

Radio Doesn't Request Requests Anymore

By DOUG HALL

NEW YORK—Radio request lines are not what they used to be. Once the backbone of Top 40 excitement, request lines are now an often important ingredient of radio research.

Gone are the days when a listener would call his favorite Top 40 station with a request and within a short time hear not only the record but a playback of his conversation with the DJ.

Today, probably most request lines are run by AOR stations. If a listener asks for a record not on a station's playlist, it simply won't get played. If he asks for a record on the playlist, it will come up shortly in the rotation of records anyway.

There is a lot of variation in how program directors use request lines, but practically no one permits these call-ins to have a direct and immediate effect on what is being played on the station, a Billboard survey reveals.

Why? Because group calling is not only teen, it is particularly young teens, a group most stations don't want to attract today. Some programmers also fear unscrupulous competition will call up asking for stiff records or a promotion person will load up the requests for a specific record. (These things have happened in the past.)

One of the most successful programmers in the country today, Bobby Hattrik of KWK-AM/WWWK-FM in St. Louis shuns request lines as being even too unsophisticated for research.

"Request lines provide too small a universe," he says. "We do call-outs to test our music and our artists." Using a next-digit-dialing method (picking numbers at random from the phone book and moving to the next digit of the last unit of the phone number), Hattrik makes an estimated 800 calls a week. From

(Continued on page 25)

08120

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Billboard

85th
YEAR

NEWSPAPER

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The International Music-Record-Tape Newsweekly

July 5, 1980 • \$3.00 (U.S.)

West Germany Eyes Tax On Sales Of Blank Tape

By WOLFGANG SPAHR

BONN—The West German government is planning the introduction of a blank tape levy by the end of this year.

The record industry here has been pressing for a blank tape mix to augment the hardware levy introduced in 1966. With the equipment market near saturation, it has long been apparent that the \$2 hardware fee went only a small way towards compensating the disk industry's losses from home taping.

Members of the Social Democratic Party

here reveal that German Justice Dept. experts are now working on the necessary changes in the country's copyright law. Signs are that consumers will have to pay between 30 to 50 cents more per tape.

Blank tape sales in Germany are currently running around 150 million units per year, three times the figure for prerecorded cassettes.

Only a few weeks ago, a resolution signed by

(Continued on page 64)

Certron Hikes Ad \$ For Dealers Nixed By Labels

By JIM McCULLAUGH

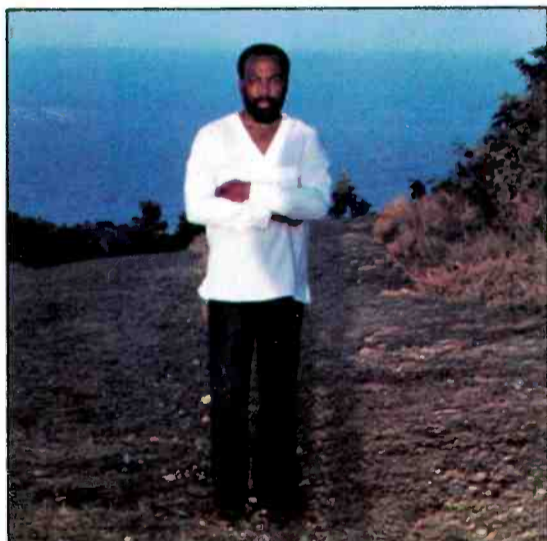
LOS ANGELES—Blank tape manufacturer Certron is upping its advertising allowances to retailers as a direct response to those record firms which have denied or will deny those dealers ad assistance on joint LP and blank tape advertisements. Certron is the first known blank tape supplier with such a program.

For the remainder of the year, according to the firm's president Ed Gamson, Certron will, on its new Ferex 1 music tape, provide a max-

imum co-op allowance of 20% of the product purchased.

Of this allowance, he continues, upon proof of advertising, at least half must be utilized to promote Certron Ferex 1. The music retailer may, if he elects, use the remaining half to advertise any product by record companies that have eliminated co-op allowances so long as "proof of advertising" shows that such an advertisement appeared in the same ad as Ferex 1 was heralded.

(Continued on page 54)



Video Spurs RCA, PRT British Tie

This story prepared by Peter Jones in London and Adam White in New York.

NEW YORK—The promise and potential of the video market in Britain, for both tapes and disks, is thought to be a major factor in the deal which unites RCA Records U.K. and Precision Records & Tapes (previously known as Pye) in a joint venture here.

Ownership of the new company, which is to be named RCA Records/PRT, is 51% with RCA, 49% with Associated Communications Corp., parent of Precision.

The deal is subject to approval by both parents' boards of directors, and "certain other conditions," not disclosed.

(Continued on page 8)

SEPT. 23-26 L.A. Forum For Gospel

LOS ANGELES—Billboard presents its first Gospel Music Conference Sept. 23-26 at the Sheraton Universal Hotel here. The conference will focus on the relationship between the gospel and secular music industries.

"This is an all-encompassing convention that will bring the gospel and secular industries together," says Bill Moran, the conference coordinator. "The purpose is to assist the gospel music industry in terms of what is needed for it to spread into the secular market and to aid the secular market in terms of what gospel music is presenting."

"It is going to be heavily involved with secular and gospel on every level."

An advisory board comprised of

(Continued on page 44)



Only a handful of singers can devastate listeners with the class, and ease, of CANDI STATON. Candi does it with power, charm and the knowledge that it can't be done much better, as on past hits like "Young Hearts Run Free" and the new LP, Candi Staton (BSK 3428). Produced by Jimmy Simpson and Candi Staton. Sports the single, "Looking For Love" (WBS 49240). On Warner Bros. Records & Tapes.

(Advertisement)

Leon Huff is Here To Create Music... his forthcoming album on Philadelphia International Records. Having collaborated with Kenneth Gamble on over 100 hits, Huff debuts as an artist with his own composed and produced album. The eight songs include the single "Tight Money" (ZS9-3109), and features Teddy Pendergrass, Stevie Wonder, McFadden & Whitehead, Jean Carn, The O'Jays and more. Here To Create Music marks one of the most creative moments in music history. (Advertisement)

STEPHANIE MILLS
"Sweet Sensation"

EDWIN STARR
"Stronger Than You Think I Am"

LEON HAYWOOD
"Naturally"

"GENE CHANDLER '80"

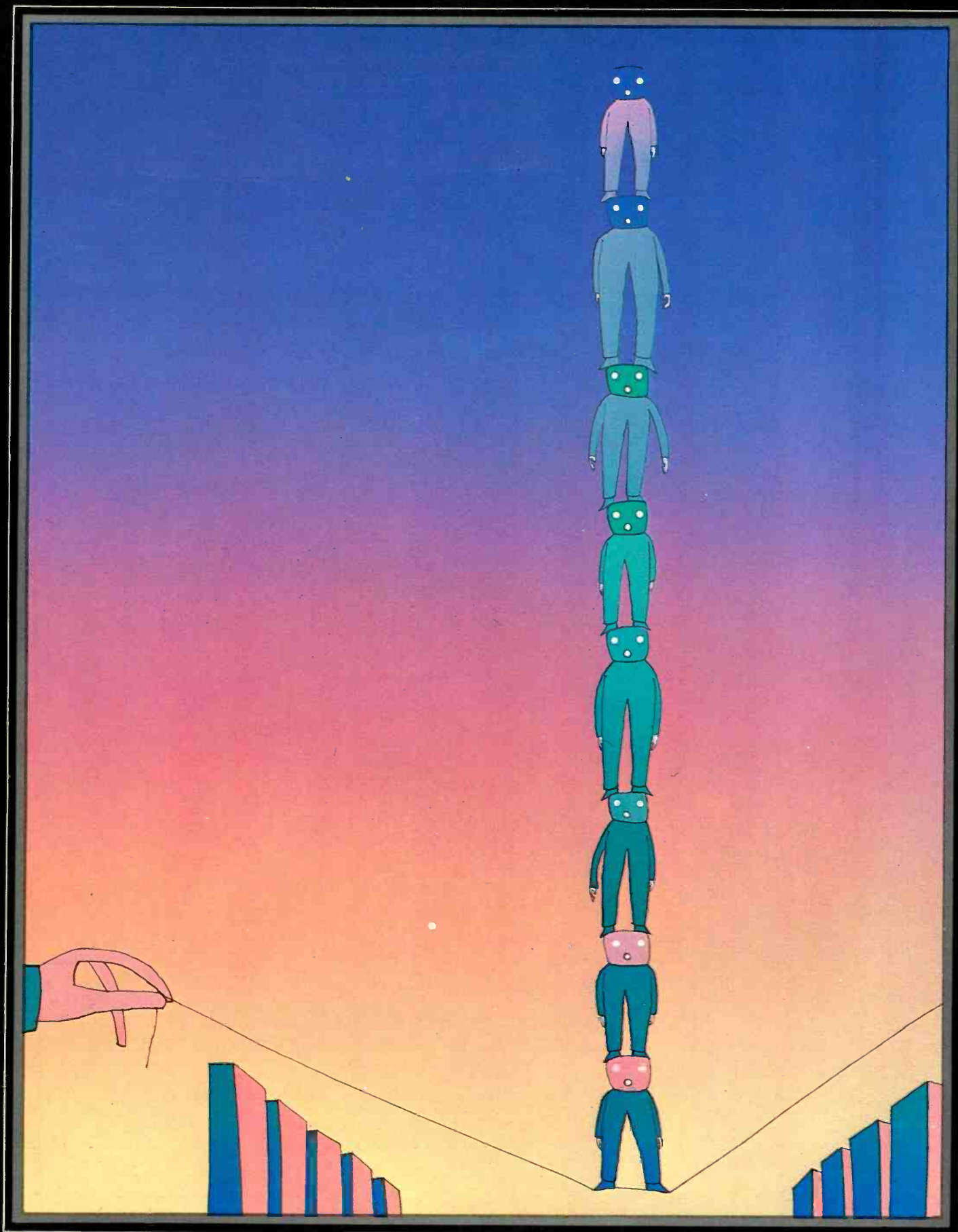


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AFM Pay For Video Software Up In Air

By RICHARD M. NUSSER

NEW YORK—Negotiations between the American Federation of Musicians and the recording industry regarding video software productions are snagged on the issue of whether videocassettes and disks should be separated from cable and pay television usage so far as wages and royalty payments are concerned.

So says Victor Fuentelba, the 30,000-member union's president who recently won reelection to his second three-year term.

In an interview Wednesday (25), Fuentelba explained the background of the initial round of negotiations held in late April with an industry committee attempting to arrive at a formula governing future productions for home video (Billboard, May 10, 1980).

"What the musicians want is a fair session fee," he says, "and to participate in some way in royalties on the product.

"Initially we were talking about product that was solely for home use, as phonograph records are used today," he continues. "But the companies said that market wasn't large enough to absorb production costs so they wanted the right to use that same product for pay television."

"Our position is that that's an entirely new market," Fuentelba says. "Besides, we have agreements now with Home Box Office and other pay tv suppliers so we would expect the recording companies to feel free to sign those agreements as well, since

(Continued on page 35)

CBS DISTRIBUTING

TSOP Is Reactivated By Philadelphia Intl

By ED HARRISON

LOS ANGELES—Philadelphia International Records is reactivating the Sounds of Philadelphia label, with both lines to be distributed by CBS. The action ends about six months of speculation as to whether Philly International would renew with CBS or seek distribution elsewhere.

The Sounds of Philadelphia label, commonly referred to as TSOP, was originally launched in the mid-'70s achieving success with People's Choice and Archie Bell & the Drells. The last TSOP release was in October 1976 with Instant Funk's "Get Down With The Philly Jump," with the label merging into Philadelphia International shortly after.

Spearheading the revitalized TSOP label will be the O'Jays, McFadden & Whitehead, the Stylistics, MFSB and Jean Carn, all transferred from Philadelphia International with the exception of the Stylistics who are affiliated with PolyGram.

According to Larry Depte, president of Philadelphia International, the reason for starting up the TSOP label was due "to the abundance of talent on Philadelphia International. The launching of TSOP



Billboard photo by David Rafter

SWING TIME—The venerable Benny Goodman and his new singing trio, Rare Silk, bring the Swing Era into the 1980s during the Playboy Jazz Festival at the Hollywood Bowl. Complete coverage begins on page 29.

87 Presley Cuts In \$69.95 Limited Package

NEW YORK—RCA Records' limited run of 250,000 numbered copies of an eight-LP package paying tribute to the 25th anniversary of Elvis Presley's signing with the label will be offered for sale to accounts on a "first-come-first-served" basis upon simultaneous global release in August. Presley signed with Victor Nov. 15, 1955.

In addition, the label has taken the unusual step of manufacturing and duplicating the set at a single plant, its facility in Indianapolis, although under normal circumstances they would be produced territory-by-territory.

A project that comes at a time when estimates put the worldwide sale of Presley recordings at one billion units over the past quarter of a century, the package, called "Elvis

Aron Presley," will be limited to a total of 250,000 copies in LP, cassette and 8-track configurations.

RCA plans to market about 150,000 of the LP version, and approximately 50,000 of the LP version, and approximately 50,000 each of the cassette and 8-track versions. The tape counterparts, each package holding four tapes, will be housed in a box similar to the LP release so as to contain photos and a 20-page booklet.

The album will carry a suggested list price of \$69.95, with a cost to U.S. accounts of \$39.60, with an anticipated equivalent pricing for overseas markets. Naturally, discounting will cut the retail price.

An RCA spokesman insists that sales will be on a "first-come-first-served" basis, but he also indicates that some system of country allocations would be devised for foreign territories. In some countries, like

Australia, the Presley legend is particularly strong.

"Elvis Aron Presley," produced by Joan Deary, of RCA's West Coast a&r staff with the cooperation of

(Continued on page 33)

WTFM-FM's HARD ROCK DUE SOON?

By DOUG HALL

NEW YORK—The sale of WTFM-FM in this market to Hefel Broadcasting for \$8.7 million could signal a major new round of competition in FM rock'n'roll radio here.

Hefel, an aggressively operated chain headed by Tom Hoyt, who makes his office in Chicago with Hefel's WLUP-FM, is sure to fight for a larger share of listeners than Friendly Frost, the appliance dealer which sold the station to Hefel, ever did.

Holt, wisely, will not tip his hand as to what format the station might adopt. It will be several months before the Federal Communications Commission gets around to approving the sale. But the soft rock format with elements of nostalgia, which has never won significant ratings, is likely to go.

While there is no indication of

(Continued on page 15)

1¢ Rate Rise = \$50 Mil Per Year, Yetnikoff Tells Tribunal

By JEAN CALLAHAN

WASHINGTON—CBS Records Group president Walter Yetnikoff told the Copyright Royalty Tribunal Wednesday (25) that "every penny increase on the mechanical copyright rates will cost the record industry about \$50 million per year."

Yetnikoff also expressed his opinion that publishers' contributions to the music industry have drastically decreased over the last 20 years. "As far as I am concerned, they (the publishers) are living off our backs," said Yetnikoff. "We're the ones who promote and market the records."

There has been a tremendous change in the way songs get to performers, Yetnikoff claimed. The

days of the "song pluggers" are long gone, he argued, and "the focus today is on the singer/songwriter."

In response to questions from Tribunal commissioners, Yetnikoff estimated that CBS records approximately 3,500 songs each year and that 75% of these songs are written by singer/songwriters.

A higher mechanical royalty rate will lessen opportunities for new talent and force record companies to cut back on their current rosters, Yetnikoff added. Dropping artists "twists you in the guts," he said, predicting that those artists who are cut

(Continued on page 12)

6 Multi-Record Albums In Top 30 On LPs/Tapes Chart

By PAUL GREIN

LOS ANGELES—The number of high-priced multi-record sets on Billboard's Top LPs & Tapes survey is down compared to this time last year—but there are significantly more where it counts: in the chart's uppermost rungs.

Last year at this time, 18 high-ticket double-disk sets crowded the top 200; 10 of them were in the top 100. This week there are only 14 such sets in the top 200, and just six in the top 100.

But all six of those albums are in the top 30, and three of them jam the top 10. Last year, by contrast, there were only two multi-record sets in the top 30, and only one in the top 10.

Another statistic: three of the five albums which have topped the Bill-

board chart this year have been double-disk sets listing for \$13.98: the Bee Gees' "Greatest" on RSO, Donna Summer's "On The Radio" on Casablanca and Pink Floyd's "The Wall" on Columbia.

But of the 11 albums to hit No. 1 in 1979, only one carried a list price above \$8.98: Donna Summer's double-disk "Bad Girls" (\$13.98).

All of this suggests that while con-

sumers may be finding it harder to afford one of these expensive packages, if the album is appealing enough, he/she will find a way. Otherwise, increasingly, they'll pass.

A perfect example of this axiom is Frank Sinatra's triple-disk collection "Trilogy" on Reprise, which moves up to a starred number 17 this week despite its steep \$20.98 list price.

There are only half as many

double live albums on the chart as there were this time last year, but most of those listed are doing exceptionally well.

Eric Clapton's "Just One Night" on RSO (\$13.98) is now in its third straight week at a starred number two, while the Kinks' "One For The Road" on Arista (\$13.98) leaps +3 spots to number 25 in only its second chart week. Both albums are comprehensive histories of those long-running acts, from the mid-'60s to the present.

Ian Hunter is also charted at number 116 with a less successful live Chrysalis LP, "Welcome To The Club" (\$11.98).

Last year at this time, Bob Dylan, Chuck Mangione, Donna Summer,

(Continued on page 37)

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Summer Is Sued For \$42 Million

Casablanca, Rick's Music File L.A. Cross-Complaints

By JOHN SIPPEL

LOS ANGELES—Two local Superior Court cross-complaints seek \$42 million in damages from Donna Summer and could threaten her recording contract with David Geffen's label (Billboard, June 28, 1980).

Casablanca Records and Rick's Music, Inc., the Casablanca publishing company, are seeking to enjoin Summer from making a deal with another label and also to prevent her from interfering with publishing rights to her songs.

The June 20 filing by the PolyGram companies alleges she breached her recording pact and asks for \$42 million in damages.

In the second action contending that Summer broke the provisions of a June 1979 termination and release agreement by instituting the original January 1980 Superior Court suit, former Summer personal manager Joyce Bogart asks to be relieved from provisions of that agreement with the singer.

In addition, Bogart contends she has been deprived of commission payments, totalling well in excess of \$200,000, due under the termination binder. The Bogart filing alleges Summer earned millions of dollars subject to commissions under December 1975 and February 1977 management contracts.

Several provisions relieving Summer and/or Bogart of any further legal and fiscal responsibility to each other under terms of the release agreement are claimed as reasons for Summer breaching her pact with Bogart.

In her late January 1980 pleading against Bogart and her husband, Neil, Summer charged she was mishandled. The misdirection she was accorded by the Bogarts was detrimental to her recording career, she contended. That suite asked for \$10 million (Billboard, Feb. 9, 1980).

In separate answers to Summer's

first amended complaint, both Joyce and Neil Bogart assert they were forces in building Summer's career. Summer is described as an ex-patriot American residing in Germany since 1968 when Neil Bogart made a

deal for her recordings with Say Yes Music. was to pay 25% commission on the remainder of gross monies received from her entertainment career to Joyce Bogart.

Under provisions of the release (Continued on page 74)



SPIRIT AWARD—Russ Solomon, chairman of the Tower Records chain, left, receives the City of Hope's Spirit Of Life Award from Bruce Lundvall, president of the CBS Records Division during the recent fundraising dinner in Los Angeles. More than \$150,000 was raised for the Duarte, Calif., hospital.

deal for her recordings with Say Yes Music.

Neil Bogart says he took a shorter version of Summer's "Love To Love You Baby," and lengthened it to 13 minutes, and this version was an immediate smash in mid-1975, resulting in the release of plaintiff Summer's first album.

Neil Bogart states he personally aided Summer to sign with the William Morris Agency after Summer stated that it was her "dream" to sign with the agency. Bogart bears out that Joyce Bogart is an experienced personal manager and traces Joyce Bogart's linking Summer to the Jeff Wald office, which in turn recommended other legal and business assistance to Summer.

Neil Bogart states that Summer has received far in excess of \$10 million from Casablanca and Rick's, and if she would continue to perform under her existing agreements with Casablanca and Rick's would receive an additional \$10 million.

He also notes he is aware of more than \$15 million she has received collectively since she and Joyce Bogart signed their first management pact.

Except for a 15% commission due on all recording and music publishing income, the original management contract provided Summer

JULY 5, 1980 BILLBOARD

Heilman Denied

NEW YORK—The U.S. Supreme Court has denied the petition of David Heilman, founder and president of E-C Tape, for a writ of certiorari, declining to review the decision of the U.S. Court of Appeals for the Seventh Circuit, which upheld his conviction in the U.S. District court in Chicago.

In that conviction in February 1979, Heilman was found guilty of 18 counts of copyright infringement and sentenced to six months in prison on each count to run concurrently, and a \$500 fine on each count, totaling \$9,000.

MOSS LAUNCHES DRIVE FOR CLASSICAL ASSN.

By ALAN PENCHANSKY

CHICAGO—Country music and black music have their trade associations and now it appears an organization promoting the interests of classical music may be in the wings.

The new association, tentatively identified as the Assn. for Classical Music, is being styled after Nashville's Country Music Assn. It claims early support from leaders of the classical record industry, major classical concert artists, and prominent figures in publishing, music education, artist management and concert promotion.

Spearheading the organization is record label executive Ira Moss, head of the Moss Music Group and a former president of Pickwick International.

Moss has called a Sept. 7 meeting in New York at which time it's expected a board of directors will be assembled.

"It's not a record company thing," Moss emphasizes. "Everybody is invited to participate but nobody is invited to control anything."

One goal of the organization (Continued on page 42)

RCA ALBUMS HIKED 3+%

NEW YORK—RCA Records is the latest major label to increase wholesale costs of most of its album product. The company raises pop albums Monday (30) 3.5% to retailers and 3.2% to racks. Classical and singles prices are unaffected by the move. The current industry round of increases began in May with PolyGram and continued with CBS, WEA and MCA.

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Executive Turntable

Record Companies

Lee Armstrong exits as Motown's international director in Los Angeles after four years, and no replacement has been named. Armstrong previously served in MCA Records global department in Los Angeles. . . . Steve Resnick joins A&M Records in Los Angeles as national promotion director. He previously worked for A&M in 1969 as national college promotion director, and more



Kranzberg

recently served as national promotion director for EMI/United Artists Records in Los Angeles. Also, Gary Buttice moves in as national singles director. He had been national promotion director for Curb Records in Los Angeles. . . . Scott Kranzberg becomes vice president of promotion of Boardwalk Entertainment, Neil Bogart's newly-formed, Los Angeles-based entertainment firm. Kranzberg was national promotion director for Chrysalis Records in Los Angeles. . . . Peter Munves takes over the newly-created post of marketing planning director of CBS Masterworks in New York. He was first associated with Masterworks from 1953 to 1970 as assistant merchandising manager and later as marketing director. Most recently, Munves worked on independent merchandising and marketing projects out of Woodbury, N.Y. Also, Ellen Stolzman is upped to promotion, press and artist relations director in this department. She previously served as associate director of product management for Columbia Records International. And Earl Price is promoted to international markets director for Masterworks. Joining CBS in 1966, he moves up from his post as the international division's director of coordination and imports licensing. At CBS Records Gerard Lavan, in New York, moves up as survey research director. He was manager of election and field operations at CBS News. . . . Shelley Green is now national promotion coordinator/trade liaison for EMI/United Artists Records in Los Angeles. She was a production coordinator for Rick Friedberg & Associates, a Los Angeles-based film production firm. . . . Dave Greenwald joins



Munves



Stolzman



Price

Fourth Street East/Mushroom Records in Los Angeles as national promotion director. He previously served as Polydor Records Western regional promotion director in Los Angeles. Atkinson joined CBS in 1970 as an Epic promotion manager, and most recently served as director of a&r at Infinity Records in Los Angeles.

Publishing

Brenda Andrews is tapped as vice president of professional activities at Almo/Irving Rondor Music in L.A. Andrews, the first woman to become vice president of the firm, joined the company as a receptionist in 1967 and was promoted five years ago to professional manager. . . . The new ASCAP director of public relations is Ken Sunshine. Based in New York, he was formerly the special projects director for Record World magazine.



Andrews

Related Fields

Michael Klenfner departs his full-time slot as executive vice president of Front Line Management in New York, but will reportedly continue working with the organization



Greenwald

independently on various record promotion projects. Klenfner joined the firm last August, several months after exiting Atlantic Records, where he was senior vice president. It is uncertain at this point whether Front Line will replace him or close its East Coast office which he opened. . . . Richard "Reg" B. Childs promoted to vice president of Paramount Home Video in Los Angeles. He has served as Paramount's head of the non-theatrical sales division since 1978. . . . Howard Lilley is upped to sales manager of Ampex Corp.'s Audio-Video Systems Division in Redwood City, Calif. He was the product manager for the Ampex helical scan VTR. . . . John R. Talbot moves up as Pioneer Electronic's videodisk marketing director in Moonachie, N.J. He joined the firm last year as a videodisk marketing specialist. . . . Altec Lansing in Anaheim, Calif., taps Gabriella Engebretson as Southwest district manager based in Anaheim; Bill Sparling as Northwest district manager based in Cupertino, Calif.; and Jack Arndt as Southeastern district manager based in Greensboro, N.C. . . . Jerry Saperstein takes over as vice president of New York's Madison Square Garden Attractions. He joined the Garden in 1978 as executive assistant to the president.



Engebretson

Houston Hot; Sales Stable

HOUSTON—This oil-rich city endured several days of 100-degree temperatures last week, but the unseasonably warm weather didn't inhibit sales in most area retail shops.

Usually the hot, muggy days Houston is known for don't arrive until August, but this year sweltering heat conditions prevailed in June. However, the prevalence of air conditioning in cars and shops made it business as usual for the most part.

That was the experience of Bud Daily, owner of the Cactus chain in Houston, which consists of four free-standing stores and one just-opened mall location.

Dave Edwards, general manager of the three-store Warehouse chain, agrees that the heat isn't cooling

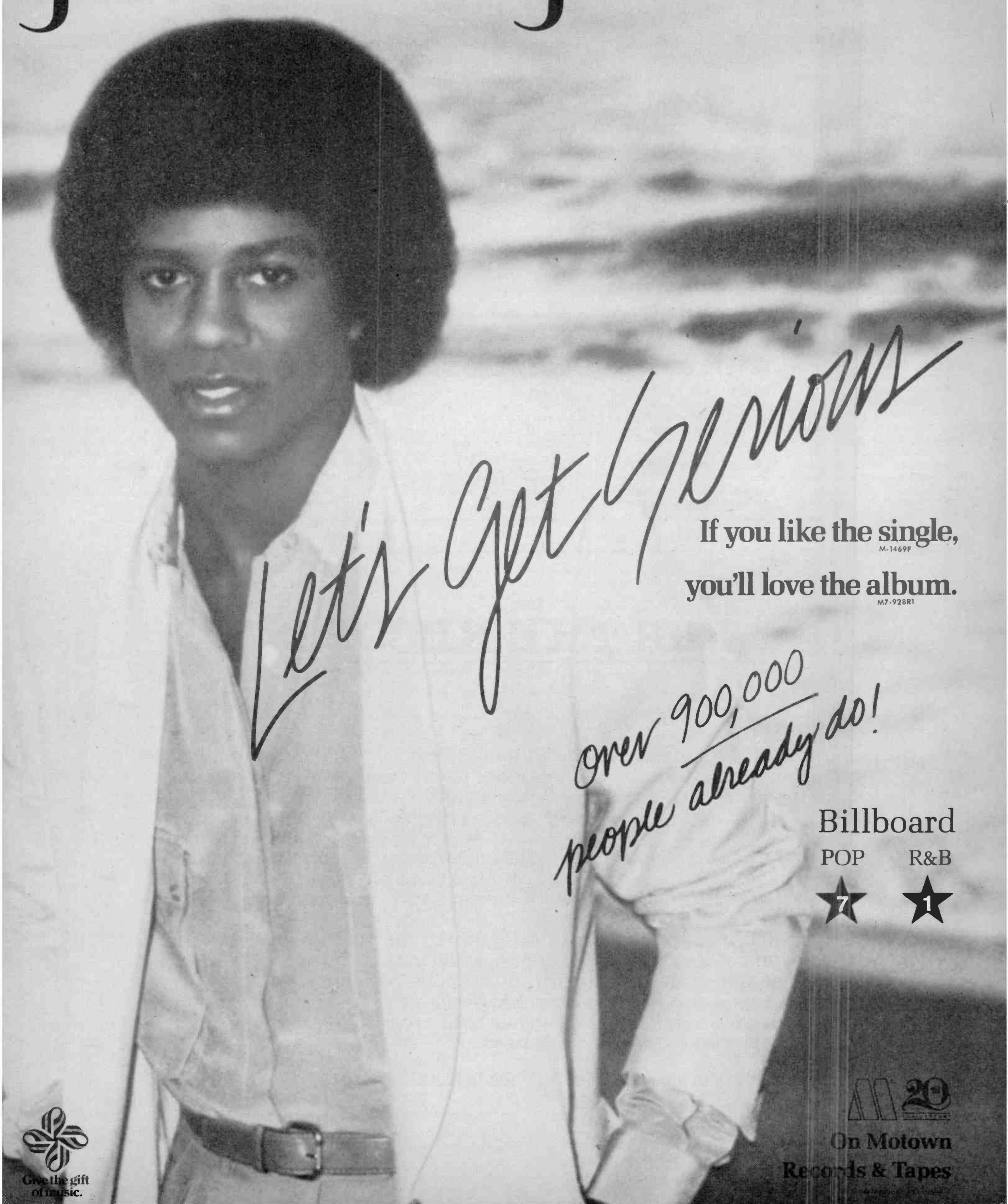
buyer fever. He credits the fact that the chain is the only outlet outside of Montgomery Ward stores where patrons can buy concert tickets to music events.

A spokesperson for the Dallas-based chain of 10 Disc stores and three Zebra shops acknowledges that business is off, due both to general economic factors and the unpleasant weather.

"It's a trade-off," says the source. "People will shop in the malls for hours because it's cool inside, but a lot of times they won't leave their homes to begin with because it's too hot outside."

All of the Zebra stores are free-standing, as are four of the Disc locations.

JERMAINE JACKSON



Let's Get Serious

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Billboard

POP

R&B



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On Motown
Records & Tapes

Canadian Brass Rates a Single

NEW YORK—Spurred on by MOR radio play in both the U.S. and Canada, the Moss Music Group is editing a single from its album, "Unexplored Territory" by the Canadian Brass & Friends.

The label, which rarely gets into the singles field, says a number of cuts from the package are being exposed on pop radio, most notably "The Joust," the subject of the single, which is being edited out of affiliate Moss Canada.

At one Canada station, CFRB, said to be country's top MOR outlet, "The Joust" will obtain "regular rotation," a label source reports.

In the U.S., cuts from the album are being programmed by WNEW-AM New York, WSB-AM Atlanta and WGN-AM Chicago. Besides "the Joust," the cuts include "Royal Fireworks" and "Amazing Grace."

According to Julian Rice, Moss Canada marketing vice president, sales are nearing gold, which translates to 50,000 copies sold in Canada. In addition, the CBS Records of Canada-owned 31-store retail chain, A&A, is promoting the album through its national classical manager, Norman Miller.

Before the year is out, Moss Music Group plans to issue two more sets by the well-traveled instrumental group, "A Touch Of Brass" and "Best Of The Brass." The label recently marketed a singles cut from its "New Day" set by the King's Singers. The A side is "Money, Money, Money."



ON TARGET—Peter Gabriel signs autographs and meets fans at Tower Records Sunset Blvd. store in Los Angeles. The appearance tied-in with his Greek Theatre appearance in support of his debut Mercury LP.

Billboard photo by Sam Emerson

N.Y. Pirate Winley Fined \$12,500; Says He Will Appeal

NEW YORK—Paul Winley, the first record manufacturer found guilty of unauthorized duplication of sound recordings under the new New York antipiracy statute, was fined \$12,500 and given five years probation. Winley says he will appeal.

State Supreme Court Judge Martin Stecher dismissed the guilty ver-

dict on all counts relating to material allegedly pirated from Nashboro Records, since the judge ruled there was insufficient proof that the ownership of copyrights to Mahalia Jackson songs were transferred from Apollo to Nashboro.

The five remaining counts concerned recordings owned by CBS and Savoy Records.

Judge Stecher also ordered Winley to make available to the Recording Industry Assn. of America all books and records so that the RIAA could determine what royalties were due as a result of Winley's illegal activities. This the judge did on his own, without any prompting from the RIAA, the association says.

Capitol Logo Is Revamped

LOS ANGELES—Reflecting the increasing importance of cassette sales and the diminishing impact of 8-track tapes, Capitol is changing its logo from Capitol Records & Tapes to Capitol Records & Cassettes in all advertising.

The label is also adjusting its order forms so the hierarchy is albums-cassettes-8-tracks, rather than albums-8-tracks-cassettes—the long-established industry norm.

"With the actual sales trend shifting to cassette, our emphasis had to shift too," notes Dennis White, Capitol's vice president of marketing. "And we wanted to get the people at retail thinking more in that direction."

White notes that the industrywide tape mix is now approximately 60% cassette and 40% 8-track. "It varies from release to release and from act to act," White adds.

Extension To CBS

NEW YORK—CBS Inc. has been granted an extension to July 17, to move against or answer an action in U.S. District Court by Sam Fichtelberg, owner of the Record Haven retail and one-stop operation (Billboard, June 14, 1980).

In his antitrust action, Fichtelberg charges the CBS Records Division of CBS Inc. with violation of Section 3 of the Clayton Act through its returns policies and alleged price and credit discrimination.

FOR THE RECORD

1. On April 5, 1978, District Judge William P. Gray held that Capitol Industries-EMI, Inc. had not violated the securities laws of the United States and that the Minority Stockholders on whose behalf the suit was brought would take nothing.
2. On June 16, 1980, the judgment that the Minority Stockholders represented by Rocco Catena would take nothing was affirmed in a unanimous decision by three Judges of the 9th Circuit Court of Appeals.

The scurrilous charges made against Capitol by the plaintiff under the protection of court pleadings and repeated in this and other trade publications have proved to be false and without foundation.

All four Judges who considered the charges found them lacking in merit. Capitol's uncompromising integrity has been proved. Capitol's dedication to the highest ethical standards was vindicated.

Our reputation is intact! We hold our heads high!

Bhaskar Menon
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Video Interest Links Precision, RCA U.K.

• Continued from page 1

The executive structure of RCA Records/PRT hasn't been revealed, beyond the appointment of Louis Benjamin as chairman. He had been chairman of Pye Records.

Nor are there any details of the fate of the troubled RCA Records factory in Washington, County Durham, or the Precision plant in Mitcham, Surrey. Observers believe one facility is sufficient for the new company, particularly in view of the depressed state of the U.K. market.

"The new partnership benefits both RCA and Associated Communications through more streamlined management and more efficient facilities and operations," says RCA Corp. president, Edgar Griffiths, and Associated Communications chairman, Lord Grade, in a joint statement.

Negotiations began earlier this year in London and New York, with a relatively tight veil of secrecy. At one time, speculation suggested that the deal would see Precision handling RCA Records in the U.K. under license, and RCA representing Precision's interests in the U.S.

But the talks broadened to embrace the video field, clearly of interest to both partners, and a joint ven-

ture emerged as the most satisfactory outcome.

Associated Communications will make available its considerable film and video catalog to the new venture, which will be the foundation of its thrust into the videotape and videodisk market.

For its part, RCA will make available to the new firm those SelectaVision videodisks for which it holds U.K. rights, mostly a catalog of feature films, children's material and other items.

The union of the two companies' disk operations will create an entity with a 6.8% share of the U.K. album market and a 9.4% share of singles sales, based on 1979 statistics.

For the first quarter of 1980, RCA had a 4% share in albums (behind EMI, CBS, WEA, Polydor, A&M and Phonogram) while Precision/Pye wasn't significantly placed. In singles, RCA took a 5.8% share (placed eighth).

The new venture will combine the strength of RCA and its family of custom labels—including Solar, 20th Century-Fox and Prestige—with the Pye lineup of local talent (the Real Thing, Lena Martell, Max Bygraves) and licensed labels (including Casablanca and Buddha).

25% Profit Jump By Ampex Corp.

LOS ANGELES—Ampex Corp. reports a 25% profit increase for the fiscal year which ended May 3, to \$24,259,000, or \$2.12 a share. That compares to \$18,151,000, or \$1.60 a share, a year ago.

Revenues for the year advanced 19% to \$469,100,000, from \$379,900,000.

Fourth quarter profit was up 13% to \$6,305,000, or 55 cents per share, from \$5,463,000, or 48 cents per

share, on increased revenue of \$134,200,000, compared with \$107,700,000 in the same period last year.

After Testing, TSS Retail Web Ups Tape Prices

NEW YORK—The 31-store TSS/Record World retail chain has hiked the price of its prerecorded tape inventory as an aftermath of a month-long test program in 10 outlets (Billboard, May 24, 1980).

Roy Imber, whose Elroy Enterprises of Freeport, N.Y., services the chain, says the test phase did not unearth much resistance to the increases.

Under the program, \$7.98 tapes sold for \$7.29, compared to the regular price of \$6.99, while \$8.98s went for \$8.29, compared to \$7.99. Now, all TSS/Record World stores will reflect the higher prices.

Imber adds that current pricing on LPs, \$6.99 for \$7.98s and \$7.99 for \$8.98s, will remain the same because "competition at this level calls for it."

When he originally reported the test program, Imber said he was seeking to determine the advisability of a tape price rise to cover "increasing overhead costs and manufacturer price increases."

The test program took place in stores in New Jersey, Connecticut and upstate New York.

Video \$\$ Rocket

NEW YORK—Consolidated revenues for the Video Corp. of America for the third quarter ending March 31, 1980 were \$3,709,000, and 86% increase over the similar period last year. Net income was \$212,000, compared to a \$63,000 loss for the quarter last year.

Nine-month revenues rose 40% over the last fiscal year to \$9,143,000 and net income climbed 97% to \$432,000.

Financial

Licensing Is PolyGram's Newest Wing

NEW YORK—A new arm of PolyGram Record Operations USA sees itself as a "viable competitor" in the area of licensing recorded performances and finished product to third party companies. These include direct-mail, television and key broadcast outlets and premium recordings.

According to Irwin Steinberg, chairman of PolyGram Record Operations and vice president of PolyGram Corp., the new unit, PolyGram Special Projects has been formed under Artie Fisher.

Fisher, who served as director of special projects for PolyGram Direct Marketing, which continues under Abe Weisel, will draw from the catalogs of Polydor, MGM, Phonogram, Mercury, Casablanca, DG, Philips, London and Verve in making licensing deals.

The new division differs from the Weisel-led unit in that it will not engage in marketing, but deal with third parties such as Reader's Digest and Time-Life, among others. Weisel may also make deals for product other than PolyGram's.

"We've never presented a unified front in the marketplace for PolyGram-associated product, but now clients can deal with centralized activities," explains Fisher. "We see ourselves as a viable competitor in this field."

Currently, Fisher's new division has a Mozart "continuity" program going with Time-Life. This was developed by Charles Shicke, formerly manager of special projects for London Records, who will serve as general manager of PolyGram Special Projects.

Fisher, who reports directly to Dr. Ekke Schnabel, senior vice president of PolyGram Record Operations, is an 11-year veteran in direct marketing. He was formerly president of Tumbleweed Music, and was involved with the special market divisions of Roulette, Columbia and RCA.

The new unit incorporates the special projects arm of PolyGram Direct Marketing, which recently marketed a compilation package of performances by Simon & Garfunkel.

Paraphernalia Sellers Sue Over Ordinance

LOS ANGELES—A group of local retailers seeks court determination of their constitutional rights in a suit against a recent local ordinance halting the sale of drug paraphernalia.

The plaintiffs include the Music Plus and Licorice Pizza chains, Auditory Odyssey, Sweet and Lowe Music, Oz Records, Platterpuss Records, Robot Records, VIP Records, Freeway Records, Redwood Records, Castle Records and Music Odyssey.

Mayor Tom Bradley, the City Council, Chief of Police Darryl Gates, City Attorney Burt Pines and Country District Attorney John Van De Kamp are defendants in the Superior Court filing.

Additional plaintiffs are paraphernalia manufacturers and distributors and retailers in other fields. The pleading wants a court assessment of the recent City Council ordinance, patterned after others passed at the local level nationally. The statute requires a retailer put headshop supplies in a room where minors are not allowed.

Market Quotations

As of closing, June 26, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Alltec Corp.	20	20	7/8	13/16	7/8	+ 1/16
39	26	ABC	5	312	30%	30	30%	Unch.
36 1/2	27 1/4	American Can	6	137	34%	34	34	— %
28 1/2	14%	Ampex	9	375	19%	18 1/2	19	— 1/2
5	2 1/2	Automatic Radio	—	—	—	—	3/4	Unch.
55	42 1/2	CBS	7	283	50%	49%	49%	— 1/2
36 1/2	27	Columbia Pictures	7	422	29%	28 1/2	29%	+ 1/4
8 1/2	4	Craig Corp.	—	6	5%	5%	5%	— 1/2
52 1/2	40 1/2	Disney, Walt	13	230	50%	49	49%	— 1/2
12	7	Filmways, Inc.	—	145	8%	7%	8	Unch.
18 1/2	11	Gulf + Western	4	1596	16%	16	16%	+ 1/2
12 1/2	7 1/2	Handleman	6	32	11%	11 1/2	11 1/2	— 1/4
10	5 1/2	K-tel	9	295	10	9	9%	+ 1/2
32 1/2	25%	Matsushita Electronics	8	—	—	—	32 1/2	Unch.
57 1/2	44 1/2	MCA	8	195	48%	47%	47%	Unch.
19 1/2	10	Memorex	6	131	15%	15%	15%	— 1/4
56 1/2	46 1/2	3M	9	1015	54%	53%	53%	— 1/2
63 1/2	41%	Motorola	9	378	49%	49	49%	+ 1/2
30 1/2	23 1/2	North American Philips	4	124	28%	28%	28%	Unch.
8	4%	Orrco Corp.	20	2	6%	6%	6%	+ 1/2
18 1/2	13%	Pioneer Electronics	13	—	—	—	18 1/2	Unch.
25 1/2	18 1/2	RCA	6	1694	23	22 1/2	22 1/2	+ 3/4
10 1/2	6	Sony	11	3498	10%	10%	10%	+ 1/4
33 1/2	20%	Storer Broadcasting	9	137	27%	26 1/2	26 1/2	— 1/2
5 1/2	3	Superscope	—	29	3%	3%	3%	— 1/2
35 1/2	25%	Taft Broadcasting	9	43	30%	30	30	— 1/2
19 1/2	14%	Transamerica	5	719	17%	17%	17%	— 1/2
39 1/2	29 1/2	20th Century-Fox	6	114	38%	37	38%	+ 1/2
46	34 1/2	Warner Communications	11	378	44%	43%	43%	— 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	36	1%	2%	Integrity Ent.	—	12	1 1/4	1%
Data Packaging	3	—	5%	6	Koss Corp.	5	12	4%	4%
Electrosound Group	5	4	5%	5%	Kustom Elec.	5	—	%	1%
First Artists Prod.	8	5	2%	3%	M. Josephson	10	221	15	15%
					Recoton	7	—	1%	1%
					Schwartz Bros.	—	—	1 1/2	2%

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

Selter & Weisz Get Springboard Assets

NEW YORK—The assets of Springboard International have been acquired by Jesse Selter, one of the industry's pioneer cutout merchandisers, and David Weisz, a West Coast industrial liquidator.

Selter says the deal with Marine Midland Bank and court appointed trustees amounted to \$3 million, about \$1 million of which went to satisfy various debts of the bankrupt, vertical music operation.

In addition to album inventory,

the assets include Springboard's building at 947 U.S. Highway 1, Rahway, N.J., which houses pressing and duplicating facilities, color presses, photo and artwork equipment.

Selter, who operates National Mercantile Corp., indicates that he and Weisz will liquidate these assets. Album inventory sales have been assigned to Paul Livert, industry veteran who has worked on the wholesale level for such labels as London, Pickwick and CTI.

