.98			48	32	COMMODORES Heroes Motown M8-939M1		8.98	SLP 13	83	71	59	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	SLP 55
	14	8	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	●	8.98	SLP 4		49	43	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 15	84	85	19	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 7
☆	NEW ENTRY		BARBRA STREISAND Guilty Columbia FC 36750		8.98			50	40	SOUNDTRACK McVicar Polydor PD-1-6284		8.98		85	72	38	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
☆	NEW ENTRY		THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452		8.98			51	45	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 43	86	66	18	ROBBIE DUPREE Robbie Dupree Elektra GE-273		7.98	
	17	30	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98			52	35	EDDIE MONEY Playing For Keeps Columbia FC 36514		8.98	SLP 8	87	62	8	ASHFORD & SIMPSON A Musical Affair Warner Bros. HS 3458		8.98	SLP 19
	18	5	YES Drama Atlantic SD 16019		8.98			53	29	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 26	☆88	97	4	BARRY GOUDREAU Barry Goudreau Portrait NJR 36542 (CBS)		7.98	
☆	24	4	B-52'S Wild Planet Warner Bros. BSK-3471		7.98			54	31	MAZE Joy And Pain Capitol ST-12087		7.98	SLP 5	☆89	99	3	SOUNDTRACK Times Square RSO RS-2-4203		13.98	
	20	19	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	SLP 21		55	49	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 14	90	89	18	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372		7.98	
	21	12	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 3		56	53	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	SLP 61	☆91	101	21	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 15
	22	14	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98			57	50	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98		92	87	19	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263		7.98	
	23	31	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00 12041	▲	8.98			58	48	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699		69.95	CLP 11	☆	111	2	GARY NUMAN Telekon Atco SD-32-103 (Atlantic)		7.98	
☆24	26	9	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98			59	60	POINTER SISTERS Special Things Planet P 9 (Elektra)		7.98	SLP 24	94	95	76	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 18
☆	28	4	MOLLY HATCHET Beat'n' The Odds Epic FE 35672		8.98			60	59	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98		☆	113	2	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110		8.98	CLP 30
☆	30	3	ZAPP Zapp Warner Bros. BSK 3463		7.98	SLP 7		61	63	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98		☆	NEW ENTRY		ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98	
	27	8	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535		8.98			62	55	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 23	☆	107	37	THE B-52'S The B-52's Warner Bros. BSK 3355		7.98	
☆	61	2	KENNY LOGGINS Alive Columbia C2X 36738		11.98		☆63	69	5	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 17	98	98	5	GROVER WASHINGTON JR. Baddest Motown M9-940A2		9.98	SLP 40
☆	NEW ENTRY		SUPERTRAMP Paris A&M SP-6702		13.98		☆64	73	14	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98		☆	109	3	CRYSTAL GAYLE These Days Columbia JC 36512		8.98	CLP 19
☆	33	5	JETHRO TULL A Chrysalis CHE 1301		8.98			65	65	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia C2-36590		9.98		☆	NEW ENTRY		STEVE FORBERT Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98	
☆	34	6	L.T.D. Shine On A&M SP-4819		7.98	SLP 8		66	52	GENESIS Duke Atlantic SD 16014	●	8.98		101	64	12	DAVE DAVIES Dave Davies RCA AFL1-3603		7.98	
	32	22	AIR SUPPLY Lost In Love Arista AB 4268		8.98			67	56	RODNEY DANGERFIELD No Respect Casablanca NBLP 7229		7.98		102	102	7	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642		11.98	CLP 26
	33	10	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571		7.98	CLP 10	☆68	75	5	MELISSA MANCHESTER For The Working Girl Arista AL 9533		8.98		103	103	6	SOUNDTRACK Smokey And The Bandit 2 MCA MCA-6101		9.98	CLP 13
☆	37	14	EDDIE RABBITT Horizon Elektra GE-276		7.98	CLP 5		69	51	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 5008		7.98		104	104	120	THE CARS Elektra GE-135	▲	7.98	
☆	38	6	MINNIE RIPERTON Love Lives Forever Capitol S00 12097		8.98	SLP 11	☆70	80	6	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

OCTOBER 11, 1980 BILLBOARD

ROY AYERS SETS HIS DREAMS TO MUSIC



On his new album, "Love Fantasy," the burning passion of Roy Ayers' musical imagination has never been more vivid or exciting.