Billboard® SALES BAROMETER

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	43%	30%	27%	37%	19%	44%
PREVIOUS WEEK	55%	17%	28%	46%	16%	38%
	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	50%	9%	41%	11%	50%	39%
PREVIOUS WEEK	49%	11%	40%	18%	46%	36%
	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	45%	11%	44%	26%	31%	43%
PREVIOUS WEEK	42%	11%	47%	32%	31%	37%

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

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T-Shirt Seizure

NEW YORK—Following an injunction issued by the U.S. District Court for the Southern District of New York, federal marshals cracked down on dealers selling alleged bootleg merchandise outside Billy Joel's five-night concert stand at Madison Square Garden last week.

The order, issued by Judge Vincent L. Broderick and then reissued by Judge Robert J. Ward, permitted the marshals to seize T-shirts and other merchandise bearing Joel's name or likeness under provisions of the Lanhan Trademark Act. The seizures represent an escalation on the war against T-shirt bootleggers.

"Some guy would come up and want to buy a shirt," said someone named Ralph. "You would sell it to him, and he would pull out a badge, and then take you to a back room where they take the shirts and issue you a summons. They gave you a receipt for the shirts and said if you wanted them back you have to come to court. But you know you'll never get the shirts back," said Ralph, still selling shirts on the street half an hour after the end of Monday's (23) Joel concert.

"That's about the way it happens," comments Jules Zalon, Joel's attorney. Zalon says that after the first night's concert about 60 sum-

(Continued on page 72)

Rock'n'Rolling

Steely Dan's LP Is Year In Production

By ROMAN KOZAK

NEW YORK—Steely Dan just celebrated its first anniversary recording its next album at the Sound Work Studio in New York, and producer Gary Katz says it is "almost ready," with the release date now tentatively set for September.

The band jumped labels from MCA to Warners Bros. and according to a spokesman for Front Line Management, managers of Steely Dan, it is still uncertain as to which label will release it. Steely Dan reportedly still owes MCA one more release. The band was on ABC before that label was taken over by MCA.

Nor is there any title yet for the LP, says Katz, who has produced all the seven previous Steely Dan LPs, which makes him and engineer Roger Nichols on intergral part of the Steely Dan recording unit. Basically Steely Dan is a two-man band consisting of keyboardist Donald Fagen and bass player Walter Becker. Steely Dan does not tour.

Why is it taking so long to make the LP?

"We are meticulous in our work and we have had some mishaps," says Katz. "There were some personal things. Walter broke his leg a while ago, though it is hard to say how much that slowed us up since we did continue to work."

"And then we had a bad tape. One of the songs was completed on it, and the tape turned out no good. There was nothing wrong with the studio. It was just that we couldn't use the tape."

All this time in the studio costs a lot of money, but, emphasizes Katz, it is not as much as has been speculated.

It is less than \$1 million, he says, but even so, he admits it is an "inexcusable amount to pay for a record album."

The trend in music is to simplify and cut recording costs. But Steely Dan plays by its own rules.

"We are not part of the trends in any case, so it is not applicable to us," says Katz, who adds the new LP is a natural progression of Steely Dan's music. This music, with its shifting rhythms and complex jazz-like arrangements, draws to it the cream of studio musicians.

Consequently, Steely Dan has the luxury of choosing whom it wants, so different musicians appear on different cuts. Katz says the basic lineup will still be musicians who have appeared on previous Steely Dan LPs, though there are some new musicians from New York involved.

"We felt we could get more freshness and more divergence of musical ideas if we had some new players."

Yes Networked On NBC Radio

NEW YORK—NBC's Source Network is building a lot of programming around the newly reorganized Yes for the late summer and fall that will include a live network hookup from Madison Square Garden.

The Atlantic group will be networked live from the Garden Sept. 6, following an Aug. 15-17 special that is being billed as the first part of a trilogy of programs.

The August special is a three-hour magazine-formatted program that will include music and interviews compiled by the show's producer Denny Somach.

Somach, who is also a disk jockey

The chemistry of cutting a track as far as we are concerned depends on having the right guys in the room at the same time, and having everybody tuned into the music at the same time.

"It is not too dissimilar from everybody else, but we are more demanding, more exacting," says Katz, who adds that "never, ever," are the songs written in the studio itself.

They are written by Fagen and Becker beforehand and then "we allow the (other) musicians the freedom to play within the structures of the tunes in the style for which we hired them for," explains Katz.

Having a band in a studio for a full year can pretty much tie up that studio in terms of other projects, but Steely Dan kept organized hours in the evenings, leaving the studio free during the days. Nevertheless, says a source at the studio, "It can get pretty boring hearing them play the same things over and over again for a year."

★ ★ ★

WABC-AM in New York and WLS-AM in Chicago, two giant clear channel stations that can be heard over half the continental U.S., will simulcast the Beach Boys live free concert at the Washington Monument July 4, says Dennis Arfa, who books the group.

The concert, which may draw up to 500,000 fans, will be filmed. It will cost about \$100,000 to put on.

"Getting all the clearances for this was anything but easy," says Arfa, who also books Billy Joel. "It took a petition signed by all of California's congressmen just to get permission from the Parks Dept."

★ ★ ★

"The Rocky Horror Show," the London rock theatre production that inspired the cult film, will be making its first authorized North American tour beginning on the East Coast in mid-October and then moving across the U.S. and Canada.

The tour is mounted by the show's original production team under auspices of producer Michael White.

★ ★ ★

Ace Northeast rock record promoter Steve Leeds has hooked up with Bruce Rosenstein of Cross Country Records to form a new label, Ambition Records.

First release will be a "Declaration Of Independents" compilation LP featuring music first recorded on small private labels. Artists include: SVT, Pylon, Kevin Dunn, Robin Lane, Tex Rubinowitz, D. Clinton Thompson, Root Boy Slim and Luxury.



SUPER AWARDS—Members of Supertramp receive special diamond awards for their Canadian sales and cups from the National Assn. of Recording Merchandisers for their American retail activity. A&M chairman Jerry Moss, right, hands one of the NARM cups to group member Roger Hodgson, while looking on, from left, are Dougie Thomson of Supertramp, Doug Chappel of A&M Canada and Rick Davies of Supertramp.

Early Rock Artists Recut Old Hits Audiophile Style

By ALAN PENCHANSKY

CHICAGO—Audio Encores, Inc., one of the newest companies in the expanding audiophile recordings field, is turning back the clock in hopes of providing the most up-to-date sonic excitement.

This month the newly-formed Minneapolis-based company begins releasing albums that combine the pop sound of 20 years ago with the technical production quality found in records made in the last three years.

Popular 1950s and 1960s rock and roll performers such as Jan and Dean, Little Richard, Chubby

Checker and Sam and Dave are featured on the albums.

The recordings, presenting original hits, all are very recent vintage using the latest in multi-track recording technology.

The records will carry a \$17.98 list price and apparently will be targeted at the true audio buff rather than historic minded rock fan or nostalgia market.

According to Tom Diehl, company president, the idea for the "Rock & Roll Legacy" series is to meet the need for "new and more

(Continued on page 72)

Tennessee Ernie Ford & Brenda Lee Cut New LPs

By ELIOT TIEGEL

NASHVILLE—Two show business veterans, Brenda Lee and Tennessee Ernie Ford, have new LPs here.

For Ford, the gospel date for Word Records is his third album for the Waco, Tex., company. It also is his 84th album since recording his first LP, "Hymns," for Capitol Records in March of 1955.

The Ford dates at the Creative Workshop studio were being produced by Word's Buddy Huey and are Huey's first project with the veteran pop and religious vocalist. Jack Fascinato, Ford's arranger/conductor for 20 years led the 12-voice choir, keyboard backing and steel guitar.

According to James Loakes, Ford's manager, the LP of traditional, old-time hymns includes several never recorded before by Ford.

And with Ford having cut 54 religious LPs out of the previous total of 83, that means he's found some new works. He has two other religious LPs to do for Word this year.

Ford's catalog of Capitol LPs includes a score of pop and folkish works, but Loakes says these LPs are "gathering dust on the shelf." Now there are plans for Ford to get back into pop recording, according to Loakes.

The Ford sessions have been marked by swiftness. "We recorded four tunes in three hours today (Thursday)," Loakes explains, "and we also did four yesterday."

Ford was planning to complete the LP Friday (20). Loakes, vice president of the Betford Corp., Ford's San Francisco-based company, says Ford came here to record the gospel LP because of the warm ambience of the city, the musicians

and the recording studio. Ford has lived in the Bay Area for 20 years.

The engineer on the Ford date, Todd Gerney, was obviously surprised by the speed with which Ford cut his songs, especially with 12 voices and assorted instrumentalists. It's the veteran in Ford which allows him to do this, Loakes points out.

For the Brenda Lee session at Woodland Studios, Ron Chancey, MCA Records local a&r vice president, was behind the glass. This is the fourth session for the upcoming LP slated for an October release.

Working with strings and a seven-piece band, Lee is halfway through the project. Among the tunes she's cut are a new song, "Staring Each Other Down" by Chips Moman and Bobby Emmons and a new Elton John work, "Take Me Back" which appears on his new MCA LP, "21 At 33."

A relaxed, laidback feeling permeates the Lee session as the veteran singer works her way through "Staring Each Other Down," with its gospelish piano runs, its traditional acoustic guitar rhythm patterns and some hot blues electric guitar riffs.

Asked if there is anything unusual about two show business troupes recording in Nashville on the same day, a local tradester comments: "Probably not. If you went to some of the other studios you'd probably find some other big name acts hard at work."

For Ford, however, his recording activities are presently centered on his gospel LP. For Brenda Lee, this is an integral part of her return to MCA (formerly Decca) and a move to recapture a leadership position within country music.

JULY 5, 1980 BILLBOARD

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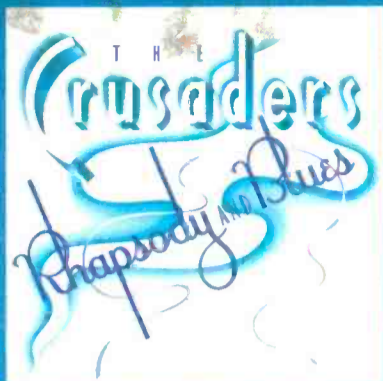
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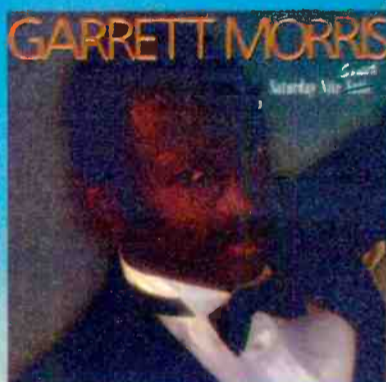
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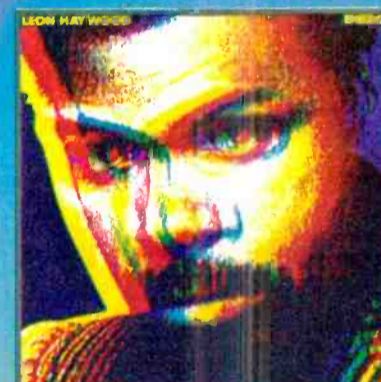
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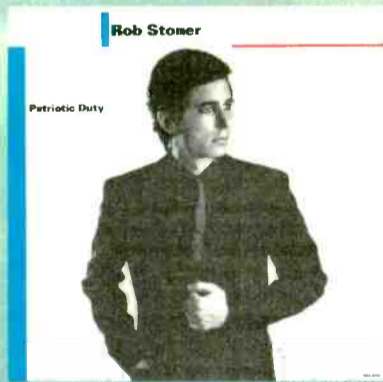
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ROB STONER
PATRIOTIC DUTY MCA-5118

MCA'S NEW RELEASES



ON MCA RECORDS AND TAPES

General News

Steppenwolf
Files Lawsuit

LOS ANGELES—Steppenwolf and Steppenwolf Productions seek more than \$1 million damages from New Steppenwolf, claiming contractual breach and business interference, in a Superior Court suit here.

The plaintiffs allege that John Goadsby also known as Goldie McJohn and Nick St. Nicholas also known as Nicholas Kassbaum and Kent Henry violated release settlement agreements made in 1977 and 1979.

The amended pact of July 1979 called for the defendants to pay \$1,500 to the plaintiffs, along with \$687.50, which covered performances prior to July 1979 and 5% of gross on performances after that date with monthly accountings.

The suit also charges defendants authorized more than one group at a time to perform as Steppenwolf, worked without St. Nicholas and Goadsby and used John Kaye's name without permission. The suit charges these infractions were brought to the attention of the defendants and Steve Greenberg also known as Steve Green of Advent Talent in November 1979.

Big Pink Contract

SAN FRANCISCO—Locally-based 415 Records has closed a studio deal with the 16-track Big Pink Studios of Mill Valley, Calif. The deal calls for production at Big Pink of three albums to be released on the fledgling label.

Copyright Tribunal
Listens To Yetnikoff

• Continued from page 3

will be forced to go back to work as "dishwashers and waitresses."

Higher mechanical rates might even force CBS to drop production on less profitable lines, said Yetnikoff, using classical music as an example. "If the economic punch gets too severe," he said, "classical is one of the first areas we'll have to get out of."

Yetnikoff objected to the National Music Publishers Assn. proposal to set the mechanical royalty rate at 6% of the suggested list price of records.

Many record companies, CBS included, are in the process of getting rid of the suggested list price, he explained. Answering a question posed by Commissioner Clarence James Jr., Yetnikoff said that if forced to decide, he would suggest that the Tribunal somehow determine the actual selling price of records and set a mechanical rate at some percentage of that figure.

Yetnikoff stated that he believes whatever rate the Tribunal sets will become the actual mechanical royalty rate. "It's not going to be a ceiling," said Yetnikoff, noting that most Harry Fox contracts call for the "statutory mechanical rate."

Yetnikoff was followed Thursday (26) by Dr. George Butler, vice president of Columbia's jazz and progressive music a&r. He told the commissioners that dramatic change has taken place in the industry in the last decade.

"Ten years ago, material came

from publishers and was merely recorded," Butler said. "Today, the artist is a songwriter as well. Many artists are reluctant to record music other than their own." Butler said that 98% of jazz artists compose their own music.

TSOP Reactivated

• Continued from page 3

ergrass, Lou Rawls, the Jones Girls, Dexter Wansel, Jerry Butler, Frankie, Leon Huff, Dee Dee Sharp, the Futures, Bobby Rush, Silk and Billy Paul.

Depte explains that the reason for transferring Philadelphia International artists to TSOP is to balance the rosters so that too many similar type acts won't be on the same label. Future signings to both labels will follow that philosophy.

Depte will become president of both labels and the current Philadelphia International staff will work product by both labels.

First product on TSOP will be the O'Jays' "Girl, Don't Let It Get You Down," scheduled for release the first week in July, followed by its album "The Year 2000" at the end of July.

McFadden & Whitehead's "I Heard It In A Love Song" will shortly follow with the Stylistics' "Hurry Up This Way Again" to be released in August. Releases by MFSB (album and single) and Jean Carn (album and single) are expected in the fall.



BLUES DUES—A \$50,000 check from Universal Pictures and Blues Brothers Productions for distribution to children's charities is accepted by Chicago Mayor Jane Byrne from Blues Brothers Dan Ackroyd, left, and John Belushi. The donation is a gesture of thanks to Chicago for hosting production of the "Blues Brothers" feature film.

CARNEGIE CELEBRATES 90TH

NEW YORK—The Carnegie Hall debut of four major U.S. orchestras will be recreated during the 90th anniversary season of the famed concert hall in 1980-81. The orchestras are the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic and the Philadelphia Orchestra.

Another recreated premiere will be the touring Czech Philharmonic's performance of Dvorak's "New World" symphony, first performed in 1893 at Carnegie Hall.

Violinist Isaac Stern, who will be celebrating his 60th birthday and 20th anniversary as president of Carnegie Hall, will be presented as soloist in four orchestral concerts plus chamber and solo works.

According to executive director Stewart Warkow, Carnegie Hall is in discussion with several companies about record and broadcast productions relating to the anniversary.

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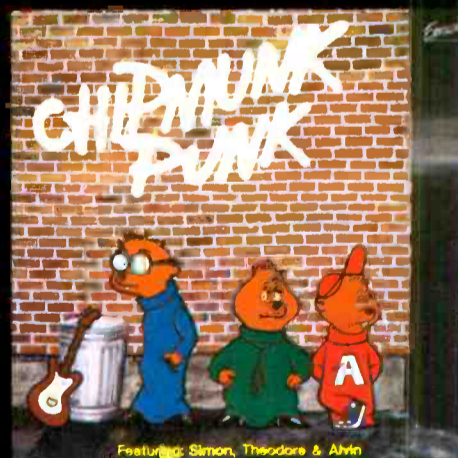
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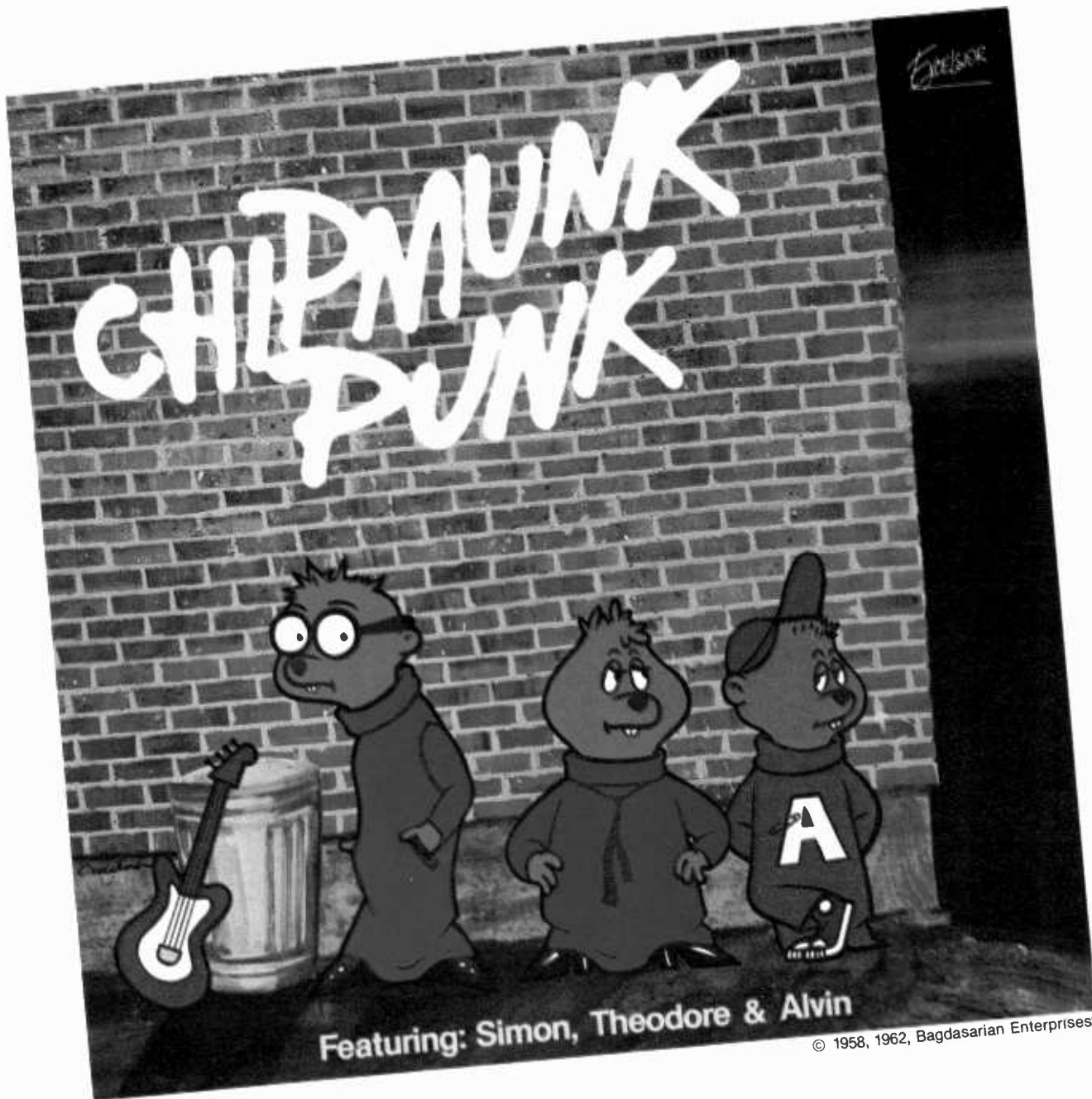
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Vol. 92 No. 27

Commentary

Flayed By the Cutting Edge

By JEROLD RICHMAN

Last August CBS Records instituted a new \$5.98 price line. The idea of reducing good selling \$7.98 albums to \$5.98 seemed to constitute a ray of hope for the record industry.

Unfortunately, CBS failed to make any allowance for merchandise already in stock, which meant that the conscientious subdistributors and dealers who carry a complete inventory would suffer a heavy loss.

When a price increase goes into effect we make no additional profit, since we cannot raise our prices immediately because of competition, particularly when the manufacturer gives advance notice of such increases. Even when our inventory value increases with a price rise, the cash position does not alter because everything sold must be replaced at the higher cost.

'Are we really as stupid as manufacturers think we are?'

To make matters worse, Uncle Sam demands taxes commensurate with the higher inventory value. Furthermore, when prices decrease, our selling price drops accordingly. Yet we still pay bills at the old price, thus resulting in a loss of cash out-of-pocket.

Needless to say, CBS' action caused a flurry of indignation on the part of subdistributors and dealers. Such response failed to move CBS which chose to stonewall, suggesting that if one did not like it, he could sue.

Nine months after the CBS fiasco, WEA announced a similarly ill-advised \$5.98 policy, having decided, apparently, that if CBS can get away with it, so can they.

It is disturbing indeed when on a Monday morning, you receive from WEA a shipment by truck and a notice by mail explaining that a portion of your shipment billed at \$7.98 is worth only \$5.98. A call to Henry Droz, president of WEA, evoked the response, "that's what you wanted, so you got it." A further call to a WEA sales manager elicited a similar answer, and a query to a branch manager also resulted in the same "party line."

Each of these WEA representatives claimed that, unlike CBS their company was offering a 5% discount on initial orders of

the new \$5.98 product. But they failed to mention that their price was 3% higher than that of CBS, and that with the 5% discount one saved only 6 cents per disk. And that after the initial order, WEA's \$5.98 product would cost the subdistributors and dealers more than CBS' \$5.98 line.

How companies like CBS and WEA can make such momentous decisions with no regard for anyone but themselves is beyond my comprehension. With arrogance such as this, is it any wonder that the record business is in the sad state it is?

We subdistributors and dealers have to run an efficient and profitable operation in order to stay in business. We could hardly send a letter to our customers informing them that, as we have run a poor operation, we must charge them more for records. Obviously they would laugh at us, yet this, in essence, is what the manufacturers are saying to us.

They produce LPs and have to sell approximately 140,000 copies to break even, this being an appalling situation. They have insisted on placing records into the market without regard to cost—theirs or ours—and now, after 20 years, someone with half a brain has finally realized that this is enormously costly.

I have protested for years that we cannot afford to warehouse records, ship them, process returns and subsequently pay to ship them back to the manufacturer merely because they set for themselves an unrealistic quota.

Why is it that we, the 200 companies which sell 90% of all the records sold in this country, have to put up with such arrogance? Are we really as stupid as the manufacturers think we are? If mine is the only voice in the wilderness, then the answer is yes.

As a postscript, it is only fair to relate that RCA, which recently announced its new \$5.98 policy, set it up in a logical and reasonable manner. Every record reduced to \$5.98 gets a new prefix, and all albums bearing the old prefix can be returned for credit at the \$7.98 price.

One can only hope that other manufacturers who have yet to launch \$5.98 lines will consider this fair and sensible approach.

Jerold Richman is president of Richman Bros. Records Inc., a major one-stop located in Pennsauken, N.J. The firm owns and franchises outlets in the 15-store Odyssey chain.

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:

I was tried and convicted for violating the antipiracy laws of the State of New York. I was acquitted on some of the charges, and feel I will be acquitted of all the charges on my appeal.

The whole ordeal was a bad experience for me and my family. I have been in the record business for more than 25 years, and I love the record business. I will do whatever is required of me by law to correct the wrongs I've done to my peers as far as not paying royalties to the owners of the copyrights I used.

In closing, let me say to those who would believe in trying to make a living from bootlegging or copying other's records: Those days are gone forever! It is a new day. Take it from me, you've got to find another way to make a living.

Paul Winley
President, Paul Winley Records
New York City

Dear Sir:

Have just finished listening to Frank Sinatra's "Trilogy," and it is obviously one of his best record efforts in many, many years. As a Sinatra record collector, I believe it should attain a best selling status.

However, I am dismayed to see Bristol Productions—Reprise Records obvious "approval by publication" of one David McClintick's "Odyssey To Trilogy" liner notes about a specific era—the Capitol years of Sinatra—in which McClintick's inexcusable ignorance of the facts is glaringly reported.

He states, and I quote: "A small record company called Capitol signed Sinatra without much enthusiasm in early 1953 at about the time he (Sinatra) was hustling a small movie studio called Columbia Pictures into giving him a part in a film about Army life in Hawaii just before Pearl Harbor. Both ventures were big risks. If he failed at Capitol, his next stop would be the mystery label. . . ." End of McClintick "fact finding" reporting.

Let's get the facts straight, McClintick. In 1953, Capitol was the leading independent in the U.S. and had established the very first international office in Europe to pioneer first-hand liaison with England and the Continent by any American record company working with overseas record licensees.

With a talent lineup boasting such names as Nat "King" Cole, Stan Kenfon, Jo Stafford, Les Paul & Mary Ford, Billy May, Margaret Whiting, Ray Anthony, Johnny Mercer, the Pied Pipers, Paul Weston, Peggy Lee, Frank DeVol, Buddy Cole, Ella Mae Morse, Kay Starr, Dean Martin, Tennessee Ernie Ford, Jerry Lewis, etc.,

etc., in 1953, how can McClintick have the gall to write such tripe that Capitol was "a small record company."

Further, I recall the late president of Capitol, Glenn E. Wallichs, making an excited telephone call to his European director, enthusiastically reporting, "We've signed Frank Sinatra and we want you to make an all-out push in his behalf to establish him as a Capitol artist and to help us create a hit atmosphere for this tremendous artist."

I should know, for I was that European director, based in Paris, who was working for Capitol, not a "small record company," and one with great enthusiasm for Sinatra.

This type of looseness-of-the-bowel statement by a McClintick is the type of bullshit—if allowed to stand unchallenged—which can engulf the record world with even more stupid statements by McClintick-type writers in the future. Check the facts, man; check the facts.

As for the statement about ". . . a small movie studio called Columbia Pictures," the late Harry Cohn must be turning in his grave. I trust that someone with the truth can come forward in defense of Columbia.

Robert Weiss
Vice President & Director
International Division
Cream Records
Hollywood

Dear Sir:

I have just reread the commentary by Willard Alexander in your May 17, 1980 issue, "Missing the Big Bandwagon."

We are playing the big band sound two nights a week at our ballroom in West Des Moines, and probably put more people through the door a week than 10 places featuring rock and disco. Yet there is no place for us to go with our advertising except the newspaper and a mailing list.

We can't advertise on a rock, disco, or Top 40 Station, because they never play our music. The sound we feature is "now." The record companies and radio stations are missing large numbers of potential buyers by ignoring music featuring great talent and loved by people everywhere.

I repeat Willard's final sentence, "Is anyone at the record companies listening?" If they don't . . . they are missing a large market, just waiting.

Frances B. Archer
Val Air Ballroom
West Des Moines, Iowa

Dear Sir:

I have read many articles in Billboard over the past two years giving reasons (or excuses) for the slump in record and tape sales. The blame has been placed on everyone from bootleggers to blank tapes. Never on the sacred cow executives of the major labels.

As a rackjobber/one-stop in Northern Indiana, I have seen time and time again when a \$2 or \$3 hike in list price makes the difference between a big LP or a mediocre hyped-up flop.

Sure, there are other reasons for the soft business today, but I believe the brunt of the responsibility lies with these golden boy/girl decision makers.

Until times get better, let's back away from \$14.98, \$15.98 and \$16.98 list prices on our top selling artists. If the artists are to blame because of exorbitant contracts, who knows, maybe we can survive and do more business without them.

Mick Quick
President, Music Merchandisers
Valparaiso, Ind.

Dear Sir:

Paul Harvey went and gave a little speech, and now all the reactionaries are coming out of the woodwork to jump on the bandwagon. Weren't these the same voices that not so long ago were condemning Elvis Presley, Buddy Holly and the rest, claiming that the suggestiveness of rock 'n' roll was going to lead the country into ruin? Somehow we managed to survive the '50s intact.

While there will never be a shortage of self-righteous reactionaries trying to impose their repressed code of morality on the rest of us, Paul Harvey should know better. As a news commentator he should be in a position to know that corrupt politicians and greedy corporate businessmen, not song lyrics, are the most likely candidates to lead this country to ruination.

Michael Forman
San Bernardino, Calif.

Dear Sir:

I must express my dismay at an article which appeared in the Nashville Scene column (Billboard, May 24, 1980) concerning Cabin Fever, one of the finalists in the upcoming Wild Turkey Jamboree of Country Music.

Such publicity is premature and grossly unfair to the other entries, all hopeful of success and undoubtedly talented in their own right.

Steve Chappell
WOOD-AM-FM, Chattanooga

P.D. JOHN YOUNG SEEKS MASS APPEAL

Atlanta's WZGC-FM Climbing With 'Sort Of a Top 40' Menu

By BILL KING

ATLANTA—There are certain traditions in Atlanta radio—and WZGC-FM, better known as Z-93, isn't one of them.

Look back over the history of radio in this metropolis of the Southeast and you'll run across mentions of 50 kw clear channel giant WSB-AM, never anything less than number one in the market and fabled Top 40 station WQXI-AM, a pace-maker of national renown back in the '60s and early '70s as "Quixie in Dixie."

But Z-93? Why, 10 years ago it didn't even exist under those call letters. Born out of the ashes of classical station WGKA-FM, Z-93 didn't start off looking like it was going to set any new traditions, either. A progressive format and then an oldies format came and went in rapid, undistinguished succession. WSB ruled overall and Quixie owned the rock audience.

But then came the third format—FM Top 40—concurrent with the rise of the younger side of the radio band. And though it was quickly tagged as a teenybopper station because of its screaming deejays and the fact that it dominated the teen-aged audience at night, the station continued to grow.

And grow. For the last several years, Z-93 has ranked second only to WSB in the 12-plus overall Arbitron ratings. And, no longer considered just a teen station, Z-93 and program director John Young are looking to continue their dominance and establish a radio tradition of the future as the city's leading "mass appeal contemporary" station.

Young, 29, and p.d. of the station for the past two years after stints at WSM-FM and WMAK in Nashville and KILT in Houston, won't quibble if Z-93 is still called a "Top

40" station, but he thinks it's a tag that doesn't really fit.

"Mass appeal contemporary is probably no different than Top 40," he says, relaxing in his cramped, downtown Atlanta office in a bank tower. "It's just that there's a stereotype in the industry of Top 40 meaning screaming jocks.

"Really, in certain time periods we're almost adult contemporary now. And we rock harder at night. We're different things to different people."

That's because Young varies Z-93's format slightly during different day-parts: "Naturally, we're softer in the morning and midday than we are at night," he says. "And in the morning our mix of oldies (dating anywhere from nine months old to 1965) is 50% to 70%, while at night it may be 35% of any one hour."

However, most of the music consists of current singles. Young programs 30 charted singles each week, plus four or five extras and 10 re-runs. Some album cuts are added to the mix in the evening, but he tries to avoid an album-oriented sound because "this market has some pretty well-defined stations and our primary competition is album oriented. If we went heavy on albums, it would infringe on their territory, just like if they played the Bee Gees, it would infringe on ours.

"We're all successful," he says, "because we respect the boundaries."

Young generally adds four or five new records to his playlist each week. "We used to add records that looked like they were going to be hits, that had shown some indication of success," he says, explaining his approach to new releases. "But for the last year or so, we've been going on more records out of the box and our hit to miss ratio has been so

good. I think our judgment must be pretty good."

Waiting on a record you like doesn't make sense, he says. "If you hear it and know it's going to be a hit, you ought to go ahead and play it rather than wait.

"Either we're lucky or real smart, but we don't add records that don't make it," he says. Young reads 10 to 12 trade publications a week and checks local stores and does "a certain amount of passive research, but not a whole lot. And we monitor our request lines."

But, he maintains, "you can pretty well know when something is developing or when it's just being hyped. A lot of it is judgment. I learned a long time ago not to be scared of making a decision. If you know what your station is supposed to sound like and what your goal is, then you know when a record is right."

Plus, he adds, "there are so few great ones these days, it's not hard to know which ones to add."

Young says he doesn't play a lot of hard rock or many gimmick records, but he has no set policies on what he won't add to the playlist.

"The key is keeping a good balance," he says. "What killed disco was the overreaction. Everyone thought that it would be the salvation to our problems, so radio went in for overkill. Dance records have always been popular, but what we were guilty of a year ago was labeling every record with a beat 'disco.'"

The greatest danger in programming music, Young says, is getting "too top heavy. The last few months the problem has been we've had a lot of soft records—a lot of ballads have been big. If you're not careful, you'll wind up sounding like an adult contemporary station."

In addition to trying to keep the playlist balanced, Young has spent a good bit of time "fine tuning" Z-93 in an effort to maintain its ratings strength. "We've done everything from adding the 'I Love You Atlanta' campaign, which we have copyrighted, to toning down the pacing of the disk jockeys, day-parting more, eliminating some harder records, new jingles, redoing the audio chain so we don't have that hard, compressed sound, running more adult promotions like sending two people to Wimbledon and the addition of solid music hours.

"For years, we had a lot of clutter on the air. We didn't reduce the commercial load, we just rearranged it."

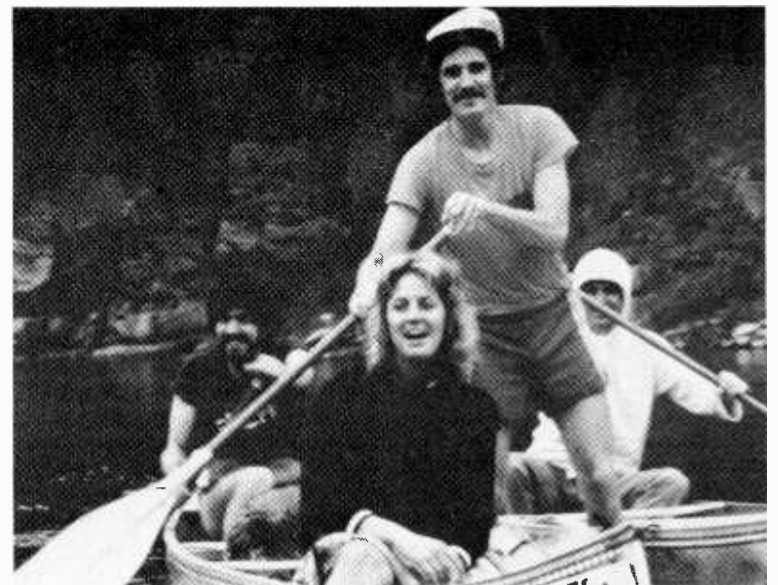
Young has also kept Z-93 "an extremely promotion-minded" station.

"We're very visible in the community and we're a personality station. We front a lot of concerts, do a lot of advance screenings of big movies and have our jocks out in the schools and do a high school salute at night as well as an office-of-the-day during midday."

Still, the teen image has not totally been lost.

"We still have that identity to a certain extent. But teens are really more of an industry negative than a real negative. You can't be two radio stations, but you can do things at night for the teens without turning off the adults. And the good thing about teens is the adults they bring with them.

"In a car, who's going to control
(Continued on page 18)



CANOE TRIP—WDHA-FM Dover, N.J. staffer Lynda Lorden soaks a foot as Irv Lukin of Arista Records, seated at left, and listener Robin Gamble, standing, paddle. Listener Tom Kransin comes up on the right in a second canoe. The occasion was WDHA's second annual canoe trip down the Delaware River.

METROMEDIA DISPUTES

ABC Locking DIR?

By RICHARD M. NUSSER

NEW YORK—While ABC Radio toasted its new three-year contract with DIR Broadcasting Inc. here Monday (23) at the Four Seasons restaurant, ABC brass are still reluctant to respond to claims by Metromedia that it also has a lock on DIR product in certain markets.

The ABC/DIR deal takes effect Jan. 1, 1981, and calls for DIR to produce various shows for the four ABC networks, including DIR's "King Biscuit Hour." It's believed that ABC affiliates will have first right of refusal on DIR-produced shows, but Metromedia sources contend it has a prior commitment from DIR in some markets that expires "well after" the date the ABC deal commences.

"It's not just WNEW, it's KMET (FM Los Angeles) and others," the Metromedia sources say.

ABC officials are not denying that Metromedia may have a valid claim. Their explanation is that the deal was firmed before a market-by-market list of current DIR clients was checked out.

"Our first worry was getting the product," says one ABC source. "It wasn't about whether one or two stations wouldn't be able to carry it."

WNEW-FM is New York's leading rocker among upper demographics. It relies heavily on concert coverage such as that produced by DIR and has already signed with NBC's The Source for additional concert fare.

WPLJ-FM is WNEW's strongest competition, particularly among the 12-25 age group that make up a sizable portion of the rock concert broadcast audience, and it is owned by ABC.

Hefel Buys WTFM

• Continued from page 3

what sort of format might be installed, much speculation centers on Burkhart/Abrams having a hand in it. Holt says there are no plans to have the Atlanta-based consulting firm format the station.

But he does note Burkhart/Abrams consults Hefel station in three markets: AOR WLUP in Chicago, the adult contemporary WIKS-FM in Indianapolis and the former disco, now contemporary WXKS-FM Boston outlet. And it has long been known that Kent Burkhart would dearly love to get his AOR SuperStars format into the New York market.

Mel Karmazin, general manager of WNEW-FM New York, a progressive station that could face stiff competition from a new rock format on WTFM, says: "I love it. Hefel is a good broadcaster and I love good competition." And then the reasoning of his glee becomes clear: "I would love to see another station on the FM band fragment WPLJ," WNEW's chief competition.

Nick Trigony, general manager of

ABC's WPLJ-FM, was more stoic. "We'll sit and wait and see and do the best we can."

Hefel also operates KJQY-FM San Diego, KGMB-AM Honolulu, WXKS-AM Boston and is in the process of purchasing WLTV-FM Fairfield, Ohio. The company was founded by Rep. Cecil Hefel (D-Hawaii), who has removed himself from its day-to-day operations since he has been serving in Congress.

Mass. Stations Sell For \$5 Mil

LOS ANGELES—Affiliated Publication's wholly-owned subsidiary, Affiliated Broadcasting, Inc. has acquired radio stations WHYN-AM and WHYN-FM in Springfield, Mass. from the WHYN Stations Corp. for \$5,100,000.

The sale is pursuant to the terms of a purchase and sale agreement signed in September 1979. The FCC approved the transfer of the licenses to Affiliated in April 1980.

Additional stations owned by Affiliated include WFAS-AM/WWYD-FM in White Plains, N.Y., WSAI-AM/FM in Cincinnati, KRAK-AM/KEWT-FM in Sacramento, Calif., and KMPS-AM/FM in Seattle. Affiliated recently agreed in principle to purchase WIVY-FM in Jacksonville, Fla. and KOME-FM in San Jose, Calif.

PROGRAM REVIEW

440 Stations Airing Mutual Cash Special

"Johnny Cash Silver Anniversary Special," Mutual Network, July 4, two hours. Produced by Ed Salamon of Mutual's WHN-AM New York.

NEW YORK—The more than 440 stations lined up to carry this special (reportedly a record number for a special in modern times) are getting a substantial piece of programming that is not only entertaining, but gives considerable background and insight to how Cash came to record so many of these hits.

Opening with his 1955 composition from his days recording for Sun, "Hey, Porter," Cash traces his career through 20 selections to his duet with Waylon Jennings on "There Ain't No Good Chain Gang."

Along the way he tells how he gave Carl Perkins the title for "Blue Suede Shoes," how he wrote "I Walk The Line" in 20 minutes, how he toured Texas with a young Elvis Presley, and how he hit a low in 1967 "taking 100 pills a day with a case of beer. Lots of people have OD'd on less than that," Cash adds.

He discusses his development of "a Tex-Mex sound of trumpets" for "Ring Of Fire," how he developed a

rapport with Bob Dylan, how he came to sing "A Boy Named Sue" at San Quentin prison, and how a college tour produced "What Is Truth," which uses a line he picked up from Merle Travis: "Kids sure play funny music these days."

He tells how Kris Kristofferson, working as "a janitor at Columbia" was unable to get Cash to listen to a tape of his songs until Kristofferson landed in a helicopter "in my yard and brought me a tape."

The source of the amusing "One Piece At A Time," Cash explains comes from when he worked for two weeks in Pontiac, Mich., "at the Fischer Body plant drilling holes in Pontiac hoods."

He then talks about duets with Emmylou Harris and one planned with Charlie Daniels, "until Charlie broke his arm," and the one featured with Jennings.

The show ends somewhat abruptly without any weighty words of what Cash will do next, but all that is not really needed. What is presented here is good, out-of-the-ordinary entertainment. And that's sufficient. DOUG HALL

THEY WROTE THE HITS AND BMI LICENSED MOST OF THE MUSIC AMERICA HEARD DURING 1979.

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of the 92 most performed songs
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Jay Beckenstein
Leroy Bell
Peter Bellotte [GEMA]
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Terence Boylan
Leslie Bricusse
David Briggs [APRA]
Milton Brown
Lindsey Buckingham
Buddy Buie
Robert Caldwell
Eric Carmen
Gregory Carroll
Harry Casey
James Casey
Mike Chapman [PRS]
Kerry Chater
Nicky Chinn [PRS]
Michael Clark
J.R. Cobb
Jerry Cohen
John Conlee
Alice Cooper
Tom Crain
Steve Cropper
Charlie Daniels
Taz DiGregorio
Stephen Dorff
Lamont Dozier
Tommy Durden
Bernard Edwards
Fred Edwards
Joseph Esposito
Bob Esty
Harold Faltermeier [GEMA]

John Farrar
Richard Feldman
Richard Finch
Kye Fleming
Eddie Floyd
Keith Forsey [GEMA]
David Foster
Charles Fox
Roy Freirich
Snuff Garrett
Barry Gibb
Maurice Gibb
Robin Gibb [PRS]
Norman Gimbel
Graham Goble [APRA]
Gerry Goffin
Robert Ian Gomm [PRS]
Jay Graydon
Ronnie Hammond
Carl Hampton
George Harrison [PRS]
Charlie Hayward
Larry Herbstritt
Edward Hokenson
Brian Holland
Eddie Holland
Wayland Holyfield
Paul Jabara
Marlon Jackson

Michael Jackson
Raymond Jackson
Sigmund Jackson
Steven Jackson
Tariano Jackson
David Jenkins
Will Jennings
Steve Jobe
Robert John
Larry Keith
Richard Kerr [PRS]
Alfons Kettner
Carole King
Frederick Knight
Bill La Bounty
Cory Lerios
Jonathan Lind
Roger Linn
Harry Lloyd
Nicholas Lowe [PRS]
Cheryl Lynn
Jeff Lynne [PRS]
David Malloy
Jim Marshall
Marilyn Mason
Randy McCormick
Bob McDill
Gene McFadden
Frank Mills [PRO Canada]

Jacques Morali [SACEM]
Dennis Morgan
Giorgio Moroder [SUISA]
Rick A. Nielsen
Dolly Parton
Doris Payne
Stephen Perry
Ben Peters
Steve Pippin
Doc Pomus
Elvis Presley
Eddie Rabbitt
Gerry Rafferty [PRS]
Charlie Rich
Bruce Roberts
Nile Rodgers
Todd Rundgren
Bert Russell
Carole Bayer Sager
Skip Scarborough
Mort Shuman
Gloria Sklerov
Johnny Slate
Tom Snow
Even Stevens
Al Stewart
John Stewart
Carl Storie
Bruce Sudano
Rafe Van Hoy
John Vastano
Roger Voudouris
Dick Wagner
John Whitehead
John Williams
Allee Willis
Victor Willis
Brian Wilson
Bobby Wood

The BMI logo consists of the letters "BMI" in a bold, white, sans-serif font, enclosed within a white rectangular border. This logo is centered on a black background that forms a wide horizontal bar at the bottom of the page.

**WHAT THE WORLD EXPECTS FROM THE
WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.**

CAPSULE CITY-TO-CITY RANKINGS

Arbitron Spring Sweep Gives Progress Report Of 11 Markets

NEW YORK—Arbitron last week shipped 11 more reports of the 241 due out from its spring sweep. Stations in the following markets are the latest to receive their April/May Arbitron "report cards."

Akron, Baltimore, Boston, Canton, Cleveland, Detroit, Houston-Galveston, Manchester, Sarasota-Bradenton, Worcester and Washington. Following are capsule reports on how these stations fared.

* * *

AKRON—Contemporary WAKR-AM continues to dominate this market with double-digit shares. The station scored a 14.9 share, up its 14.5 in the fall and 13.9 a year ago. Country-formatted WSLR-AM showed a continued loss of audience, down to a 5.6 share from 6.5 in the fall and 7.2 a year ago.

* * *

BALTIMORE — MOR-formatted WBAL-AM tightened its double-digit lead in this market by climbing to a 13.5 share, up from 12.8 in the fall and 10.7 a year ago. But this was also a good book for Top 40 WFBR-AM, contemporary WPOC-FM, and r&b WXYV-FM.

WFBR rebounded from a 4.2 in the fall to a 6.2 share. A year ago the station enjoyed a 6.9. WPOC climbed from a 5.3 a year ago and a 4.9 in the fall to a 6.3 share. The former disco outlet, WXYV found new listeners with its "contemporary r&b" format. The station moved up from 5.8 a year ago and 5.6 in the fall to a 7.6 share.

* * *

BOSTON—MOR WHDH-AM is back in complete control of this market's number one spot after almost a three-way tie last winter with contemporary WBZ-AM and beautiful WJIB-FM. WHDH moved up from a 9.7 to a 11.1, which puts the station almost back to the 11.2 it enjoyed a year ago. WBZ edged ahead to 9.3 from 9.0 in the winter.

AOR outlet WBCN-FM continues to gain audience as it moves to a 6.2 share, up from 5.2 in the winter and 5.1 a year ago. CBS' mellow WEEL-FM, which bills itself as "Softrock," slipped from a successful fall book of 5.1 to 2.9. A year ago the station had a 3.0 share.

Contemporary WRKO-AM and WVBF-FM continue to trail downward. WRKO is down from a 3.8 in the fall and a 5.3 a year ago to a 3.6 share. WVBF eased down from a 5.4 in the fall and a 6.3 a year ago to 5.3. Former disco outlet WXKS-FM slipped from a 5.4 share in the fall to a 4.4 with its new contemporary format. Its sister AM daytime outlet gained from 1.9 to 2.8 with a classic MOR format, known as "The Music Of Your Life."

* * *

CANTON—MOR Market leader WHBC-AM is still in first place, but with a diminished lead. The station's share is down from 23.0 a year ago to 19.6. It's beautiful music sister station, WHBC-FM, is up from a 7.8 to a 12.7 share. WDJQ-FM, sporting new call letters (from WFAH) and a new adult contemporary rock format, moved up from a 2.7 to a 4.4 share. The station apparently hurt contemporary WQIO-AM, which slipped from 3.5 a year ago to 2.9.

* * *

CLEVELAND—WQAL-FM gained enough listeners for its beautiful music format to move the

station into a commanding 10.4 share, up from 8.8 in the winter book and 9.7 a year ago. But AOR WMMS-FM has been gaining listeners, too. The station is up from 7.7 a year ago and 7.9 in the winter to win a 9.0 share.

Top 40 WZZP-FM has been showing steady substantial growth. A year ago the station had a mere 2.3 share, by winter it was up to 4.3 and the latest survey gives it a 6.0 share.

Contemporary WWWE-AM (3-WE) also continues to gain audience, but it is yet to get back to the 6.3 high it enjoyed a year ago. The station now has a 5.5 share, up from the 4.0 in the winter. Top 40 WGCL-FM is off from the 7.1 it had a year ago and the 6.8 it had in the winter to a 5.9.

* * *

DETROIT—WJR-AM continues its double-digit hold on the Motor City with its MOR format. The station scored an 11.8 share, up from winter's 10.8, but down from the 13.3 a year ago.

Top 40 WDRQ-FM is finding success with this format that it never did with disco, its previous format. The station scored a 4.6, up from the 3.7 of the winter book and 2.7 a year ago. Contemporary WNIC-FM, and Metromedia's MOR WOMC-FM both gained to 4.4. WNIC moved up from a 3.3 in the winter and a year ago. WOMC is up from 3.2 in the winter, but down from 4.5 a year ago. Golden West's contemporary WTWR-FM fell down from a 4.0 share in the winter to 2.4. A year ago the station had a 2.0 share.

* * *

HOUSTON—Disco-oriented KRLY-FM continues as the number one station in this market as its share of listeners edges ahead to 9.8, up from 9.1 in the winter and 3.7 a year ago. Viacom's country KIKK-FM is in second place with a 8.6 share, up from 7.8 in the winter and 5.3 a year ago.

Black-oriented KMJQ-FM, once the market leader continues to slide. It's down to a 5.1 share, off from winter's 8.0 and last year's 11.8. ABC's Top 40 KAUM-FM gained from 3.0 in the winter and 4.0 a year ago to 4.7. Top 40 KRBE-FM recovered from a winter slump when its share dropped to 3.9, but has yet to match the 5.6 scored a year ago. The station currently has a 5.3 share.

* * *

MANCHESTER, N.H.—This market is in turmoil as contemporary WFEA-AM jumps from an 11.0 share a year ago to 14.1 to capture the top position and MOR WGIR-AM slips from 16.8 to 10.6 and into second place. MOR WKBR-AM has fallen from 11.0 to 9.0 and beautiful WZID-FM is up from 8.7 to 10.1.

* * *

SARASOTA, Fla.—Beautiful WDUV-FM continues to hold the top place in this market with a 13.9 share, up from 13.3 a year ago. In second place is WAMR-FM, which runs a "Beautiful Country" format and has a 4.6 share, up from 2.9 a year ago. AM sister station, which uses the same call letters, has a 3.8, down from 4.6. It runs a big bands format. This puts in a tie with contemporary WSPB-FM, which has moved up from 1.9 a year ago to 3.8.

* * *

WASHINGTON—ABC's MOR outlet WMAL-AM continues its hold on first place, this time around with a 10.3, down from the 10.9 in the winter, but up from the 9.3 of a year ago. One of the fastest growing stations in the market is WMAL's FM sister, WRQX, which has an AOR for-

mat chosen by 7.9% of the listeners. A year ago this station had a mere 2.1 share and in the winter had a 6.7.

Top 40 WPGC-FM is up from a 5.2 in the winter to a 7.5, but the station did better a year ago when it had a 9.7. Former disco outlet, NBC's WKYS-FM scores a 6.2 with its new "contemporary rhythms," a solid increase over last year's 2.4. It's also a gain from the 5.9 registered in the winter book.

Black-formatted WOOK-FM and WHUR-FM are both in decline. WOOK is down to 4.1 from winter's 4.8 and a year ago's 6.0. WHUR has slipped from 5.9 a year ago and 5.7 in the winter to 3.8.

* * *

WORCESTER, Mass.—MOR WTAG-AM continues to hold first place, this time with a 16.4 share, up from 15.9 a year ago. Beautiful WSRS-FM is in second spot with a 16.0 share, up from 15.4 a year ago. AOR WAAF-FM has a 12.5 share, down from 13.7 a year ago.

Mail Pizza Music

CHICAGO—WLS-AM is mailing tapes of actual on-air programming to two overseas restaurants specializing in "Chicago style" deep-dish pizza. The audio tapes are used to add atmosphere to dining in restaurants in London, England and Johannesburg, South Africa.

New On The Charts



THE KINGBEES
"My Mistake"—★

This trio surfaced on the L.A. club circuit a year ago. After a short seasoning period of consistent gigging at virtually every nitery, the band was picked up by RSO.

Vocalist/guitarist Jamie James is the heart of the Kingbees. Before teaming up with drummer Rex Roberts and Michael Rummans, bassist, James played with Steppenwolf from 1976-78 during its comeback tour which took him to 42 states.

All neighbors, James, Roberts and Rummans shared a favorite brand of music: '50s, Buddy Holly-inspired rock'n'roll. Calling themselves the Kingbees, the trio prepared to jump into L.A.'s club circuit. But Steppenwolf was planning to tour again, and asked James to return to the road. So the Kingbees' debut was postponed.

Once reunited, the trio landed a spot at Doug Weston's Troubadour. Now with a self-titled LP and charted at 45, the band will return to the road this summer, headlining East and West Coast club dates.

In L.A., the band is booked by Dan Ferris, (213) 934-6918. It has no manager.

Davis Knocks Album Giveaways
Casablanca VP Claims Record Prizes Are Lost Sales

By JOHN SIPPEL

LOS ANGELES—With gross industry revenues still lagging behind 1978 peaks, Danny Davis, vice president of promotion at Casablanca Records here, is personally crusading with his U.S. radio contacts to curtail the "massive giveaway of albums that only tends to hurt us more."

Davis likes to harken back to the early '60s when he was with the Aberbach brothers' Big Top label, an independent. "We often worked with radio on particularly weekend giveaways of singles," he says. "Today, KEEL-AM in Shreveport, and KRUX-AM in Phoenix, will package a number of the top singles from various manufacturers and give away 25 packages of the then top charted singles.

"That practice tends to induce the winning listeners to listen to the singles. Maybe they hear several which are good enough to interest the music fan to buy the album," Davis explains.

"These are stringent times. When a station gives albums away, and sometimes it's up to 100 copies, those are lost sales. I'm hot enough on the idea of singles instead of LP giveaways that I think an industry asso-



Danny Davis: Station giveaways are lost sales.

ciation like NARM ought to produce a universal specially printed carton to hold 25 singles. "This would make it easier for stations to go on such a giveaway and would cut down on album freebies which directly subtract from local and regional sales," says the former Motown senior vice president.

It's just a mutual understanding of our needs. Promotion persons yearn

to be treated with a measure of respect. We are proud of what we do for a living, getting records played. We must, conversely, understand how important ARB ratings are to radio.

"Sales are hard to come by. Every one counts. Right now Lipps Inc. 'Funky Town' is tops on most radio lists. Giving away that album today hurts our sales.

"It's expensive for us to reservice such a record, both the single and the album. But we want that Number One hit to have a fresh sound." Davis often reserves records that show promise. "It indicates to the stations we are earnestly promoting the side," Davis insists.

Davis sees the relationship between promotion and radio becoming ever more meaningful. With the promise of a tomorrow where Federal Communications Commission (FCC) allows a possible doubling of the number of radio stations in the U.S., Davis sees more promotion persons working more closely with radio. "And you can't usurp a friendship by depending on personal relationship to get records played," he adds.

Promotion reps, the executive insists, must continually strive to create a greater universe of radio contacts, as he does. "I try to spend a great deal of Thursday, after the station lists are brought to me by Betty Logan, in calling new programmers and old friends to whom I haven't spoken recently."

Casablanca's promotion department tracks more than 450 stations nationally, Davis says. He depends primarily on seven regional persons, plus the backup of the PolyGram Distribution promotion staff.

Early in the week, preferably Monday, Davis likes to confer simultaneously with his seven traveling persons and T.J. Lambert, national promotion director, and Michelle Hart and Janice Tully, who jointly administer secondaries in the Hollywood home base.

WZGC-FM Climbing With 'Sort Of a Top 40' Menu

• Continued from page 16

the radio? The child. And now that rock has so much variety, it has additional appeal, so it's easier for an adult to listen to a Top 40 station. A lot of parents and children have suddenly found that they both like the same Paul Davis record or the same Ambrosia record."

While 18-34 is the Z-93 target audience at night, Young says the station shoots for 18-49 overall and he considers pop station WSB-AM his chief ratings competition, rather than the rockers.

"To old Atlanta, WSB is Atlanta," he says. "And they still do a fine job. But there's also a new Atlanta—

young newcomers. It's hard to walk down a street now and meet a native Atlantan. It's their new awareness of the city that's been on our side. We are Atlanta to them."

The Atlanta radio market has "always been good," he says. "and it's getting better. There's a lot of pressure to be good because of its size. All of us (meaning the rock stations) play Bob Seger and the Eagles. We're all playing the Paul McCartney record. It's what you do between the records that determines your image. Boz Scaggs sounds different on our station than on 94-Q (WQXI-FM) because of what precedes and follows it."

Consistent ratings are achieved, he says. "by being consistent on the air. We are a well-defined product. People generally know what they're going to get when they tune us in."

The Nashville native says he looks at his station the same way the manager of a retail store does at his business. "If I went into the grocery store and they had moved the milk or bread, I'd be confused. So you don't make big changes. You make subtle changes. There's a certain comfort in being predictable. We just have to be there and not pull too many surprises."

The former winner of the Billboard adult contemporary person-

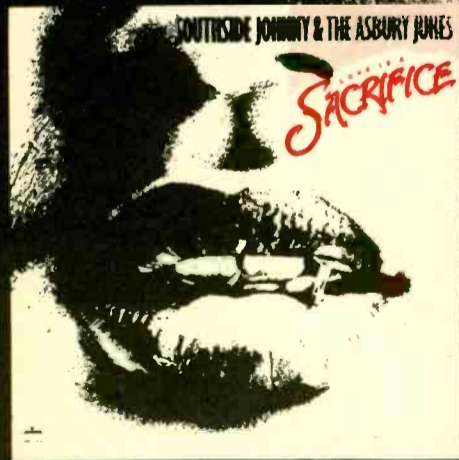
ality of the year award in 1977 for WSM, Young would love to hold down an air shift on the station, preferably morning or midday. But, he says, "I have the best jocks in town already. And besides, I don't really have time."

As for the future of Young and Z-93, he admits that "passing WSB would be a marvelous accomplishment. But if we ever beat them, we're not going to beat them at their game. We don't really share an audience with them. We'll just have to overtake them with our own audience."

He doesn't worry about it. "When our time comes," he says, "it comes."

Southside Johnny and the Asbury Jukes

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/26/80)

TOP ADD ONS - NATIONAL

ROLLING STONES—Emotional Rescue (Rolling Stones)
JACKSON BROWNE—Boulevard (Asylum)
LINDA RONSTADT—I Can't Let Go (Asylum)

PRIME MOVERS - NATIONAL

CHARLIE DANIELS BAND—In America (Epic)
OLIVIA NEWTON JOHN—Magic (MCA)
PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)

BREAKOUTS - NATIONAL

KIM CARNES—More Love (EMI)
ALI THOMPSON—Take A Little Rhythm (A&M)
GENESIS—Misunderstanding (Atlantic)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed: as determined by station personnel.
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist: as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KUPD—Phoenix

- FOGHAT—Deadend Street (Bearsville)
- BLACKFOOT—On The Run (Atco)
- ★ CHARLIE DANIELS BAND—In America (Epic) 14-7
- ★ JOE WALSH—All Night Long (Asylum) 12-6

KOPA—Phoenix

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ CHARLIE DANIELS BAND—In America (Epic) 11-5
- ★ GENESIS—Misunderstanding (Atlantic) 29-23

KTKT—Tucson

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

KQEO—Albuquerque

- GORDON LIGHTFOOT—Dream Street Rose (WB)

KENO—Las Vegas

- KENNY ROGERS—Love The World Away (Asylum)
- IRENE CARA—Fame (RSO)
- ★ CHRISTOPHER CROSS—Sailing (WB) 18-11
- ★ CAROLE KING—One Fine Day (Capitol) 15-9

KFMB—San Diego

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

Pacific Northwest Region

TOP ADD ONS:

ROLLING STONES—Emotional Rescue (Rolling Stones)
S.O.S. BAND—Take Your Time (Tabu)
ALI THOMPSON—Take A Little Rhythm (A&M)

PRIME MOVERS:

OLIVIA NEWTON JOHN—Magic (MCA)
CHARLIE DANIELS BAND—In America (Epic)
BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

BREAKOUTS:

KIM CARNES—More Love (EMI)
JOE WALSH—All Night Long (Asylum)
CAROLE KING—One Fine Day (Capitol)

KFRC—San Francisco

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

KYA—San Francisco

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

KROY—Sacramento

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ SPINNERS—Cupid (Atlantic) 19-14
- ★ BOZ SCAGGS—Jo Jo (Columbia) 21-16

KYNO—Fresno

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

KGW—Portland

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

KING—Seattle

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

KJRB—Spokane

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROGER DALTRY—Free Me (MCA)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 18-10
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-12

KTAC—Tacoma

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- RODNEY FRANKLIN—The Grove (Columbia)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 16-8
- ★ BOB SEGÉR & SILVER BULLET BAND—Against The Wind (Capitol) 14-12

KCPX—Salt Lake City

- ROGER DALTRY—Free Me (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ KIM CARNES—More Love (EMI) 27-22
- ★ CHARLIE DANIELS BAND—In America (Epic) 22-9

KRSP—Salt Lake City

- ★ ALI THOMPSON—Take A Little Rhythm (A&M)
- BENNY MARDONES—Into The Night (Polydor)

KTLK—Denver

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JERMAINE JACKSON—You're Supposed to Keep Your Love For Me (Epic)
- ★ ELTON JOHN—Little Jeannie (MCA) 13-8
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 35-27

KIMN—Denver

- QUEEN—Play The Game (Elektra)
- MECO—Empire Strikes Back (RSO)
- ★ KIM CARNES—More Love (EMI) 20-17
- ★ CHARLIE DANIELS BAND—In America (Epic) 24-20

KJR—Seattle

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

KYYX—Seattle

- ★ CHARLIE DANIELS BAND—In America (Epic)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ GENESIS—Misunderstanding (Atlantic) 26-21
- ★ JOE WALSH—All Night Long (Asylum) 19-14

KCBN—Reno

- MICKEY GILLEY—Stand By Me (Asylum)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ KIM CARNES—More Love (EMI) 23-15
- ★ GENESIS—Misunderstanding (Atlantic) 29-20

North Central Region

TOP ADD ONS:

ROLLING STONES—Emotional Rescue (Rolling Stones)
ROGER DALTRY—Free Me (MCA)
BOZ SCAGGS—Jo Jo (Columbia)

PRIME MOVERS:

CHARLIE DANIELS BAND—In America (Epic)
ELTON JOHN—Little Jeannie (MCA)
JOE WALSH—All Night Long (Asylum)

BREAKOUTS:

GENESIS—Misunderstanding (Atlantic)
KIM CARNES—More Love (EMI)
JACKSON BROWNE—Boulevard (Asylum)

CKLW—Detroit

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

WDRQ—Detroit

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

WTAC—Flint

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KISS—Shandi (Casablanca)
- ★ CHEAP TRICK—Everything Works If You Let It (Epic) 21-15
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 23-10

Z-96 (WZZR-FM)—Grand Rapids

- ROBBIE DUPREE—Hot Rod Heart (Elektra)
- BENNY MARDONES—Into The Night (Polydor)
- ★ RODNEY CROWELL—Ashes By Now (WB) 27-24
- ★ CHARLIE DANIELS BAND—In America (Epic) 23-15

WAKY—Louisville

- LINDA RONSTADT—I Can't Let Go (Asylum)
- ★ ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ RODNEY CROWELL—Ashes By Now (WB) 22-14
- ★ GENESIS—Misunderstanding (Atlantic) 25-20

WBGN—Bowling Green

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROGER DALTRY—Free Me (MCA)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 3-1
- ★ KIM CARNES—More Love (EMI) 21-14

WGCL—Cleveland

- ROGER DALTRY—Free Me (MCA)
- MECO—Empire Strikes Back (RSO)
- ★ ELTON JOHN—Little Jeannie (MCA) 15-10
- ★ GENESIS—Misunderstanding (Atlantic) 13-8

WZZP—Cleveland

- BOZ SCAGGS—Jo Jo (Columbia)
- BENNY MARDONES—Into The Night (Polydor)
- ★ KIM CARNES—More Love (EMI) 15-11
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 13-8

WXGT—Columbus

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ CHARLIE DANIELS BAND—In America (Epic) 10-6
- ★ JOE WALSH—All Night Long (Asylum) 16-13

Q-102 (WKRQ-FM)—Cincinnati

- ★ GENESIS—Misunderstanding (Atlantic)
- ★ BOZ SCAGGS—Jo Jo (Columbia)
- ★ CHARLIE DANIELS BAND—In America (Epic) 30-20
- ★ ERIC CLAPTON—Tulsa Time (RSO) 20-14

WNCI—Columbus

- KIM CARNES—More Love (EMI)
- BOZ SCAGGS—Jo Jo (Columbia)
- ★ CHARLIE DANIELS BAND—In America (Epic) 5-2
- ★ GENESIS—Misunderstanding (Atlantic) 17-8

WCUE—Akron

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROGER DALTRY—Free Me (MCA)
- ★ CHARLIE DANIELS BAND—In America (Epic) 25-17
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 20-14

13-Q (WKTQ)—Pittsburgh

- KIM CARNES—More Love (EMI)
- ★ GENESIS—Misunderstanding (Atlantic)
- ★ KENNY ROGERS—Love The World Away (Asylum) 18-12
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 12-7

WPEZ—Pittsburgh

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

Southwest Region

TOP ADD ONS:

ROLLING STONES—Emotional Rescue (Rolling Stones)
KENNY ROGERS—Love The World Away (Asylum)
JOHNNY LEE—Looking For Love (Asylum)

PRIME MOVERS:

ELTON JOHN—Little Jeannie (MCA)
CHARLIE DANIELS BAND—In America (Epic)
PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)

BREAKOUTS:

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

KILT—Houston

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

KRBE—Houston

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

KLIF—Dallas

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

KNUS-FM—Dallas

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

KFJZ-FM (Z-97)—Ft. Worth

- ★ GENESIS—Misunderstanding (Atlantic)
- ★ BLONDIE—Atomic (Chrysalis)
- ★ CAROLE KING—One Fine Day (Capitol) 24-16
- ★ JOE WALSH—All Night Long (Asylum) 9-2

KINT—El Paso

- S.O.S. BAND—Take Your Time (Tabu)
- BENNY MARDONES—Into The Night (Polydor)
- ★ ELTON JOHN—Little Jeannie (MCA) 11-9
- ★ CAROLE KING—One Fine Day (Capitol) 23-21

WKY—Oklahoma City

- LINDA RONSTADT—I Can't Let Go (Asylum)
- ★ ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 15-11
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 8-4

KVIL—Dallas

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

KTSA—San Antonio

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- GARY NUMAN—Are Friends Electric (Atco)
- ★ PRETENDERS—Brass In Pocket (Sire) 5-3
- ★ PAUL McCARTNEY—Coming Up (Columbia) 13-9

KELI—Tulsa

- KENNY ROGERS—Love The World Away (Asylum)
- KIM CARNES—More Love (EMI)
- ★ ELTON JOHN—Little Jeannie (MCA) 5-2
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-8

WTIX—New Orleans

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- HOTEL—Half Moon Silver (MCA)
- ★ JOE WALSH—All Night Long (Asylum) 12-8
- ★ SPINNERS—Cupid (Atlantic) 10-4

WNOE—New Orleans

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ CAROLE KING—One Fine Day (Capitol) 26-20
- ★ CHARLIE DANIELS BAND—In America (Epic) 24-16

KEEL—Shreveport

- ERIC CLAPTON—Tulsa Time (RSO)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ KIM CARNES—More Love (EMI) 25-16
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 18-13

Midwest Region

TOP ADD ONS:

CHRISTOPHER CROSS—Sailing (WB)
BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
JACKSON BROWNE—Boulevard (Asylum)

PRIME MOVERS:

CAROLE KING—One Fine Day (Capitol)
CHARLIE DANIELS BAND—In America (Epic)
RODNEY CROWELL—Ashes By Now (WB)

BREAKOUTS:

KIM CARNES—More Love (EMI)
BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
GENESIS—Misunderstanding (Atlantic)

WLS—Chicago

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 10-5
- ★ GENESIS—Misunderstanding (Atlantic) 44-25

WEFM—Chicago

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

WROK—Rockford

- COMMODORES—Old Fashion Love (Motown)
- ★ JOURNEY—Walks Like A Lady (Columbia) 21-19

(Continued on page 22)

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 WZUU-FM Milwaukee, WI
 KTYN Minot, ND
 WCHN AM/FM Norwich, NY
 WVOR-FM Rochester, NY
 WTLB Utica, NY

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 WGFT Youngstown, OH
 WCMB Harrisburg, PA
 WAIM AM/FM Anderson, SC
 WCOS AM/FM Columbia, SC
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 WIXX-FM Green Bay, WI
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 KDEO Honolulu, HI
 KNVR-FM Paradise, CA
 KPRQ Murray, UT

WKBR Manchester, NH
 KYYN Bismarck, ND
 KKLV-FM Anchorage, AK
 WPPA Ft. Payne, AL
 KMCK-FM Siloam Springs, AR
 KCEE Tucson, AZ
 KXOA AM/FM Sacramento, CA
 KOGO San Diego, CA
 WPSO-FM New Port Richey, FL
 WAMT Titusville, FL
 KFXD AM/FM Boise, ID
 KFVA-FM Jerome, ID
 WCIL-FM Carbondale, IL
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 WIBR Baton Rouge, LA

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (6/26/80)

Continued from page 20

WIFE—Indianapolis

- LINDA RONSTADT—I Can't Let Go (Asylum)

WNDE—Indianapolis

- CHRISTOPHER CROSS—Sailing (WB)
- KIM CARNES—More Love (EMI) 14-9
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 5-2

WOKY—Milwaukee

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- CAROLE KING—One Fine Day (Capitol) 22-18
- CHARLIE DANIELS BAND—In America (Epic) 27-20

WZUU—Milwaukee

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

KSLQ—St. Louis

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

KXOK—St. Louis

- LINDA RONSTADT—I Can't Let Go (Asylum)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- CRYSTAL GAYLE—The Blue Side (Columbia) 24-12
- KIM CARNES—More Love (EMI) 29-14

KIDA—Des Moines

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

KOWB—Minneapolis

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- RODNEY CROWELL—Ashes By Now (WB) 17-13
- CAROLE KING—One Fine Day (Capitol) 10-6

KSTP—Minneapolis

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

WHB—Kansas City

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

KBEQ—Kansas City

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

KKLS—Rapid City

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

KQWB—Fargo

- BOZ SCAGGS—Jo Jo (Columbia)
- MANHATTANS—Shining Star (Columbia)
- CHARLIE DANIELS BAND—In America (Epic) 21-15
- CAROLE KING—One Fine Day (Capitol) 22-13

KLEO—Wichita

- COMMODORES—Old Fashion Love (Motown)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- CHARLIE DANIELS BAND—In America (Epic) 24-15
- OLIVIA NEWTON-JOHN—Magic (MCA) 7-3

Northeast Region

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BENNY MARDONES—Into The Night (Polydor)
- LINDA RONSTADT—I Can't Let Go (Asylum)

PRIME MOVERS:

- GENESIS—Misunderstanding (Atlantic)
- ROBBIE DUPREE—Steal Away (Elektra)
- MANHATTANS—Shining Star (Columbia)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Magic (MCA)
- KIM CARNES—More Love (EMI)
- ALI THOMPSON—Take A Little Rhythm (A&M)

WABC—New York

- CAROLE KING—One Fine Day (Capitol)
- CHARLIE DANIELS BAND—In America (Epic)
- ELTON JOHN—Little Jeannie (MCA) 16-10
- ROBBIE DUPREE—Steal Away (Elektra) 15-7

WXLO—New York

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

WPTR—Albany

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

WTRY—Albany

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- GENESIS—Misunderstanding (Atlantic) 26-21
- JERMAINE JACKSON—Let's Get Serious (Motown) 28-23

WKBW—Buffalo

- BENNY MARDONES—Into The Night (Polydor)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- GENESIS—Misunderstanding (Atlantic) 14-7
- OLIVIA NEWTON-JOHN—Magic (MCA) 12-6

WYSL—Buffalo

- MERLE HAGGARD/CLINT EASTWOOD—Bar Room Buddies (MCA)
- MICKY GILLEY—Stand By Me (Epic)
- AIR SUPPLY—All Out Of Love (Arista) 23-12
- KIM CARNES—More Love (EMI) 20-14

WBBF—Rochester

- JOE WALSH—All Night Long (Asylum)
- CHRISTOPHER CROSS—Sailing (WB)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 21-16
- CHARLIE DANIELS BAND—In America (Epic) 24-17

WRKO—Boston

- BENNY MARDONES—Into The Night (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOURNEY—Walks Like A Lady (Columbia)
- GENESIS—Misunderstanding (Atlantic) 35-17
- RICK PINETTE & OAK—King Of The Hill (Mercury) 20-14

WBZ-FM—Boston

- RUPERT HOLMES—Answering Machine (MCA)
- QUEEN—Play The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOURNEY—Walks Like A Lady (Columbia)
- GENESIS—Misunderstanding (Atlantic) 35-17
- RICK PINETTE & OAK—King Of The Hill (Mercury) 20-14

F-105 (WVBF)—Boston

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOURNEY—Walks Like A Lady (Columbia)
- GENESIS—Misunderstanding (Atlantic) 35-17
- RICK PINETTE & OAK—King Of The Hill (Mercury) 20-14

WDRC—Hartford

- MICKY GILLEY—Stand By Me (Epic)
- LINDA RONSTADT—I Can't Let Go (Asylum)
- OLIVIA NEWTON-JOHN—Magic (MCA) 17-14
- KIM CARNES—More Love (EMI) 19-16

WPRO (AM)—Providence

- ALI THOMPSON—Take A Little Rhythm (A&M)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-5
- MANHATTANS—Shining Star (Columbia) 12-6

WPRO-FM—Providence

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- MANHATTANS—Shining Star (Columbia) 17-12
- BOZ SCAGGS—Jo Jo (Columbia) 23-19

WICC—Bridgeport

- COMMODORES—Old Fashion Love (Motown)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KENNY ROGERS—Love The World Away (UA) 23-15
- KIM CARNES—More Love (EMI) 18-12

WBen—Buffalo

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- MICKY GILLEY—Stand By Me (Epic)
- OLIVIA NEWTON-JOHN—Magic (MCA) 16-5
- BOZ SCAGGS—Jo Jo (Columbia) 25-11

WFLI—Philadelphia

- BENNY MARDONES—Into The Night (Polydor)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- CHRISTOPHER CROSS—Sailing (WB)

PRIME MOVERS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)

BREAKOUTS:

- S.O.S. BAND—Take Your Time (Tabu)
- LARRY GRAHAM—One In A Million You (WB)
- BENNY MARDONES—Into The Night (Polydor)

WFIL—Philadelphia

- BENNY MARDONES—Into The Night (Polydor)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BILLY JOEL—It's Still Rock And Roll To Me (Columbia) 8-3
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 15-13

WIFI-FM—Philadelphia

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

WPGC—Washington

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

WGH—Norfolk

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

WCAO—Baltimore

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 23-16
- LARRY GRAHAM—One In A Million You (WB) 28-23

WYRE—Annapolis

- S.O.S. BAND—Take Your Time (Tabu)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KIM CARNES—More Love (EMI) 26-21
- CHARLIE DANIELS BAND—In America (Epic) 11-8

WLEE—Richmond

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

WRVQ—Richmond

- LARRY GRAHAM—One In A Million You (WB)
- ROGER DALTRY—Free Me (MCA)
- S.O.S. BAND—Take Your Time (Tabu) 16-9
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 27-15

WAEB—Allentown

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

WKBD—Harrisburg

- ERIC CLAPTON—Tulsa Time (RSO)
- JACKSON BROWNE—Boulevard (Asylum)
- GENESIS—Misunderstanding (Atlantic) 25-19
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 21-15

WFBR—Baltimore

- CHRISTOPHER CROSS—Sailing (WB)
- HERB ALPERT—Beyond (A&M)
- LARRY GRAHAM—One In A Million You (WB) 25-18
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 21-15

TOP ADD ONS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- LINDA RONSTADT—I Can't Let Go (Asylum)

PRIME MOVERS:

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- S.O.S. BAND—Take Your Time (Tabu)

BREAKOUTS:

- CHRISTOPHER CROSS—Sailing (WB)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- DIANA ROSS—Upside Down (Motown)

WQXI—Atlanta

- DIANA ROSS—Upside Down (Motown)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOZ SCAGGS—Jo Jo (Columbia) 12-3
- GARY BURBANK—Who Shot J.R. (Ovation) 19-1

Z-93 (WZGC-FM)—Atlanta

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

WBQ—Augusta

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- S.O.S. BAND—Take Your Time (Tabu) 20-14
- KIM CARNES—More Love (EMI) 24-18

WFOA—Atlanta

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

WPGA—Savannah

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOE WALSH—All Night Long (Asylum) 16-10
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 17-12

WFLB—Fayetteville

- LINDA RONSTADT—I Can't Let Go (Elektra)
- ROGER DALTRY—Free Me (MCA)
- S.O.S. BAND—Take Your Time (Tabu) 8-3
- OLIVIA NEWTON-JOHN—Magic (MCA) 11-9

WMJX (96X)—Miami

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

Y-100 (WHY-FM)—Miami

- CHANGE—A Lover's Holiday (RFC)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- SPINNERS—Cupid (Atlantic) 13-6
- OLIVIA NEWTON-JOHN—Magic (MCA) 26-20

WLOF—Orlando

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- QUEEN—Play The Game (Mercury) 40-33
- ELTON JOHN—Little Jeannie (MCA) 12-8

Q-105 (WRBQ-FM)—Tampa

- LINDA RONSTADT—I Can't Let Go (Elektra)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- AIR SUPPLY—All Out Of Love (Arista) 26-19
- KISS—Shandi (Casablanca) AD-28

BJ-105 (WBW-FM)—Orlando

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 12-7
- CHRISTOPHER CROSS—Sailing (WB) 29-24

WQXQ—Daytona Beach

- KENNY ROGERS—Love The World Away (UA)
- COMMODORES—Old Fashion Love (Motown)
- OLIVIA NEWTON-JOHN—Magic (MCA) 22-16
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 20-5

WAPE—Jacksonville

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-3
- ROBBIE DUPREE—Steal Away (Elektra) 26-22

WAYS—Charlotte

- ALI THOMPSON—Take A Little Rhythm (A&M) 20-17
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 12-9

WKIX—Raleigh

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- LARRY GRAHAM—One In A Million You (WB) 10-7
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-3

WZDQ—Chattanooga

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- JOURNEY—Walks Like A Lady (Columbia) 23-18
- CHARLIE DANIELS BAND—In America (Epic) 17-12

WTMA—Charleston

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

WORD—Spartanburg

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- S.O.S. BAND—Take Your Time (Tabu) 21-12
- COMMODORES—Old Fashion Love (Motown) 26-20

WLAC—Nashville

- LINDA RONSTADT—I Can't Let Go (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 21-17
- OLIVIA NEWTON-JOHN—Magic (MCA) 17-13

(WBQ) 92-Q—Nashville

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

WHBQ—Memphis

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

WFLI—Chattanooga

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 5-3
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 7-5

WRJZ—Knoxville

- CAROLE KING—One Fine Day (Capitol)
- MECO—Empire Strikes Back (RSO)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 16-12

WGOW—Chattanooga

- DIANA ROSS—Upside Down (Motown)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- KENNY ROGERS—Love The World Away (UA) 12-9
- KIM CARNES—More Love (EMI) 19-12

WERC—Birmingham

- GEORGE BENSON—Give Me The Night (WB)

BOB KORNHEISER

1916–1980

It was 22 years ago that Ahmet and I took Bob to lunch at The Essex House to persuade him to come to work for Atlantic as sales manager.

The year was 1958, and in retrospect everything was young and innocent: Atlantic Records, rock and roll, the record business, and, in some quaint way, so were we ourselves. The music was still in our lives—in every sense of the word. Locutions like “singer” and “song” had not yet given way to euphemisms like “artist” and “product.” The business in the music business was still personal and manageable. We were close, even intimate with each other and our compeers: distributors, disk jockeys, competitors. We knew what our distributors looked like: individuals with recognizable faces, families, living habits, quirks and idiosyncrasies. Small was pretty—a perfect setting for Bob Kornheiser.

Bob was an instant success. There was no overview of the company, no notion of long-term direction, no strategy. There were only tactics: put the key in the door and see what tomorrow brings. And, of course, there were no manuals on how to be a sales manager for a budding and extremely fortunate rhythm & blues operation that Ahmet used to like to call “Lucky Records.”

And so Bob helped us to navigate: by guess and by God, improvising, inventing, and bluffing when necessary, together we developed a style: Atlantic Records and Bob Kornheiser.

Bob was a reformed songplugger, and one of the very few who made the transition from the remote broadcast and Guy Lombardo to the hot record and Bobby Darin. The vanished breed of songplugger had certain charms and idiosyncrasies. Their dress, their idiom, their humor—and many of them even had musical ears—marked them as men of grace and style—and such an attractive man was Bob Kornheiser.

We hired him away from Archie Bleyer at Cadence, and there he learned the basics of the game called independent record distribution. He made friends, truly friends and not just customers, with all of the independent distributors who had so much to do with the first successes of Atlantic: people

like Jim Schwartz, Johnny Kaplan, Paul Glass, Max Silverman, Henry Stone, and so many other pioneers. Like these hard-working, creative men, Bob didn't distinguish between work time and living time—there was no cutting off after leaving the office.

And here was a man about whom nobody could or would want ever to say a bad word. “Nihil nisi bonum”—the ancient proscription against disparaging those who have passed on—would be totally superfluous here today. You see, Bob was that rarity, a nice man. He was a genuine conservative in the real sense, cherishing all the good things that he acquired on the way to his life at Atlantic. He was a conservative but immaculate dresser, a fine figure of a man in his impeccable clothes. He was also cool and temperate, gentle and easy in a hurly burly where the preferred style seemed to be a raucous, rowdy cynicism. He believed in giving our customers the benefit of the doubt, and his candor, kindness and openness served him and us very well.

And this old-fashioned gentility extended to Bob's ethic and morality as well. He avoided the obscenities and curses that many of his vocation found necessary to communicate basic thoughts. A long-time bachelor, he was always a decent man; this, again, in an environment where excess was practically the order of the day. A man's man, he enjoyed companionship and socializing, but some of the new habits that began to be vogueish in a frenetic business were not for him.

And then came Ingrid. It was as though Bob's life until Ingrid was only marking time, preparation and prelude for this beautiful marriage. Those who have been close to them know what a model of constancy and devotion their marriage was. His thoughts were always of Ingrid and their home, and the two were inseparable.

Kindness, then, and integrity and loyalty; these were the hallmarks of Bob Kornheiser. He will be missed by all of us here today, and by many others, both for himself and for that moiety of character and decency he brought to our world. Our world is that much poorer now that he is gone.

JERRY WEXLER, June 24, 1980

*The Atlantic Records Family mourns the passing
of a trusted friend and talented associate.*

Billboard Album Radio Action

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

Based on station playlist through Wednesday (6/25/80)

Top Add Ons-National

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- BOB DYLAN—Saved (Columbia)
- SILENCERS—Rock & Roll Enforcers (Precision)

Top Requests/Airplay-National

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

National Breakouts

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- MOTELS—Careful (Capitol)
- KINKS—One For The Road (Arista)
- FOGHAT—Tight Shoes (Bearsville)

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.

KFML-AM—Denver (I. Gordon)

- MOTELS—Careful (Capitol)
- BOB DYLAN—Saved (Columbia)
- RUSS BALLARD—Barnet Dogs (Epic)
- CARLY SIMON—Come Upstairs (WB)
- NEW ADVENTURES—(Polydor)
- CRUSADERS—Rhapsody And Blues (MCA)
- BLUES BROTHERS—Soundtrack (Atlantic)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)
- JOAN ARMATRADE—Me Myself I (A&M)
- FLASH & THE PAN—Lights In The Night (Epic)

KBPI-FM—Denver (F. Cody)

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- LAMONT CRANSTON BAND—Up From The Alley (Waterhouse)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- RUSS BALLARD—Barnet Dogs (Epic)
- BILLY JOEL—Glass Houses (Columbia)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- BOB DYLAN—Saved (Columbia)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
- BLUES BROTHERS—Soundtrack (Atlantic)
- FOGHAT—Tight Shoes (Bearsville)
- PETE TOWNSHEND—Empty Glass (Atco)
- BLACKFOOT—Tomcat (Atco)

KMOD-FM—Tulsa (B. Bruin/C. West)

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JEFF BECK—There And Back (Epic)
- TOUCH—(Atco)
- KINKS—One For The Road (Arista)
- CATS—(Elektra)
- PAUL McCARTNEY—Coming Up (Columbia)
- ERIC CLAPTON—Just One Night (RSO)
- URBAN COWBOY—Soundtrack (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- BOB DYLAN—Saved (Columbia)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- AL DIMEOLA—Splendido Hotel (Columbia)
- NIGHTHAWKS—(Mercury)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JEFF BECK—There And Back (Epic)
- ROXY MUSIC—Flesh And Blood (Atco)
- PETER GABRIEL—(Mercury)
- BLUES BROTHERS—Soundtrack (Atlantic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

KRST-FM—Albuquerque (S. Cornish)

- JEFF BECK—There And Back (Epic)
- CARLY SIMON—Come Upstairs (WB)
- RIOT—Narita (Capitol)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- BOB DYLAN—Saved (Columbia)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- SCORPIONS—Animal Magnetism (Mercury)
- VAN HALEN—Women And Children First (WB)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- TED NUGENT—Scream Dream (Epic)

KSHE-FM—St. Louis (R. Balis)

- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- SILENCERS—Rock & Roll Enforcers (Precision)
- ROXY MUSIC—Flesh And Blood (Atco)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
- LOVE AFFAIR—(Radio)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- SAMMY HAGAR—Onger Zone (Capitol)

WYDD-FM—Pittsburgh (J. Kinney)

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- KINGBEES—(RSO)
- BOB DYLAN—Saved (Columbia)
- ALICE COOPER—Flush The Fashion (WB)
- SILENCERS—Rock & Roll Enforcers (Precision)
- XANADU—Soundtrack (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- GENESIS—Duke (Atlantic)
- IRON CITY HOUSE ROCKERS—Have A Good Time (MCA)

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

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

WEBN-FM—Cincinnati (C. Gary)

- JOAN ARMATRADE—Me Myself I (A&M)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- KINGBEES—(RSO)
- RUSS BALLARD—Barnet Dogs (Epic)
- PETE TOWNSHEND—Empty Glass (Atco)
- JUDAS PRIEST—British Steel (Columbia)
- URBAN COWBOY—Soundtrack (Asylum)

Southeast Region

TOP ADD ONS

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- SILENCERS—Rock & Roll Enforcers (Precision)
- BOB DYLAN—Saved (Columbia)

TOP REQUEST / AIRPLAY

- PETE TOWNSHEND—Empty Glass (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)
- URBAN COWBOY—Soundtrack (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

BREAKOUTS

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROADIE—Soundtrack (WB)
- KINKS—One For The Road (Arista)
- NIGHTHAWKS—(Mercury)

WRAS-FM—Atlanta (M. Williams)

- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- NERVUS REX—(Dreamland)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- STRAND—(Island)
- LEROUX—Up (Capitol)
- GRATEFUL DEAD—Go To Heaven (Arista)
- GRAHAM PARKER—The Up Escalator (Arista)
- ALICE COOPER—Flush The Fashion (WB)
- GENESIS—Duke (Atlantic)

WHFS-FM—Bethesda (D. Einstein)

- YACHTS—Without Radar (Polydor)
- SILENCERS—Rock & Roll Enforcers (Precision)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Arista)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
- 415 COMPILATION—415 Music (415 Records)
- GRAHAM PARKER—The Up Escalator (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- KINKS—One For The Road (Arista)
- JOAN ARMATRADE—Me Myself I (A&M)

Northeast Region

TOP ADD ONS

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- SILENCERS—Rock & Roll Enforcers (Precision)
- NEW ADVENTURES—(Polydor)
- CAROLYN MAS—Hold On (Mercury)

TOP REQUEST / AIRPLAY

- PETE TOWNSHEND—Empty Glass (Atco)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

BREAKOUTS

- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- CARLY SIMON—Come Upstairs (WB)
- MIX—American Glue (Word Of Mouth)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)

WNEW-FM—New York (M. McIntyre)

- DIRT BAND—Make A Little Magic (UA)
- RECORDS—Crashes (Virgin)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- PETE TOWNSHEND—Empty Glass (Atco)
- PRETENDERS—(Sire)
- BILLY JOEL—Glass Houses (Columbia)

WRNW-FM—New York (G. Azebank/R. Haneski)

- RECORDS—Crashes (Virgin)
- JEFF BECK—There And Back (Epic)
- LEROUX—Up (Capitol)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- BLUES BROTHERS—Soundtrack (Atlantic)
- CARLY SIMON—Come Upstairs (WB)
- MIX—American Glue (Word Of Mouth)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

Western Region

TOP ADD ONS

- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- XANADU—Soundtrack (MCA)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- BOB DYLAN—Saved (Columbia)

TOP REQUEST / AIRPLAY

- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- BLUES BROTHERS—Soundtrack (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS

- HUEY LEWIS & THE NEWS—(Chrysalis)
- FOGHAT—Tight Shoes (Bearsville)
- MOTELS—Careful (Capitol)
- JOAN ARMATRADE—Me Myself I (A&M)

Southwest Region

TOP ADD ONS

- JEFF BECK—There And Back (Epic)
- BOB DYLAN—Saved (Columbia)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- TOUCH—(Atco)

TOP REQUEST / AIRPLAY

- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- KINKS—One For The Road (Arista)
- MOTELS—Careful (Capitol)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)

KZEW-FM—Dallas (J. Dolan)

- RECORDS—Crashes (Virgin)
- ROXY MUSIC—Flesh And Blood (Atco)
- TOMMY TUTONE—(Columbia)
- GENESIS—Duke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)
- ALICE COOPER—Flush The Fashion (WB)

KL0L-FM—Houston (P. Riann)

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- NEW ADVENTURES—(Polydor)
- KINKS—One For The Road (Arista)
- MOTELS—Careful (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

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

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

Midwest Region

TOP ADD ONS

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- SILENCERS—Rock & Roll Enforcers (Precision)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- BOB DYLAN—Saved (Columbia)

TOP REQUEST / AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- ERIC CLAPTON—Just One Night (RSO)

BREAKOUTS

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- LOVE AFFAIR—(Radio)
- KINGBEES—(RSO)
- MOTELS—Careful (Capitol)

WABX-FM—Detroit (J. Duncan)

- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- SILENCERS—Rock & Roll Enforcers (Precision)
- KISS—Unmasked (Casablanca)
- SHAKIN STREET—(Columbia)
- KROKUS—Metal Rendez-vous (Ariola)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- TED NUGENT—Scream Dream (Epic)
- ALICE COOPER—Flush The Fashion (WB)

WJXL-FM—Elgin (T. Marker/W. Leisner)

- HENRY PAUL BAND—Feel The Heat (Atlantic)
- BOB DYLAN—Saved (Columbia)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- MARATHA & THE MUFFINS—Metro Music (Dindisc)
- JOAN ARMATRADE—Me Myself I (A&M)
- GRATEFUL DEAD—Go To Heaven (Arista)
- BIG TWIST & THE MELLOW FELLOWS—(Flying Fish)

WMM5-FM—Cleveland (J. Gorman)

- AMERICAN NOISE—(Planet)
- LOVE AFFAIR—(Radio)
- PETER GABRIEL—(Mercury)
- SILENCERS—Rock & Roll Enforcers (Precision)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ROXY MUSIC—Flesh And Blood (Atco)
- BOZ SCAGGS—Middle Man (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

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Radio Request Lines: They're Only a Memory

• Continued from page 1

these 300 are selected based on initial questioning for further interviews.