Share Roy's innermost feelings and musical visions on tracks like "Baby Bubba" and the sizzlers, "Rock Your Roll" and "Betcha Gonna." It's a fantasy fulfilled for Roy Ayers and you.

"Love Fantasy" from Roy Ayers. A musical dream come true. On Polydor Records & Tapes.

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	91	16	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	●	7.98	SLP 22
106	106	31	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	
107	117	2	TOM WAITS Heartattack And Vine Asylum GE-295 (Elektra)		7.98	
108	105	26	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	
109	119	5	GAMMA Gamma 2 Elektra GE-288		7.98	
110	110	44	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
111	100	18	NATALIE COLE Don't Look Back Capitol ST 12079		7.98	SLP 51
112	114	9	THE VAPORS New Clear Day United Artists LT-1049		7.98	
113	92	12	POCO Under The Gun MCA MCA-5132		7.98	
114	90	18	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476		7.98	CLP 4
115	130	4	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302		8.98	
116	88	16	ROXY MUSIC Flesh And Blood Atco SO 32-102 (Atlantic)		7.98	
117	86	9	ATLANTA RHYTHM SECTION The Boys From Doraville Polydor PD-1-6285		8.98	
118	NEW ENTRY		LIPPS INC. Pucker Up Casablanca NBLP 7242		7.98	
119	112	19	JOAN ARMATRADING Me, Myself, I A&M SP 4809		7.98	
120	136	2	RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 54
121	121	4	BRASS CONSTRUCTION Brass VI United Artists LT-1060		7.98	SLP 32
122	132	3	THE ROLLING STONES Hot Rocks 1964-71 London 2PS-606/7		13.98	
123	115	44	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
124	116	14	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550		7.98	
125	83	13	THE DIRT BAND Make A Little Magic United Artists LT 1042		7.98	
126	146	2	DON WILLIAMS I Believe In You MCA MCA-5133		8.98	CLP 3
127	127	14	THE MOTELS Careful Capitol ST 12070		7.98	
128	120	49	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	
129	129	14	BOB JAMES H Tappan Zee/Columbia JC 36422		7.98	
130	128	16	SOUNDTRACK The Blues Brothers Atlantic SD 16017		8.98	
131	94	9	WHITESNAKE Ready An' Willing Mirage WTG 1976 (Atlantic)		7.98	
132	122	17	BLACKFOOT Tomcat Atco SD 32-101 (Atlantic)		7.98	
133	143	4	THE DOORS The Doors Elektra EKS 74007		7.98	
134	124	14	THE CRUSADERS Rhapsody And Blues MCA MCA 5124		8.98	SLP 37
135	79	6	VARIOUS ARTISTS Winners I&M 1-017 (RCA)		7.98	
136	181	2	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98	
137	108	23	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)		7.98	SLP 41
138	150	2	SOUNDTRACK Shogun RSO RX-1-3088		8.98	
139	149	2	CARLENE CARTER Musical Shapes Warner Bros. BSK 3465		8.98	
140	133	15	KIM CARNES Romance Dance EMI-America SW 17030		7.98	
141	126	27	JERMAINE JACKSON Let's Get Serious Motown M7-928R1		7.98	SLP 62
142	137	7	THE DELLS I Touched A Dream 20th Century T-1017 (RCA)		7.98	SLP 28
143	134	3	HUBERT LAWS & EARL KLUGH How To Beat The High Cost Of Living Columbia JS 36741		8.98	
144	154	5	LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468		7.98	
145	145	52	EAGLES The Long Run Asylum SE 508	▲	8.98	
146	147	7	AMY HOLLAND Amy Holland Capitol ST-12071		7.98	
147	156	3	SYLVESTER Sell My Soul Fantasy F-9601		7.98	SLP 44
148	NEW ENTRY		PEACHES & HERB Worth The Wait Polydor PD-1-6298		8.98	
149	157	3	NORMAN CONNORS Take It To The Limit Arista AL 9534		7.98	
150	151	10	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)		7.98	
151	93	12	CHIC Real People Atlantic SD 16016		8.98	SLP 31