But Hattrik is the exception.

More typical is John Gehron of WLS-AM in Chicago, who says of the calls, "We get some good information on the demographic and sex appeal of some songs. We also get feedback on our contests and promotions. Often we can clear up some confusion that might have been raised by a particular announcement."

WLS is typical of stations that encourage call-ins. They concentrate the effort at night where the audience is younger. Gehron notes "Tommy Edwards works the phones pretty heavily in midday."

Bobby Cole, program director at KMEL-FM in San Francisco says he's turned the situation around so the station is running "studio lines" rather than request lines so the jocks can ask listeners to call in and express their opinions about specific records. "Our jocks are not in a situation where they can play requests," Cole explains.

Pat Holiday, program director at CKLW-AM, just over the border in Windsor, Ontario, from Detroit, says, "We've gotten away from request lines because we've gotten away from the younger listeners. Adults don't call on request lines."

But CKLW still takes requests by phone. "We just say thank you for calling. We don't make a commitment to play the records," Holiday says.

Dave Benson, program director at WMET-FM in Chicago likes request lines for the "emotional feedback they give the jocks." Benson also doesn't play the requests, but "we use this information in programming although it doesn't outweigh our research and our instincts."

Bill Garcia, program director at Top 40 WDRQ-FM in Detroit says the calls "are another piece of information. If the A/Cs (adult contemporaries) are playing a good ballad

we'll hear about it in the phone requests."

Garcia notes that negative phone calls influenced him to drop "Funky Town" by Lipps Inc. The opposition came from listeners who thought the station was going back to its abandoned disco format. Garcia says he put the record back in as a recurrent after "American Top 40" played it and gave it "legitimacy."

Mitch Michaels at AOR WLUP-FM in Chicago sees the call-ins as a research tool, which he tabulates every week. "We basically take requests and say, 'We'll see.'" The station regularly plugs its unique request lines over the air: 591 ROCK and 591 ROLL. But Michaels agrees that request lines "had more affect on programming in the past."

WKTU-FM New York assistant program director Carlos de Jesus says the leading station in the Big Apple finds the request lines useful to test new product. "We've just installed new phones and we're using interns to handle the overflow," he says. "We look at this input along with reports from record shops and discos."

Paula Matthews of KIQQ-FM in Los Angeles says her request lines "are vital as a research tool," but she adds, "we try to play some of these records in the evening."

Charlie Kendall, program director at WMMR-FM in Philadelphia explains that request lines are used for specific programming such as the "Noon Workforce" block when workers at a particular company can request a four-selection block by one artist.

The station also does weekend request shows and something it calls "WMMRchives," half-hour segments from previously broadcast concerts that can be requested.

Kendall, and a number of other program directors, find the request lines something to fall back on with retail sales so low. Kendall complains that stores which were reporting sales of albums in the hundreds a year ago are now reporting 10 and

15 units, which Kendall finds too small to be significant.

WABC-AM New York operations director Jay Clark uses requests for special programming: "The Top Five At Ten" (phone-in voting begins at 6 p.m. and the top five favorites are played at 10 p.m.).

Clark will also run a more than five-hour countdown based on call-ins July 4 of the "Top Summer Sounds."

WRKO-AM Boston program di-

UCLA Extension Offering Course On Radio In '80s

LOS ANGELES—UCLA Extension is offering an eight-week class entitled "Music On The Radio In The '80s: Is The Record Industry Losing Its Foothold?"

Coordinated by KABC-AM talk show host Bill Moran, who has also hosted music specials on KISS-AM and KGIL-AM-FM, the class will focus on such topics as the appeal of AOR radio, Top 40, adult contemporary, AM and FM, rhythm and blues, country crossover, the future of network radio and artists and record producers.

Guest speakers will include Irv Azoff, president of Front Line Management, Los Angeles; Kent Burkhardt, Burkhardt-Abrams Consulting Firm, Atlanta; Terry Houigan, vice president, Mutual Broadcasting System, Washington, D.C.; Dwight Case, president RKO General, L.A.; Tommy Hedges, program director, KLOS-FM, Los Angeles; David Moorhead, Metromedia regional vice president, San Francisco; Al Herskovitz, program director WIP-AM, Philadelphia; Billy Bass, national promotion director, Chrysalis Records, Los Angeles; Bonnie Simmons, national album promotion, Warner Bros. Records, Los Angeles.

Also: Art Laboe, air personality KRLA-AM, Pasadena; Gary Owens, air personality, KMPC-AM, Los Angeles; Ruth Meyer, director of program development, NBC Radio Network, New York; Jay Lowy, NARAS president and vice president of Jobete Music, Los Angeles; Dave Sholin, national music coordinator, RKO General; Bob Sherwood, president Phonogram/Mercury, Chicago; Freddie Perren, producer, songwriter, publisher; Michael O'Shea, national program director, Golden West Broadcasters; and Bill Wardlow, Billboard's chart director.

Among the issues the class will address are: does the record industry need radio to meet the competition from other forms of entertainment in the '80s? Is the music industry fulfilling radio's needs? And is radio offering enough exposure to all music formats?

The class meets eight Wednesdays July 9-Aug. 27.

11 Years For Show

LOS ANGELES—Watermark's syndicated "American Top 40" series kicks off its 11th year of continuous broadcasting the weekend of July 5-6 with a four-hour special, "A.T. 40's Book Of Records," focusing on various record holders in the field of music trivia.

"American Top 40" was launched July 4, 1970 on seven stations. It's now heard on 520 subscribing stations—according to Watermark—one for every week it's been on the air.

rector Donna Halpern agrees that request lines "are not as important as they used to be," she says. "People are too passive and too busy today to call a station."

"The teen Top 40 stations used to do this, but now it's been taken over by the AOR stations. They're doing everything the Top 40s used to do, although they might not like to admit it."

Reg Johns of WVBF-FM in Boston says his station uses the call-ins for research, but he reasons, "it used to be an incredibly positive feature, but it doesn't hold the credibility it used to. It's totally teen in appeal."

John Lund, program manager for WNBC-AM in New York, feels "it's important for the listener to be in touch with the DJ." Not all callers get to speak to the DJs, but a few do. "If these callers want to make a request, that's fine," Lund says, who also notes, 30% of the calls are for concert information.

Jack Casey of WZZP-FM Cleveland finds the request lines useful for "some input to the overview of how audiences are responding." But he notes, "We're not going after

teens and as Top 40 has evolved from teen-based programming the request line concept has changed."

Dale Andrews of WFBR-AM in Baltimore says the request lines "give us information on new stuff. These requests often run ahead of sales. The curse of AM is that everyone plays the same records. We try to jump on something early and be a little bit brave."

Dave Tate of WLPL-FM in Baltimore finds the calls "a good indicator." "We use them to increase rotation or add a record to our playlist," he says. He cites Eric Clapton's "Cocaine" as an example of a record he added because of phone requests. "Some rock station across town was playing it heavily so I added it and it worked for us."

Tate is about to write a computer program so his call-ins can be tabulated on his station's new computer.

John Sebastian of WCOZ-FM in Boston uses the call-ins to "determine some of the songs we've not been playing. It's reflective of what this area of the audience's interested in. It also gives this audience a sense of being part of the station."

FLAGSHIP OF NBC RADIO SKEIN

WNBC-AM Obtains Aphex Enhancer

LOS ANGELES—Aphex Systems has sold its aural exciter sound enhancing system to WNBC-AM, the flagship of the NBC Radio Network.

The unit increases the clarity, intelligibility and presence of music, explains Marvin Caesar, Aphex Systems president.

The NBC sale is the fifth for the company which has been making sound enhancing systems for recording studios and touring musicians for four years.

Other U.S. stations owning the \$2,700 unit, the model 602B, are K101-FM in San Francisco, WMYK-FM and WZAM-AM, Norfolk, Va., and WWL-FM in Miami.

In addition, KUTE-FM is using the system here, on a test basis. Other stations have additionally been loaned the device, according to Caesar.

Broadcasters can purchase the unit from Aphex Systems in L.A. or its franchised professional audio dealers.

In a related broadcast move, the company is planning a run on television stations in L.A., San Francisco, San Diego, Portland, New York, Chicago, Dallas and Miami. The unit will be loaned free for one week to tv stations to show how it enhances the broadcast of music. The unit gives greater perception of lower frequencies without sounding processed, Caesar says.

The unit lengthens the sound impulses duration and the home listener hears it as an increase in loudness, although there's actually no increase in loudness. "It's only a perception increase," says Caesar. "The station needs no other equipment besides the aural exciter and the home listener doesn't have to decode anything."

Warsaw, Mo., Station Will Emphasize MOR/Country

WARSAW, Mo.—"We try to keep it light with a country flavor." That's the philosophy of Jon Hart who is programming KAYQ-FM, a brand new 3 kw station here that is also known as Ozark 98.

Hart calls the format MOR/country and he is trying to avoid the block programming of "small town radio where you go country in the morning and Top 40 in the afternoon."

But a country flavor is essential, he reasons since "everyone around here drives a pickup truck with a

gun rack" and they all had been listening to 61 Country, WDAF-AM in Kansas City.

Hart works the 6 to 10 p.m. shift, which ends the broadcast day. General manager Mark Pearce signs on at 5:30 a.m. and handles the on-air assignment until 8 a.m. "We want to go full-time by next year," Hart says. The air shifts are rounded out by Jeremiah P. Wateringpond from 8 a.m. to 2 p.m. and Joey Anderson from 2 to 6 p.m.

Hart keeps much of his music acoustic and tries to avoid "extended guitar solos. They turn off the country people here," he says.

He describes the outer limits of his format in these terms: "Dan Fogelberg's 'Heart Hotels' is about as pop as we get and Moe (Bandy) and Joe's (Stampley) 'Tell Ole I Ain't Here' is about as country as we get. We play this record in the morning when the farmers are getting up."

Adds Hart: "We're trying to get the housewives and businesses to listen. We pick records for a particular feel or sound rather than by chart position."

He also notes his selections are limited by a current lack of service on the part of several labels.

Rock Specials Air Over Portland FM

PORTLAND Ore.—KQFM-FM here has instituted a series of Sunday rock specials which run every Sunday. These half-hour music sweeps run the first half of every hour between 11 a.m. and 7 p.m.

Themes vary from week to week with the first show, aired March 2, being dedicated to live cuts. This was followed by psychedelia then Southern rock. Future shows include British rock of the 1960s, the stars of the 1970s, guitar heroes and listeners' favorite tracks.

On behalf of the entire staff of Billboard Magazine, we want to apologize to those readers who have encountered difficulties with their subscriptions and to those who may in the near future. Circumstances beyond our control have created the kind of confusion only computers are capable of rendering! We are currently adapting to a new subscription service bureau and until this process is completed, service may be less than perfect. We assure you that our entire circulation staff is now deployed in an effort to bring these matters to a swift and successful resolution.

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Pro-Motions

NEW YORK—"This is probably the most massive marketing effort the company's ever done," comments **Sam Kaiser**, director of Atlantic's promotional field operations.

With a plan coordinated by **Tunc Erim**, vice president of album promotion and **Vince Faraci**, vice president of pop promotion, Kaiser directed the fanning across the country of 32 promotion persons to 100 stations in 28 markets.

could set up screenings for their listeners. **WMMR-FM** in Philadelphia conducted such a promotion and threw in a block party, too. Local bands played at the **WMMR** party including **WMMR DJ Michael Tearson's** the **Deftones**.

To top it off Atlantic is sending two old police cars used in the film criss-crossing the country with special tie-ins and visits to record shops and radio stations. This event will

while they were in town playing at the **Paradise**. Also at **WBCN**, **Rick Nielsen** of **Cheap Trick** visited the station following the group's **Boston Garden** appearance. Nielsen dropped off "Everything Works If You Let It," **Cheap Trick's** new single from the "Roadie" soundtrack.

WABX-FM in Detroit presented **Rachel Sweet** in a live broadcast from **Bookie's Club 870**. It was the first live broadcast from Detroit's premier new wave club.

KGIL-AM-FM in Los Angeles will give away 10 copies of **Frank Sinatra's** "Trilogy" LP as part of its July 4 special music broadcast commemorating the first anniversary of its **Ballads, Blues and Big Bands Too** format.

KREM-FM in Spokane, Wash., declared **Ted Nugent's** concert there as "Ted Nugent Day" with the mayor of Spokane presenting Nugent with the key to the city. Nugent also appeared at **Eucalyptus Records** for an in-store and autograph session with **KREM-FM**. A "scream machine" was set up to find who had the loudest rock 'n' roll howl. The station turned its listeners on to pairs of tickets to the show along with copies of his newest LP "Scream Dream."

Rainbow Records and **San Francisco's KFRC-AM** sponsored a "King Bee For A Day" contest. A stage was constructed in the **Rainbow Records** parking lot where contestants performed for one minute.

The grand prize winner won a vacation for two to Hawaii while second place winner received a record a week for a year from **Rainbow** and third prize winner received 10 albums. Judges were **Mark McKay**, **KFRC** interim program director and **Bob Galliani**, **RSO** local talent.

More than 10,000 persons were in attendance at **WKDF-FM's** fourth annual "One For The Sun" concert, making it the largest crowd ever at **Hermitage Landing** in Nashville. site of the event, according to station director of promotions and air personality **Carl P. Mayfield**.

Headlining were **RSO's** the **Rockets** and **RCA's** **Mac McAnally**. Local artists included the **Winter Brothers Band**, **Dave Perkins Band**, **Mac Gayden**, **Benjamin Waters Band** and **Jacksonville's** **Curtiss Willis Band**. The **Charlie Daniels Band**, **Bonnie Bramlett** and **Wet Willie's** **Jimmy and Jack Hall** appeared in "surprise" guest sets.

Promoted by **WKDF** and **Wendy's Hamburgers**, the day-long concert was a benefit for the **Hank Snow Child Abuse Foundation**. According to **Mayfield**, more than \$20,000 was raised for the foundation.

2 Trenton Stations Given WKXW Calls

NEW YORK—The Federal Communications Commission has granted the call letters **WKXW** to two Trenton, N.J. outlets formerly known as **WBUD** and **WTRT**.

WKXW AM-FM are currently programming the same adult contemporary/personality format until a new transmitter is installed to allow the AM station to adopt its own format. **William A. Musser** is general manager of the stations.

also support a **Blues Brothers** tour which opened in Chicago June 27.

WNEW-FM in New York gave away 200 tickets to a June 22 taping where Capitol artist **Billy Squier** made a video clip. Capitol is also flying a pair to Ft. Myers, Fla., July 19 for **Squier's** show where he's opening for **Alice Cooper**.

The **Ramones** were guest disk jockeys on **Boston's WBCN-FM**,

Vox Jox

By DOUG HALL

NEW YORK—**Jonathan Schwartz** is back at **WNEW-AM** in New York and afternoon drive man **Bob Fitzsimmons** is out.

Schwartz, who left the station with some notoriety in March, debuts Sunday (6) with a special show from 9 a.m. to 2 p.m. In following weeks he will resume his old schedule on Saturdays from 10 a.m. to 2 p.m. and Sundays from 9 a.m. to 2 p.m.

When **Schwartz** left in the spring it was officially announced that he was taking a leave of absence to work on a book to be published by **Doubleday** called "Carnegie Hall."

But press reports, including an item in the **Wall Street Journal**, reported **Schwartz** was fired for criticizing **Frank Sinatra's** new "Trilogy" album. **WNEW** General manager **Jack Thayer**, at the time, denied these reports and said that those who published them "would wind up with egg on their faces."

Until a successor is named for **Fitzsimmons**, **Bob Jones** is stretching a 2 to 4 p.m. shift to 6 p.m. and **Stan Martin** is filling in from 6 to 8 p.m. **Jim Lowe**, who had been working weekends is in the 8 p.m. to midnight shift.

Added to the station lineup is **WDJZ-AM** Bridgeport morning man **Tom Whalen** in weekend and overnight shifts and veteran jock **Bud Haley** who used to work with **Thayer** at **KLAC-AM** Los Angeles when **Thayer** was general manager there, also in weekend and overnight shifts.

Dean Tyler, former program director of **WIP-AM** Philadelphia and **WNEW-AM** New York, is serving as corporate programming consultant to **KLIF-AM** Dallas. **Tyler** is helping the station look for a program director. He has also been building a new on-air staff. The station was recently acquired by **Susquehanna Broadcasting** and is building new studios in suburban Arlington.

KYNO-AM-FM Fresno has a new on-air lineup: **Austin Harris**, 6 to 10 a.m.; **Shawn Demory**, 10 a.m. to 2 p.m.; **Roscoe & Romero**, 2 to 6 p.m.; **Kidd Kraddick**, 6 to 10 p.m.; **Bobby Gomez**, 10 p.m. to 2 a.m.; and **Eddie Monson**, 2 to 6 p.m. The station is programmed by **John Lee Walker**. The station recently paid out \$10,000 to a listener who correctly identified the 10 96-FM Superstars in a name game.

Bill Sherard will become general manager of **WPIK-AM/WXRA-FM** in Washington as soon as the Federal Communications Commission approves the sale to **Norman Wain's** **Metroplex Communications**. He was previously associated with **Wain** as operations manager of **WIXY-AM/WDOK-FM** in Cleveland and was national program director of **Pacific & Southern Broadcasting**.

Elizabeth Satchell has been promoted to program director of **WNJR-AM** in Newark, where she has worked for 18 months as public relations and news director. . . . Veteran morning man **Herb Oscar Anderson** substituted for **Harry Harrison** on **WCBS-FM** in New York when **Harrison** was on vacation the last week of June.

Tim "Star" Marsh takes on the added duties of late-night announcer at **KPSI-AM** in Palm

Springs, Calif. He has been serving as weekend personality and continuity-traffic-public service director of the station. . . . **John McCree** has left his general manager's post at **WYGO-AM-FM** Corbin, Ky., to take over that position at **WMIS-AM** Murfreesboro, Ky. He will be succeeded by **Art Grunewald** at **WYGO**.

Bob Coburn joins **KLOS-FM** in Los Angeles during the 5 p.m.-9 p.m. evening shift. Most recently program director of **WMET-FM** in Chicago, **Coburn** is already familiar to Los Angeles listeners when he was **KMET-FM's** afternoon drive-time deejay. The new Monday program schedule at **KLOS** now has **Frazier Smith**, 6 a.m.-9 a.m.; **Anita**, 9 a.m.-1 p.m.; **B. Mitchell Reed**, 1 p.m.-5 p.m.; **Coburn**, 5 p.m.-9 p.m.; and **Joe Reilling**, 9 p.m.-1 a.m.; On Tuesdays through Thursdays, **Laura Davis** handles the 1 a.m.-6 a.m.; and on Fridays **Davis** can be heard from 1 a.m.-5:30 a.m. with **Reilling** on from 9 p.m.-midnight. Weekend personalities include **Dusty Street**, **Al Ramirez**, **Michael Benner** and **John Leslie**.

Terry D. Baker is the new music director at **KCCC-AM**, New Mexico, a country station. . . . **Bob Sirott**, director of special projects at Chicago's **FM-95**, will become the station's morning personality on Oct. 1. . . . **KLOK-AM** in San Jose has immediate openings for a bookkeeper and traffic assistant. Contact **Vivian Varela** at 408-242-1170. . . . **Nils Von Veh** becomes program director of Seattle's **KZOK-FM** effective Monday (30). **Von Veh**, former national promotion and marketing director for **ECM Records**, replaces **Armand Chianti**.

Bubbling Under The HOT 100

- 101—YOU AND ME, **Rockie Robbins**, A&M 2231
- 102—SITTING IN THE PARK, G.O., **Arista** 0510
- 103—DOES SHE HAVE A FRIEND, **Gene Chandler**, 20th Century 2451 (RCA)
- 104—THE PYRAMID SONG, **J.C. Cunningham**, **Scotti Bros.** SD 601
- 105—DON'T TELL ME, TELL HER, **Odyssey**, RCA 11962
- 106—NEVER GIVIN' UP, **Al Jarreau**, **Warner Bros.** 49234
- 107—ARE FRIENDS ELECTRIC, **Gary Numan & Tubeway Army**, **Atco** 7206 (Atlantic)
- 108—ALL THE WAY, **Brick, Bang** 9-5810 (CBS)
- 109—ROCK BRIGADE, **Def Leppard**, **Mercury** 76064
- 110—WE GOTTA GET OUT OF HERE, **Ian Hunter**, **Chrysalis** 2405

Bubbling Under The Top LPs

- 201—GENESIS, **Wind and Wuthering**, **Atco** SD 38100 (Atlantic)
- 202—THE MOTELS, **Careful**, **Capitol** ST 12070
- 203—KROKUS, **Metal Rendez-vous**, **Ariola**, 1502 (Arista)
- 204—BEST OF STYX, **RCA** AFL1-3597
- 205—SNIFF "N" THE TEARS, **The Games Up**, **Atlantic** SD 19272
- 206—ROY AYERS & WAYNE HENDERSON, **Prime Time**, **Polydor** PD-1-6276
- 207—HERMAN BROAD & HIS WILD ROMANCE, **Go Nutz**, **Ariola** 1500 (Arista)
- 208—EMPIRE JAZZ, **Various Artists**, **RSO** RS-1-3085
- 209—LARRY GATLIN, **The Pilgrims**, **Columbia** PC 36541
- 210—SUN, **Sun Over The Universe**, **Capitol** ST 12088



Station Visits: In an effort to call special attention to the release of the **Blues Bros.** new Atlantic film soundtrack and single, Atlantic promotion rep **Bob Clark**, at top left, shares a cake he brought to **WPEZ-FM** Pittsburgh program director **Rob Sisco**. Meanwhile, **WEA** singles specialist **Tom Zutaut**, below left, makes a dramatic **Blues Bros.** entrance at **WLUP-FM** Chicago to visit program director **Mitch Michaels**, center. Atlantic regional promotion manager **Steve Evanoff**, right, was also on hand.



Their mission: to deliver the Atlantic soundtrack **Blues Brothers** album and its single "Gimme Some Lovin'." But their orders didn't stop there. They wanted special attention, so the promotion people dressed like the **Blues Brothers** and affected other characteristics from the film.

Private screenings in 25 markets were arranged by Atlantic for radio personnel and the media. **Universal**, producer of the picture, also tied-in with radio promotions so stations

Publishing

Tribunal Hearings Spark Long, Hot Summer

Mechanical Royalty Fee Fight Rages

NEW YORK—With much of its energies and resources committed to the current Copyright Royalty Tribunal hearings in Washington, the National Music Publishers Assn.'s 63rd annual meeting here Tuesday (24) focused on those meetings.

Before a gathering of about 200 publishers at the Plaza Hotel, much of the three-hour meeting covered reports on the Washington proceedings which began May 7 and are expected to continue for at least another six weeks.

"It looks like a long, hot summer," predicted NMPA general counsel Peter Felcher, who noted that the Recording Industry Assn. of Amer-



Al Berman: \$4-\$6 million in additional mechanicals as a result of label audits.

ica would present at least 18 witnesses before the Tribunal. NMPA is seeking a 6% of retail price royalty rate, in line with at least 30 other countries.

In his report, NMPA president Leonard Feist, who has spent a good deal of time in Washington since the start of the Tribunal hearings, said he "sensed an increased vitality" in the music publishing business, generated by an infusion of younger executives.

The latter, represented by the NMPA-sponsored Music Publishers Forum, were represented at the meet by three of its chairpersons, Carol Casano of April-Blackwood Music, representing the Los Angeles contingent; Tim Wiperman of Warner Bros. Music, Nashville, and Arthur Braun of Dick James Music, New York.

Although a final financial report is due in several weeks, Feist noted that NMPA would show a "reasonable surplus, though not as good as 1979." The association's membership over the past year has increased to 205 publisher members, com-

pared to 195 a year ago. Some new members include Arista Music, Eden Music, Perren-Vibes, Sudden Rush, Oxford Univ. Press and Blendingwell Music, among others.

Al Berman, president of the Harry Fox Agency, the NMPA division that collects mechanical royalties, also noted that mechanical income has not "equalled the tremendous year of 1978, but it's not as bad as stories in the press might point."

General counsel Felcher focused on two areas: the Tribunal's claim that its jurisdiction includes the power to fix a percentage of list price as a basis for mechanical royalties, if it should decide the issue on that basis.

"This decision," noted Felcher doesn't mean the Tribunal will set such a rate, but we've built a record to support this position. We can refute and put to rest any argument (the manufacturers) can raise." The second area covered by Felcher involved proposed limitations of final distribution of product with regard to label payment of mechanicals, and the hope of NMPA that the Register of Copyrights will fix a point of time at one year.

As he had testified before the Tribunal, Berman said the Fox Agency had been collecting on an annual basis between \$4 and \$6 million in additional mechanicals as a result of auditing of manufacturers.

On the question of free goods, Berman stated that "over the long run, record companies have recognized the correctness of our claims. There is no such thing as free goods; it's nothing more than a discount."

Manufacturers, he stated, now include free goods in their quarterly statements. He cited the case, however, of one manufacturer, which he did not name, which did not include quarterly payments for free goods



Leonard Feist: "It looks like a long, hot summer."

and waited almost a year to make such payment. He said payment was made for \$1 million.

Berman said the Fox Agency was watching promotional goods closely for any "excessive" outlays in this area.

Berman also touched on the home video area, declaring he is getting "calls every day" on the unresolved area of royalty payments. "No one formula has evolved," he said, adding that he believes the introduction of RCA's SelectaVision videodisk may be the turning point in evolving industry wide royalty formulas.

Barry Slotnick, along with Al Shulman, the legal counsel to the Fox Agency, pointed to several major actions: the suit by three publishers against Longwood College charging unauthorized duplication of print (Billboard, June 14, 1980) and successful out-of-court establishment that firms entering bankruptcy remain subject to mechanical royalty payments. He claimed recovery of \$200,000 in the Springboard bankruptcy matter.

Feist, who will guide NMPA's for-

NMPA In Meeting To Pool Goals

tunes through 1982, said the association's recently debuted Song Awards in New York would alternate between that city and Los Angeles and Nashville.

While disappointed at the turnout at two college-level "Day With a Publisher" seminars, Feist said the program would be "revised and revamped," with possibly an admission charge to give them "greater value and importance."

And Feist's recently published tome, "Popular Music Publishing In America," is to get its first foreign translation soon—in Japanese.

Publishers Sue Over Royalties

NEW YORK—Five music publishers have brought separate actions in U.S. District Court here charging Audiofidelity Enterprises, Herman Gimbel, its chief executive officer and major stockholder, and its former president Bill Gallagher with copyright infringement and failure to account for and pay mechanical royalties.

The publishers are demanding \$50,000 for each of the five alleged infringements on or after Jan. 1, 1978, and \$5,000 for each infringement prior to that date.

The publishers involved are Robbins Music, T.B. Harms, Mickey H. Goldsen, Inc., Atlantic Music and Mills Music.

Gallagher served as president of Audiofidelity Enterprises from March 1977 to August 1978.

Pact Isley Bros.

NEW YORK—April-Blackwood Music has signed a long-term co-publishing deal worldwide with the Isley Brothers, according to Rick Smith, vice president and general manager.

Smith says the deal, with the Isley's Bovina Music (ASCAP), also includes print rights to the group's catalog. The stars' latest album is "Go All The Way" (T-Neck), which, along with a single from the LP, "Here We Go Again," is a big soul charting item.

Mazur's Complex

NEW YORK—Irwin Mazur, formerly director of West Coast activities for April-Blackwood Music and who was Billy Joel's manager for eight years, has formed a new publishing, production and personal management firm.

The umbrella company is called Amazin' Music, which includes two publishing firms, Amazin' Music (ASCAP) and Ruzam Music (BMI).

Mazur reports three artist/writer deals, including Gerard McMahon, who as a writer has penned two film scores, "Defiance," which includes the Tavares hit, "Bad times," and "Gorp."

McMahon is also represented on the new Kiss album with "Is That You." Mazur says he will announce a label affiliation for McMahon shortly.

Another publishing tie involves Randy Handley, who has had material cut by the Carpenters and Charlie Rich, among others.

And in a strictly personal management deal, Mazur handles artist Gino Cunico.

Mazur also plans to name staffers and set up offices in Los Angeles.

ASCAP Gives Tri-City Awards

NEW YORK—ASCAP-cleared writers and publishers of top 10 singles between July 1, 1978 through Dec. 31, 1979 will receive awards from the society in a tri-city celebration.

Receptions for the awards, involving 120 songs, will be held July 9 in New York at the ASCAP Building, in Los Angeles at Carlos & Charlie's El Privado Room and in Nashville at the ASCAP Building.

Hal David, ASCAP president, says the tri-city awards format was conceived "since so many of our members frequently travel between the music cities, we didn't want to limit their attendance by fixing a time and date in only one city."

Besides its members, ASCAP plaques will also go to artists, labels and producers of those songs which reached the top 10 on the pop, soul and adult contemporary charts published by Billboard, Cash Box and Record World.

'Mmm' N.Y. Song Prize Winner

NEW YORK—Jonathan Helfand's song, "Mmm-Mmm," has been selected by a panel of judges as the grand prize winner for the second annual New York Songwriters Contest. The event is presented by the New York Music Task Force in association with the American Guild of Authors & Composers and sponsored by Chappell Music.

Helfand receives an AGAC contract with Chappell and a cash award of \$250. The second prize of \$150 went to "Just The Way You Like It" by Jon Christopher, Liz

Temkin and Leon Bryant, and a third place prize of \$100 was awarded to David Bernstein for his song, "Simple Life."

A panel of 18 judges voted on the nine contending songs at the grand finale here Monday (23) following the presentation of each song by its composer.

During the program, two proclamations from Manhattan borough president Andrew Stein were presented to AGAC proclaiming June 23 as AGAC Day and the other to Chappell proclaiming Chappell Music Day.

Contest chairman Jonathan Holtzman, a writer himself, hosted the event, which also heard remarks by Irwin Schuster, senior vice president of Chappell, writer George David Weiss and AGAC board member, and Howard Beldock, chairman of the New York Music Task Force.

Earlier that day, Mayor Edward Koch had proclaimed New York Songwriters Day at City Hall. Special assistant to the Mayor, Herb Rickman, read the proclamation, with Weiss, Juley Styne and Tom Jones and Harvey Schmidt all performing their hit songs.

Also attending the City Hall fete were BMI president Ed Cramer, representatives from ASCAP, artists Samantha Sang (also a judge), Odyssey and writers Bob Sour, Jay Gorney, Bennie Benjamin, Oscar Brown, among others.

Bradley Handling New Folio Series

NEW YORK—Columbia Pictures Publications and Black Publications, exclusively handled by Bradley Publications, have each marketed new folios and sheet music.

The Columbia roundup includes: "Rolling Stones For Easy Guitar," volumes 1 and 2 (\$4.95 each), "40 Top Chart Songs, Book 3" (\$6.95).

The Blackwood folios include "The Incredible 88 Super Hits" (\$8.95), "Bradley's Popular Piano Teaching Pieces," level one, big note (\$2.95), level two, big note (\$3.25), level three, easy piano (\$3.50), level four, easy piano (\$3.75); "Bradley's Color & Play the Hits (Big Note)" (\$3.95).

Bradley has also marketed Billy Joel's hit, "It's Still Rock'n'Roll To Me" (\$1.95).

AGAC's ASKAPRO Takes To the Road

NEW YORK—The American Guild of Authors & Composers is taking its New York-based ASKAPRO seminars on the road.

In the first of a series of "outreach" programs, AGAC will conduct a full day of hour-long panels and workshops for the year-old Connecticut Songwriters Assn. Saturday, July 19.

Slated for the Univ. of New Haven, the workshops are designed to familiarize the tyro lyricist and composer with the structure of the music business and to create an awareness in the new writer of the need to be educated.

The day's activities will open with an overview of songwriting as a career by veteran writer George David Weiss. On the agenda are mini-work-

sions of the guild's New York workshops, "The Strategy Of The Hit Single," conducted by Norman Dolph, and Sheila Davis' "Craft Of Lyne Writing." Howard N. Beldock of the law firm of Javits & Javits will discuss the legal aspects of songwriting.

The final segment of the day will cover a "cassette critique," a song evaluation session presided over by Dolph, Davis and Weiss.

Full details on the seminar are available through AGAC headquarters in New York and preregistration can be made directly with the Connecticut Songwriters Assn. at the number of the president, Don Donegan, (203) 447-3665, or the executive secretary, Colleen McGeehan, (203) 734-3760.



Judas Priest: Performs for soldout crowds, offering a variety of theatrics, ranging from smoke bombs to bullwhips.

Judas Priest, U.K. Heavy Metal Band, Simplifies Sound For '80s

By SHAWN HANLEY

LOS ANGELES—Judas Priest, superstars in the U.K. and archetypical heavy metal band, is moving to update its layered, hardcore metal sound as "heavy metal for the '80s."

By simplifying its often overdubbed, multitracked recordings heavy metal traditions the band is injecting a fresh, spontaneous sound, says guitarist/Writer Glenn Tipton. "We're aware of rock's back-to-basics trend and consciously working to include this raw sound in our music."

In recording its fifth and latest Columbia LP, "British Steel," the English quintet "literally wrote the numbers and then laid them down," Tipton recalls. "In this way we've achieved a 'live' sound which is what Judas Priest is all about. Now we have a whole new outlook on recording."

Tipton credits last year's successful "Unleashed In The East" LP, the outfit's first live recording, as the spark that reminded the band that

spontaneous, impulsive recording carries a long lost appeal.

"We're always looking to improve our music, in spite of criticism that heavy metal bands are musically stagnant," asserts Tipton.

Judas Priest is currently supporting "British Steel"—its highest ranking U.S. release to date—on a 33-city headlining tour which began May 25 in Ft. Worth and ends in Pittsburgh, July 15.

The tour will take it to venues ranging in capacity from 3,000 to 15,000 and will introduce the band to secondary markets like Phoenix and Salt Lake City. Touring the states for the fourth time, Judas Priest's previous U.S. run, in September 1979, was a 10-week opening gig for Kiss. Subsequently, the group stayed on the road for six additional weeks headlining clubs and small halls for the first time.

The band has a reputation for on-stage theatrics (ranging from smoke bombs to bullwhips), a bellicose stance, ear-splitting music and a leather-laden identity, all of which contributes to its emergence as a major drawing power in the U.S.

Topping these attention-getters is the ceremonial entrance to each show. Helmeted vocalist Rob Halford, clad in leather and adorned in studs, barrels onstage atop a half-ton Harley Davidson.

But these aren't the deliberate gimmicks they appear to be—"believe it or not," explains the soft spoken and business-like Tipton.

"Nothing we do is contrived. Everything's just naturally fallen into place over the years," he says. "We never plan out what we're going to wear, for instance. We wear what goes with the music."

Gradually picking up speed in the U.S., Judas Priest attracts the bulk of its fans via live shows, rather than through record sales or airplay, as is the tradition for heavy metal acts. But in England, "British Steel" debuted at number four, and its top 10 single, "Living After Midnight," is the first Judas Priest record to be

In Support of the LP, the group embarked on its most successful U.K. tour last March (tickets reportedly sold out as early as November), which was preceded by a busy European tour.

It was during the last U.K. tour that rumblings were first heard of a heavy metal resurrection, which Tipton quickly discounts as a "press thing."

"There's always been a demand for heavy metal. It's just the press' belief that it died down. There may indeed be new bands, especially in England, but this is simply because the club circuits have reopened to heavy metal. But we're totally unaffected by any of this, though, as we've been selling out headline tours in England and abroad (Europe and Japan) for years. From our point of view, it's never lapsed."

In 1973, when guitarist K.K. Downing and bassist Ian Hill formed the nucleus of Judas Priest in the industrial city of Birmingham, England, a myriad of heavy metal bands were popular in the U.K. and the U.S.

The band quickly built a following along the Midlands club circuit, and was signed to Decca's Gull Records in 1974. In the following two years, three albums were released on Gull.

Feeling that a larger label could promote it more effectively, the band searched for a new home after the release of its third LP. After a brief time, CBS picked up the group for worldwide release.

From 1977 to 1979, CBS released four Judas Priest albums: "Sin After Sin," "Stained Glass," "Hell Bent For Leather" and "Unleashed In The East," which was recorded in Tokyo during a five-day Japanese tour in 1979.

In September 1979, Dave Holland stepped in as the drummer.

Through heavy metal's early years and now during its resurgence it has been routinely criticized as "mindless headbanging music," Tipton ob-

Cozy, Informal Feeling Boosts Nashville Club

NASHVILLE—How does a small 120-seat neighborhood club compete for audiences and entertainment in Nashville?

Well, if the club is J. Austin's, it relies on its cozy, informal atmosphere and nominal cover charge to draw crowds.

J. Austin's opened its doors a year ago in the site of a former pizza parlor in Green Hills, a suburban shopping area here. David Cannon, who coordinates entertainment for the club, admits the closing of the Exit/In for renovation helped establish Austin's.

But he also believes that when the Exit reopens its doors in August, J. Austin's will be firmly entrenched and qualified to hold its own.

Cannon emphasizes that the club doesn't pretend to be a full-fledged listening room, although of late it has been reserved by record companies for several showcase concerts. Only in rare instances—such as Lacy J. Dalton's recent SRO appearance there for two shows—is the house ever turned, and the easygoing, laidback atmosphere seems to work as a plus for the club.

Its increasing popularity has already drawn such guests as Dickey Betts, Johnny Cash, Bonnie Bramlett, John Prine and John Hartford, as well as a steady contingent from the ranks of Music Row.

J. Austin's primary thrust is on showcasing local talent such as Guy Clark, Billy Joe Shaver, Don Schlitz, Steve Young and Mac Gayden. Occasionally it will bring in an act from out of state, as in the case of Boston's Cabin Fever band which played the

club prior to winning the Wild Turkey Jamboree talent contest last month.

United Artists Records used J. Austin's to showcase pop artist Sandra Steele earlier this year, while CBS recently brought in Dalton and Pam Rose in separate showcase dates. And when Don Everly decided to perform in the U.S. for the first time in five years, he chose the club as the place to polish up his new band and new show.

In April, J. Austin's staged a three-day New Wave Festival, bringing in acts from around the Southeast in a benefit for the Middle Tennessee Health Institute. The festival was tied-in with a local record store with advertising carried on Nashville's WKQB-FM.

Another J. Austin's promotion, sponsored by WSM-FM, featured Don Schlitz and Mac McAnally in a two-night concert appearance to raise money for the Muscular Dystrophy Foundation.

The club's small size and low ceiling makes a large in-house sound system unnecessary, notes Cannon. J. Austin's depends on two Bose speakers and monitors with a six-channel mixing board for vocals. The room features acoustically deadened side walls with an active back wall so that music from the stage will be amplified in the front of the club and allow quiet talking in the rear.

"Our goal is to promote live original music and build local talent," comments Cannon. "We can't compete with a full-scale listening room—but then we aren't trying to." **KIP KIRBY**

MANAGES HIMSELF

Billy Squier Denies He Is Heavy Metal; Prefers a Heavy Rock Tag

LOS ANGELES—Hard rocker guitarist Billy Squier is having his debut solo album released at a time when heavy metal seems to be enjoying a rebirth. But he doesn't want to be labeled heavy metal. He prefers to call himself heavy rock.

"Heavy metal takes on a Neanderthal complex," he claims. "I think heavy rock is what's happening right now. Foreigner and that style of AOR rock should continue for the next couple of years. Heavy metal tends to be plodding."

With his solo LP "The Tale Of The Tape," entering the charts and getting airplay, Capitol's Squier is doing better on his own than he ever did when he was lead singer for Piper, a band managed by the high-octane Aucoin organization.

"I put Piper together because I always wanted to have a band," explains Squier. "I wanted to have that lifestyle. But the band wasn't happening and there wasn't that much give and take."

Squier, who is booked by International Creative Management, is gearing up to support his LP. He will be opening for Alice Cooper on a tour running from late June to the middle of August. He notes that he is going out on the road because he is getting tour support from Capitol. He is only getting that support be-

cause of the favorable initial response to "The Tale Of The Tape." Otherwise, he says, he would stay home until his second LP is due on Capitol.

The Cooper tour will be going to halls, arenas and some outdoor dates, depending on Cooper's relative popularity in the regions. While on that tour Squier hopes to be able to buttress his own career with selected club dates and radio interviews.

At another career level, Squier notes that he needs a new manager to help him consolidate his newfound gains. Partly by choice and partly by "default" Squier made his latest career steps by himself, he insists.

"It came about because of the difficulty I had finding a manager who could live up to my theory of what a manager should be. I do not want to manage myself, but the people who have managed me in the past have caused me more headaches than satisfaction," he claims.

"A manager should be like your right arm. He should almost be a clone of the artist. But he has to have the objectivity not to look only at the artist's point of view. He has to be sensitive to what the artist feels and what he is trying to convey—and then hopefully augment that."

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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/MITCH RYDER —3B Productions, Cobo Arena, Detroit, Mich., June 19, 20, 21 (3)	35,499	\$9.00-\$10.00	\$335,329*
2	BOB SEGER/MITCH RYDER —Brass Ring Productions, Cobo Arena, Detroit, Mich., June 14, 15, 16 (3)	35,459	\$9.00-\$10.00	\$331,429*
3	GENESIS —Electric Factory Concerts, The Spectrum Arena, Philadelphia, Pa., June 16, 17 (2)	35,628	\$8.00-\$9.00	\$299,488*
4	ISLEY BROTHERS/CAMEO/GAP BAND/S.O.S. BAND —Taurus Productions/Marquee Productions/Tiger Flower & Co., Capital Theatre, Largo, Md., June 21	20,747	\$10.00	\$207,470*
5	JOHN DENVER —Concerts West/Jerry Weintraub, The Spectrum Arena, Philadelphia, Pa., June 22	17,246	\$8.50-\$12.50	\$191,000
6	ISLEY BROTHERS/CAMEO/GAP BAND/S.O.S. BAND —Taurus Productions, Chicago Stadium, Chicago, Ill., June 19	15,000	\$10.00	\$148,000
7	ALLMAN BROTHERS/OZARK MOUNTAIN DAREDEVILS —Alpine Valley Music, Alpine Valley Music Theatre, E. Troy, Wis., June 21	13,567	\$8.50-\$10.00	\$116,636
8	TED NUGENT/SCORPIONS/DEF LEPPARD —Feyline Presents, McNichols Sports Arena, Denver, Colo., June 19	9,790	\$8.50-\$10.50	\$110,144
9	HEART/IAN HUNTER —Jack Utsick Presents, Cumberland County Civic Center, Portland, Me., June 22	9,400	\$9.50-\$10.50	\$89,158*
10	JIMMY BUFFET/LIVINGSTON TAYLOR —Bill Graham Presents/CAL, The Greek Theatre, Berkeley, Calif., June 22	8,500	\$9.50-\$11.00	\$81,401*
11	GRATEFUL DEAD —Monarch Entertainment/Double-Tee Productions, The Colis., Portland, Oreg., June 14	9,463	\$8.50-\$9.50	\$81,217
12	LITTLE RIVER BAND/PURE PRAIRIE LEAGUE —Contemporary Productions, The Checkerdome, St. Louis, Mo., June 21	8,937	\$8.00-\$9.00	\$79,221
13	TED NUGENT/SCORPIONS/DEF LEPPARD —Contemporary Productions, New West Concerts, Kemper Arena, Kansas City, Mo., June 18	9,586	\$7.50-\$8.50	\$78,028
14	KENNY LOGGINS/JOHN STEWART —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., June 18	7,317	\$9.50-\$10.50	\$77,371
15	HEART/IAN HUNTER —Di Cesare-Engler/Makoul Productions, Allentown Fair Grounds, Allentown, Pa., June 19	7,534	\$9.00-\$10.00	\$68,848
16	FOGHAT/PAT TRAVERS BAND —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., June 18	8,134	\$7.50-\$8.50	\$66,311
17	JIMMY BUFFET/LIVINGSTON TAYLOR —Feyline Presents, Compton Terrace, Tempe, Ariz., June 20	6,170	\$9.50-\$10.50	\$61,500
18	HEART/IAN HUNTER BAND —Don Law Company, Cape Cod Colis., South Yarmouth, Mass., June 21	7,200	\$8.50	\$61,038

Auditoriums (Under 6,000)

1	GRATEFUL DEAD —John Bauer Presents/Monarch Entertainment, The Center Arena, Seattle, Wash., June 15	6,000	\$10.00-\$11.00	\$60,000*
2	JIMMY BUFFET/LIVINGSTON TAYLOR —Avalon Attractions/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Calif., June 21	4,144	\$9.75-\$12.75	\$42,922
3	OAK RIDGE BOYS/RAY STEVENS —KS Productions, The Barton Colis., Little Rock, Ark., June 21	4,663	\$7.50-\$8.50	\$36,665
4	PETER GABRIEL/RANDOM HOLD —Bill Graham Presents, Warfield Theatre, San Francisco, Calif., June 22 & 23 (2)	3,721	\$8.50-\$9.50	\$35,070
5	OAK RIDGE BOYS/RAY STEVENS —KS Productions, Jackson Colis., Jackson, Tenn., June 22	4,058	\$7.50-\$8.50	\$32,835
6	ROSSINGTON COLLINS BAND/LE ROUX/ROBIN —Sound Seventy Productions, Boutwell Aud., Birmingham, Ala., June 22	4,630	\$6.50-\$7.50	\$31,729
7	KENNY LOGGINS —Beaver Productions, Saenger Performing Arts Center, New Orleans, La., June 23	3,014	\$8.50-\$10.50	\$29,189
8	ANNE MURRAY/LONNIE SHORE —Avalon Attractions/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Calif., June 22	2,250	\$10.75-\$15.00	\$28,658
9	PETER GABRIEL/RANDOM HOLD —Bill Graham Presents, San Jose Civic, San Jose, Calif., June 21	2,615	\$8.50-\$9.50	\$24,586
10	NATALIE COLE/MANHATTANS —Di Cesare-Engler Productions/Tiger Flower & Co., Stanley Theatre, Pittsburgh, Pa., June 19	2,444	\$9.00-\$10.00	\$21,476
11	HARRY CHAPIN/TOM CHAPIN —Paradise Island Production, Memorial Hall, Dayton, Ohio, June 18	2,131	\$8.50-\$9.50	\$19,708
12	THIRD WORLD/TOOTS & THE MAYTALS —Tiger Flower & Co., Warner Theatre, Washington, D.C., June 22	1,906	\$10.00	\$19,060*
13	OR. HOOK/PETER GALLWAY —Jack Utsick Presents/Donald K. Donald, The Northern Maine Forum, Presque Isle, Me., June 22	2,039	\$7.00-\$8.00	\$15,506
14	PETER GABRIEL/RANDOM HOLD —Avalon Attractions, Arlington Theatre, Santa Barbara, Calif., June 18	1,409	\$8.75	\$12,328
15	HERBIE HANCOCK/ANGELA BOFILL —Avalon Attractions/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Calif., June 20	1,181	\$8.75-\$11.75	\$11,616
16	JUOAS PRIEST/RAY GOMEZ —Bill Graham Presents, War Field Theatre, San Francisco, Calif., June 19	1,364	\$7.50-\$9.00	\$10,437
17	JOHN PRINE/ANOTHER MULE —Stellar Productions, Armando's Palace, Louisville, Ky., June 18 (2)	1,600	\$6.00	\$10,182
18	TRIUMPH/SVT —Monarch Entertainment, Capital Theatre, Passaic, N.J., June 21	1,094	\$7.50-\$8.50	\$9,281

Talent

Talent In Action

CAPTAIN & TENNILLE

Universal Amphitheatre,
Universal City, Calif.

Tickets: \$10.50, \$9.50, \$8.50

The husband-and-wife duo returned to this outdoor venue June 19 for the first time since opening for Mac Davis in the summer of 1975, when they were riding the crest of the No. 1 single "Love Will Keep Us Together."

"Tonight we're going to do the old hits, the old non-hits, some new hits and some new non-hits," said Toni Tennille at the start of the show, neatly summarizing the act's up-and-down chart see-saw over the course of the past five years.

The duo opened the set with four proven hits but soon adopted a more eclectic approach. Tennille sang "Keep On Singing The Good Songs," with its gospelish tint; later Daryl Dragon was featured on Horace Silver's jazzy instrumental standard, "Song For My Father."

The highlight of the show was a three-song blues segment on which Tennille's big, throaty voice was utilized to full effect. The spot showed that, for all its success with middle-of-the-road pop, the duo is anxious to expand its parameters to encompass all kinds of music.

One of the best tunes in the set was one Tennille said she had written only a couple of weeks before: "Keepin' Our Love Warm," a soft, sinuous ballad.

Another of Tennille's compositions, "The Way I Want To Touch You," continues to be trun-

cated in the act's set as a mere introduction to another, inferior tune, "Baby You Still Got It." Since "Touch You" is perhaps the act's finest single, perhaps it should be restored to its full length.

The finale was the act's recent remake of the Turtles' classic, "Happy Together." Dragon's arrangement is rather busy and cluttered, but precisely for that reason it's remarkable that the duo was able to faithfully reproduce it live. That said, the song would still work better in a less gimmicky approach.

The personality of the pair lent the set much of its spark. Tennille punctuated the show with frank, self-effacing comments while her husband pitched in with occasional non-sequiturs and sardonic dry wit.

Thoughtfulness does have its drawbacks, however. Tennille made the mistake of repeatedly commenting on how cold the evening air was, psyching the audience into feeling cold and unresponsive and in effect, denying herself an encore.

Since that set-clincher is normally the sublime torch ballad, "Come In From The Rain," it was a lamentable loss indeed. Especially since the song's cowriters, Melissa Manchester and Carole Bayer Sager, were seated in the near-capacity house.

The act was backed in its 90-minute, 16-song set by a five-man band and a four-member vocal unit, including two of Tennille's singers.

PAUL GREIN

MIGHTY DIAMONDS

PHONE BILL

Civic Auditorium,
Santa Monica, Calif.

Admission: \$7.50, \$9.50 day of show

Of all the reggae and ska acts to come through in the past several months, the most satisfying has to be the Mighty Diamonds. The trio's soaring yet cool vocal style, reminiscent of the best r&b groups of the 1950s and 1960s, overlaid over a reggae beat elevated its 12-song, 75-minute set to fantastic heights.

However, the most surprising aspect of the show was not the Mighty Diamonds' excellence but the fact they drew such a large crowd in the 3,800 capacity (with seats removed on the floor for dancing) hall. The band receives no airplay on commercial stations or press attention and Los Angeles is not known as a reggae town. Also, this was the first Strictly Rockers International, a new reggae concert promotion firm, event sponsored in Los Angeles. However, the people were there June 14 swaying and dancing to stellar versions of "Right Time Come," "4,000 Years" and "Bodyguard."

On "There's No Me Without You" (a straight ahead r&b ballad with no reggae influence), lead singer Donald "Tabby" Shaw demonstrated his considerable vocal skills as he improvised vocal melodies which were breathtaking.

Almost as equally thrilling is Phone Bill, a 13-piece group which backed Mighty Diamonds yet also had its own 13-song, hour-set. The group overcame a thin sound mix and a late arriving crowd that was thrilled by the solid reggae performance.

CARY DARLING

Playboy Grosses \$400,000

By JIM McCULLAUGH & ED HARRISON

LOS ANGELES—It's no wonder the Playboy Jazz Festival is now scheduled as an annual event here.

The two-day fest, produced by George Wein, held here June 21-22 at the Hollywood Bowl appeared an overwhelming success on a number of levels.

The entertainment division of Playboy Enterprises, Inc.'s production claimed a two-day boxoffice take of more than \$400,000 with total attendance more than 34,000.

That, says Playboy, marks the largest gathering of jazz fans to ever attend two concerts in Southern California and the highest grossing gate for a non-charitable event in the history of the Hollywood Bowl. Saturday's total ticket sales fell 600 short

of a possible 17,400-seat sellout while Sunday's audience was maximum.

Last year's trial balloon fest attracted just over 30,000.

From a purely mechanical point of view, each artist and group of artists were presented smoothly and efficiently, aided by a revolving stage which swung new artists to the forefront as preceding artists wrapped up sets.

The event was well paced, starting on time, with artists playing 45 to 60-minute sets typically. Sound and lights were first class.

And emcee Bill Cosby deserves kudos for his liaison role between audience and artists, injecting levity and wit at the appropriate times.

(Continued on page 30)

Eagles Wing It For a Politician

LOS ANGELES—The Eagles are set to play a benefit concert July 31 for Sen. Alan Cranston at the Long Beach Convention Center. Tickets to the Larry Vallon-promoted show, scaled at \$12.50, \$10.50 and \$7.50, went on sale Monday (30). The Eagles' last local date was a soldout four-night stand at the Forum in Inglewood March 1 to 4.

The group's benefit date will come on the heels of a successful tour of outdoor stadiums in the East and Midwest which began June 14 and continues through June 29.

The Northeastern quadrant of the country has long been the Eagles' toughest market, but that seems to be changing, as the group recently played to 140,000 fans there in two days at concert venues 85 miles apart—and at \$15 a ticket.

The group headlined a bill also featuring Heart and Little River Band June 14 at the Yale Bowl in New Haven, Conn. and the next day topped the show at Meadowland Stadium in East Rutherford, N.J.

Chicago Concerts

CHICAGO—The Chicago Tribune is sponsoring free, outdoor midday concerts downtown beginning Wednesday (25) and continuing through August. Area pop, jazz, blues, rock, r&b and country performers will be presented.

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Jazz

2 Los Angeles Playboy Concerts Pull 34,000

• Continued from page 29

One criticism of Cosby, however, might be his negligence of more artist information during introductions. He may be a dyed-in-the-wool jazz fan but many in the partly younger audience seemed uninitiated with some of the veteran jazz artists. They might have benefited from more information as well as song titles.

Musically, the 16-hour event was a tour de force.

Saturday's lineup, which began at 2:30 p.m. included (in order of appearance) Baya, Bobby McFerrin, the Contemporary Records All-Stars with George Cables, Joe Farrell, Joe Henderson, Freddie Hubbard, John Heard and Ralph Penland; Gentleman of Swing with Denny Carter, Ray Brown, Shelly Manne, Teddy Wilson and Gregory Hines; Hiroshima, the McCoy Tyner Quintet, Benny Goodman, Ronnie Laws, Buddy Rich & the Buddy Rich Orchestra and Mel Torme.

Sequencing of artists on Saturday was well calculated and effectively contrasted differences between various jazz music camps.

The Pat "Pachico" Murphy-led Baya, for example, which excited the crowd with an hour of its Latin and Afro-Cuban rhythms, was followed by scat vocalist McFerrin, who turned in a nifty blend of jazz, rock and soul vocal elements. Cosby's introduction was: "He'll make you look up from your food." He was right.

Next up was the Contemporary All-Stars which produced a big booming sound highlighted by Farrell's reeds, Henderson's tenor sax and Hubbard's trumpet. Each played magnificent solos as well as in tandem with each other as Cables on piano and Heard on bass anchored with a solid rhythm section.

By contrast the more traditional, softer and smoother sounds of the Gentleman of Swing had an almost

acoustic flavor compared to the All-Stars.

Pianist Teddy Wilson led off with "Ain't Misbehavin'" while the group segued into a standard jazz hits medley. Carter shone on alto sax while Brown's bass and Manne's percussion were standouts.

One disturbing note about this set was the fact that the sizable Hugh Hefner-led Playboy entourage arrived in the middle and ambled, single file, ostentatiously to box seats at the base of the stage and milled around for some time. It diverted attention from the music and was insulting to the musicians onstage and to the audience.

McCoy Tyner turned in a solid hour which not only highlighted his piano efforts but those of his band. Particularly outstanding was John Blake on violin.

Hiroshima again changed the pace with its unusual blend of rock/jazz sounds tinged with oriental, almost folk sounding elements. Ronnie Laws' following set was mainly rock jazz funk. Performing songs like "Goody Goody," Rare Silk, a female vocal trio performing with Benny Goodman, evoked a high degree of response from the audience while Goodman himself was outstanding as always on clarinet.

Buddy Rich's driving big band sound as well as his own indefatigable drumming set the stage for Mel Torme who closed the evening with some extraordinary jazz singing, a perfect winding down to the day's event.

Sunday's lineup of 10 acts featured more of a concentration on electronics than mainstream jazz. Chick Corea's hour-long set and Herbie Hancock's concluding 60-minute program, both veered off the mainstream jazz track in favor of electronic-oriented sounds.

Opening the show on Sunday was Eebo, playing Latin-influenced jazz/rock, followed by Bob Crosby



Billboard photo by David Radler
Mel's Fine: Mel Torme swings his distinctive vocal style with backing from the Buddy Rich band at the Playboy Jazz Festival.

& the Bobcats, who entertained with a leaping, joyful set of dixieland, boogie-woogie and blues.

The only real jam session of the day was a "battle of the saxes" featuring Arnette Cobb, Richie Cole, Eddie "Lockjaw" Davis and Zoot Sims backed by the Nat Pierce Trio with Frankie Capp and Allen Jackson. The interaction of the three tenor saxes with Cole's alto proved invigorating.

Another standout was violinist Stephane Grappelli backed by two guitars and base. "How High The Moon," with Grappelli soloing on violin, was the standout.

The big band entry of the day was the Toshiko Akiyoshi/Lew Tabackin band with Akiyoshi displaying marvelous talent on piano and Tabackin equally impressive on

Heavy Names At Robin Hood Dell

PHILADELPHIA—Jazz will dominate the city's Summer Festival of Stars staged at the Robin Hood Dell East, a park venue accommodating some 10,000 fans on benches and sitting on grass mounds.

A succession of 10 concerts in July and August will be launched July 7 with Sarah Vaughan joined by Arthur Prysock and the Waymon Reed Quartet. Also that month will be the Philadelphia Jazz Festival starring local jazz favorites, the Mickey Coppola Quintet (14); flutist Herbie Mann and Stanley Turrentine (21); and Maynard Ferguson and his orchestra (28).

August concerts kick off with an organ festival featuring Bill Doggett, Trusy Pitts & Mr. "C." and Houston Person & songstress Etta Jones. This will be followed by B.B. King and Chuck Jackson (4); Nancy Wilson with the Duke Ellington Orchestra directed by Mercer Ellington (11); Count Basie and his orchestra with Betty Carter and her trio (18); Afro-Cuban jazz with Hugh Masekela and Mongo Santamaria (25); Lionel Hampton and his orchestra with the Teddy Wilson Trio (27).

Tickets are low-priced with \$2 and \$3 for general admission, \$5 for reserved seats down front and \$10 for box seats. The city subsidizes the concerts to the tune of \$85,000 and a like amount is generally generated by ticket sales.

In addition to the concerts, there are two gospel concerts, emceed by local radio's Mary Woods. The Mighty Clouds of Joy and Gospel Blenders are the July 9 attractions, and the Rev. Maceo Woods and the Christian Tabernacle Choir appear Aug. 20.

flute with backing by three sax players.

The pace picked up with the appearance of Angela Bofill, an up and coming vocalist, who appears far removed from the jazz scene. Yet despite her rock/r&b/disco inclinations, Bofill was received with enthusiastic response to the point where there was dancing in the aisles.

In contrast to Bofill's energetic vocal stylings was the subtle, seasoned vocalizations of Carmen McCrae. Her 45-minute set included Michael Franks' "Underneath The Apple Tree," Billy Joel's "New York State Of Mind," Billie Holiday's "What A Little Moonlight Can Do" along with songs by Al Jarreau & Carol Bayer Sager, all delivered with her own distinctive, touch evoked applause for more.

Keyboardist Chick Corea's near one-hour set was full of high energy fusion. Corea performed "Central Park" and "Embrace" among his

tunes, yet the high point was when he brought on "special guests" Dizzy Gillespie on trumpet, Lenny White on drums and Stanley Clarke on bass. At this point the set became "electrifying."

Before the introduction of the star players, Corea's band consisted of vocalist Gayle Moran, Al Vizzuti, trumpet; Steve Kujala, sax; Bunny Brunel, bass; Tom Brechtlein, drums and Don Alias, percussion.

The festival concluded with Herbie Hancock's somewhat disappointing 60-minute set which relied too heavily on his recent electronic disco-oriented explorations.

Playing a diverse array of keyboards, Hancock fused contemporary rock rhythms with traces of jazz for an effect that was more high energy than mainstream. Vocalist Gavin Christopher didn't help things with his unneeded vocals. Brothers Randy & Michael Brecker also got lost within the context of Hancock's set.

Billboard SPECIAL SURVEY For Week Ending 7/5/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	15	SPYRO GYRA Catching The Sun, MCA MCA-5108	26	35	2	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
2	1	8	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	27	32	3	INFLATION Stanley Turrentine, Elektra 6E-269
3	19	2	THIS TIME Al Jarreau, Warner Bros. BSK 3434	28	28	11	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
4	4	6	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	29	27	18	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
5	3	19	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	30	30	5	AMTRAK BLUES Alberta Hunter, Columbia JC 36430
6	8	4	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	31	26	12	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)
7	6	12	MONSTER Herbie Hancock, Columbia JC 36415	32	33	7	FULL FORCE Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
8	5	8	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	33	25	10	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016
9	7	18	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	34	29	6	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
10	11	16	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	35	31	18	A PERFECT MATCH Elta & Basie, Pablo D2312110 (RCA)
11	10	8	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	36	37	3	HOLLYWOOD MADNESS Richie Cole, Muse MR 5207
12	9	12	DREAM COME TRUE Earl Klugh, United Artists LT-1026	37	NEW ENTRY		SOCIAL CALL Betty Carter, Columbia JC 36425
13	12	9	TAP STEP Chick Corea, Warner Bros. BSK 3425	38	40	10	KITTYHAWK Kittyhawk, EMI/America SW 17029
14	17	4	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)	39	39	66	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
15	14	7	SKAGLY Freddie Hubbard, Columbia FC 36418	40	NEW ENTRY		DREGS OF THE EARTH Dixie Dregs, Arista AL 9528
16	NEW ENTRY		SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	41	47	4	CABLES' VISION George Cables', Contemporary 14001
17	15	6	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417	42	45	6	BARTZ Gary Bartz, Arista AB 4263
18	18	25	HIROSHIMA Hiroshima, Arista AB-4252	43	NEW ENTRY		DO THEY HURT Brand X, Passport PB-9845 (Jem)
19	20	36	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	44	38	11	CRAWFISH FIESTA Professor Longhair, Alligator 4718
20	16	20	EVERY GENERATION Ronnie Laws, United Artists LT-1001	45	44	14	NOMAD Chico Hamilton, Elektra 6E 257
21	23	4	DETENTE Brecker Brothers, Arista AB 4272	46	46	2	CALIFORNIA SHOWER Sadao Watanabe, Inner City JC 6062
22	24	14	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	47	42	36	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
23	13	20	FUN AND GAMES Chuck Mangione, A&M SP-3715	48	48	2	THURSDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7642
24	21	35	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	49	43	7	UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
25	22	32	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	50	41	5	NORTHSEA LIGHTS Joe Pass, Neils Hennings, Orsted Pedersen, Pable 2308-221 RCA

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Jazz Beat

LOS ANGELES—The ninth season of P'Jazz, produced by Chuck Muer, began in Detroit June 11 and will run through the summer. All the concerts are held at the Hotel Pontchartrain's pool-side terrace.

Drummer Chico Hamilton launched the series with these other headliners slated: McCoy Tyner, Donald Byrd, Akiyoshi-Tabackin band, Mongo Santamaria, the Glenn Miller orchestra, Herbie Mann, Hugh Masekela, Art Blakey & the Jazz Messengers, the Dave Brubeck Quartet and

Eats/Music Club Opening In N.Y.

NEW YORK—Bechet's, described by its management as a jazz restaurant and named for the late New Orleans soprano saxophonist and clarinetist, will open on Third Ave. between 75th and 76th streets June 27 with the Ruby Braff Quartet on its bandstand.

Bechet's is being operated by Bernard Brightman of Stash Records in association with Doug Sinsel, Eddie Brunswick and Francois Levy.

Talent signed to follow the Braff group includes Dardanelle and her trio July 14-26, the George Masso trio with bassist Bob Haggart and pianist Lou Stein July 28-Aug. 9, Buddy Tate's trio with Major Holly and Jim Roberts Aug. 11-23, and cornetist Warren Vache with pianist John Bunch and Phil Flannagan Aug. 25-Sept. 6. Masso, Vache and Bunch all record for Famous Door Records.

Les McCann. The shows are held Mondays and Wednesdays at 6 or 6:30 p.m.; admission ranges from \$4-\$9.

Pianist Sam Wooding was feted on his 85th birthday, June 15, at Saint Peter's Church in Manhattan. In 1926 he toured the U.S.S.R., the first reported U.S. jazz leader to do so. . . . Della Reese worked two weeks at Marty's Supper Club in L.A. starting June 16. Anita O'Day follows.

Malachi Thompson's newest trumpet LP on RA Records is "The Seventh Man." He and his group have been gigging in Manhattan since mid-May. . . . 75-year-old trumpeter Doc Cheatham played Sandy Berman's Jazz Revival in Beverly, Mass., June 19-21, with the club's all stars.

Various Houston groups will sponsor a jazz workshop for youngsters June 16-Aug. 14. Bassist Larry Ridley will appear at one of the concerts, Aug. 10, at a Jazz Bowl at the Marriott Hotel. Workshop admission is free for the eight-week course featuring professional instruction in various facets of music.

Big band activity in Southern California continues to escalate. Carmelos in Sherman Oaks hosted Bob Florence, Don Menza, the Capp/Pierce band, Bill Berry and Bill Holman; the Avalon Ballroom on Catalina had Bob Crosby Saturday (14); and Latitude 20 in Torrance has Ray Anthony Wednesday (18). . . . Ron Carter, Bob James, Billy Cobham, Hubert Laws, Ralph MacDonald and Jon Faddis all blow on the RSO LP, "Empire Jazz" which are themes from the new movie "The Empire Strikes Back." . . . A&M, Capitol, Elektra/Asylum, Motown, Warner Bros. and Music Plus all sponsored booths at the Hollywood Jazz And Art Fair on the Hollywood High School athletic field Saturday and Sunday (14-15). Five local groups played with the winner appearing at the Playboy Jazz Festival June 21.

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HOT 100

★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/11-20 Upward movement of 1 position/21-30 Upward movement of 2 positions/31-40 Upward movement of 3 positions/41-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal of certification as a "million seller."

▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	1	11	COMING UP (Live At Glasgow) —Paul McCartney and Wings Columbia 1-11263
2	2	15	FUNKY TOWN —Lipps Inc. ● Casablanca 2233
3	3	16	THE ROSE —Bette Midler Atlantic 3656
4	4	7	IT'S STILL ROCK AND ROLL TO ME —Billy Joel Columbia 1-11276
5	6	10	LITTLE JEANNIE —Elton John MCA 41236
6	5	10	AGAINST THE WIND —Bob Seger & The Silver Bullet Band Capitol 4863
7	7	13	STEAL AWAY —Robbie Dupree Elektra 46621
8	9	8	CUPID —Spinners Atlantic 3664
9	8	14	BIGGEST PART OF ME —Ambrosia Warner Bros. 49225
10	11	15	LET'S GET SERIOUS —Jermaine Jackson Motown 1469
11	12	9	LET ME LOVE YOU TONIGHT —Pure Prairie League Casablanca 2266
12	13	11	SHINING STAR —Manhattans Columbia 1-11222
13	10	12	SHE'S OUT OF MY LIFE —Michael Jackson Epic 9-50871
14	16	7	MAGIC —Olivia Newton-John MCA 41247
15	18	9	TIRED OF TOEIN' THE LINE —Rocky Burnette EMI-America 8043
16	17	8	ONE FINE DAY —Carole King Capitol 4864

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	50	4	LET MY LOVE OPEN THE DOOR —Pete Townshend Atco 7217 (Atlantic)
36	33	10	THEME FROM NEW YORK, NEW YORK —Frank Sinatra Reprise 49233 (Warner Bros.)
37	39	9	ASHES BY NOW —Rodney Crowell Warner Bros. 49224
38	44	7	WALKS LIKE A LADY —Journey Columbia 1-11275
39	40	8	ATOMIC —Blondie Chrysalis 2410
40	41	8	CLONES —Alice Cooper Warner Bros. 49204
41	45	9	KING OF THE HILL —Rick Pinette and Oak Mercury 76049
42	42	8	SOMETHIN' 'BOUT YOU BABY I LIKE —Glen Campbell & Rita Coolidge Capitol 4865
43	43	8	A LOVER'S HOLIDAY —Change RFC 49208 (Warner Bros.)
44	46	7	EVERYTHING WORKS IF YOU LET IT —Cheap Trick Epic 7-1206
45	48	8	ALL NIGHT THING —The Invisible Man's Band Mango 103 (Island)
46	51	4	JO JO —Boyz Scaggs Columbia 1-11281
47	52	4	INTO THE NIGHT —Benny Mardones Polydor 2091
48	59	3	MAKE A LITTLE MAGIC —The Dirt Band United Artists 1356
49	54	4	ALL OUT OF LOVE —Air Supply Arista 0520
			TAKE A LITTLE DIVING

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	78	3	SOMEONE THAT I USED TO LOVE —Nataie Cole Capitol 4869
70	87	2	WHY NOT ME —Fred Knoblock Scotti Bros. 600 (Atlantic)
71	79	2	WHO SHOT J.R. —Gary Burbank with Band McNally Ovation 1150
72	NEW ENTRY		BOULEVARD —Jackson Browne Asylum 47003 (Elektra)
73	27	16	WONDERING WHERE THE LIONS ARE —Bruce Cockburn Millennium 11786 (RCA)
74	32	10	ANSWERING MACHINE —Rupert Holmes MCA 41235
75	82	2	THAT LOVIN' YOU FEELIN' AGAIN —Roy Orbison & Emmylou Harris Warner Bros. 49262
76	76	3	ALABAMA GETAWAY —Grateful Dead Arista 0519
77	NEW ENTRY		GIVE ME THE NIGHT —George Benson Warner Bros./Q-West 49505
78	83	2	LOVE THAT GOT AWAY —Firefall Atlantic 3670
79	84	2	DANCIN' IN THE STREETS —Teri DeSario with K.C. Casablanca 2278
80	26	13	HURT SO BAD —Linda Ronstadt Asylum 46624 (Elektra)
81	86	2	ONE IN A MILLION YOU —Larry Graham Warner Bros. 49221
82	NEW ENTRY		YEARS FROM NOW —Dr. Hook Capitol 4885
83	88	2	I GET OFF ON IT —Tony Joe White

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General News

Multi-Disk Albums

• Continued from page 3

Queen, Willie Nelson and Willie Nelson & Leon Russell all had double-disk live projects on the charts.

Soundtracks also account for three of the currently charted high-priced LPs. "The Empire Strikes Back" on RSO (\$13.98) moves up a point to a starred number five, nearing the number two peak of John Williams' original "Star Wars" soundtrack on 20th Century-Fox in September 1977.

"Urban Cowboy," released in the

U.S. on Full Moon/Asylum (\$15.98) surges 10 points to number 11, nearing the number five peak from June 1978 of the "FM" soundtrack, which entrepreneur Irving Axoff also had a hand in.

And "Roadie" on Warner Bros. (\$15.98) jumps 12 slots to a starred number 150. It's the first joint venture between Steve Wax, former president of Elektra/Asylum, and management veteran Shep Gordon.

There are also four double-disk greatest hits sets on the current LP chart. They belong to Luciano Pavarotti on London at number 107 (\$15.98), Lynyrd Skynyrd on MCA at number 143 (\$12.98), Donna Summer on Casablanca at number 158 (\$13.98) and REO Speedwagon on Epic at number 166 (\$11.98).

In addition to the Pink Floyd album, which is now number 10 in its 27th consecutive week in the top 10, studio sets list-priced above \$8.98 on the current chart are the Clash's "London Calling" on Epic at number 108 (\$9.98) and Fleetwood Mac's "Tusk" on Warner Bros. at number 186 (\$15.98).

The Fleetwood Mac LP peaked at number four last November and had 16 weeks in the top 10.

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9 Venues Used For
Newport Jazz Event

NEW YORK—The Newport Jazz Festival began its annual run of weeklong concerts here Friday (27) with a special luncheon hosted by New York's Mayor Ed Koch at his Gracie Mansion residence.

Due to entertain the audience which included George Wein, the festival's producer, and many of the

scheduled Newport artists were Dizzy Gillespie and his ensemble and the McDonald's Jazz Ensemble.

The event runs through July 6 and features tributes to Charlie Parker, Duke Ellington, Eddie Jefferson and Fred Astaire. It also features piano solos by Hilton Ruiz, Dardanelle, Jaki Byard, Mitchel Forman, John Hicks, Eddie Heywood and Jimmy Rowles, among others.

Other artists scheduled to perform include Sarah Vaughan, Herbie Hancock, Chick Corea, Max Roach, McCoy Tyner, the Paul Winter Consort, tap dancing greats Honi Coles, "Cookie" Cook, and "Bubber" Gaines; Lionel Hampton and Pan-ana Francis in a celebration of swing, Gato Barbieri, Dave Brubeck, Carmen McRae, Angela Bofill, Gerry Mulligan and Archie Shepp.

The festival will be staged at several New York City venues including Carnegie and Avery Fisher halls, the Carnegie Recital Hall and the Town Hall. In addition, segments will be staged at Saratoga, N.Y., Waterloo Village, N.J., Hempstead, N.Y., and on the Staten Island Ferry. There will also be the traditional street fair on 52nd St. in Manhattan.

Tickets for the concerts range from free to \$15.50 for such performances as the Fred Astaire tribute.

GQ Record Songs
Dispute Concludes

NEW YORK—U.S. District Judge Edward Weinfeld of the Southern District of New York, has dismissed three out of four causes of action in a suit over rights to material recorded by GQ on Arista. He ruled the claims basically involved state law.

The suit was brought by Mister Vee Productions, Delightful Music and Vigor Recording Corp. against GQ, also known as Rhythm Makers and its principals: E. Rahiem Leblanc, Keith R. Crier, and Herbert L. Lane; and Paul Service, Arista Records, GQ Publishing, and Arista Music. Named third-party defendants were songwriters Billy Terrell and Ebbie Wooley.

The judge dismissed the claims over the group's recording contracts, leaving open only the question of ownership of "Disco Nights," the band's big hit.

RCA Fiedler LPs
Using Airline Show

NEW YORK—Music In The Air, a Billboard Publications, Inc. service supplying audio programming for foreign and domestic airlines, has had excerpts from a special show with the late Arthur Fiedler included in the new 3-LP set from RCA Records, "Forever Fiedler."

The original show was aired on American Airlines in the month of June-July-August 1976 and featured Fiedler recalling memorable events in his life, most notably his 50-year career as conductor of the Boston Pops.

The show was produced by Cindy Tarver of MITA, and coordinated by the late Peter Dellheim of RCA's Red Seal division. Dellheim had worked with Fiedler many times in producing recordings with the Boston Pops.

This is said to be the first time a show produced for an airline has been utilized for commercial sale.

8 Presley
RCA LPs

• Continued from page 3

Col. Tom Parker, Presley's manager, contains 87 performances by the artist, 65 of them never before released.

The set's 78 songs (including some repeats of Presley standards) include one song, "Beyond The Reef," with Presley accompanying himself on piano. It was discovered on a tape that Presley made on a recording session in Nashville.

The total performances constitute about four hours and 25 minutes of playing time, roughly 81% of which involves the 65 unreleased performances and a monolog.

Besides its music content, the package contains a 13-minute, 41-second monolog of Presley's thoughts on various subjects.

Among the other unusual historical aspects of the recording is a live performance taped during the performer's Las Vegas appearance with the Freddy Martin Orchestra at the New Frontier Hotel in April 1956. Also included is the previously unreleased benefit concert he gave in Hawaii March 25, 1961, to raise funds to build a monument for the men killed on the U.S.S. Arizona in the bombing of Pearl Harbor.

Other parts of the project are devoted to Presley's movie music, 10 songs from three television specials, "Lost Singles" (eight never on LP and one, "Fool," no longer available on LP) and "Elvis At The Piano."

The special package will be released three years to the month following Presley's death at the age of 42.

Women In Music At
Wally Heider Studios

LOS ANGELES—Women In Music held a general meeting and special panel to discuss "The Practical and Business Aspects of Music Publishing" Tuesday (24) at Wally Heider Recording Studio in Studio 7.

Panelists included Jay Lowy, vice president and general manager of Jobete Music and president of NARAS; Cliffie Stone, ATV Music; Michael Siteman, director of BMI's West Coast writer/publisher relations office; Irwin Pincus, April Blackwood Music; Molly Hyman, Harrison Music Corp.; and Randy Talmadge, Chappell Music. Gelsa Paladino moderated the panel.

Star For Murray

LOS ANGELES—Anne Murray received a star in Hollywood's Walk of Fame Wednesday (25), which was proclaimed "Anne Murray Day In L.A." by mayor Tom Bradley. The following evening, Murray opened a four-night engagement at the Greek Theatre, her first headlining concerts locally.

And on the night before the sidewalk salute, Murray was Burt Reynolds' guest on "The Tonight Show."

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FOR WEEK ENDING JULY 5, 1980

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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Moderate increase; 21-40 Upward movement of 6 positions; 41-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label					
1	★	1	16	1	16	1	BILLY JOEL ▲ Glass Houses, Columbia FC 36384	1	LINDA RONSTADT ▲ Mad Love, Asylum 5E-510 (Elektra)	56	57	38	38	17	LINDA RONSTADT ▲ Mad Love, Asylum 5E-510 (Elektra)	56	EAGLES ▲ The Long Run, Asylum SE 508	84	64	17	TEENA MARIE Lady T, Gordy G7-992R1 (Motown)
2	★	2	10	2	10	2	ERIC CLAPTON ● Just One Night, RSO RS-2-4202	30	KENNY ROGERS Gideon, United Artists L00-1035	57	32	14	14	14	PAT TRAVERS BAND Crash And Burn, Polydor PD-1-6262	85	95	8	SYREETA Syreeta, Tamla T7-372R1 (Motown)		
3	★	3	4	3	4	3	PAUL MCCARTNEY McCartney II, Columbia FC 36511	31	JOURNEY ● Departure, Columbia FC 36339	58	33	23	23	23	GARY NUMAN The Pleasure Principle, Atco SD 38120 (Atlantic)	86	98	3	SAMMY HAGAR Danger Zone, Capitol ST 12069		
4	★	4	17	4	17	4	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00 12041	32	ISLEY BROTHERS ▲ Go All The Way, T-Neck FZ 36305 (CBS)	59	35	18	18	18	THE BROTHERS JOHNSON ● Light Up The Night, A&M SP 3716	87	50	8	AIR SUPPLY Lost In Love, Arista AB 4268		
5	★	5	8	5	8	5	SOUNDTRACK ● The Empire Strikes Back, RSO RS-2-4201	33	SOUNDTRACK The Blues Brothers, Atlantic SD 16017	60	60	2	2	2	THE S.O.S. BAND S.O.S., Tabu NJZ 36332 (CBS)	88	88	10	ANNE MURRAY Somebody's Waiting, Capitol S00-12064		
6	★	6	8	6	8	6	PETE TOWNSHEND Empty Glass, Atco SD 32-100 (Atlantic)	34	BLACK SABBATH Heaven And Hell, Warner Bros. BSK 3372	61	36	22	22	22	J. GEILS BAND ● Love Stinks, EMI-America S00-17016	89	99	4	NATALIE COLE Don't Look Back, Capitol ST 12079		
7	★	7	13	7	13	7	JERMAINE JACKSON Let's Get Serious, Motown M7-928R1	35	CHANGE The Glow Of Love, RFC RFC-3438 (Warner Bros.)	62	40	13	13	13	RAY PARKER JR. AND RAYDIO Two Places At The Same Time, Arista AK 9515	90	51	12	FATBACK Hot Box, Spring SP-1-6726 (Polydor)		
8	★	8	2	8	2	8	COMMODORES Heroes, Motown M8-939M1	36	JUDAS PRIEST British Steel, Columbia JC 36443	63	65	4	4	4	GERRY RAFFERTY Snakes And Ladders, United Artists LT 1039	91	91	8	TWO TONS O' FUN Fantasy/Honey F-9584		
9	★	9	5	9	5	9	LIPPS INC. ● Mouth To Mouth, Casablanca NBLP 7197	37	PETER GABRIEL Peter Gabriel, Mercury SRM1-3848	64	38	15	15	15	ROBERTA FLACK FEATURING DONNY HATHAWAY ● Atlantic SD 16013	92	92	8	LEON HAYWOOD Naturally, 20th Century T-613 (RCA)		
10	★	10	7	10	7	10	PINK FLOYD The Wall, Columbia PC-2-36183	38	PAT BENATAR ● In The Heat Of The Night, Chrysalis CHR 1236	65	65	8	8	8	ISAAC HAYES And Once Again, Polydor PD-1-6260	93	NEW ENTRY	NEW ENTRY	GENESIS And Then There Were Three, Atlantic SD 19173		
11	★	11	8	11	8	11	SOUNDTRACK Urban Cowboy, Asylum DP 90002 (Elektra)	39	WAYLON JENNINGS Music Man, RCA AHL1-3602	66	62	19	19	19	SOUNDTRACK ● American Gigolo, Polydor PD-1-6259	94	94	6	THE INVISIBLE MAN'S BAND Mango MLPD 9536 (Island)		
12	★	12	10	12	10	12	GENESIS Duke, Atlantic SD 16014	40	GRAHAM PARKER & THE RUMOUR The Up Escalator, Arista AL 9517	67	67	3	3	3	AL JARREAU This Time, Warner Bros. BSK 3434	95	85	9	MICHAEL FRANKS One Bad Habit, Warner Bros. BSK 3427		
13	★	13	6	13	6	13	TED NUGENT ▲ Scream Dream, Epic FE 36404	41	PURE PRAIRIE LEAGUE Firin' Up, Casablanca NBLP 7212	68	68	3	3	3	TOMMY TIPTONE	95	95	9			

AFM Video Software Pay Remains Unresolved

• Continued from page 3

they are patterned after existing tv/video tape contracts so far as session fees are concerned.

"But," he adds, "the recording industry doesn't agree."

Fuentealba says the union has no objection to arranging a deal for videodisks and cassettes similar to present agreements governing audio recording sessions.

But there's another element.

The International Conference of Symphony and Opera Musicians, says Fuentealba, wants royalties paid to the individual musicians who participate in making the original disk, rather than collect payment based on the number of sessions worked and the total number of disks or cassettes sold, which is how the special payments fund under phonograph agreement works. These funds are paid from a central fund.

"The symphony musicians feel their product will have a longer shelf life than that of a rock group, for example," Fuentealba says. "So they have decided not to participate in our round of negotiations, but to conduct a separate discussion."

The recent video talks weren't suspended because of any deadlock on a specific issue, Fuentealba notes, but rather because after the initial groundwork was arranged, both sides ran out of time to hold further discussions.

"We all had other things to do," he says. "So we agreed to resume in the fall." A new round of talks is set for October, he says.

Fuentealba says the current talks between the recording industry and the Screen Actors Guild in Hollywood can provide some indication as to what directions future AFM discussions on the video issue will take.

"At least we'll have an indication as to how far the companies are willing to go on this," he notes. "Union agreements are usually somewhat compatible with each other."

A possible difference in a SAG deal with recording producers over an AFM pact might touch on how much musicians get paid for residual use of the performance. As Fuentealba points out, SAG contracts provide that its members get a better deal on contracts for jingle production because it calls for royalties based on the size of the market in which the jingle is used.

So far as other problem areas are concerned, Fuentealba still hopes to have the AFM exempted from provisions of the federal laws that regard traveling bands as being independent contractors. The AFM would like to see them defined as employees of whomever was paying them for purposes of collective bargaining between, say, club owners, and the bands.

The AFM's relationship to its local unions is another problem, Fuentealba admits, particularly Los Angeles' Local 47, which has a lock on a great deal of the work being

done in regards to music in sound recordings, video and film.

"The basic problem there is some of the officers in the local feel that

whatever they decide should be adopted without question by the rest of the membership," Fuentealba complains.

"There's consequently a lot of misinformation on many issues," he claims. "Each local can't make its own rules. The international has to

be able to negotiate for everyone because the product is used everywhere. We can't have unfair competition among our own people."