152	141	43	SOUNDTRACK The Rose Atlantic SD 16010	▲	8.98	
153	163	5	DAVID GRISMAN Quintet '80 Warner Bros. BSK 3469		7.98	
154	118	20	ELTON JOHN 21 At 33 MCA MCA 5121	●	8.98	
155	135	11	A TASTE OF HONEY Twice As Sweet Capitol ST 12089		7.98	SLP 36
156	152	6	LARRY CARLTON Strikes Twice Warner Bros. BSK 3380		7.98	
157	183	2	McFADDEN & WHITEHEAD I Heard It In A Love Song TSOP JZ 36773 (CBS)		7.98	SLP 42
158	158	10	JOHN KLEMMER Magnificent Madness Elektra GE-284		7.98	
159	139	18	PAUL MCCARTNEY McCartney II Columbia FC 36511	●	8.98	
160	170	3	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
161	161	22	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212		7.98	
162	138	27	KENNY ROGERS Gideon United Artists L00-1035	▲	8.98	CLP 20
163	125	8	JON & VANGELIS Short Stories Polydor PD-1-6272		7.98	
164	159	26	FATBACK Hot Box Spring SP-1-6726 (Polydor)	●	7.98	SLP 33
165	131	11	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127		7.98	SLP 25
166	NEW ENTRY		EVELYN "CHAMPAGNE" KING Call On Me RCA AFL1-3543		7.98	
167	144	7	JOHN PRINE Storm Window Asylum GE-286 (Elektra)		7.98	
168	140	8	RICK JAMES Garden Of Love Gordy GB 995M1 (Motown)		8.98	SLP 27
169	171	5	ULTRAVOX Vienna Chrysalis CHR 1296		7.98	
170	180	3	THE ROLLING STONES Beggars Banquet London PS 539		7.98	
171	123	12	HERB ALPERT Beyond A&M SP 3717		7.98	
172	172	14	AL DI MEOLA Splendido Hotel Columbia C2X 36270		9.98	
173	168	26	MANHATTANS After Midnight Columbia JC 36411	●	7.98	SLP 34
174	184	2	LINDA CLIFFORD I'm Yours RSO RS 1-3087		7.98	SLP 59
175	178	3	BARBARA MANDRELL Love Is Fair MCA MCA-5136		8.98	
176	185	2	AMAZING RHYTHM ACES How The Hell Do You Spell Rythum Warner Bros. BSK 3476		7.98	
177	NEW ENTRY		DONNA SUMMER Walk Away (The Best Of 1977-1980) Casablanca NBLP 7244		8.98	
178	NEW ENTRY		BOB WELCH Man Overboard Capitol SOD 12107		8.98	
179	189	2	AC/DC Highway To Hell Atlantic SD 192444		7.98	
180	190	2	FRED KNOBLOCK Why Not Me Scotti Bros. SB 7109 (Atlantic)		7.98	
181	NEW ENTRY		THE ROLLING STONES Sticky Fingers Rolling Stones COC 39105 (Atlantic)		7.98	
182	182	3	THE ROLLING STONES Let It Bleed London NPS-4		7.98	
183	NEW ENTRY		CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
184	187	332	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
185	195	14	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	▲	7.98	
186	NEW ENTRY		THE CARS Candy-O Elektra SE-507		8.98	
187	NEW ENTRY		THE ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)		7.98	
188	NEW ENTRY		KENNY LOGGINS Keep The Fire Columbia JC 36172		7.98	
189	179	8	RAMSEY LEWIS Routes Columbia JC 36423		7.98	SLP 75
190	186	3	EUMIR DEODATO Night Cruiser Warner Bros. BSK 3467		7.98	
191	191	26	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	
192	148	14	PLEASURE Special Things Fantasy F 9600		7.98	SLP 45
193	193	30	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		7.98	
194	194	27	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	▲	4.98	
195	160	15	ALI THOMPSON Take A Little Rhythm A&M SP 4803		7.98	
196	167	17	HANK WILLIAMS JR. Habits Old And New Elektra/Curb GE-278		7.98	CLP 6
197	197	6	AMERICA Alibi Capitol SOD 12098		8.98	
198	177	4	THE KINKS Second Time Around RCA AFL1-3520		7.98	
199	169	96	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	CLP 29
200	174	8	ORIGINAL CAST Evita MCA MCA-2-11003		8.98	

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TOP LPs & TAPE

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PolyGram Operation Under New Leader

• Continued from page 4.