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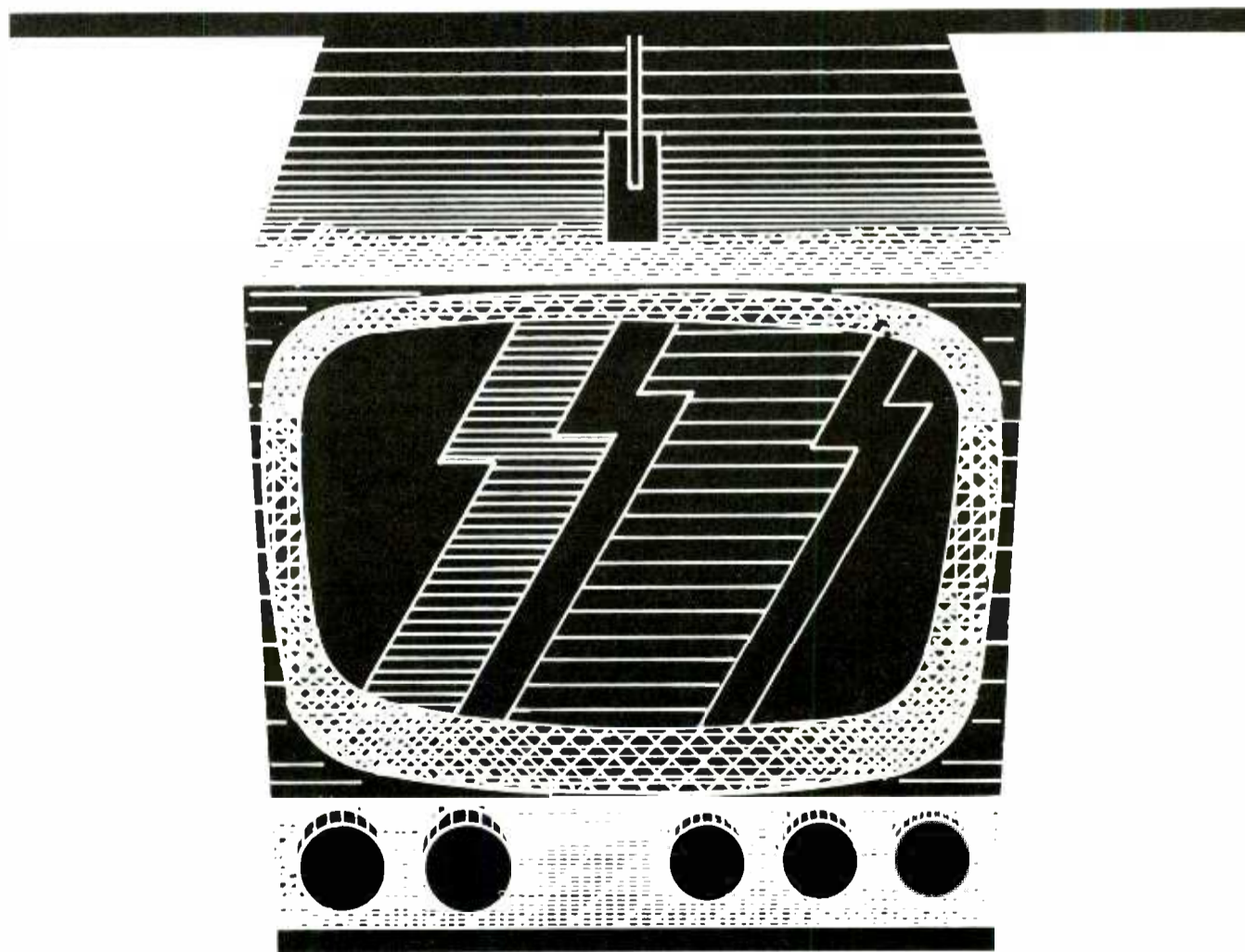
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Billboard

The Weekly Authority in Sound Business/Video Coverage

Award To Newton

LAS VEGAS—Wayne Newton received the Distinguished Citizen of the Year award from the Clark County chapter of the National Conference of Christians and Jews at a dinner Tuesday (24) at Caesars Palace.

The organization presents the award for meritorious achievement that furthers their goals of improving human rights and fostering brotherhood and justice.



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★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	12	12	TAKE YOUR TIME —The S.O.S. Band Tabu 9-5522 (CBS)
2	16	16	LET'S GET SERIOUS — Jermaine Jackson Motown 1469
★ 3	4	12	LANDLORD —Gladys Knight & The Pips Columbia 1-11239
4	3	14	SWEET SENSATION —Stephanie Mills 20th Century 2449 (RCA)
5	5	13	A LOVER'S HOLIDAY —Change RFC 49208 (Warner Bros.)
6	16	16	FUNKY TOWN —Lipps Inc. Casablanca 2233
★ 7	8	7	CUPID —Spinners Atlantic 3664
★ 9	10	10	ONE IN A MILLION YOU —
			I DON'T GO SHOPPING —Patti LaBelle Epic 9-50872
			SOMEONE THAT I USED TO LOVE — Natalie Cole Capitol 4869
			DDES SHE HAVE A FRIEND — Gene Chandler 20th Century 2451 (RCA)
			JAM —Five Special Elektra 46620
			TWO PLACES AT THE SAME TIME — Ray Parker Jr. & Raydio Arista 0494
			LET ME BE THE CLOCK — Smokey Robinson Tamia 54311 (Motown)
			NEVER GIVIN' UP —Al Jarreau

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	13	13	LET'S GET SERIOUS — Jermaine Jackson Motown M7-982R1
★ 2	2	8	CAMEOSIS —Cameo Casablanca 2011
3	3	10	SWEET SENSATION —Stephanie Mills 20th Century 1-603 (RCA)
4	4	12	AFTER MIDNIGHT —Manhattans Columbia JC 36411
5	5	6	ABOUT LOVE — Gladys Knight and The Pips Columbia JC 36387
6	6	12	GO ALL THE WAY —Isley Brothers T-Neck FZ 36305 (CBS)
★ 12	3	3	DIANA —Diana Ross Motown M8-936M7
			THE WHISPERS —The Whispers Solar BXL1-3521 (RCA)
			TWO—G.O. Arista AL 9511
			PARADISE —Peabo Bryson Capitol S00-12063
			LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion SD 5219 (Atlantic)
			AND ONCE AGAIN —Isaac Hayes Polydor PD-1-6269
			YOU AND ME —Rockie Robbins A&M SP 4805
			MONSTER —Herbie Hancock Columbia JC 36415
			FOR MEN ONLY —Millie Jackson



Single This Week

TAKE YOUR TIME

S.O.S. Band

Give the gift
of music.

Tabu 9-5522



Billboard

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DISCO TOP 60

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label	THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	2	TAKE YOUR TIME (Do It Right) —The S.O.S. Band Tabu (LP/12-inch*) JZ 36332	31	23	POWER —The Temptations Gordy (LP) 68-994
2	1	GLOW OF LOVE—all cuts —Change Warner/RFC (LP/12-inch) RFC 3438/3435	32	24	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT —Cissy Houston Columbia (LP) JC 36193
★ 3	3	IN THE FOREST —Baby O' Baby O' Records (12-inch) BO 1003	33	36	KEEP SMILIN' —Carrie Lucas Solar (12-inch) YO 12015
★ 4	4	DYNAMITE/JUMP TO THE BEAT —Stacey Lattisaw Atlantic (LP/12-inch*) 5219	34	31	WITHOUT YOUR LOVE/ALIVE WITH LOVE —Cut Glass 20th Century (12-inch) TDC 103
5	5	LET'S GET SERIOUS/BURNIN' HOT —Jermaine Jackson Motown (LP) M7-928 R1	35	32	GIVE UP THE FUNK (Let's Dance) —B.T. Express Columbia (LP/12-inch*) JC 36333
6	6	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT —Odyssey RCA (LP/12-inch) AFL 13526/JC 11963	36	28	FILL ME UP/YOU MADE ME DO IT AGAIN —Elaine & Ellen Ovation (12-inch) OVD 5004
★ 7	10	CAN'T BE LOVE—DO IT TO ME ANYWAY —Peter Brown Drive/TK (12-inch) 441	37	33	CLOUDS —Chaka Khan Warner (LP/12-inch*) BSK 3385
★ 8	20	I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART —France Joli Prelude (LP) PRL 12179	38	43	I'M SO HOT/TRY MY LOVE —Denice LaSalle MCA (LP) MCA 3239
★ 9	13	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BYE/BREAKAWAY—Watson Beasley Warner (LP) BSK 3445	★ 40	29	GOT TO BE ENOUGH —Con Funk Shun Mercury (LP) SHM 1-3806
				45	BEATS WORKIN' —all cuts—Jimmy Maelen Pavillion (LP) N17 36319

INCORPORATING
ROCK, SOUL,
DISCO-FUSION MUSIC

BILLBOARD'S INTERNATIONAL July 14-17 1980/SHERATON The Original Forum Feat

Registrants



AGENDA

*Panelists/Moderators to Be Confirmed

MONDAY, JULY 14

- 10 AM-6 PM REGISTRATION
- 8:30 PM-12:00 PM DISCO DANCING AND ENTERTAINMENT
Roseland
Acts to be Announced

TUESDAY, JULY 15

- 11-11:45 AM KEYNOTE SPEAKER: FRANKIE CROCKER
- 11:45-Noon COFFEE BREAK
- 12-1:30 PM (1) Seminars: 11:00 AM-6:15 PM
MARKETING PANEL INCLUDING RETAILING
AND MERCHANDISING COMPOSED OF LEAD-
ING RECORD LABEL MARKETING SPECIAL-
ISTS IN THE AREAS OF R&B, ROCK AND AOR.
Panelists: Tom Cossie, RECORD LOGIC
Paul Cooper, ATLANTIC RECORDS
Arnie Smith, RSO
Steve Stoff, RCA
Jim Streight, SOUND WAREHOUSE
Dick Carter, SALSOL RECORDS
Nick de Krechewo, DOWNSTAIRS RECORDS
Eddie Gilreath, WARNER BROS.*
Oscar Fields, ELEKTRA*
Dee Joseph, PRISM
- (2) HOTEL AND RESTAURANT REPRESENTA-
TIVES RE DISCO OPERATIONS.
Co-Moderators: Ray Ford, BOBBY MCGEE'S CONGLOM-
ERATION, Phoenix
Michael Wilkings, WOOD WILKINGS ASSOCIATES, To-
ronto
panelists to be confirmed
- (3) MOBILE DISCO-AN INTERNATIONAL
SCENE UPDATE
Moderator: Dick Sheppard, TOWARDS 2000
Hal Weinberg, PURPLE HAZE
Jim Goodnight, THE CABARET
Sam Hazan, SOUNDS BY SAM
STOY MOBILE DISCO, NYC
Barry Banker WOKU, Pittsburgh*
- 1:30-3 PM LUNCHEON
- 3-4:30 PM (1) PRESIDENTS PANEL
Joe Cayre, SALSOL RECORDS
Bob Summer, RCA RECORDS
Ray Caviano, RFC
Mike Lushka, MOTOWN RECORDS
Bob Sherwood, PHONOGRAM/MERCURY
Tom Cossie, RECORD LOGIC
Marv Schlachter, PRELUDE RECORDS
Bruce Bird, CASABLANCA RECORDS
Seymour Stein, SIRE RECORDS*
Al Coury, RSO
Claude Carrere, CARRERE RECORDS*
Bernie Block, DELITE
Jean Claude Pellerin, AARIANA/ TEE*
Bob Siner, MCA*
- (2) SOUND EQUIPMENT MANUFACTURERS-
Product Discussion
Paul Friedman, GLI

Randy Vaughn, DISCO SCENE
Larry Jaffe, d b x inc.
Peter Spar, GRAEBAR

(3) RECORD POOLS & ASSOCIATIONS
George Borden, BOSTON RECORD POOL
Eddie Thomas, DOGS OF WAR, Chicago
Nick Lygizoz, B.A.D.A.A.
Brian Harkins-GREATER PITTSBURGH RECORD POOL
John Terry, FLORIDA RECORD POOL
Bob Pantano, P.O.P.S.*

4:30-4:45 PM

COFFEE BREAK

4:45-6:15 PM

(1) PROGRAMMING IN TODAY'S DISCO IN-
CLUDING PROGRAMMING FORMATS, LIVE
PERFORMANCES, SPECIAL EVENTS, UTILI-
ZATION OF VIDEO, DANCE CONTESTS, ETC.
Ruth Polsky, HURRAH
Phil Gary, DISCO CONSULTING MACHINE
Craig Woodhead, TOMMY'S PINBALL MACHINE-Aus-
tralia
Peter Kledaras, THE ALLEY
Preston Powell, MAGIQUE
Lori Kelley, WOOD WILKINGS ASSOCS.-Toronto
Charles Libin, HURRAH
Ray Ford, BOBBY MCGEE'S
Bob Caviano, BOB CAVIANO ENTERPRISES
Stephen Patrie, WARNER/RFC*

(2) IMPORTANCE OF INDEPENDENT LABELS
IN THE CHANGING DISCO MUSIC SCENE
Moderator: Stan Hoffman, PRELUDE RECORDS
Steve Gold, LAX
Jean Claude Pellerin*, AARIANA/ TEE-France
Dee Joseph, PRISM RECORDS
Curtis Urbeno, EMERGENCY RECORDS*
Roy B., ROY B RECORDS*
Danny Glass, SAM RECORDS
Jane Brinton, PAVILLION RECORDS*
Roxy Myzal, RECORD LOGIC
Audrey Joseph, BABY-O RECORDS

(3) LIGHTING EQUIPMENT MANUFACTU-
RERS-Product Discussion
Peter Altman, LIGHTWORKS*
Dick Sandhaus, SCIENCE FACTION
Vince Finnegan, METEOR*
Terry Singleton, VARAXON*

11:00 AM-6:00 PM

Exhibits Open

8:30 PM-12:00 PM

Disco Dancing and Entertainment
Roseland
Acts to be announced

WEDNESDAY, JULY 16

11-12:30 AM

(1) THE IMPORTANCE OF LABEL R&B AND
DISCO DEPARTMENTS WORKING TOGETHER
TO MAXIMIZE THE CROSSOVER FROM R&B
TO POP CHART: INCLUDING USE OF INDE-
PENDENT R&B PROMOTION PERSONNEL.
Ray Harris, RCA
Vince Pellegrino, CBS
Ken Cayre, SALSOL
Ray Caviano, RFC
Michael Hart, CASABLANCA
Tom Ray, TAR
Keith Carlos, DE-LITE
Tom Draper, WARNER BROS.*
Vince Aletti, RFC/WARNER BROS.*
Jerry Wexler, WARNER BROS.*
Jim Delahant, ATLANTIC*
Bob Feiden, ARISTA*
Mickey Eisner, CBS*
Rick Stevens, STEVENS MCGEE ENTERTAINMENT
CORP.*
Bill Heywood, PHONOGRAM/MERCURY*

(2) PANEL DEALING WITH DEVELOPMENT OF
LIVE TALENT IN CLUBS, AUDITORIUMS, ARE-
NAS, INCLUDING STAGING, SOUND & LIGHT,
TICKET SCALING, PR, TV AND MOVIES.
Nell Bogart*, BOARDWALK
Norby Walters, NORBY WALTERS & ASSOC.
Judy Weinstein, FOR THE RECORD
Ron Delsener, PROMOTER*
Steven Machat*, MACHAT & MACHAT
Henry Schlesler, HEAT
Billy Smith, SALSOL RECORDS
Michael Brody, PARADISE GARAGE*
Larry Yasgar, ATLANTIC

(3) SOUND EQUIPMENT
Panelists: Richard Long, RICHARD LONG ASSOCIATES
Michael Klascow, GLI
Stephen Shore, PORTMAN-SHORE*
Jeff Berkowitz, TECHNICS BY PANASONIC*
Robert Sidwell, ORK ELECTRONICS*
Russell Fried, RUSSCO*
Morris Kessler, SAE ELECTRONICS*
Alex Rosner, ROSNER CUSTOM SOUND

12:30-2 PM

LUNCHEON

2-3:30 PM

(1) PRODUCERS SESSION-INTERWEAVING
OF R&B/ROCK/ COUNTRY/JAZZ IN TODAY'S
DANCE SCENE.
Moderator: Herb Alpert, A&M*
John Luongo, PAVILLION RECORDS
Michael Zager/Jerry Love
Quincy Jones*
Giorgio Moroder*
Steve Greenberg*
John Fred Petrus*
Boris Midney
Paul Sabu*
Narada Michael Walden*

James Mtume/Reggie Lucas*
Chris Blackwell, ISLAND RECORDS*
Cerrone*
Gino Soccio
Norman Harris, SALSOL*
Jimmy Simpson*
Nile Rodgers & Bernard Edwards*
Tom Moulton*
Jerry Goldstein, LAX
Kim Fowley, MYSTERY RECORDS*

(2) CLUB OWNERS-Closed sessions for dis-
cussion of current problem areas; licensing dis-
cussion by ASCAP, BMI and SESAC. (two ses-
sions)

Wayne Johnson, ANCO
Roy Webb, ANCO
Dick Collier, TROCADERO TRANSFER, San Francisco
Scott Forbes, STUDIO ONE, Los Angeles*
Robert Boynton, HURRAH, New York
Frank Cavin, VILLAGE STATION, Dallas
Stanley London, THE RITZ, New York*
Barry Knittel, ASCAP
Gene Colton, BMI
Barry Tuber, SESAC
Barbara Lackey, HURRAH
Mike Maier, DREAMLAND
Sande Acurso, HEAT*

(3) CLUB MANAGERS-Closed sessions for dis-
cussion of current problem areas; licensing dis-
cussion by ASCAP, BMI and SESAC. (two ses-
sions)

Craig Woodhead, TOMMY'S PINBALL MACHINE, Aus-
tralia
Steven Mass, MUDD CLUB, New York*
Dick Hyman, PRIVATES, New York*
Cosmo Ohms, THE RITZ, New York*
Jim Ferret, DANCEATERIA, New York*
David Carroll, HOT CLUB, Philadelphia*
Barry Knittel, ASCAP
Gene Colton, BMI
Vincent Candloro, SESAC
Bistro, CHICAGO*

3:30-3:45 PM

COFFEE BREAK

3:45-5:15 PM

(1) RADIO PANEL COMPOSED OF KEY RADIO
PERSONNEL FROM R&B, ROCK AND AOR
STATIONS.
Moderator: Frankie Crocker, WBLS
Jimmy Mack, WBCN
Butterball, WDAS*
Sonny Joe White, WXKS
Paul Zarcone, WKTU
Roy Lawrence, WCAU-FM
Rick Sklar, WABC*
Linda Haynes, WWRL
Barry Mayo, WGI*
Paula Matthews, KIQQ*
Dan Lemos, KISS-FM*
Freddie James, WDMT
Scotty Andrews, WVEE*
Rick DiSeglia, WXLO*
Bill Tanner, Y-100*

(2) RECORD POOLS & ASSOCIATIONS-DIS-
CUSSIONS OF TODAY'S PROBLEMS INCLU-
DING THE INCREASING COST OF PROMO-
TIONAL RECORDS, STRONGER TRADE
ASSOCIATION TO PROTECT MEMBERS, ETC.
Co-Moderator: Judy Weinstein, FOR THE RECORD
Co-Moderator: Danny Glass, SAM RECORDS*
Eddie Rivera, IDRC
Scott Tuchman, SOUTHWEST RECORD POOL
Al Paez, NEW ORLEANS RECORD POOL
A. J. Miller, S.C.D.D.J.A.
Cosmo Wyatt, NEW ENGLAND DISCO DJ ASSN.*
Aaron Gersh, DALLAS/FT. WORTH DISCO DJ ASSN.
Alan Mamber, FANTASY RECORDS*

(3) SOUND EQUIPMENT MANUFACTURERS
Product Discussion (Sound Panel # 2)
panelists to be announced

(4) LIGHTING EQUIPMENT MANUFACTURERS
Product Discussion (Lighting Panel # 2)
Panelists: Howard Weinrich, TIMES SQUARE THEATRI-
CAL
Fred Calistri, CONTROLLED LYTES*
Gene Farrell, FARRALANE*
Terry Thompson, ILLUSION LIGHTING*
Ivan Dryer, LASER IMAGES*

11:00 AM-6:00 PM exhibits open

8:30 AM-12:00 PM Disco Dancing & Entertainment
Roseland
Acts to be announced

THURSDAY, JULY 17

11:00 AM-5:15 PM HOT SEAT
Moderator: Bill Wardlow, BILLBOARD
Panelists To Announced

1-2 PM BREAK

(1) HOW DISCO DEEJAYS ARE COPING WITH
FUSION
Co-Moderators: Michele Hart, CASABLANCA REC-
ORDS, Los Angeles
Ray Caviano, RFC, New York
Panelists: John Benitez, XENON, New York*
Mike Lewis, STUDIO ONE, Los Angeles*
Bob Anderson, THE PLUM, Washington, DC*
Steve Nader, Detroit
Angelo Solar, BACKSTREET ATLANTA, Atlanta*
Bill Mayrande, LOOKING GLASS, Detroit*

INTERNATIONAL DISCO FORUM 8 CENTRE/NEW YORK CITY Featuring Rock/Fusion Music

INCORPORATING
ROCK, SOUL,
DISCO-FUSION MUSIC

Steve Stoff, RCA Records, New York
Paul Drake, KISSES, Chicago

(2) DISCO & ROLLER RINKS

Moderator: Lynda Emon, ROLLER REVIEW
Panelists: Frankie Crocker, WBLS, New York
Pamela Smith, ELEMA & CO.
Steve Greenberg, ROXY'S
Bernie Korman, ASCAP
Norman Traeger, UNITED STATES OF AMERICA*
Andy Tobin, PUBLIC RELATIONS FORCE NETWORK*
Charlie Minor, A&M*
Stan Wertlieb, FLIPPER'S*
Miguel Torres, PLUS ONE & UBQ CLUBS, Acapulco

(3) CLUB OWNERS—Discussion of current
problem areas; licensing discussion by ASCAP,
BMI and SESAC.
Co-Moderators: Roy Webb and Wayne Johnson, ANCO
Panelists to be Announced.

3:30-3:45 PM

COFFEE BREAK

3:45-5:15 PM

(1) PROMOTION PANEL COMPOSED OF LEAD-
ING LABEL AND INDEPENDENT PROMOTION
PERSONNEL HANDLING R&B, ROCK AND AOR
PRODUCT.

Jane Brinton, PAVILLION RECORDS
Patrick Jenkins, AVI
Mark Murphy, PRELUDE
Roxy Myzal, RECORD LOGIC
Dan Joseph, TK
Tom Hayden, TOM HAYDEN & ASSOC.
Alan Michael Mamber, FANTASY RECORDS
Billy Smith, SALSOUL RECORDS
Bonnie Simmons, WARNER BROS.*
Ray Harris, RCA*
Steve Leeds, INDEPENDENT AOR PROMOTION*
Ed Hynes, CBS*
Bob Faust, POLYDOR*
Cortez Thompson, WARNER BROS.*
Skip Miller, MOTOWN*
Alan Wolmark, ATLANTIC
Bob Shaw, WARNER/RFC
Beverly Wilshire,

(2) CLUB MANAGERS—Discussion of current
problem areas; licensing discussion by ASCAP,
BMI and SESAC.
Panelists: Mike Maier, DREAMLAND
Dick Hyman, PRIVATES*
Jim Ferret, DANCEATERIA*
More panelists to be announced.

(3) MIXING TECHNIQUES PANEL

Moderator: Jim Burgess, THE UNDERGROUND, New
York
Panelists: Bob Vitteritti, TROCADERO TRANSFER, San
Francisco
Mike Lewis, STUDIO ONE, Los Angeles
John Ceglia, MEANS ALICES, Buffalo
Peter Lewicki, Chicago*
Tyrone Robinson, D.C.*
John Geraldo, San Francisco*

CLUB OWNERS—Discussion of current problem
areas; licensing discussion by ASCAP, BMI and
SESAC.

(OWNERS PANEL # 2)
panelists to be announced

11:00 AM—5:00 PM Exhibits Open

6:30 PM Disco Forum Awards Banquet

9:30 PM—1:00 AM Disco Dancing & Entertainment
Roseland
Acts to be announced

Exhibitors

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**CHECK YOUR AIRLINES
FOR SPECIAL SUPER SAVER FARES!!**

11	7	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED— Teena Marie Motown (LP) M-9221R1
12	12	STARS IN YOUR EYES/GO FOR IT— Herbie Hancock Columbia (LP) JC 36415
13	25	I AIN'T NEVER— Isaac Hayes Polydor (LP) PD 16269
14	14	SWEET SENSATION— Stephanie Mills 20th Century (LP/12-inch) T 603/TCD 106
15	8	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG— Roberta Flack/Donny Hathaway Atlantic (LP) SD 16013
16	9	TWO TONS O' FUN—all cuts— Two Tons O' Fun Fantasy (LP/12-inch*) F-9584
17	16	TOUGH ME WHERE IT'S HOT/POP POP SHOO WAH— Erotic Drum Band Prism (LP/12-inch) PLP 1005/PDS 402
18	18	JUST HOW SWEET IS YOUR LOVE— Rhyze SAM (12-inch) S-12332
19	19	I'M OK, YOU'RE OK— American Gypsy Importe/12 (MAXI 33) MP 305
20	22	FAME/REDLIGHT (Fame, Soundtrack)— Various Artists RSO (LP) RS 1-3080
21	30	UPSIDE DOWN/I'M COMING OUT— Diana Ross Motown (LP) M8-936M1
22	17	I LOVE YOU DANGER/DO IT AGAIN— Voyage Martin (LP) 2235
23	21	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER— Gayle Adams Prelude (LP) PRL 12178
24	26	I'LL CRY FOR YOU— Kumano Prelude (LP) PRL 12177
25	35	I LIKE WHAT YOU'RE DOING TO ME— Young & Co. Brunswick (12-inch) D-123
26	52	PARTY ON— Pure Energy Prism (12-inch) PDS 404
27	27	GIVE ME A BREAK— The Ritchie Family Casablanca (LP/12-inch*) NBLP 7223
28	39	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE— Ray Parker Jr. & Raydio Arista (LP) AL 9515
29	34	I WANNA TAKE YOU THERE/HEARTBREAKER— Gino Soccio Warner/RFC (LP) RFC 3430
30	15	HOOKED ON YOUR LOVE— Fantastic Aleems Panorama (12-inch) YD 12025
42	47	A TASTE OF BITTER LOVE/BOURGIE BOURGIE— Gladys Knight & The Pips Columbia (LP) JC 36387
43	40	PARTY BOYS— Foxy TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6
44	44	SPACER— Sheila B. Devotion Carrere (12-inch) ST-DK 37605
45	37	THE GROOVE— Rodney Franklin Columbia (LP/12-inch) JC 36122
46	38	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'— Jerry Knight A&M (LP/12-inch) SP 4788/SP 12033
47	57	THE BREAKS— Kurtis Blow Mercury (12-inch) MDS 4010
48	58	SUGAR FROSTED LOVER— The Flakes Magic Disc (12-inch) MD 1980
49	59	LET'S GET IT OFF/MAGIC OF YOU— Cameron Salsoul (LP) SA 8535
50	49	YOU GAVE ME LOVE— Crown Heights Affair De-Lite (LP/12-inch*) DSR 9517
51	41	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS— Pretenders Sire/Warner (LP/12-inch*) SRK 6083
52	42	I WANNA KNOW YOUR NAME/THIS FEELIN'— Frank Hooker & Positive People Panorama (12-inch) YD 11985
53	53	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP— Jean Carn PLR (LP) JZ 36196
54	NEW ENTRY	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING— Poussé Vanguard (LP/12-inch*) VSD 79344
55	48	STOMP— Brothers Johnson A&M (LP) SP-3716
56	56	CUPID— The Spinners Atlantic (7-inch) 3664
57	NEW ENTRY	DO YOUR THANG/POP IT— Al Hudson & One Way MCA (LP/12-inch*) 5127
58	NEW ENTRY	I'VE JUST BEGUN TO LOVE YOU— Dynasty Solar (12-inch) YD 12027
59	NEW ENTRY	WARM LEATHERETTE/BULLSHIT— Grace Jones Island (LP) ILPS 9592
60	NEW ENTRY	LOOKING FOR LOVE— Candi Staton Warner (LP/12-inch) BSK 3428

*NON-COMMERCIAL 12-inch



☆ Single This Week

TAKE YOUR TIME

S.O.S. Band

Give the gift
of music.
Tabu 9-5522



10	9	SITTING IN THE PARK—G.O. Arista 0510	17	2	34	8	SPLASHDOWN—Breakwater Arista AB 4264
12	11	YOU AND ME—Rockie Robbins A&M 2231	11	3	35	18	LADY T—Teena Marie Gordy 67-992R1 (Motown)
13	10	WE'RE GOIN' OUT TONIGHT—Cameo Chocolate City 3206 (Casablanca)	10	11	48	3	BOUNCE, ROCK, SKATE, ROLL— Vaughn Mason & Crew Brunswick BL 754221
12	7	SHINING STAR—Manhattans Columbia 1-11222	11	7	45	4	LOVE JONES—Johnny Guitar Watson DJM 31 (Mercury)
13	11	ALL NIGHT THING— Invisible Man's Band Mango 103 (Island)	12	2	38	6	SHINE—Average White Band Arista AL 9523
14	14	BACK TOGETHER AGAIN— Roberta Flack w/Donny Hathaway Atlantic 3661	13	15	39	16	THE BLUE ALBUM— Harold Melvin & The Blue Notes Featuring Sharon Paige Source SOR-3197 (MCA)
15	11	POWER—Temptations Gordy 7183 (Motown)	14	8	40	3	ROCKS, PEBBLES AND SAND— Stanley Clarke Epic JE 36506
16	7	LIGHT UP THE NIGHT— Brothers Johnson A&M 2238	15	12	41	7	NOW WE MAY BEGIN— Randy Crawford Warner Bros. BSK 3421
17	11	CLOUDS—Chaka Khan Warner Bros. 49216	16	15	42	3	A BRAZILIAN LOVE AFFAIR— George Duke Epic FE 36483
18	17	GOTTA GET MY HANDS ON SOME— Fatback Spring 3008 (Polydor)	17	13	43	9	1980—B.T. Express Columbia JC 36333
19	14	OVERNIGHT SENSATION— Jerry Knight A&M 2215	18	3	44	13	RELEASED—Patti LaBelle Epic JE 36381
20	17	LADY—Whispers Solar 11928 (RCA)	19	5	45	18	SKYWAY—Sky Salsoul SA 8532 (RCA)
21	4	HERE WE GO AGAIN—Isley Brothers T-Neck 9-2291 (CBS)	20	18	46	5	SPECIAL EDITION—Five Special Elektra 6E-270
26	8	DYNAMITE—Stacy Lattisaw Cotillion 45015	21	3	47	14	YOU'LL NEVER KNOW— Rodney Franklin Columbia NJC 36122
33	2	GIVE ME THE NIGHT—George Benson Warner Bros. 49505	22	5	48	8	NATURALLY—Leon Haywood 20th Century T-613 (RCA)
24	10	BEHIND THE GROOVE—Teena Marie Gordy 7184 (Motown)	23	3	49	19	WINNERS—Kleer Atlantic SD 19262
25	9	I SHOULD BE YOUR LOVER— Harold Melvin & The Blue Notes Source 41231 (MCA)	24	3	50	17	WARM THOUGHTS—Smokey Robinson Tamla T8-367M1 (Motown)
38	6	SKYYZOO—Sky Salsoul 7-2121 (RCA)	25	45			
40	8	LOVE'S SWEET SENSATION— Curtis Mayfield & Linda Clifford Curton/RSO 1029	26	3			
49	4	THE BREAKS—Kurtis Blow Mercury 566	27	18			
42	8	SPACER—Shelia B & Devotion Carrere 7209 (Atlantic)	28	3			
37	7	DO YOUR THANG— One Way Featuring Al Hudson MCA 41238	29	15			
43	7	ALL THE WAY—Brick Bang 9-4810 (CBS)	30	15			
51	3	JO JO—Boyz Scaggs Columbia 1-11281	31	5			
45	7	I WANNA KNOW YOUR NAME— Frank Hooker & Positive People Panorama 11984 (RCA)	32	3			
46	9	HONEY HONEY—David Hudson Alston 3750 (T.K.)	33	3			
47	7	LOVE JONES—Johnny Guitar Watson DJM 1304 (Mercury)	34	3			
48	5	PARTY LIGHTS—Gap Band Mercury 567	35	9			
56	2	OLD FASHION LOVE—Commodores Motown 1489	36	5			
52	5	WE SUPPLY—Stanley Clarke Epic 50890	37	18			
44	9	DON'T TELL ME, TELL HER—Odyssey RCA 11962	38	3			
54	5	GIVIN' IT UP IS GIVIN' IN— Patrice Rushen & D.J. Rodgers Elektra 46647	39	18			
41	7	DON'T TAKE MY LOVE AWAY— Switch Gordy 7181 (Motown)	40	3			
49	7	I AIN'T NEVER—Isaac Hayes Polydor 2090	41	18			
60	2	BACKSTROKIN'—Fatback Spring 3012	42	3			
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★ LP This Week

LET'S GET SERIOUS

Jermaine Jackson
Motown M7-928R1

Give the gift
of music.



PERLMAN PROFILE—Network television cameras are whirring in the background as fans meet virtuoso violinist Itzhak Perlman at the Sam Goody Rockefeller Plaza store in New York. A CBS television "60 Minutes" crew filmed the Angel Records promotion for use in an upcoming profile of the popular concert artist.

IRA MOSS FORMULATES PLANNING

Classical Organization Looms

• Continued from page 4

would be to combat dealer neglect of the classical market, explains Moss.

But Moss points out that the organization will be active on many fronts, including sponsorship of free concerts, promoting of music education in the schools and presentation of annual awards.

Another goal is to encourage more radio station programming of classics, Moss relates.

Pledges of immediate support come from Ed Cramer, BMI president; Peter Davis, New York Times recordings editor; Martin Bookspan, writer/commentator and ASCAP executive; Billboard's Is Horowitz and retail executives Ben Karol of

King Karol and Dave Rothfeld of Korvettes.

The Metropolitan Opera, Columbia Artists Management and Carnegie Hall also have extended support, and backing comes from classical record label heads including Polygram's Gunter Hensler and CBS' Joe Dash.

Moss says "major conductors and artists" also have promised to get involved. Support from throughout the classical recording and broadcast sector could be forthcoming later this summer when the still exploratory organization makes its first formal announcements.

Says Moss, "We think it's important to be active at the grass roots in

education. There used to be much more music appreciation taught in schools than there is today."

Moss says the planned awards program will put classical artists and repertoire into the spotlight, "instead of being the last two minutes of the Grammy program."

Moss has studied the structure of the Country Music Assn. and indicates there will be close patterning after that group. "The purpose shall be to foster public interest among the general public in classical music," says Moss in a paraphrase of the bylaws of CMA.

Moss cited CMA's success in spreading country music's appeal throughout the world from its base in the Southern U.S. Similarly, he says, the Assn. for Classical Music intends to eliminate the view that classical music can thrive only in a few major metropolitan areas.

"If there's a record convention or a hearing in Washington, country music is part of it through the CMA."

"We intend to do the same thing for classical music," Moss insists.

The effort obviously can benefit classical record sales, but Moss says a "pound for pound" return in commercial advantage isn't being sought.

The Vox, Turnabout, Candide, Vox Box and Moss Music Group labels are owned by Moss' company which markets close to 1,000 recordings.

Moss is convinced that classical album and tape demand is bigger than the industry acknowledges, and he views lack of dealer product knowledge and fear of large inventories as obstacles to be overcome.

Composer William Schuman chided the recent American Symphony Orchestra League conference in New York, reminding delegates about their responsibility to present day American composers. Said Schuman, "We have demonstrated for decades now that we have a school of American composers who need take second place to no one throughout the contemporary world, composers who have produced a literature of music comparable in worth and variety to their American counterparts in literature and the visual arts."

Though symphony orchestras are actively commissioning and premiering new symphonic works, Schuman feels the responsibility goes beyond first performances. He asked the question: "Would you not agree that perhaps the greatest element of satisfaction and joy in music comes from familiarity? We know from history that sometimes the greatest works have at first been received poorly, and often works that soon disappear have been enthusiastically received."

Boston Orch. Plays New Works

CHICAGO—Twelve newly commissioned works will be presented by the Boston Symphony Orchestra during its 100th anniversary season, 1980-81. First pieces to be premiered are Leonard Bernstein's "Fanfare" and "Symphony No. 2" penned by British composer Peter Maxwell Davies.

Other commissions went to Americans John Harbison, Leon Kirchner, Donald Martino, John Corigliano, Peter Lieberson, Roger

Sessions and Oly Wilson. England's Sir Michael Tippett, Hungarian composer Sandor Balassa and Polish composer Andrzej Panufnik.

The orchestra will also present two non-commissioned world premieres, Paul Chihara's Saxophone Concerto with soloist Harvey Pittel, and Theodore Antoniou's "Circle Of Thanatos And Genesis," with tenor Michael Best and the Tanglewood Festival Chorus.

Billboard® Billboard SPECIAL SURVEY For Week Ending 7/5/80

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
2	2	9	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
3	3	8	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
4	4	15	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
5	6	6	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
6	9	10	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
7	10	13	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
8	5	13	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
9	7	11	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
10	8	13	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
11	11	8	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
12	15	7	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
13	17	3	LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
14	12	9	ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
15	23	6	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
16	16	8	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
17	19	6	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
18	18	15	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
19	13	15	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
20	14	10	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
21	22	7	SHINING STAR Manhattans, Columbia (Content, BMI)
22	20	14	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
23	28	3	I'M HAPPY JUST TO OANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
24	31	3	WHERE DID WE GO WRONG Frankie Valli, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
25	21	16	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
26	27	8	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
27	25	21	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
28	32	7	LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
29	NEW ENTRY		ALL OUT OF LOVE Air Supply, Arista 0520 (Carista, ASCAP)
30	35	7	BLAME IT ON THE NIGHT Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
31	26	12	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
32	41	2	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
33	NEW ENTRY		TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
34	40	5	TWO PLACES AT THE SAME TIME Ray Parker Jr. & Raydio, Arista 0494 (Radiola, ASCAP)
35	34	16	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
36	NEW ENTRY		MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Are/Vicious Circle, ASCAP)
37	NEW ENTRY		JO JO Boyz Scaggz, Columbia 1-11281 (Boyz Scaggz/Almo, ASCAP/Foster Frees/Irving, BMI)
38	NEW ENTRY		THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
39	43	4	TIRED OF TOEIN' THE LINE Rocky Burnette, EMI-America 8043 (TRO-Cheshire, BMI)
40	49	8	SOMETHING 'BOUT YOU BABY I LIKE Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
41	42	4	GOOD TO HAVE LOVE BACK Felix Cavaliere, Epic 960880 (KI, ASCAP)
42	NEW ENTRY		LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
43	46	3	DANCING WITH THE MOUNTAINS John Denver, RCA 12017 (Cherry Lane, ASCAP)
44	45	2	YOU'RE GOOD FOR ME Exile, Warner/Curb 49245 (Down N Dixie, BMI/World, ASCAP)
45	47	5	IT'S STILL ROCK AND ROLL TO ME Billy Joel, Columbia 1-11276 (Impulsive/April, ASCAP)
46	44	8	I'M COMIN' HOME AGAIN Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
47	NEW ENTRY		YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
48	48	2	I'M ALIVE Electric Light Orchestra, MCA 41246 (Jet/Unart, BMI)
49	NEW ENTRY		MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)
50	NEW ENTRY		FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)

Classical Notes

Imagine Yehudi Menuhin, Jean-Pierre Rampal, Ruggiero Ricci, contralto Maureen Forrester and four stellar pianists together contributing to one record album. It's not a dream but a new release from Moss Music Group U.S. and Canada, taped at last year's benefit Carnegie Hall concert for the **Symphonicum Europae Foundation**. Conductor Piero Gamba, head of the foundation, leads the Winnipeg Symphony and the spoken introductions are handled by master of ceremonies Peter Ustinov. The pianists are Jorge Bolet, Gary Graffman, Byron Janis and Jeremy Menuhin, teamed in a Vivaldi-Bach four piano concerto performance. Moss indicates that a second LP culled from concert tapes may follow. . . . Qualiton Records' **George Volckening** reports the addition of England's **CRD Records** for exclusive representation in the U.S. The \$10.98 titles, excluding product issued on domestic labels, becomes available in August, reportedly. . . . **Joyce Idema** joins the Chicago Symphony staff as public relations director.

Under a new **National Endowment for the Arts** program, 66 grants totaling \$356,825 will be handed out to support performances of choral music this year. It is the first time Federal arts largesse has been extended to the choral music area. Grants went to 12 professional choruses, 42 semi-professional independent and orchestra choruses, seven university choruses and five service organizations. New York-based **Gregg Smith Singers** received the largest single award, \$25,000. Additionally, the group's touring will be supported by grants to several separate organizations. Areas already covered by Endowment grant programs include orchestras, chamber ensembles, opera companies, composers and the recently begun American music recording funding effort.

14	22	4	DIANA KUSS Diana, Motown M8-936M1	42	43	46	7	HEARTBREAKERS Damn The Torpedoes, Backstreet 5105 (MCA)	69	66	38	BLONDIE Eat To The Beat, Chrysalis CHE 1225	96	19	5	NUMIE NUDDING You And Me, A&M SP 4895
15	10	12	BOZ SCAGGS Middle Man, Columbia FC 36106	43	46	7	CAMEO Cameosis, Chocolate City CCLP 2011 (Casablanca)	70	82	3	BLACKFOOT Tomcattin', Atco SD 32-101 (Atlantic)	97	97	12	HERBIE HANCOCK Monster, Columbia JC 36415	
16	17	45	MICHAEL JACKSON Off The Wall, Epic 35745	44	48	7	ALICE COOPER Flush The Fashion, Warner Bros. BSK 3436	71	75	11	SQUEEZE Argybargy, A&M SP 4802	98	70	27	THE WHISPERS Solar BXL 1-3521 (RCA)	
17	18	13	FRANK SINATRA Trilogy: Past, Present and Future, Reprise 3FS 2300 (Warner Bros.)	45	45	17	TEENA MARIE Lady T, Gordy C7-992R1 (Motown)	72	72	7	MAC DAVIS It's Hard To Be Humble, Casablanca NBLP 7207	99	12	3	LARRY GRAHAM One In A Million You, Warner Bros. BSK 3447	
18	19	6	ELTON JOHN 21 At 33, MCA MCA-5121	46	47	8	TEMPTATIONS Power, Gordy G8-994M1 (Motown)	73	84	2	ROXY MUSIC Flesh And Blood, Atco SD 32-102 (Atlantic)	100	51	3	ROCKY BURNETTE The Son Of Rock And Roll, EMI-America SW 17033	
19	20	29	SOUNDTRACK The Rose, Atlantic SD 16010	47	58	3	KISS Kiss Unmasked, Casablanca NBLP 7225	74	76	4	DAVE MASON Old Crest On A New Wave, Columbia JC 36144					
20	11	12	VAN HALEN Women And Children First, Warner Bros. HS 3415	48	59	3	CHAKA KHAN Naughty, Warner Bros. BSK 3385	75	77	17	SKYY Skyway, Salsoul SA 8532 (RCA)					
21	12	21	CHRISTOPHER CROSS Warner Bros. BSK 3383	49	56	5	JOAN ARMATRADING Me, Myself, I, A&M SP 4809	76	86	3	SPINNERS Love Trippin', Atlantic SD 19270					
22	16	10	STEPHANIE MILLS Sweet Sensation, 20th Century T-603 (RCA)	50	55	6	GLADYS KNIGHT & THE PIPS About Love, Columbia JC 36387	77	79	4	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice, Mercury SRM 1-3836					
23	23	8	GRATEFUL DEAD Go To Heaven, Arista AL 9508	51	52	10	DEF LEPPARD On Through The Night, Mercury SRM 1-3828	78	87	4	WILLIE NELSON & RAY PRICE San Antonio Rose, Columbia JC 36476					
24	24	24	PRETENDERS Sire 6083 (Warner Bros.)	52	53	5	SCORPIONS Animal Magnetism, Mercury SRM 1-3825	79	100	3	SOUNDTRACK Can't Stop The Music, Casablanca NBLP 7220					
25	68	2	THE KINKS One For The Road, Arista A2L 8401	53	63	5	CAROLE KING Pearls-Songs Of Goffin & King, Capitol S00-12073	80	80	23	THE B-52'S Warner Bros. BSK 3355					
26	26	12	AMBROSIA One Eighty, Warner Bros. BSK 3368	54	54	4	DEVO Freedom Of Choice, Warner Bros. BSK 3435	81	61	17	SMOKEY ROBINSON Warm Thoughts, Tamla T8-367M1 (Motown)					
27	29	12	MANHATTANS After Midnight, Columbia JC 36411	55	55	NEW ENTRY	CHEAP TRICK Found All The Parts, Epic 4E-36453 (12-inch)	82	81	9	DIXIE DREGS Dregs Of The Earth, Arista AL 9528					
28	30	7	EMMYLOU HARRIS Roses In The Snow, Warner Bros. BSK 3422	55	83	16		83	83	16	SPYRO GYRA Catching The Sun, MCA MCA-5108					

NEW & HOT



★ LP This Week

BILLY JOEL

Glass Houses
Columbia FC 36384



Give the gift
of music.

Gospel

First Gospel Music Conference To Be Held In L.A. Sept. 23-26

• Continued from page 1

leading executives in both the gospel and secular industries has been established to select panelists and choose specific topics for discussion.

These topics have not been firmed yet, but Moran says general subjects will include: breaking gospel onto contemporary radio stations, effective rack penetration of gospel product, the display of gospel product by major retailers, the crossover of pop artists into gospel and vice versa.

Also: the market for gospel in major venues, the record company standpoint on gospel in the 1980s, differences and similarities between merchandising black and white gospel product and the role of gospel artists on secular television.

Kent Burkhardt, president of Burkhardt/Abrams; Dave Sholin, national music coordinator for RKO Radio; Pierre Cossette, television producer (Grammy Awards) and artists Andrae Crouch and the Rev. James Cleveland have confirmed they will speak at the conference. Other panelists are being lined up.

Members of the advisory board are: Dave Benware, president of David Benware and Associates; Ray Bruno, president of Epoch/NALR; Ralph Carmichael, president of Lexicon Music, Inc./Light Records;

Bob Cotterill, president of Sunrise Records; Mike Cowart, executive senior vice president of the Benson Co.; Ted Deikel, chairman of the board, Pickwick International.

Also: Gil Friesen, president, A&M Records; Billy Ray Hearn, president, Sparrow Records; Al Hobbs, general manager of WTLC-FM, Indianapolis and chairman of the Gospel Announcers Guild; Bruce Lundvall, president, CBS Records Division; Gentry McCreary, director of operations, Luminar Records; Fred Mendelsohn, vice president, Savoy Records.

Also: Stan Moser, senior vice president of records/music, Word Records; Jim Myers, president, Gos-

pel Music Assn., vice president, SESAC; Al Schlesinger, L.A. attorney; Mike Sears, owner, president and general manager, WAEC-FM, Atlanta; Dave Sholin, national music coordinator, RKO Radio, and Calvin Simpson Jr., president of Simpson Wholesale Inc., Detroit.

Executives from the retail and rackjobbing industries are expected to be added to the advisory board.

Conference fees are \$305 for those registering prior to Aug. 25, \$335 after Aug. 24 and \$250 for students, panelists and spouses. Registration at the door will be \$35 higher. Additional information may be obtained from Salpy Tchalekian or Nancy Falk at (213) 273-7040.



HONORED LADY—Ella Fitzgerald receives the Will Rogers Memorial award in a black-tie event sponsored by the chamber of commerce in Beverly Hills. Ralph Carmichael, left, president of Light Records-Lexicon Music, was musical director and wrote a special salute overture. Joining Carmichael are singer Mike Douglas, center, and Jimmie Baker, right, ABC-TV producer.

'Freedom Festival' July 4 At 'Opry'

NASHVILLE—WWGM-AM, in conjunction with Opryland USA, will present "Freedom Festival 1980" Friday (4) at the "Grand Ole Opry." With more than 5,000 persons attending the first "Freedom Festival" in 1979, Opryland officials have decided to make it an annual event.

Scheduled to appear at this year's festival are Larnelle Harris, the Cruse Family, the Nashville Gospel Ensemble, and Opryland's Cumber-

land Quartet. Dallas Holm and Praise will perform at the evening concert for a live album recording to be released later this year. Grady Nutt will act as emcee. Additional acts will be announced at a later date.

Show times for "Freedom Festival 1980" are 11:30 a.m., 2 p.m., and 7 p.m. The first two concerts will be held at the Grand Ole Opry House, with the final performance at the neighboring Roy Acuff Theatre.

Gospel Scene

By SHARON ALLEN

Star Song Records will soon complete the dramatized recording of "The Living Bible." The project will encompass the recording of the second half of the Old Testament. Among the thespians to perform on the project are members of Jeanette Cliff George's Houston-based **After Dinner Players**.

Recently, **Robert Hale** performed with his wife, **Inga Nielsen**, and **Luciano Pavarotti** in "La Boheme" in celebration of the 15th anniversary of the San Diego Opera Co.

Dean Wilder, tenor member of the vocal duo **Hale & Wilder**, suffered a minor stroke recently while on tour in Dallas. He is recovering at his home in Liberty, Mo. The 14th annual Hale & Wilder summer tour has been revamped. Several dates are being performed by **Robert Hale & Ovid Young**, but most concerts have been rescheduled.

Truth was featured at the Southern Baptist convention in St. Louis recently. The group travels to Virginia in mid-July for Fishnet '80, which is expected to draw Christian artists from all across the country.

Songwriter, recording artist and President of the Herald Assn., Inc., **Irv Lewis** was recently recognized with honors listings in both the U.S. Outstanding Personalities Of The South And In England Dictionary Of International Biography. Lewis keeps a busy schedule as a businessman, serves on several ministry boards of directors, and is much in demand for personal concert/speaking engagements.

Ed Suey, the founder and lead singer of the **Journeymen** for many years, is now appearing as a single throughout the Midwest. . . . The **Truelight Travelers**, an all family—12 member group, have recently reorganized and are appearing throughout the Midwest. The group is currently working on its first national record release.

Buck Ram & the Platters appearing at the decade meeting of the Religious Communications Congress at Opryland Hotel, made a surprise appearance at the end of a video and slide presentation on music as communication. The group just recently returned from a tour in South Africa.

Billboard SPECIAL SURVEY For Week Ending 7/5/80

Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	39	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
2	8	22	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
3	4	76	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
4	2	26	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
5	9	47	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35921
6	10	10	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
7	5	14	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
8	12	81	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
9	1	22	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
10	14	14	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
11	6	26	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
12	7	64	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
13	11	60	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
14	15	18	HEAVEN Genobia Jeter, Savoy SL 14547
15	16	35	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
16	13	56	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
17	18	30	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
18	19	10	NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7044
19	21	136	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
20	17	10	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
21	22	154	FIRST LADY Shirley Caesar, Hob HBL 500
22	26	22	WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL-7040
23	23	5	UNIVERSAL LOVE Billy Preston, Myrrh MSB-6607
24	20	56	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
25	32	111	LIVE, HE DECIDED TO DIE Donald Vails Choraleers, Savoy 7019
26	27	14	LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
27	28	5	TRAMAINE (WORD) Tramaire Hawkins, Light LS-5760
28			NEW ENTRY → TRY JESUS Troy Ramey & The Soul Searchers, Nashboro 7213
29	30	5	SHOW ME THE WAY Willie Banks & The Messengers, HSE-1532
30			NEW ENTRY → AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
31	24	18	OH LORD, YOU SAID SO Rev. Cleophus Robinson, Savoy SL 14532
32	25	22	SOMETHING WITHIN ME Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL-14541
33	33	103	VOLUME 3, IS THERE ANY HOPE FOR TOMORROW? James Cleveland & Charles Fold Singers, Savoy DBL 7020
34	31	14	LIVE IN CONCERT The Dixie Hummingbirds, Gospel Roots 5041
35	29	10	MOVING ON Dixie Hummingbirds, Gospel Roots 5050

\$30,000 Prize Money Given

NASHVILLE—The Music City Song Festival completed its first annual gospel competition, awarding more than \$30,000 in cash and prizes to its winners. The competition has been open to professional and amateur songwriters. Lyricists and amateur vocalists since last June.

Finalists were chosen from each of the categories of contemporary, traditional, inspirational, black and country gospel music and were judged by gospel artists and industry professionals.

Judges for the festival were recording artist James Blackwood, Paul Johnson, president of Paul Johnson Music Productions; Lem Kinslow, National Quartet Convention; composer Mosie Lister; Jim Myers, president of the Gospel Music Assn.; and arranger/composer Otis Skillings.

Grand prize winners are David Meece, of Lawton, Okla., an artist for Myrrh Records, who won \$3,000 in the professional songwriters division; David Capron, of Vancouver, Wash., and Lynn Edward Keesecker tied and will split \$3,500 grand prize money in the amateur writers' division.

Other grand prize winners include: the Rev. Thomas D. Risk of Lakeland, Fla., professional lyric division; Janice J. Baker of Winchester, Ind., amateur lyric division; Clyde Vaugh of Cho, Mich., solo vocal division; and Daystar from Ephrata, Pa., took the group vocal division.

First prize winners were: Micki Fuhrman of Shreveport, La., professional song division; Rev. Thomas D. Risk of Lakeland, Fla., professional lyric division; Colleen Lankster of England, amateur lyric division; Dan Tatum of Winston-Salem, N.C., solo vocal division; and the New Bethel Singers of Anderson, Mo., who took the group vocal division.

DENISE MILES

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Counterpoint

19 Student DJs Learn Their Craft

By JEAN WILLIAMS

LOS ANGELES—The International Entertainment & Record Promotion Co. has adopted "taking it to the streets" as its operating theme.

The L.A.-based firm, headed by **Marvell Grigsby** and **Frank Minor**, has tied into local schools with 19 student DJs. It has also entered an association with r&b music pools in California, neighboring states and Florida, according to Grigsby.

"We believe the people best attuned to record buyers are record buyers," says Grigsby. "That's why we have 19 DJs at the schools. They play records during lunch hours, which obviously boosts records and interest in the artists."

Among the acts International Entertainment are presently working with is **Arista's Waters**. The group's most recent LP is "Watercolors."

The four-person family group consists of **Maxine, Julia, Luther and Oren**.

Waters, also L.A.-based, is well-known in area junior and senior high schools, as the group frequently visits the schools to talk to the students about the music industry.

According to Luther, "We tell students how they can get into the business, pointing out both the positives and negatives. We also conclude our visits with a question and answer session."

The group not only attempts to educate students about the record industry, but it performs at school proms.

The Waters family has been performing as a group for more than a decade. It admits, however, it has not scored heavily as a solo act.

Group members are best known for their background vocal work, recording with such acts as **Donna Summer, Rita Coolidge, Glen Campbell, Herbie Hancock, Barry White, Peaches & Herb, Neil Diamond, Dolly Parton, Barbra Streisand, Thelma Houston, Deniece Williams, Ethel Merman, Boz Scaggs, Michael Jackson, Nancy Wilson, Frank Sinatra, Lou Rawls, Tavares, Temptations, Merv Griffin, Leon Haywood** and numerous others.

With such impressive credits, one wonders why as a solo act the group has not broken through.

Says Luther: "We didn't know what it took to push a record; we were not told."

Injects Maxine: "We didn't support our product, we didn't know, we didn't take the time to do it—now we do. This is one of the reasons we're talking to school kids who want to get into this business. We now know where we made our mistakes and if we can help others to avoid the same mistakes, we will."

The Waters' acknowledge their schedules are so tight as background singers, and the demand on their time is so great, it's difficult to squeeze time in for their own career with a shoe-horn. "However, we're managing to do it because we've got to," says Julia.

Oren notes that both he and Luther have roles in Neil Diamond's upcoming film, "The Jazz Singer," and are looking to become more involved in movies.

International Entertainment in conjunction with **Andrae Montell**, an independent promotion rep, are

(Continued on page 48)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/5/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	12	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★34	40	8	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSD 1029 (Curtom/Bellboy, BMI)	68	68	5	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Val, ASCAP)
2	2	16	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★35	49	4	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	69	79	3	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)
★3	4	12	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	★36	42	8	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	70	83	2	DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK-Shun/Kayvette, BMI)
4	3	14	SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	37	37	7	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	71	81	3	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)
5	5	13	A LOVER'S HOLIDAY—Change (D. Roman, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★38	43	7	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	72	72	3	SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)
6	6	16	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Steve Greenberg, BMI)	★39	51	3	JO JO—Boz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	73	NEW ENTRY	→	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)
★7	8	7	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★40	45	7	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	74	84	2	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)
★8	9	10	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★41	46	9	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	75	85	2	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)
★9	10	9	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★42	47	7	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	76	86	2	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tamlia 54312 (Motown) (Golden Cornflake, BMI)
★10	12	11	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★43	48	5	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	77	87	2	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)
★11	13	10	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★44	56	2	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	78	88	2	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSD 1036 (Mayfield, BMI)
12	7	17	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★45	52	5	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	79	89	2	BE WITH THE ONE YOU LOVE—Dramatics (L.J. Reynolds), MCA 41241 (Conquistador, ASCAP)
13	11	17	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★46	44	9	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	80	80	3	GIVE ME A BREAK—Ritchie Family (J. Morali, H. Belolo, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)
14	14	10	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★47	54	5	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46547 (Baby Fingers, ASCAP)	81	90	2	SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Palmos, BMI)
15	15	11	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★48	41	7	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	82	NEW ENTRY	→	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)
★16	19	7	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Tempterton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	★49	50	7	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (RightSong, BMI)	83	NEW ENTRY	→	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
17	16	11	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★50	60	2	BACKSTROKIN'—Fatback (J. Figgins, B. Curtis), Spring 3012 (Polydor) (Citta, BMI)	84	NEW ENTRY	→	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)
18	17	17	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Citta, BMI/Sign Of The Twins, ASCAP)	★51	61	2	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	85	NEW ENTRY	→	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)
19	18	14	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★52	53	5	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)	86	NEW ENTRY	→	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
20	20	17	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★53	59	4	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	87	NEW ENTRY	→	LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
★21	31	4	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★54	62	3	BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 76066 (Val-e Joe, BMI)	88	NEW ENTRY	→	I JUST WANNA DANCE WITH YOU—Starpont (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)
★22	26	8	DYNAMITE—Stacy Lattisaw (M.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★55	55	5	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	89	NEW ENTRY	→	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)
★23	33	2	GIVE ME THE NIGHT—George Benson (R. Tempterton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★56	65	4	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	90	NEW ENTRY	→	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)
24	21	10	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★57	66	4	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)	91	NEW ENTRY	→	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
25	25	9	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★58	24	17	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	92	32	13	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)
26	27	10	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	★59	69	5	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	93	35	9	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)
★27	34	6	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems EMI/Prince Street/Arista, BMI/ASCAP)	★60	70	3	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	94	36	8	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)
28	28	11	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	★61	71	4	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	95	57	9	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus/R. Bailey/R. Patterson/B. Dunbar, SESAC)
29	30	8	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	★62	NEW ENTRY	→	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	96	58	8	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)
30	22	17	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★63	73	2	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	97	63	6	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)
31	23	16	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamlia 54311 (Motown) (Bertram, ASCAP)	★64	74	3	LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	98	67	7	WOLF TICKETS—Parlet (J. Ali, G. Chinton, R. Johnson), Casablanca 2260 (Rick's/RightSong Malbz, BMI)
★32	39	7	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	★65	75	3	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamlia 54313 (Motown) (Bertram, ASCAP)	99	82	6	I COME HERE TO PARTY—T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquest/ASCAP)
★33	38	6	SKYYZOO—Skyy (S. Roberts, JR.), Salsoul 7 2121 (RCA) (Alligator, ASCAP)	★66	76	2	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	100	29	12	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)
				★67	77	3	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)				

Kid Creole Eminently Eclectic

Group Replaces Dr. Buzzard's Original Savannah Unit

By ROMAN KOZAK

NEW YORK—August Darnell and Andy Hernandez, two members of Dr. Buzzard's Original Savannah Band, are incorporating elements of calypso, funk, disco and new wave in a new band, Kid Creole & the Coconuts. The new band's debut LP is expected in July on Ze Records.

Unlike the Savannah Band, which faced a live audience only once in its career, Kid Creole is a performing entity, playing new wave-oriented rock clubs in the Northeast. However, say the two musicians, the Savannah Band is not dead. It is a "family" that will come back together again for other recording projects.

The Savannah Band released in January an LP, "James Monroe H.S. Presents Dr. Buzzard's Original Savannah Band Goes To Washington"

on Elektra Records which cost \$300,000 but which did not do well, say the musicians. But it encouraged them to continue on various independent projects.

In recent months Darnell produced and cowrote "Guichy Dan's Beechwood #9" for RCA, produced the disco group Machine, and produced the debut LP for Christina on Ze Records in addition to collaborating with Hernandez in making "Don Armando's Rhumba Band," also for Ze Records.

"August and I like to keep ourselves busy. We don't just want to sit around at home, which is why we put together the Kid Creole thing," says Hernandez, who plays vibes and arranges the music. Darnell, the bass player and lyricist, is the producer.

Hernandez says part of the reason for the Savannah Band's at least temporary demise is that while its first LP was disco, subsequent LPs, though danceable, were more directed toward "a 1990 space generation," and were difficult to market. At the same time the band was leaving both RCA and Tommy Mottola, its manager, and going with the Entertainment Co. and Elektra. Mottola, however, still remains Darnell's personal manager, and represents Kid Creole.

A future project for Kid Creole will be a film, "Off The Coast Of Me," which will be a musical fantasy produced by Mottola's new Champion Entertainment Films.

"Kid Creole draws more on reggae and calypso, the music of the islands," says Darnell. "The Savannah Band touched on it, but Kid Creole will explore it in depth," says Darnell describing his new music. It is also influenced by new wave, both in terms of the music itself, and the venues where Kid Creole will play.

"When we decided to do live shows, we saw that the so-called black venues were given over to cats who got onstage, opened their mouths, and pretended to sing to recorded music. I wanted no part of that. It is a step backwards to the dark ages. So it was a question of what venues were available for us to play," says Darnell.

What is available is the new wave circuit, where, says Darnell, the audience "embraced" the music, even if it is played at a less than the totally intense manner of much of new wave. But, Darnell makes clear, he plays music that he likes and commercial considerations are secondary.

"August Darnell is not on a commercial trip and he will never be on a commercial trip," he says, "not for all the record executives in the world, not for mom or dad, or anyone. I can say it because I am financially set."

Trombonists Booked

LOS ANGELES—Trombonists Slide Hampton and Bob Brookmeyer are scheduled to perform at the 23rd annual Monterey Jazz Festival at the Monterey County Fairgrounds Sept. 19, 20 and 21. In addition to their featured performances, Hampton and Brookmeyer will join other headline artists in the Festival's all-star band.

Sarah Vaughan, the new Dave Brubeck Quartet and the Manhattan Transfer are among other artists set to appear.

Ellington Festival

CHICAGO—A day-long "festival" tracing the career of Duke Ellington in motion pictures took place June 7 at the Jazz Record Mart. Film collector and Mart owner Bob Koester hosted the 6½-hour free screening.

Rubin Opens Series

NEW YORK—Stan Rubin and his band opened the nine-week Music For A City Evening free series of concerts in Rockefeller Center June 18. The next gig features John Abercrombe and his quintet Wednesday (25) at Exxon Park. The shows are presented by Rockefeller Center Inc., Time Inc., McGraw-Hill and the Exxon Corp.

POSSIBLY ON NEW LABEL

Gospeler Cleveland Headed To CBS?

LOS ANGELES—First Warner Bros. moved into the gospel field with Andrae Crouch last year.

Now CBS is reportedly looking to make a firm commitment by jumping into the gospel arena by luring superstar James Cleveland.

This action is a result of an increased awareness by the secular labels that big bucks can be made with gospel—plus record returns are practically non-existent.

According to a knowledgeable source, CBS is reportedly looking to form a new label and is attempting to lure Cleveland into bringing acts to the label.

Cleveland is well-known for presenting new talent and usually appears on their recordings.

While Andrae Crouch at Warners is possibly the world's most popular black contemporary gospel artist, Cleveland holds the same distinction in the traditional area.

Crouch is also signed to Light Records, while Cleveland, for many years, has been with Savoy.

CBS label Epic recently moved into the gospel area by signing the Mighty Clouds of Joy who formerly cut for ABC.

Duo Records Live

LOS ANGELES—Don Rader (flugelhorn) and Ron Eschete (guitar) will be recorded live at the Great American Music Hall in San Francisco by Jet Danger Records for an upcoming album to be entitled "Duo." Joining them will be Kevin Brandon (bass) and John Perett (drums). The recording will be made July 10.

Counterpoint

• Continued from page 46

working on a plan to have Waters perform at military bases. Television shows also are in the works.

The group has done background vocals for several tv theme songs, including "Love Boat," "Wonder Woman," "Soul Train," "The Jeffersons" and "Makin' It," among others.

Will Stephanie Mills and Teddy Pendergrass become the next recording duo? Are they teaming for their version of Peabo Bryson's "Feel The Fire"? The pair is gearing up for a national tour.

Louis Johnson of the Brothers Johnson is recording a contemporary Christian LP. Louis, a born again Christian, put together a group called Passage for the new venture. It's believed the album will be self-titled.

Johnson's wife, Valerie, sings on the LP, while Ricky Heath, the

Brothers Johnson's percussionist, sings and plays percussion on "Passage."

Heath, also a born again Christian, sings lead vocals on "Treasure" from the Brothers' "Light Up The Night" LP. "Treasure" will be the Brothers Johnson's next single.

Valerie, who copenned "Stomp" with Louis, also sings on "Light Up The Night" and has joined Louis and George on their tour.

This marks Louis' debut as both a contemporary Christian artist and producer. For the past four years, Quincy Jones has produced the Brothers Johnson. However, Jones is not involved in the Passage venture and he is stepping down for the next Brothers Johnson LP. The two brothers will handle their own production.

Reportedly "Passage" may not be released on the Brothers Johnson's label, A&M.

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

Billboard SPECIAL SURVEY For Week Ending 7/5/80

Billboard

Soul LPs

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★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	13	13		LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	39	39	16	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
★	2	8	8		CAMEOSIS Cameo, Casablanca CCLP 2011	40	42	3	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
★	3	3	10		SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	41	30	7	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
★	4	4	12		AFTER MIDNIGHT Manhattans, Columbia JC 36411	42	44	3	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
★	5	5	6		ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	43	43	9	1980 B.T. Express, Columbia JC 36333
★	6	6	12		GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	44	21	13	RELEASED Patti LaBelle, Epic JE 36381
★	7	12	3		DIANA Diana Ross, Motown M8-936M7	45	40	18	SKYWAY Skiyy, Salsoul SA 8532 (RCA)
★	8	17	2		HEROES Commodores, Motown M8-939M1	46	49	5	SPECIAL EDITION Five Special, Elektra 6E-270
★	9	11	3		NAUGHTY Chaka Khan, Warner Bros. BSK 3385	47	41	14	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122
★	10	10	11		THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	48	37	8	NATURALLY Leon Heywood, 20th Century T613 (RCA)
★	11	7	14		HOT BOX Fatback, Spring SP-1-6726 (Polydor)	49	46	19	WINNERS Kleer, Atlantic SD 19262
★	12	22	2		S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	50	50	17	WARM THOUGHTS Smokey Robinson, Tamil T8-367M1 (Motown)
★	13	9	15		LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	51	47	27	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240
★	14	8	15		ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	52	51	6	JERRY KNIGHT Jerry Knight, A&M SP 4788
★	15	14	12		TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	53	52	14	TWO TONS O' FUN Two Tons O' Fun, Fantasy/Honey F-9584
★	16	15	12		SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	54	54	8	SYREETA Syreeta, Tamla T7-372R1 (Motown)
★	17	13	9		POWER Temptations, Gordy G8-994M1 (Motown)	55	55	18	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
★	18	34	3		ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	56	56	7	KWICK Kwick, EMI-America 17025
★	19	19	5		INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)	57	57	38	BIG FUN Shalamar, Solar BXL1-3479 (RCA)
★	20	16	18		LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	58	64	4	ME MYSELF I Joan Armatrading, A&M SP 4809
★	21	26	3		DON'T LOOK BACK Natalie Cole, Capitol ST 12079	59	69	2	ONE WAY FEATURING AL HUDSON MCA MCA 5127
★	22	31	5		'80 Gene Chandler, 20th Century T-605 (RCA)	60	60	11	DREAM COME TRUE Earl Klugh, United Artists LT 1026
★	23	28	3		LOVE TRIPPIN' Spinners, Atlantic SD 19270	61	61	13	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)
★	24	32	3		THIS TIME Al Jarreau, Warner Bros. BSK 3434	62	58	15	SPYRO GYRA Catching The Sun, MCA MCA-5108
★	25	23	45		OFF THE WALL Michael Jackson, Epic FE-35745	63	63	15	MASS PRODUCTION Massterpiece, Cotillion SD 5218 (Atlantic)
★	26	25	27		THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	64	74	2	PRIME TIME Roy Ayers/Wayne Henderson, Polydor PD-1-6276
★	27	20	13		TWO G.Q., Arista AL 9511	65	65	11	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
★	28	18	10		PARADISE Peabo Bryson, Capitol S00-12063	66	NEW ENTRY		THE RIGHT COMBINATION Linda Clifford/Curtis Mayfield, Curtom/RSO RS-1-3084
★	29	29	5		LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	67	67	12	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245
★	30	27	8		AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269	68	68	29	GAP BAND II Gap Band, Mercury SRM 1-3804
★	31	33	6		YOU AND ME Rockie Robbins, A&M SP 4805	69	NEW ENTRY		INFLATION Stanley Turrentine, Elektra 6E-269
★	32	24	12		MONSTER Herbie Hancock, Columbia JC 36415	70	59	13	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
★	33	53	2		FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)	71	71	42	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)
★	34	35	8		SPLASHDOWN Breakwater, Arista AB 4264	72	72	18	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)
★	35	36	18		LADY T Teena Marie, Gordy G7-992R1 (Motown)	73	62	14	HIDEAWAY David Sanbor, Warner Bros. BSK 3379
★	36	48	3		BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221	74	70	4	RENAISSANCE ADC Band, Cotillion SD 5221 (Atlantic)
★	37	45	4		LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	75	73	7	DELEGATION Delegation, Mercury SRM1-3821
★	38	38	6		SHINE Average White Band, Arista AL 9523				

Country

Soundtrack Hits Spice Hot Country LP Chart

By KIP KIRBY

NASHVILLE—Predictions about the gangbusters impact of country music movie soundtracks are becoming a reality. An impressive 25% of the top 20 positions on the Hot Country LP chart this week have been usurped by motion picture soundtracks, demonstrating explosive sales and airplay.

Dominating the upper ranks of the album chart are MCA's "Coal Miner's Daughter," "Urban Cowboy" on Asylum, Columbia's "Electric Horseman," "The Gambler" on United Artists and Elektra's recent entry, "Bronco Billy." Also, "Gideon," Kenny Rogers' powerful No. 1 LP, is reportedly undergoing bidding at this time for either movie or Broadway musical rights.

"Urban Cowboy," already certified gold, is rapidly streaking toward platinum status with reported sales of more than 800,000 in its seventh week on the chart. Also gold is "Electric Horseman," while "The Gambler," a made-for-television film that may now become a full-length movie as well, has been accredited quadruple platinum with sales of more than four million units.

"Bronco Billy," heading into its fourth chart week, is approaching the reported 200,000 sales mark. And "Coal Miner's Daughter" racked up a reported 418,662 units after 15 weeks of chart activity.

Singles pulled from these albums

are not dragging their heels, either. "Drivin' My Life Away," Eddie Rabbitt's new high-powered single from "Roadie," is rocketing up the Hot Country Singles chart this week at a starred 26 in merely three weeks. Elektra reports sizzling sales of 105,000 on the record already clicking in.

Also on the same label are Mickey Gilley's "Stand By Me," taken from the film, "Urban Cowboy," and "Barroom Buddies," pairing up actor Clint Eastwood with Merle Haggard in a "Bronco Billy" musical outing. "Stand By Me" is chasing Gilley's competing hit, "True Love Ways," straight up the chart, now at a starred 16 with nearly a quarter of a million units reported in sales. "Barroom Buddies," with 158,000 units sold, is currently checking in at a starred 7.

Other hot singles boosting soundtrack sales are Ronnie Milsap's "Cowboys And Clowns" from "Bronco Billy" (and backed with "Misery Loves Company"), Merle Haggard's "Misery And Gin" from "Bronco Billy" and Willie Nelson's "Midnight Rider," pulled from the fast-selling "Electric Horseman" LP. Sissy Spacek's title theme from "Coal Miner's Daughter" has reportedly sold nearly 90,000 copies to date and peaked at number 24.

Although the just-released "Roadie" soundtrack hasn't turned

up yet on the country album chart, its mixture of rock and country songs makes it a likely contender for several possible singles. One, "That Lovin' You Feeling Again," recorded by Roy Orbison and Emmylou Harris, is already up to a starred 59 in its second week of release.

Other country artists appearing on the soundtrack LP are Hank Williams Jr., Asleep At The Wheel and Eddie Rabbitt (with "Drivin' My Life Away").

Warner Bros. is now in the midst of a national marketing promotion in which retail outlets across the U.S. are eligible for \$150 on-site cash prizes if they are displaying "Roadie" point-of-purchase materials and also playing the soundtrack album in the store.

Still ahead down the road for country soundtrack albums are "Smokey And The Bandit II," "Honeysuckle Rose" and "Nine To Five," all full-length features due out before the end of the year.

The 12-cut "Smokey" LP on MCA will contain Jerry Reed's title theme, "Texas Bound And Flying"—although Reed's regular label, RCA, retains rights to the song as a single release. Other cuts are by Mel Tillis, Tanya Tucker and Glen Campbell, Brenda Lee, Roy Rogers, Burt Reynolds and the Statler Brothers.

The Statlers have just released the movie's first single, "Charlotte's Web." Projected as other future singles are the Tucker-Campbell duet, "Pecos Promenade," Roy Rogers' "Ride, Concrete Cowboy, Ride," and Burt Reynolds' "Let's Do Something Cheap And Superficial." The "Smokey II" LP ships in July, a month prior to the film's premiere. "Honeysuckle Rose," which marks the advent of Columbia's Willie Nelson as a starring leading man, debuts in Austin Thursday (3), with the label soundtrack shipping in early August.

Although there are no official plans at this time for a soundtrack to be issued from the Dolly Parton-Jane Fonda-Lily Tomlin celluloid secretarial saga, "Nine To Five," Parton does intend to include the movie's theme song on her next RCA album later this year.

2-YEAR TERMS

Nashville NARAS Election

NASHVILLE—Officials have been chosen to serve a consecutive two-year term for the local chapter of NARAS.

Elected to represent the various musical categories within the organization are the following:

Vocalists/singers: Sheri Kramer; a&r/producers: Bob Montgomery; engineers: Warren Peterson; instrumentalists/musicians: Larrie London.

Re-elected to serve are Shelly Kurland in the leaders/conductors category; Jerry Gillespie representing songwriters/composers; and Bill Pursell for arrangers.

Bill Ivey was elected to represent the art directors/photographers category, and Don Butler was re-elected in the documentary/comedy/children's classification.

Governors-at-large for NARAS are Burt Reynolds, Nancy Wilson, and



Smokey Screen: Jerry Reed, left, peers out the window of his new Trans-Am, a gift from his costar, Burt Reynolds, right, during the filming of "Smokey And The Bandit II."

Newsbreaks

• LOS ANGELES—In a novel promotional campaign to support singer Jack Greene's debut album on Firstline Records (formerly Frontline Records), the label is mailing out approximately 350 hand-painted ceramic frames with a painting of the artist in glass. The pictures correspond to the graphics on the LP's cover and are being sent to key country radio stations and industry trade publications. The title of Greene's new album is "Yours For The Taking."

• NASHVILLE—More than 100 pairs of sheepskin slippers have been mailed out by Gold Dust Records to announce the label's first release, "Sexy Ole Lady," by artist Pat Garrett. The slippers carried the Gold Dust logo with a promotional push announcing the record. Coordinating the effort is Frank Mull of Mull-Ti-Hits in Nashville with Scott Futt handling marketing for the single.

• WHEELING, W. Va.—Orlando Records' Leon Everette performed recently at Jamboree U.S.A. here to a full house, along with RCA's Ronnie Milsap. Everette sang his latest single, "Over."

• TULSA—Four celebrity players have been announced for the sixth annual Roy Clark Celebrity Golf Classic, Sept. 13-14 at Cedar

Ridge Country Club in Tulsa. Foster Brooks, Jimmy Dean, James Garner and former Dallas Cowboy Lee Roy Jordan will play in the weekend tournament to benefit the Tulsa Children's Medical Center.

• NASHVILLE—Tom T. Hall and his wife Dixie will be invited guests of President and Mrs. Carter when they attend the Democratic National Convention in New York City Aug. 11-15. The Hall's invitation comes as a result of their continued support of the president's reelection campaign.

• LOS ANGELES—Epic artist Charley McClain recently taped upcoming segments of the "CBS Sports Spectacular's" off-road racing competition. McClain and seven other celebrities who included Patrick Duffy of "Dallas" and Larry Wilcox of "Chips" competed against each other in four-wheel drive jeeps. Air dates are in early August.

\$13,000 Netted In Music City Invite

NASHVILLE—More than 150 tennis players representing music business centers throughout the country teamed up for the seventh annual Music City Tennis Invitational, held at the Maryland Farms Racquet and Country Club in Brentwood, Tenn.

An annual benefit, this year's invitational donated proceeds of nearly \$13,000 to Nashville Memorial Hospital.

Participants were the guests at a pretournament cocktail reception hosted by Frances Preston, vice president of BMI, Nashville, and honorary chairman of the event. Immediately following the three-day play schedule, a cocktail buffet and awards party was given by Mike Shepherd of International Record Distributing Associates and Tom Collins of Pi-Gem Music. Providing musical entertainment for the evening were the Piggys, a new group under Collins' direction.

Among the winners in the various team categories were Allen Dick/James Dick; Phil Ehart/Clay Schnell; Mick Lloyd/Jerry Klein; Dave Rowland/Gene Morris; David Skepner/Charlie Kates/Margaret Ann Warner/Duard Sullivan; and Julie Foley/Herold Bradley.

COMEBACK ON CHART

George Jones At Top Again After 5 Years

NASHVILLE—For the first time in more than five years George Jones is back atop the Billboard Hot Country Singles chart with a solo effort.

The Epic artist hits the No. 1 position this week with "He Stopped Loving Her Today," the first Jones solo to hit that spot since "The Door" peaked at No. 1, Oct. 26, 1974.

Some 25 years have passed since Jones recorded his first top 40 single release, "Why, Baby, Why" in 1955 on the Starday label. Jones' current hit is his 10th No. 1 record on the Billboard chart, and represents the culmination of a long comeback hindered by personal and professional problems.

His publicized divorce with singing partner Tammy Wynette came in a turbulent, trying period that saw the veteran country artist skip bookings, suffer voice problems and forget the lyrics to his songs onstage.

Recently, Jones appears to have his life and career in gear again. His appearance at Jim Halsey's Tulsa International Country Music Festival in May revealed a sober, down-to-earth Jones fully utilizing his immense singing talents that have made him one of the favorite singers—for fans and other artists alike.

The career turnaround is reflected equally as dramatically on the Billboard charts. Besides the No. 1 hit, Jones' pairing with Johnny Paycheck on "When

You're Ugly Like Us," jumps 12 spots to a starred 48.

With his latest albums "My Very Special Guests" and "Double Trouble" (with Paycheck) now being stocked in record stores, and a solo album due in August, Jones is in a prime position to further boost his career that has spanned four decades from the '50s to the '80s.

Jones first hit the Billboard chart at No. 1 with "White Lightning" in 1959 on Mercury Records. In 1961, he followed with "Tender Years" and, the following year, hit the top spot again, this time on United Artists, with "She Thinks I Still Care."

Nearly five years passed before Jones again reached No. 1. "Walk Through This World With Me" on Musicor reached the coveted top spot. "We're Gonna Hold On" (with Tammy Wynette) hit No. 1 in 1973—his first Epic chart-topper. He followed the next year with "The Grand Tour" and "The Door." Two duets with Wynette—"Golden Ring" and "Near You"—reached No. 1 in 1976. Then came the dry spell that has been broken by "He Stopped Loving Her Today."

Prior to Wynette, Jones had cut duets with Margie Singleton, Melba Montgomery and Brenda Carter. Male duet partners, besides Paycheck, include Willie Nelson and James Taylor.

GERRY WOOD

"Just Give Me What You Think Is Fair"
Rex Gosdin with Tommy Jennings
 SABRE ZSL-4520

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Billboard® Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
1	2	13	HE STOPPED LOVING HER TODAY —George Jones (B. Braddock, C. Putnum), Epic 9 50867 (Tree, BMI)	35	16	13	TAKE ME IN YOUR ARMS AND HOLD ME —Jim Reeves & Deborah Allen (C. Walker), RCA 11946 (Rightsong, BMI)	69	NEW ENTRY	1	IT'S TOO LATE —Jeanne Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)
2	5	9	YOU WIN AGAIN —Charley Pride (H. Williams), RCA 12002 (Fred Rose, BMI)	36	40	7	HERE COMES THAT FEELING AGAIN —Don King (R.K. Stegall/S. Harris), Epic 9-50877 (Blackwood/Vector, BMI)	70	79	2	THAT'S WHAT I GET FOR LOVING YOU —Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)
3	6	10	FRIDAY NIGHT BLUES —John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)	37	10	13	MY HEART/SILENT NIGHT (After The Fight) —Ronnie Milsap (J. Schweers, C. Quillen, D. Pfirmer), RCA 11952 (Chess, ASCAP/Pi-Gem, BMI)	71	78	2	HAVEN'T I LOVED YOU SOMEWHERE BEFORE —Joe Stampley (J. Hodges, C. Moore, D. Hodges), Epic 960893 (Brandwood, Mullet, BMI)
4	3	11	YOUR BODY IS AN OUTLAW —Mel Tillis (B. Rabin), Elektra 46628 (Sawgrass, BMI)	38	27	13	TELL OLE I AIN'T HERE —Moe Bandy & Joe Stampley (W. Kemp), Columbia 1-11244 (Tree, BMI)	72	80	3	WE'RE BACK IN LOVE AGAIN —Johnny Russell (G. Martin, S. Throckmorton), Mercury 57026 (Tree, BMI)
5	8	9	TRUE LOVE WAYS —Mickey Gilley (N. Petty, B. Holly), Epic 9 50876 (Wren, BMI/MPL Comm., ASCAP)	39	45	5	NAKED IN THE RAIN —Loretta Lynn (B. Cannon, K. Starr), MCA 41250 (Sabal, Sawgrass, ASCAP, BMI)	73	77	4	THE STORES ARE FULL OF ROSES—"Blackjack" Jack Grayson (T. Purvin, J. Grayson), Hitbound HB 4503 (Tamar, ASCAP/Hinsdale, BMI)
6	7	10	MIDNIGHT RIDER —Willie Nelson (G. Allman), Columbia 1-11257 (No Exit, BMI)	40	31	12	HE WAS THERE (When I Needed You) —Tammy Wynette (S. Richards), Epic 9 50868 (First Lady/Muscle Shoals, BMI)	74	75	4	FALLING TOGETHER —Nightstreets (R.J. Jones, M.D. Barnes), Epic 9 50886 (Blue Lake, Plum Creek, BMI)
7	9	8	BAR ROOM BUDDIES —Merle Haggard & Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Pesa/Warner-Tamerlane/Bronco, BMI)	41	51	3	CRACKERS —Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41263 (Pi-Gem, BMI)	75	NEW ENTRY	1	THE LAST COWBOY SONG —Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)
8	1	12	TRYING TO LOVE TWO WOMEN —The Oak Ridge Boys (S. Throckmorton), MCA 41217 (Cross Keys, ASCAP)	42	47	6	WHAT GOOD IS A HEART —Dean Dillon (D. Dillon), RCA 12003 (Pi-Gem, BMI)	76	76	4	LOVE TALKING/WISHING WELL —Tammy Jo (S. Lorber, C. Hardy), Ridgetop R 00980 (Big "C," ASCAP)
9	12	7	DANCIN' COWBOYS —Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)	43	28	12	TOO OLD TO PLAY COWBOY —Razzy Bailey (D. Morrison, D. Kirby), RCA 11954 (House Of Gold/Cross Keys, BMI, ASCAP)	77	84	2	GOOD LOVIN' MAN —Gail Davies (G. Davies), Warner Bros. 49263 (Dickerson, Beechwood, Sister John, BMI)
10	13	9	THE BLUE SIDE —Crystal Gayle (D. Lesley, A. Willis), Columbia 1-11270 (Almo/ASCAP/Irving, BMI)	44	33	13	BEDROOM BALLAD —Gene Watson (J. Allen), Capitol 4854 (Tree, BMI)	78	81	6	ASHES BY NOW —Rodney Crowell (R. Crowell), Warner Bros. 49224 (Jolly Cheeks, BMI)
11	15	9	IT'S TRUE LOVE —Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)	45	50	5	YOU'VE GOT THOSE EYES —Eddy Raven (E. Raven, D. Powelson), Dimension 1007 (Milene, ASCAP)	79	85	2	I'M HAPPY JUST TO DANCE WITH YOU —Anne Murray (I. Lennon, P. McCartney), Capitol 4878 (Macien, BMI)
12	19	6	CLYDE —Waylon Jennings (J.J. Cale), RCA 12007 (Johnny Binstock, BMI)	46	36	11	THE CHAMP —Moe Bandy (D. Kirby, W. Robb), Columbia 1-11255 (Baray, BMI/Cross, ASCAP)	80	88	2	THANK YOU EVER-LOVIN' —Kenny Dale (K. O'Dell), Capitol 4882 (Hungry Mountain, BMI)
13	18	8	KAW-LIGA —Hank Williams Jr. (H. Williams, F. Rose), Elektra/Curb 46636 (Milene, ASCAP)	47	37	11	TEQUILA SHEILA —Bobby Bare (S. Silverstein, M. Davis), Columbia 1-11259 (Horse Hair/evil Eye, BMI)	81	89	2	COWBOYS ARE COMMON AS SIN —Max D. Barnes (M.D. Barnes), Ovalton 1149 (Plum Creek, Blue Lake, BMI)
14	17	6	TENNESSEE RIVER —Alabama (R. Owens), RCA 12018 (Buzherb, BMI)	48	60	3	WHEN YOU'RE UGLY LIKE US —George Jones and Johnny Paycheck (D. Goodman, R. Schulman), Epic 950891 (Pi-Gem, BMI)	82	NEW ENTRY	1	LONG DROP —Roy Head (P. Pickford), Elektra 46653 (Warner Bros., ASCAP)
15	4	15	ONE DAY AT A TIME —Cristy Lane (M. Wilkin, K. Kristofferson), United Artists 1342 (Buckhorn, BMI)	49	59	3	TRY IT ON —Stephanie Winslow (M. Chapman, N. Chin), Warner/Curb 49257 (Chinchap, BMI)	83	NEW ENTRY	1	EVEN COWGIRLS GET THE BLUES —Lynn Anderson (R. Crowell), Columbia 111296 (Visa, ASCAP)
16	22	6	STAND BY ME —Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)	50	43	11	IT DON'T HURT TO DREAM —Sylvia (C. Quillen, D. Pate, J. Pate), RCA 11958 (Chess/ASCAP, Pi-Gem/BMI)	84	NEW ENTRY	1	HOW FAR TO YOU WANT TO GO —Ronnie McDowell (B. Killen, R. McDowell), Epic 9 50895 (Tree, Strawberry Lane, BMI)
17	20	7	SAVE YOUR HEART FOR ME —Jacky Ward (B. McMill), Mercury 57022 (Hall Clement, BMI)	51	62	3	MAKING PLANS —Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure Fire, BMI)	85	NEW ENTRY	1	THE EASY PART'S OVER —Steve Wariner (J. Foster, B. Rice), RCA 12029 (Jack And Bill, ASCAP)
18	21	7	IT'S OVER —Rex Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco), Warner Bros. 49128 (Boxer, BMI)	52	69	2	I'VE NEVER SEEN THE LIKES OF YOU —Conway Twitty (B. McMill, W. Holyfield), MCA 41271 (Hall-Clement, Maplehill, Vogue, BMI)	86	NEW ENTRY	1	MY GUY —Margo Smith (W. Robinson), Warner Bros. 49250 (Jobete, ASCAP)
19	24	6	WAYFARING STRANGER —Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)	53	56	7	NO WAY TO DROWN A MEMORY —Stoney Edwards (C. Wayne), Music America 107 (NSD) (Midstate, BMI)	87	NEW ENTRY	1	THE PYRAMID SONG —J.C. Cunningham (J.C. Cunningham), Scotti Bros. 601 (Atlantic) (Flowering Stone, Lockhill Selma, ASCAP)
20	25	5	IN AMERICA —The Charlie Daniels Band (C. Hayward, J.D. Gregorio, C. Daniels, T. Cram, F. Edwards, J. Marshall), Epic 9 50888 (Hat Band, BMI)	54	57	5	SONG OF THE PATRIOT —Johnny Cash (M. Robbins, S. Milette), Columbia 1-11283 (Kaysay, SESAC/Mariposa, BMI)	88	NEW ENTRY	1	HELLO DADDY, GOOD MORNING DARLING —Mel McDaniel (Dunn, Anders, Linnard, Murrain, Stegall), Capitol 4886 (Blackwood, Magic Castle, Con Bro, Wilcox, BMI, ASCAP)
21	26	5	LEAVIN'S FOR UNBELIEVERS —Dottie West (R. Goodrum, B. Maher), United Artists 1352 (Welbeck, Blue Quill, Chappell, Sailmaker, ASCAP)	55	58	6	JUST GIVE ME WHAT YOU THINK IS FAIR —Rex Gosdin And Tommy Jennings (R. Gosdin, V.L. Haywood, J. Twill), Sabre 4520 (Window, BMI)	89	NEW ENTRY	1	THERE'S NOBODY LIKE YOU —Kin Vassy (R. Miller), I.A. 505 (C.M.S.) (Roger Miller, BMI)
22	14	11	LOSING KIND OF LOVE —Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 1-11253 (Algee, BMI)	56	61	4	SEA CRUISE —Billy "Crash" Craddock (H.P. Smith, J. Vincent), Capitol 4875 (Collilion, BMI)	90	86	3	GOODBYE EYES —Pebble Daniel (D. Loggins), Elektra 46643 (Leeds, Patchwork, ASCAP)
23	23	10	LET'S PUT OUR LOVE IN MOTION —Charly McClain (B. Morrison/J. MacRae/L. Rogers), Epic 9 50873 (Southern Nights, ASCAP)	57	63	4	CACTUS AND A ROSE —Gary Stewart (C. Moman, B. Emmons), RCA JH 11960 (Baby Chick, BMI)	91	87	3	CHARLIE, I LOVE YOUR WIFE —Tommy Roe (M. Lloyd, A. Kasha, J. Hirschorn), Warner Bros. 49235 (KCM, Michael, April, Morning Pictures, BMI)
24	29	5	SURE THING —Freddie Hart (N. Larkin, E. Conley), Sunbird 7500 (Merilark, Blue Moon, April, ASCAP)	58	46	10	J.R. —B.J. Wright (B.J. Wright/D. Lee/J. Meador/D. Hall), Soundwaves 4604 (NSD) (Hitkit, BMI)	92	NEW ENTRY	1	HOW COULD I DO THIS TO ME —Sam D. Bass (S. Spurgin), 3-J 1003 (N.S.D.) (Mende, BMI)
25	30	6	OVER —Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)	59	71	2	THAT LOVING YOU FEELING AGAIN —Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)	93	55	7	SOLDIER OF FORTUNE —Tom T. Hall (G. Setton), RCA 12005 (Hallnote/Shell Drake, BMI)
26	38	3	DRIVIN' MY LIFE AWAY —Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (DebDave/Briarpatch, BMI)	60	67	3	GET A LITTLE DIRT ON YOUR HANDS —David Allan Coe and Bill Anderson (B. Anderson), Columbia 1-11277 (Champion, Tree, BMI)	94	64	7	IF YOU'RE SERIOUS ABOUT CHEATIN' —R.C. Bannon (R.C. Bannon/J. Schweers), Columbia 1-11267 (Warner-Tamerlane, BMI/Chess, ASCAP)
27	42	3	COWBOYS AND CLOWNS/MISERY LOVES COMPANY —Ronnie Milsap (S. Dorff, G. Harju, L. Herbsrntt, S. Garrett, J. Reed), RCA 12006 (Lowry, BMI)	61	70	3	A HEART'S BEEN BROKEN —Danny Wood (C. Stewart, D. Wood), RCA 11968 (Hall-Clement, Upstart, BMI)	95	48	15	GOOD OLE BOYS LIKE ME —Don Williams (B. McMill), MCA 41205 (Hall-Clement, BMI)
28	32	7	HONKY TONK STUFF —Jerry Lee Lewis (J. Chestnut), Elektra 46642 (Chestnut House, BMI)	62	NEW ENTRY	1	MISERY AND GIN —Merle Haggard (J. Durrill, S. Garrett), MCA 41255 (Pesa, Bronco, BMI)	96	52	8	FUNNY HOW TIME SLIPS AWAY —Danny Davis and Willie Nelson (W. Nelson), RCA 11999 (Tree, BMI)
29	34	5	I'M GONNA LOVE YOU TONIGHT (In My Dreams) —Johnny Duncan (W. Holyfield), Columbia 1-11280 (Maplehill, Vogue, BMI)	63	65	5	I WANNA DO IT AGAIN —Bill Wence (B. Wence), Rustic 1009 (Iron Skillet, ASCAP)	97	49	14	DON'T FALL IN LOVE WITH A DREAMER —Kenny Rogers with Kim Carnes (K. Carnes, D. Ellingson), United Artists 1345 (Appian/Almo/Quotoc, ASCAP)
30	35	6	TAKE ME, TAKE ME —Roseanne Cash (K. Sykes), Columbia 111268 (Serendipity, BMI)	64	66	6	REASON —David Houston (B. Moore), Country International 145	98	82	8	LOST IN AUSTIN —Freddy Weller (B. Cason/F. Weller), Columbia 111266 (Buz Cason, ASCAP/Young World, BMI)
31	11	14	SMOOTH SAILIN' —T.G. Sheppard (S. Throckmorton, C. Putnam), Warner/Curb 49214 (Tree, BMI)	65	73	2	NATURAL ATTRACTION —Billie Jo Spears (D. Linde, A. Rush), U.A. 1358 (Combine, BMI)	99	83	11	COAL MINER'S DAUGHTER —Sissy Spacek (L. Lynn), MCA 41221 (Sure Fire, BMI)
32	39	4	(You Lift Me) UP TO HEAVEN —Reba McEntire (B. Zerface, J. Zerface, B. Morrison, J. MacRae), Mercury 57025 (Southern Nights, ASCAP/Combine, BMI)	66	74	2	SUE —Tommy Overstreet (A.C. Little), Elektra 46658 (Sea Dog, ASCAP)	100	54	14	LUCKY ME —Anne Murray (C. Black, R. Bourke), Capitol 4848 (Chappell, ASCAP)
33	41	4	WE'RE NUMBER ONE —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11282 (Larry Gatlin, BMI)	67	72	5	THIS IS TRUE —Steve Douglas (M. McGili), Demon 1954 (NSD) (Fifty One, BMI)				
34	44	2	LOVE THE WORLD AWAY —Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359 (Southern Nights, ASCAP)	68	68	5	DO THAT TO ME ONE MORE TIME —Stephany Samone (T. Vanilla), MCA 11014 (Moonlight & Maoniac, BMI)				