1981. Steinberg's association with Mercury Records, one of the PRO U.S.A. label units, dates back 30 years.

In choosing to leave a flourishing practice on the West Coast, Braun, who will relocate to his native New York, explains, "I had a wonderful turn as a lawyer in a growing industry, but what a lawyer can do with a client is basically limited to an advisory capacity.

"I'd like to have a hand in shaping the destiny of a record company and I've been chaffing at the bit to do it."

If PolyGram is to be a greater lure for talent, Braun feels, "pride in PolyGram must be one of my first priorities and it's been frankly lacking."

"Talent just doesn't come into a company, it must be a place it feels comfortable to live in," he adds.

As to a lawyer's role in record company top management, Braun thinks it "ridiculous that lawyers have taken the rap" for industry problems. "Background is not as important as talent."

While Braun receives high marks from those he has dealt with over the

years, they express some concern that negotiating label deals for his client is one thing, running a label another.

"It's taken a lot of courage to leave a lucrative practice," states one music executive with close personal and business ties with Braun. "He's bright enough to learn what he has to learn, but being at a label is different than making deals from the outside."

Another executive feels he "knows both sides of the business. He knows the numbers, he doesn't have to guess. He doesn't look at things over a short-range. What more do you need other than good luck? I feel he's someone to be reckoned with."

Braun founded the Los Angeles-based law firm of Bavorick, Konecky, Braun, Schwartz, Kay & Schiff, a decade ago. His clients have included Neil Diamond, Bob Dylan, George Harrison, Michael Jackson and Artie Mogull, among others.

Braun has been a practicing entertainment business lawyer for 26 years. He is a past president of the New York chapter of the National Academy of Television Arts & Sciences and a trustee of the academy.

Gillespie & Lundvall At Powwow

WASHINGTON — Dizzy Gillespie will be the guest of honor and Bruce Lundvall, president of the CBS Records Division, will be the keynote speaker at the second annual Jazz Times Convention set for Oct. 15-18.

The convention, whose theme is "Working Together For Jazz," will include in its 14 panels and seminars representatives from record companies, management companies, promoters, union officials and artists themselves.

Some of the jazz figures expected to participate in the panels, workshops and jam sessions include:

Donald Byrd, Ron Carter, Max Roach, Nat Adderley, Billy Taylor, Hubert Laws, Ted Curson, Michel Urbaniak and Mel Lewis.

Expected highlights of the convention, which should draw about 400 participants, include panels on "The Working Musician/Recording" moderated by Donald Byrd, "The Working Musician In Person," and "I've Paid My Dues" nostalgia session, as well as an all-night jam session.

Executive director of the convention is Orrin Keepnews. For details contact Ira Sabin: 202-582-2000.

NARM Session

• Continued from page 3

not use that money to promote and sell albums instead of returning them? Let's stop wasting time," Macke said.

Smith confirmed the report that Columbia Records is one of three labels participating in a test of a 6 by 6 packaging later this month with a Barbra Streisand tape album in the Shorewood Packaging concept. "We are also committed to testing other packaging designs over the next year," he said. "What we must do together is find the best packaging for everyone."

In its first day the conference indicated its concern over the disparity between what labels provide for in-store merchandising and the needs of the rack account. Smith indicated CBS will provide what rack departments inform the label they require. Herb Dorfman, Eastern division vice president of rack services for Pickwick International, challenged Smith to become a partner in a jobber-retail relationship. NARM provided a short film indicating the breach in label and account thinking about in-store display pieces.

Both Smith and Macke encouraged participation in video software. Macke said some Target stores have moved more than 200 VCRs this year. "The customer carries them out in a shopping cart." All Target stores carry videocassettes but are not yet carrying videodisks. Macke reported.

Inside Track

Was there a White House deal with President Carter's supporters in the record business to kill a four-year investigation in Los Angeles of alleged price fixing in the record industry? Front page reports the past week in the New York Post and the Los Angeles Herald Examiner claim that two meetings at the White House between President Carter and representatives of the record industry, on Sept. 15, 1977 and Feb. 9, 1978, attended by Justice Dept. officials, had a dampening effect on a grand jury investigation in Los Angeles that was going on at the time. The grand jury ended its session last February, and although the local prosecutors asked for prosecutions in the case, they were overruled by the Justice Dept. in Washington, which felt there was insufficient evidence for any further action. The White House, the Justice Dept. and the Recording Industry Assn. of America have denied any wrongdoing, and despite a Post report that there would be a Senate probe of the case, the offices of both Sen. Strom Thurman and Sen. Orrin Hatch, named in the Post report, say there are no plans for any official investigation at this time.

MORE CLOUDS: An FBI spokesman in Los Angeles confirms that a preliminary inquiry into possible criminal involvement or racketeering in the entertainment industry is underway. While the recent alleged fraud case involving the "Charlie's Angels" television series is believed to be a focal point, the FBI probe may extend into the record, recording studio, nightclub, radio and video industry. Depending on what the FBI turns up, formal investigation and federal prosecutions could ensue.

"Guilty," the hot new LP from Barbra Streisand, nearly wound up in court before it made it to the record racks. The dispute centered on the royalties arising from Bee Gee Barry Gibb's participation in the album. Gibb wrote or cowrote all the songs, produced the LP, sings on two of the songs, and is pictured, but not identified, on the front and inside covers. Since Gibb was approached by the Entertainment Co., which represents Streisand, on the project, sources close to the story say he considers himself an independent solo artist on this recording at least. That would freeze the Stigwood organization and the other Bee Gees from any royalties. Sources say it took two years, and all of Walter Yetnikoff's skills as a negotiator to finally get the record release without a court battle.

RCA Corp. and Gaumont, the leading French film company, are forming a joint venture in home video entertainment for the French speaking markets in Europe and Africa. Gaumont material will be part of RCA's SelectaVision videodisks. RCA gave its first public demonstration in Europe last week of the RCA LED videodisk system at VIDCOM 80 in Cannes.

Two top international record company executives have quit their jobs abroad over apparent policy differences with their employers. Departing as managing director of WEA Records Ltd. in London is John Fruin, while Cees Wessels, managing director of RCA Holland, has also resigned.

Discussions between Jobete Music and the Entertainment Co. continue hot and heavy and there's a likelihood that the Motown publishing wing will be part of the Charles Koppelman-Martin Bandier company by Jan. 1. ... **Music creditors continue to mull one of three Korvettes settlement plans,** but it's felt that one calling for a 60% payment immediately in settlement of the entire debt would be a front runner, which would avoid, as one creditor put it, a "draggin' out" process of more than a year if the 100% settlement plan is chosen. This calls for 30% immediately, 30% on June 1, 1981 and the 40% bal-

ance on Jan. 1, 1982. The third approach calls for a 70% settlement, 40% within 30 days and 30% by June 1.

Casablanca is hinted at moving to New York early in 1981 to consolidate with the other PolyGram labels, but company officials deny it. ... **Neil Heiman of Nehi/Peaches confirms** that Peaches Record stores have closed their only outlet in Philadelphia, one store in Cleveland and one store in Atlanta, all part of a consolidation program to eliminate stores in unviable areas for them. Four new stores are on the drawing boards for the now 33-store chain but Heiman won't disclose the locations yet.

Ira Heilicher will add Great American Music Stores five and six in the Twin Cities before the holidays. The new stores are center-oriented and average about 2,200 square feet each.

Bob MacDonald, loan officer for Liberty State Bank, Ham Trumck, Mich., which claims to be the largest creditor of the once 12 store, Madison Heights, Mich., Music Stop store chain, indicates a Friday (19) auction of the chain's assets produced \$116,000. He declined to name the purchaser or give other details.

In a direct move linking Tennessee with the lucrative movie industry, **singer/actor Jerry Reed has been appointed chairman of the newly realigned Tennessee Film, Tape and Music Commission.** Reed, named to the post by Gov. Lamar Alexander, will head a 50 member advisory committee, working in conjunction with the state's film and production office, in an effort to bring film, television and music productions to Tennessee.

Peaches and Herb and George Benson have been signed by Bob Banner Associates as guest hosts for the Operation Prime Time musical/variety series "Solid Gold." ... A mini course on music publishing was held Friday (3) at the Univ. of Colorado in Denver with **Ralph Peer** of Peer-Southern and **Sam Trust** of ATV the speakers.

Robert Anthony Sherman, son of Boardwalk Records senior vice president and marketing director Dick Sherman, **will be bar mitzvahed** Thursday (11) at the Stephen S. Wise Temple, Bel-Air, Calif.

At presstime it appeared that the manager of the Record Shack of Cleveland is joining Disc Records to handle the one-stop which John Cohen, the 34-store chain founder, is opening in Cleveland.

A fire in the CBS pressing plant at Haarlem in the Netherlands Sept. 30 destroyed some three million album sleeves. It's described as the worst industry fire disaster ever in Holland. While hectic measures to farm out replacement work to other plants in Holland and German were taken, it is likely to be mid-December before a normal flow of product is restored.

The **Kenny Gamble-Leon Huff** music complex is readying a new gospel label, Salvation Records, which will offer its first single in mid-November. Earl Shelton will head the label, while retaining his post as president of Mighty Three Music, the publishing arm of Gamble-Huff. Shelton says there's a good possibility the label will be handled by CBS, home of Gamble-Huff's Philadelphia International Records. Meanwhile, Shelton says he's looking for a "super, dynamite choir" for release during the first quarter of 1981.

Stevie Wonder will spearhead a rally in Washington, D.C., Jan. 15, 1981 to demand that Congress proclaim that date a national holiday commemorating the birthday of the late Dr. Martin Luther King. In addition, Wonder notes that a cut on his "Hotter Than July" album called "Happy Birthday," is dedicated to the slain civil rights organizer. Wonder's LP is set to ship in about two weeks.

IN FAR WESTERN STATES

L.A. Latin Labels Hunt Pirates

LOS ANGELES—A group of Latin labels here are massed in an all-out campaign to stamp out pirate and counterfeit activities in the western states.

In raids on swap meets and alleged illicit manufacturing facilities in the Fresno area Tuesday and Wednesday Sept. 16, 17, representatives of Mar International, Ramex, Peerles, Falcon, Latin International, CBS and Fama labels witnessed members of the Fresno sheriff's and police departments investigating and confiscating at sites manufacturing materials and duplicating equipment for 8-track tapes. Enforcement officers carried search warrants. Present at the two-day drive against illegal duplication of Latin tapes was Bud Richardson, business consultant who represents some of the Latin labels.

Officers in a search of premises at

4612 W. Olive, Fresno, believed to be the residence of Leonel Sosa Ramirez, also seized \$42,000 in cash and negotiable securities believed tied-in with the unauthorized duplication and sale of Latin tapes.

Ramirez and his wife, Luisa, were arrested and booked on charges of illegally duplicating sound recordings and conspiracy, along with Mary De La Los Escareno.

In swoops on the Cherry Swap Meet and the Fresno County Fair, officers cited Leticia Mendizabal, Luis Jesse Ramirez and Arthur Rocha, all of Fresno and Carlos M. Villarruel of Bakersfield. They are accused of selling pirate Latin tapes.

On information received during the Tuesday raid on the Ramirez residence, officers rented a private residence at 2207 E. Olive, Fresno, where they found complete four-

color printing facilities, including a press and camera reproduction equipment, winders, master machines and tape, along with approximately 200 masters.

Arrested at the address was George Gonzalez, owner and operator of a local Latin news and advertising paper for the Fresno area. Among the alleged counterfeit printed material for Latin tapes was completed artwork for Costa Chica's "El Canajuate Caracuchando" and the Trio Armonia Huasteca's "Corridos," both distributed by Fama; Irene Rivas' "Tu De Mi Te Acordaras" on Cara and Los Cadetes De Linares' "Pescadores De Ensenada" on Ramex, among others.

Richardson states that the Latin labels intend to "vigorously oppose" illegal duplication of their product through the entire state of California and the Southwest.

Closeup

• Continued from page 71

Side two kicks off with horns on "No Stoppin' Us Now," a Simmons/McDonald/Chris Thompson (of "Night" fame) collaboration. Simmons and McDonald share the vocal work with fine harmonies from the band and Thompson. The song reveals the kind of uptempo funky kind of energy that shows that the Doobies can still come up with surprises.

McDonald's "Keep This Train A-Rollin'" features a Jerome Jumonville horn arrangement and keyboard support from McDonald collaborator Patrick Henderson.

Nicolette Larson contributes background vocals on Simmons' "Just In Time," a song further highlighted by more marvelous sax work.

The pace changes with "South Bay Strut," a four-minute plus instrumental composed by McCracken and McFee. Strings, horns, funky rhythm and percussion grace this rollicking instrumental.

The album ends with "One By One," written by LaKind and McDonald. LaKind's congas fuse with the Doobie rhythm unit while the vocal work of McDonald and LaKind play off each other well.

"One Step Closer" is perhaps the group's most noticeable tutti effort with the contributions of all members keeping the creative juices flowing. **ED HARRISON**

Earth, Wind & Fire's "Faces" Just look at them, and you can feel the sound.

In every face there's a silent melody just waiting to be played.

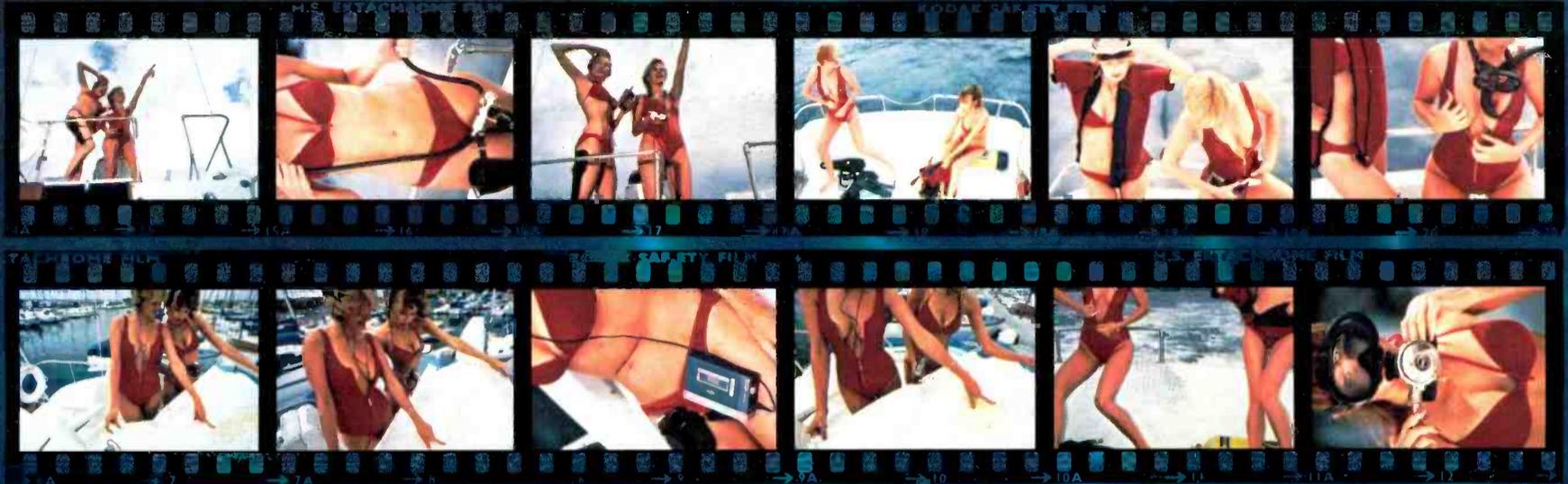
Faces from all over the world have inspired Earth, Wind & Fire to change eyes into interludes, lines of worry and laughter into blues and soul, and smiles into symphonies.

Now you can hear the music in faces.

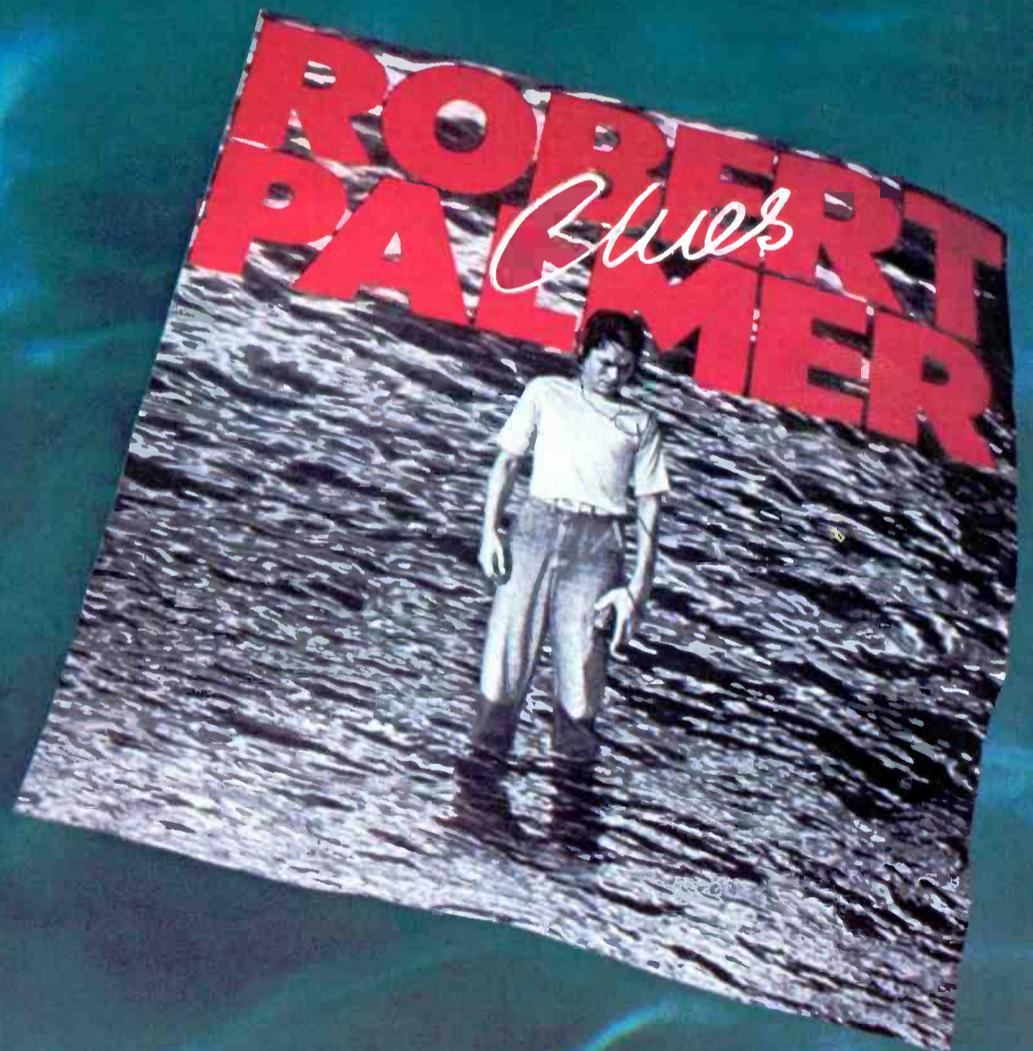
Give the gift of Earth, Wind & Fire's "Faces." A very special two-record set featuring the single, "Let Me Talk." On ARC Records and Tapes. Distributed by Columbia Records.



ROBERT PALMER IS HARD TO KEEP TRACK OF. TILL YOU GET CLUES.



Robert Palmer moves fast. He first burst onto the scene in the '70s, with *Pressure Drop*, *Double Fun*, *Some People Can Do What They Like ...*
Last year he walked off with a Top 10 single ("Bad Case Of Lovin' You") and nicked not one, but two, Grammy nominations (one for singing, one for songwriting) ...
Last month he completed his sixth Island LP, *Clues* ...
Clues clears up any questions about Robert Palmer's current whereabouts. The elusive Briton is alive and well, sounding more contemporary than ever—singing songs of Lennon-McCartney, Gary ("Cars") Numan and Robert Palmer.



CLUES. ROBERT PALMER SOLVED.

Featuring the single "Johnny And Mary" (IS 49554)

On Island Records & Tapes. (ILPS 9595)

Manufactured & distributed by Warner Bros. Records, Inc.

Produced by Robert Palmer for Bungalow Music N.V.

Executive Producer: David Harper

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