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 Give the gift of music.

LACY DALTON *Carefully Coordinated Planning Pushing New Artist To Renown*

By KIP KIRBY

NASHVILLE—The snowballing career of Lacy J. Dalton is a textbook case of what carefully-coordinated planning by a record label and booking agency can do to launch a new artist.

Only a year ago, Dalton was cooking crepes in a California restaurant. Now, 12 months later, she has been voted the most promising new female vocalist by the Academy of Country Music, opened shows for artists ranging from Christopher Cross to Johnny Paycheck, and she's chalked up a string of television credits that include Tom Snyder's "Tomorrow," the "Today Show," "Sha Na Na," "Dinah" and "Mike Douglas."

Yet the acceleration of Dalton's career is a climax to more than a decade of struggling and performing, which is why she jokes, "If I'm an 'overnight success,' at least make it a 'longtime overnight success.'"

Dalton grew up in Pennsylvania listening to country radio. She majored in art during a short-lived college career, dropping out to pursue a singing career. She ended up in Los Angeles singing rock'n'roll, developing the powerful dynamics and gravel-throated energy that characterize her charged vocal style today.

Eventually Dalton linked up with David E. Wood, a criminal attorney in L.A. who was interested in crossing into artist management.

He took her into the studio to cut four sides, one of which was her original "Crazy Blue Eyes," later to become Dalton's first single for Columbia. The tape brought production offers, recalls Dalton, from "Willie Nelson to Mick Jagger," but she signed with Columbia in Nashville because she felt that Billy Sherrill was the right producer for her material.

Columbia ignored the usual "wait-and-see" stage with its new discovery, opting instead for maximum momentum straight from the gate for Dalton. Even before her debut LP was finished, the label was showcasing her in Los Angeles for booking agencies and tv directors, and five days after the album's release in February, she was on tour across the U.S.

Within 60 days, Dalton had appeared in 26 out of CBS' top 50 preferred markets, headlining clubs like the Lone Star, the Other End, the



Duelin' Dalton: Lacy J. Dalton performs her recent Columbia single, "Losing Kind Of Love," at a showcase appearance held at Nashville's J. Austin's.

Palomino, Bogart's in Cincinnati, Gilley's and the Waldorf in San Francisco.

Working closely with Variety Artists in Minneapolis, which signed her for bookings, Columbia also provided tour support designed to tie Dalton's showcases into high

sales markets for extra emphasis and impact.

Believing her husky singing style and visual appeal ideal for tv spots, Columbia and Essig are now focusing attention on more guest appearances following her success on "Today" and "Tomorrow."

Upcoming Dalton shots are scheduled to include tapings for "Austin City Limits" and "The Midnight Special." And she and her six-piece band, the Dalton Gang, are also set for live dates with the Nitty Gritty Dirt Band. Pure Prairie League, Ronnie Milsap, the Oak Ridge Boys, Willie Nelson and Michael Johnson, further reinforcing her across-the-board appeal to audiences.

Although her distinctive gut-wrenching vocals and gritty punch have helped make Dalton's career one of the fastest rising in country music, the performer is still impatient for success.

"When you've been performing for as long as I have," notes Dalton with a wry grin, "you're ready for things to happen fast. I don't want to end up one of country's only singing grandmothers."

Dalton has just wrapped up her second album to be shipped in September, and her latest single, "Losing Kind Of Love," peaked at 14 on the Hot Country Singles chart.

LOWERY NAMED PRESIDENT

Foundation Announces New Officers

NASHVILLE—The Country Music Foundation has announced its new officers who will serve for the 1980-81 term.

Bill Lowery of Lowery Music was elected president, with Ralph Emery as executive vice president and Pee Wee King as first vice president.

Pair Tapes Shows

NASHVILLE—Warner Bros. artists Donna Fargo and T.G. Sheppard were in Los Angeles for recent television tapings. Fargo, who has completed recording her next album with producer Larry Butler, taped the new "John Davidson Show" while Sheppard, whose LP "Smooth Sailing" ships in July, taped "Dinah And Friends."

Vice presidents for the Foundation include Brad McCuen; Irving Waugh of the Tennessee department of tourism; Bob Kirsch of Warner Bros. Records; and Jerry Bradley of RCA, Nashville. Roy Horton of Peer-Southern Organization was elected secretary, and Joe Talbot of Joe Talbot & Associates will serve as treasurer.

The Country Music Foundation's new trustees are Frank Jones, chairman of the board; and J. William Denny, Cedarwood Publishing; Richard Frank of Barksdale, Whalley, Gilbert, Frank, Ludwick and Milom; Jim Foglesong, MCA Records; Wesley Rose, Acuff-Rose; Frances Preston, BMI; Grelun Landon; Connie B. Gay; and Joe Talbot.

Bill Ivey is director of the Country Music Foundation. Legal counsel is Mike Milom.

Foundation officers discussed plans at its board meeting for arranging computerized access to information on the Country Music Foundation Library and Media Center's records and other holdings. And plans are underway for a new exhibit titled "This Is Country Music," which will feature a multimedia spotlight on contemporary country music.

This exhibit is to be shown for the 1981 season in the Country Music Hall of Fame and Museum, operated by the foundation.

'Jamboree' July 19

NASHVILLE—Epic artist Ronnie McDowell has set July 19 for his annual "Strawberry Jamboree" held in his hometown, Portland, Tenn. Headlining this year's event along with McDowell are Bobby Bare, B.J. Wright, Karen Wheeler and Hovie Lister and the Statesmen. Host will be T. Tommy Cutrer. WSIX-FM in Nashville will cosponsor this year's event. Proceeds will go to the Handicapped Adults Training Services in Gallatin, Tenn.



SWEETENING PROCESS—Melissa Dean, right, adds her own touch of "sugar" to Dave Rowland during a recent performance of Dave & Sugar on an upcoming Tammy Wynette syndicated television special. The show, which also features RCA's Tom T. Hall, includes songs from the new LP, "New York Wine And Tennessee Shine." On the left is Sugar's other member, Sue Powell.

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 7/5/80

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	12	GIEDEN Kenny Rogers, United Artists LOO 1935	39	39	83	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
	2	6	RDESE IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	40	40	17	SPECIAL DELIVERY Dottie West, United Artists LT 1000
★	5	5	MUSIC MAN Waylon Jennings, RCA AHL1-3602	41	45	48	3/4 LDNELY T.G. Sheppard, Warner/Curb BSK 3353
	4	3	GREATEST HITS Waylon Jennings, RCA AHL1-3378	42	42	9	LDVELINE Eddie Rabbitt, Elektra 6E-181
	5	4	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	43	52	11	FAVORITES Crystal Gayle, United Artists LOO 1034
	6	8	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	44	37	18	HEART & SDUL Conway Twitty, MCA 3210
	7	9	URBAN COWBOY Soundtrack, Asylum DP 90002	45	51	40	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
	8	7	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	46	43	7	DALLAS Floyd Cramer, RCA AHL1-3613
	9	6	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	47	57	3	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623
	10	10	KENNY Kenny Rogers, United Artists LWAK 979	48	32	6	HEART OF THE MATTER The Kendalls, Ovation OV 1746
	11	11	DDLLY DDLLY DDLLY Dolly Parton, RCA AHL1-3546	49	46	18	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549
	12	13	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	50	55	2	WAYLON AND WILLIE RCA AFL1-2686
★	30	2	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	51	28	18	SHRINER'S CONVENTION Ray Stevens, RCA AHL1-3574
★	20	3	SAN ANTONIO RDSE Willie Nelson and Ray Price, Columbia 36476	52	53	13	LOVE HAS NO REASDN Debbi Boone, Warner/Curb BSK 3403
	15	15	TOGETHER The Oak Ridge Boys, MCA 3220	53	60	2	FRIDAY NIGHT BLUES John Conlee, MCA 3246
	16	17	SOMEBODY'S WAITING Anne Murray, Capitol 500 12064	54	50	34	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
	17	16	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	55	35	5	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
	18	14	LACY J. DALTON Columbia NJC 36322	56	49	23	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
	19	19	BRONCO BILLY Soundtrack, Elektra 5E-512	57	NEW ENTRY		THE BEST OF JERRY JEFF WALKER MCA 5123
	20	12	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	58	44	4	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
	21	21	DOWN & DIRTY Bobby Bare, Columbia JC 36323	59	54	33	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
	22	22	STARDUST Willie Nelson, Columbia JC 35305	60	56	24	ENCORE! Jeanne Pruett, IBC 1001
	23	18	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	61	58	6	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
	24	24	THE BEST OF EDDIE RABBITT Elektra 6E 235	62	59	6	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037
	25	26	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	63	61	19	CRYING Stephanie Winslow, Warner/Curb BSK 3406
	26	25	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	64	62	6	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
★	36	4	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	65	63	6	WHEN TWO WORLDS COLLIDE Jerry Lee Lewis, Elektra 6E 254
	28	33	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318	66	65	15	LORETTA Loretta Lynn, MCA 3217
	29	34	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982	67	66	5	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. HS 3426
★	38	19	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408	68	67	36	I'LL ALWAYS LOVE YOU Anne Murray, Capitol 500 12112
	31	31	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	69	68	6	BUT WHAT WILL THE NEIGHBORS THINK Rodney Crowell, Warner Bros. K-3407
★	41	65	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	70	69	6	A RUSTY OLD HALO Hoyt Axton, Jeremiah JH 5000
	33	29	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096	71	70	16	AUTOGRAPH John Denver, RCA AQL1-3449
★	48	34	PORTRAIT Don Williams, MCA 3192	72	71	21	A COUNTRY COLLECTION Anne Murray, Capitol ST 12039
	35	23	THE WAY I AM Merle Haggard, MCA 2339	73	72	12	THE GAME Gail Davies, Warner Bros. BSK 3395
★	64	2	OUTLAWS Waylon Jennings, RCA AFL1-1321	74	73	6	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
	37	27	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271	75	75	5	OKLAHOMA ROSE Rex Allen Jr., Warner Bros. BSK 3403
	38	47	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202				

Chart Fax

By GERRY WOOD

Charley Pride moves from 5 to 2 and looks like a good bet to grab No. 1 when the George Jones record "He Stopped Loving Her Today" drops. Also lining up with potent prime movers threatening that top spot are John Conlee at 3, Mickey Gilley at 5 with "True Love Ways," Merle Haggard/Clint Eastwood at 7, the Bellamy Brothers at 9 and Crystal Gayle at 10.

Conway Twitty chalks up the mightiest move of the week with "I've Never Seen The Likes Of You" leaping from 69 to 52—a 17-position rise. The Ronnie Milsap record moves 15 notches, George Jones/Johnny Paycheck 12 spots (a great week for Jones), and the Porter Wagoner/Dolly Parton duo up 11 points to number 51.

Another country music/motion picture song hits the chart: "Misery And Gin" by Merle Haggard makes the highest debut of the week—at 62. It's from the "Bronco Billy" movie that has also scored with two more singles currently on the chart—"Bar Room Buddies" and "Cowboys And Clowns."

Jeanne Pruett proves her strength is sustaining, making a debut at 69, and Ed Bruce's classic cowboy lament, "The Last Cowboy Song," arrives at 75.

WHO'S ON FIRST? No. 1 at **WHOO-AM**, Orlando, is Cristy Lane with "One Day At A Time," a previous Billboard chart-topper. New adds include Jacky Ward and John Denver. At **KBUY-FM**, Amarillo, Tex., John Conlee captures No. 1 with "Friday Night Blues." He's also tops at **WNBG-AM**, Waynesboro, Tenn., where the album of the week is by Boxcar Willie, **WLMS-AM**, Leominster, Mass., is going with Kenny Rogers/Kim Carnes as No. 1. Hank Williams, Jr. reaches the top at **WBHP-AM**, Huntsville, Ala., with "Kaw-Liga." **KCKC-AM**, San Bernardino, Calif., posts "Bar Room Buddies" by Haggard and Eastwood at No. 1. And agreeing with Billboard on George Jones as No. 1 are such stations as **WMNI-AM**, Columbus, Ohio; **WAFI-AM/FM**, Milford, Del.; and **CKLW-FM**, Windsor, Ontario.

On the LP side, Kenny Rogers stays No. 1

with "Gideon," while strong moves are chalked up by Waylon Jennings, Willie Nelson/Ray Price, Hank Williams, Jr., Alabama, Bellamy Brothers, the Oak Ridge Boys, Floyd Cramer and, the hottest new entry, Jerry Jeff Walker with his "Best Of..." album.

Congrats go to Waylon Jennings for his impressive LP chart accomplishment. His "Greatest Hits" album has been on the charts for more than a year—62 weeks to be exact—while "What Goes Around Comes Around" scores its 34th week of activity, "Music Man" moves to 3 in its fifth week and "Outlaws," only two weeks on the chart, makes the biggest upward move of the week—from 64 to 36.

Those four albums represent a combined chart life of two years.

Song Festival Accepts Entries

NASHVILLE—The 1980 Music City Song Festival is now accepting entries in the categories of country, easy listening, and rock/r&b.

Separate competitions exist for songwriters, vocalists, lyricists and guitar and piano players, with a cash and recording prize fund of more than \$40,000 to be awarded.

Those interested in the 1980 festival may write for information at P.O. Box 17999, Nashville, Tenn., 37217, or call 1-800-251-1790.

The Nashville-based festival has announced its 1979 winning country song: "No Ordinary Woman" performed by the winning writer, Byron Gallimore of Puryear, Tenn. The record will be released by Little Giant Records.

Nashville Scene

By KIP KIRBY



T.G. TAPES—Warner Bros. artist T.G. Sheppard tapes "Backstage At The 'Grand Ole Opry.'" The show, hosted by Bill Anderson, will be syndicated and begins airing in September.

recent appearance he made in St. Louis, opening up for the Allman Brothers Band.

Also happening on the July 4 holiday weekend is John Conlee's first-ever performance on the "Grand Ole Opry" in Nashville. Conlee is set for the Illinois State Fair in early August, and his show is scheduled to be broadcast without commercial interruption on WMAQ-AM in Chicago.

Johnny Carver's back on the recording scene once again on Equity Records out of Atlanta. Carver is supporting his first single, "Finger-tips," with a string of concert dates across the country this summer.

Canada is turning on to country heavier than ever, judging from a scan of the touring schedules of half the MCA Records roster. June and July packed full of Canadian appearances for Barbara Mandrell, the Oaks, John Conlee, Roy Clark, Levon Helm, Brenda Lee and Bill Ander-

son, while Merle Haggard, not to be outdone by fellow labelmates, flies to Alaska this month for performances.

Lacy J. Dalton made her New York City debut at "The Other End" recently and also taped a "Live From The Lone Star" syndicated radio program segment. The husky-throated CBS artist recently guested on "Dinah!" as well.

The energetic Oak Ridge Boys cracked the all-time Memorial Day weekend boxoffice draw last month at Kansas City's Worlds of Fun Park when they packed in 42,000 persons for six outdoor performances. The Oaks beat out the previous existing attendance record set by comedian Bill Cosby by nearly 15%.

Paul Harvey, take note: there's a burst of patriotic country records being released these days, judging from the stack of red-white-and-blue lyrics of recent singles. Could this be an indirect answer to radio commentator Harvey's recent attack on "pornographic country records on our airwaves?"

Brenda Lee's back in the studio working on her next RCA album and on one cut, the Oak Ridge Boys joined on background harmonies.

Dolly Parton's back in Nashville, recording her next RCA album. This one, we hear, will contain all new Parton original tunes centered around the theme of the working American. The LP will contain the title song to Dolly's first movie, "Nine To Five" (about working secretaries) and is being jointly produced by Parton and Gregg Perry.

RCA's Gary Stewart mending nicely after a bad car wreck that cost him at least a broken leg. He's back on the road with a revised itinerary, supporting his new single, "Cactus And A Rose."

And, to end on an upbeat note... country superstar Ronnie Milsap has just purchased Beech Bend Amusement Park in Bowling Green, Ky. Milsap is known in the studio as a mechanical and electronic whiz with a fondness for "big toys." Is Beech Bend big enough?

LET'S GET BACK TO THE BASICS

Super new single release by Blue Branch, Texas Record No. NSD #48

JACK and TRINK RUTHVEN

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Certron Boosting Ad Allowances

• Continued from page 1

"With this program," Gamson says, "we hope that the record stores who are currently moving to products such as accessories and blank tape in order to maintain profitability during these trying times will take advantage of this factory direct sales program to the record dealer."

"This position being taken by CBS, Arista, Chrysalis and PolyGram is short sighted and will ultimately hurt the industry," Gamson says. "Our position on this whole matter is completely in disagreement with the posture being taken by these record companies. That's why we plan this action within the record market area."

Van Leeuwen Assumes ITA's Eindhoven Post

NEW YORK—The International Tape Assn.'s new full-staffed European office in Eindhoven, the Netherlands will be directed by Jack van Leeuwen, effective Aug. 1.

Van Leeuwen assumes his post with ITA after 27 years with N.V. Philips Olieilampenfabrieken, where he served since 1960 as general manager of magnetic tape activities. He had previously been area manager for professional audio and consumer recorders.

The appointment of van Leeuwen was made June 14 by Henry Brief, executive director, at the Eurotape home video conference at the Bella Center in Copenhagen.

It was also announced that ITA would hold its first European Home Video Seminar, June 21-23, 1981 at the Marriott Hotel in Amsterdam.

Van Leeuwen had previously been introduced to members of the newly formed ITA European advisory board, which held its first meeting in Copenhagen. The board consists of representatives from each European country in which there are ITA member companies. Its meeting was chaired by Arnold Norregaard, ITA's vice president for Europe.

Van Leeuwen, who reports to Brief, will make his ITA office at Merkelbach Laan 2, 5624 KR, Eindhoven. His duties will include maintaining close liaison with ITA member companies in Europe, recruiting new members, communicating publicity, coordinating committee activities, and assisting in the arrangements for the ITA seminar in Amsterdam.

"I don't see how professional managers at record companies can make the kinds of claims they are making, particularly in light of the growth statistics the industry has enjoyed."

According to figures made available by the Recording Industry Assn. of America, Gamson indicates, prior to the advent of blank cassettes in 1966, record sales (LPs and singles) in 1959 were \$603 million and grew to \$862 million in 1965, an increase of \$259 million-or 43%.

After the introduction of cassettes, record sales were \$959 million in 1966, growing to \$2,734,000,000, an increase of \$1,774,000,000 or 185%.

"It would appear," Gamson points out, "from these growth statistics, covering only records, that the arguments of record companies are ridiculous."

Again, citing RIAA figures, Gamson indicates that sales of records in 1970 were \$1,182,000,000 with prerecorded tape accounting for sales of \$478 million, a combined total of \$1,660,000,000.

Moving to 1978 RIAA figures, record sales were \$2,734,000,000 while prerecorded tape sales were \$1,398,000,000 for a combined total of \$4,132,000,000.

The eight-year increase for records was \$1,552,000,000, or 131%, and \$920 million or 192%, for prerecorded tape. That represents a combined eight-year increase of \$2,472,000,000 or 149%.

"The presence of music can now be enjoyed as a result of the introduction of the compact cassette while walking, jobbing, camping, boating, flying, at beaches and in the car, thus stimulating an industry that until the introduction of the compact cassette was an infant in

CES Attendance Dips To 55,350

CHICAGO—The Summer Consumer Electronics Show held here June 15-18 attracted an official attendance of 55,350, according to Jack Wayman, senior vice president of the Electronic Industries Assn.'s Consumer Electronics Corp.

Although attendance was off, the CES attracted a record 946 exhibitors, using some 25% more space than previously, a total of 550,000 net square feet at McCormick Place, McCormick Inn and the Pick Congress Hotel.

volume to today's \$4 billion industry in the U.S. alone in 1978.

"How can these sophisticated entertainment business leaders criticize the blank tape industry in light of the above statistics, not to mention other business opportunities created through the attainment of such growth?"

"There would not be a hi fi industry today if we were still recording on wire or complicated reel to reel tape. We are not saying that compact cassettes have done it all. However, the catalyst of the compact cassette can never be argued by any music executive in their ivory towers."

The executive of the Los Angeles-based, publicly held firm, also indicates the real villains for both the record and tape industry are pirates, counterfeiters and bootleggers.

"Like the music industry," he points out, "the blank tape manufacturers have felt the sting of the off-shore producers who have counterfeited and pirated trademarks, brand names and packages."

Certron's new Ferex music tape, a premium formulation, will be available in the fall with the firm placing heavy concentration on record store distribution.

NABISCO FUNDS NEW FIRM

General Entertainment Co. Looks To Market 500+ Cassette Titles

By IRV LICHMAN

NEW YORK—With reported fundings of \$25 million and logistical support by the Nabisco Co., a new firm plans to rack 30,000 non-record retail outlets with an initial lineup of 500 to 600 adult market prerecorded cassette only titles.

The project has been in the testing stage for almost a year (Billboard, Sept. 29, 1979).

The company, General Entertainment Corp., operated by Sam Attenberg, founder of Sine Qua Non Records, and Robert M. Phillips, with a 15-year background in mass marketing, says its annual volume should hit \$100 million following national saturation early next year.

The cassettes, recorded on BASF's normal bias tape, will retail at either \$3.99 or \$4.99, depending on licensing terms with labels.

According to Attenberg, agreements are in the works for product—mainly in the MOR and adult contemporary areas—with most major labels, including WEA, RCA, CBS, MCA, Capitol, A&M and Arista. In addition, negotiations are underway to obtain mechanical license rates under the statutory 2 1/2 cents rate.

Some of the artists who will appear on the cassette line, dubbed Magnetic Gold, include: Linda Ronstadt, Loretta Lynn, Tom Jones, Engelbert Humperdinck, Wayne Newton, Eddy Arnold and Lawrence Welk plus kiddie product from Disney Records, Peter Pan and Sesame Street.

Attenberg says classical rights have not been "nailed down tightly," but he expects such product to account for from 5% to 15% of inventory.

Phillips, chief operating officer of the company and president and director, says a kick-off ad budget of \$10 million will "pre-identify" the product to the consumer.

As for Nabisco, Phillips defines the company's role thusly. "It's our management and their resources."



Billboard photo by Alan Penchansky
VIDEO CLEAN—New \$29.95 Allsop Automatic wet cleaning system for maintenance of videocassette recorder heads and mechanism is readied for insertion in machine by Allsop's Charlie Highlander while firm's Karin Peterson looks on. VHS and Beta format units are available.

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Studio Track

LOS ANGELES—Bill Schnee is mixing Tim Goodman at Sound Labs for Feyline Records. Other activity there sees: Aretha Franklin tracking with producer Arif Mardin and Jeremy Smith engineering with help from Stuart Whitman, and Bruce Botnick mixing portions of the soundtrack for "Caddy Shack," which was scored at Evergreen.

Ken Mansfield is mixing tracks for the new Nick Gilder LP at Can-Am Recorders, Lanny Williamson engineering.

Redwing activity: Bill Schnee producing and engineering Huey Lewis and the News for Chrysalis; Roy Halee engineering and producing overdubs with the Roches; Tom Seufert engineering/producing Len Gale; Kyle Lehning engineering and producing overdubs for England Dan Seals; Earle Mankey mixing a television performance of the Pop; James Newton-Howard producing overdubs for Cher with Tom Knox at the console; Richard Evans producing tracks for Noel Pointer, Kirk Butler engineering; and Bob Gaudio producing Frankie Valli, Tony D'Amico engineering.

Kent Duncan, assisted by Jim Sintetos, mastering the new George Benson LP at Kendun. Project engineer Bruce Swedien supervising. The album was mixed using Soundstream's 4-channel digital system.

Chevy Chase at Crimson Sound completing a new Arista LP, Chase producing along with Tom Scott.

Bobby Colomby producing Henry Gross for Capitol at Love N' Comfort recording studios, Ed Meschel engineering, Kevin Dixon assisting. Also there, Iris Gordy and Winston Monseque doing final mixes on Tata Vega's new Motown LP, Clay McMurray engineering. ... Bill Graham producing Cody Bearpaw for Houston's Sugar Bear Records at Margueritasville Studios.

Activity at Allen Zentz: engineer Brian Gardner mastering Queen's new LP for Elektra, while engineer Khris Bellman masters a new Lipps Inc. single, produced by Steve Greenberg and engineered by David Rivkin. ... Matthew McCauley and Fred Mollin producing America's Capitol LP at Sunset Sound and Cherokee.

Jerome Bailey and Mutiny wrapping up a new CBS project at Miami's Criteria, Bailey producing with Bruce Hensal at the console.

Melissa Manchester finishing cutting tracks at Northstar, Boulder, Colo., Steve Buckingham producing, Ed Seay engineering, Julian Stoll assisting. Firefall also there cutting tracks, Kyle Lehning engineering and producing, Stoll assisting.

Mutt Lange mixing the new AC/DC LP at New

York's Electric Lady Studios. ... At Bear Creek, Woodinville, Wash., Gene McDaniels producing Fren-ze, Buzz Richmond engineering, Tim Killen assisting. ... Peter, Paul and Mary mixing a live video at Le Studio, Morin Heights, Quebec, Nick Blagona engineering. ... Leo Graham completing mixes for the new Tyrone Davis LP at Chicago's Universal Recording studios, James Mack arranging with mixing handled by Stu Walder.

At Creative Workshop, Nashville: Kenny Rogers stopped by to cut a duet with Dottie West for her new United Artists LP, Randy Goodrum and Brent Maher coproducing the session, with Maher engineering; Tennessee Ernie Ford laying gospel tracks for Word LP, with producer Buddy Huey and engineer Todd Cerney; the Imperials working on overdubs for Christmas gospel LP, Bergen White producing with Cerney behind the boards; Dickey Lee completed a Phonogram LP, with producer Buddy Lee and engineer Cerney; and Wild Turkey Jamboree winners, Cabin Fever, cutting sides with producer/engineer Cerney.

Louise Mandrell and R.C. Bannon laying LP tracks at Sound Shop, Nashville, Buddy Killen producing and Ernie Winfrey engineering this Epic project. Also there, MCA artist Bill Anderson doing vocals with producer Killen and engineer Winfrey.

Audiophile Recordings

GROWING UP IN HOLLYWOOD TOWN—McBroom, Mayorga, Sheffield Lab 13, distributed by Sheffield Lab, \$14 list.

This direct-disk production offers stunning technical merits at the same time that it is a striking and complete artistic success. The audio buff enjoys impeccable musical balances, heightened realism and superb sonic cleanliness while the album builds up an indelible impression of pop singer/songwriter Amanda McBroom, author of the title song from the motion picture "The Rose" included here. She is backed by brilliant orchestrations subtly calculated to show off the ultra-transparent, warmly natural sonics. McBroom's distinctive vocal talent and her ability to evoke powerful emotions are brilliantly demonstrated in "The Portrait" (side one, band one), a haunting number in which the singer contemplates her dead mother's photograph, and in the title cut (side two, band one) cowritten with producer/arranger/conductor and pianist Lincoln Mayorga, which wittily captures a whole era of Hollywood in less than three minutes.

STRAVINSKY: PETROUCHKA—New York Philharmonic, Mehta, CBS Mastersound IM35823, distributed by CBS and Sony, \$14.95 list.

The production style here differs little from the type of sound CBS has offered for many years and against which the barbs of audio purists long have been directed. The digital taping changes a few things—there seems to be a little more headroom and sharper defining of percussion transients—however, the basic spatial and tonal presentation of the orchestra remains light years away from the precise, natural, high definition sound audio buffs demand today. Instead, producer Andrew Kazdin offers an overprocessed, smeary image of the orchestra, a late 1960s production style suited perhaps to playback systems in the \$400 to \$800 range but not designed for where the audiophile market has moved today.

LONDON SESSIONS—Doc Severinsen, National Philharmonic, Rabinowitz, Firstline Records FDLP5001, distributed by International Record Sales, \$17.98 list.

Evident here is adult pop musical appeal and super hot sonics with rich detailing of instrumentation, solid bottom and extreme electronic cleanliness to prevent any ear fatigue. Severinsen's silky trumpet is surrounded with a big symphony orchestra augmented by isolated pop rhythm in-elaborate arrangements of recent hit titles and three original numbers in a jazz vein. Engineers at Olympic Sound Studios, London, where the album was mixed live to two-track Sony digital, score high marks for the attractive balances, depth impression and smooth tonal fullness, especially commendable in light of the limited track capabilities. MOR and beautiful music radio programmers take note of outstanding cuts "Sometimes When We Touch" (side one, band four, also available on a seven-inch pressing), and "I'll Never Love This Way Again," which displays Doc's upper register.

DIGITAL HITS OF 1740—Cambridge Chamber Orchestra/Empire Brass Quintet, Rolf Smedvig, distributed by Sine Qua Non, \$11.98 list.

The idea is a good one and ought to pay off in comfortable sales. Most every tune on this popular collection is familiar even to the most casual classical listener, from Pachelbel's ubiquitous "Canon" to Handel's "Largo." The ensembles are comprised of expert players, members either of the Boston Symphony and/or the Empire Brass Quintet, and the pickup and Soundstream digital processing lucid and revealing. If any element distracts momentarily it is the slight difference in ambience between tracks featuring winds or strings. All tunes are specially arranged, mostly tasteful, and in some cases conveying unexpected textures, such as trumpet replacing the flute as a solo in excerpts from Bach's B Minor orchestral suite.

Sales Top \$80 Bil

WASHINGTON—U.S. sales of electronics reached almost \$81 billion in 1979, and the balance of trade surplus for electronic products was \$4.9 billion, up 82.6% from 1978, according to the Electronics Industries Assn.

TCHAIKOVSKY: SYMPHONY NO. 6, "PATH-ETIQUE"—Berlin Symphony Orchestra, Sandering, Denon OX7183ND, distributed by Discwasher, \$15 list.

The orchestra's strings and woodwinds—the latter group particularly—are afforded great clarity and shimmering presence, but details farther back in the ensemble have a harder time coming through. Site of the taping was East Berlin's Christ's Church, which may have swallowed up some of the brass scoring and muddled low frequencies to an extent. Overall, though, this symphonic staple is given a quality presentation interpretively and sonically in its first digital recording with Denon's familiar attention to detail in processing and manufacture.

CHAUSSON: CONCERTO FOR PIANO, VIOLIN & STRING QUARTET—Israella Margalit, Lorin Maazel, Cleveland Orchestra String Quartet, Telarc DG-10046. Distributed by Audio-Technica, \$17.98 list.

A sprawling Romantic work that needs committed performers totally immersed in the idiom to carry it off is only partially realized here. There is no gainsaying the professionalism of the musicians, but the fine edge of ensemble honed by long experience playing together is understandably not too evident. Maazel, with bow in hand rather than baton, shows that he's well schooled as a violinist, although his wife, the pianist Israella Margalit proves a more interesting performer. Perhaps for reasons having more to do with microphone placement than the otherwise clean Soundstream digital recording, pickup of the quartet provides only an occasional glimpse beyond a rather opaque texture. Maazel's participation is a commercial plus that will attract second glances in record bins.

Audiophile recordings for review should be sent to Alan Penschansky, Chicago and Is Horowitz, New York.

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Billboard SPECIAL SURVEY For Week Ending 6/21/80
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	6	6	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
2	1	32	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
3	2	15	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
4	3	67	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
5	9	6	DEBUSSY: Images London Symphony Orchestra (Previn) Angel Digital DS-37674
6	24	10	THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp) Columbia M 35821
7	13	6	BOLLING: Guitar & Jazz Concerto Romero & Shearing, Angel Digital DS 37327
8	5	28	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
9	7	6	BARTOK: Piano Concertos Pollini, DG 2530-901
10	11	6	MUSIC FROM KRAMER VS. KRAMER Columbia M35873
11	10	93	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
12	8	28	MUSIC OF TELEMANN: Galway RCA ARL1-3488
13	15	6	HANDEL: Ariodante Baker, English Chamber Orchestra (Leppard) Philips 6769-025
14	14	19	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
15	NEW ENTRY		BEETHOVEN: Fidelio Chicago Symphony Orch. & Chorus (Solti), London Digital LDR 10017
16	19	6	BERG & STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) DG 2531-110
17	17	28	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
18	NEW ENTRY		SUTHERLAND SINGS MOZART The National Philharmonic Orchestra, London 526613
19	16	88	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
20	21	15	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (D) London OSA 13135
	4	23	BRAHMS: Four Symphonies Chicago Symphony Orchestra (Solti) London OSA 13135

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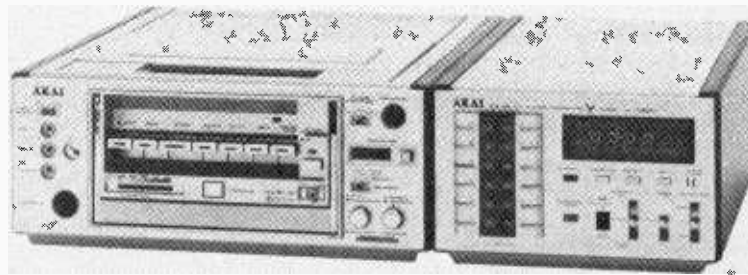
Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE (RATING) Copyright Owner, Distributor, Catalog Number
1	1	13	"10" (R) Orion Pictures Co., WCI Home Video, OR-2002
2	2	21	SUPERMAN (PG) D.C. Comics, WCI Home Video Inc., WB-1013
3	4	5	NORMA RAE (PG) 20th Century-Fox Films, Magnetic Video, CL 1082
4	9	21	GREASE (PG) Paramount Pictures, Paramount Home Video, 1108
5	5	34	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
6	11	5	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
7	14	34	SATURDAY NIGHT FEVER (R) Paramount Pictures, Paramount Home Video, 1113
8	8	15	HALLOWEEN (PG) Falcon International Prod., Media Home Entertainment, M131
9	10	5	(NATIONAL LAMPOONS) ANIMAL HOUSE (R) Universal City Studios Inc., MCA Distributing Corporation, 66000
10	6	5	THE DEER HUNTER (R) Universal City Studios, Inc., MCA Distributing Corporation, 88000
11	21	11	MIDNIGHT EXPRESS (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
12	15	21	BLAZING SADDLES (R) Warner Bros. Inc., WCI Home Video Inc., WB-1001
13	12	21	ENTER THE DRAGON (R) Warner Bros. Inc., WCI Home Video Inc., WB-1006
14	25	5	THE ELECTRIC HORSEMAN (PG) Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
15	19	5	THE JERK (R) Universal City Studios Inc., MCA Distributing Corporation, 66005
16	24	5	SMOKEY AND THE BANDIT (PG) Universal Pictures, MCA Distribution Corporation, 66003
17	NEW ENTRY		ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
18	3	9	EMANUELLE (R) Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
19	27	21	HEAVEN CAN WAIT (PG) Paramount Pictures, Paramount Home Video, 1109
20	13	5	JAWS (PG) Universal Pictures, MCA Distributing Corporation, 66001
21	17	34	M*A*S*H (PG) 20th Century-Fox Films, Magnetic Video, CL-1038
22	30	34	THE SOUND OF MUSIC (G) 20th Century-Fox Films, Magnetic Video, CL-1051
23	28	21	DIRTY HARRY (R) Warner Bros. Inc., WCI Home Video Inc., WB-1019
24	16	34	GODFATHER, II (R) Paramount Pictures, Paramount Home Video, 8459
25	35	34	PATTON (M) 20th Century-Fox Films, Magnetic Video, CL-1005
26	26	3	BREAKING AWAY (PG) 20th Century-Fox, Magnetic Video CL-1081
27	7	7	THE WARRIORS (R) Paramount Pictures, Paramount Home Video, 1122
28	32	5	1941 (PG) Universal City Studios Inc.-Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
29	29	5	JAWS 2 (PG) Universal City Studios, Inc., MCA Distributing Corporation, 66002
30	18	5	PSYCHO (M) Shamley Productions Inc., MCA Distributing Corporation, 55001
31	NEW ENTRY		TORA! TORA! TORA! (NR) 20th Century-Fox Films, Magnetic Video CL-1017
32	31	21	SILVER STREAK (NR) 20th Century-Fox Films, Magnetic Video, CL-1080
33	NEW ENTRY		DEATH WISH (R) Dino De Laurentis, Paramount Home Video 8774
34	NEW ENTRY		EXORCIST (R) Warner Bros., WCI Home Video Inc., WB-1007
35	22	5	DRACULA (1979) (R) Universal City Studios, MCA Distributing Corporation, 66004
36	23	3	BATTLESTAR GALACTICA (PG) Universal City Studios, Inc., MCA Distributing Corporation 66011
37	20	19	THE IN-LAWS (PG) Warner Bros. Inc., WCI Home Video, WB-1009
38	38	21	THE OMEN (R) 20th Century-Fox Films, Magnetic Video, CL-1079
39	34	3	SLAP SHOT (R) Universal City Studios, Inc., MCA Distributing Corporation 66012
40	33	3	THE STING (PG) Universal City Studios, Inc., MCA Distributing Corporation 66009

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

New Products



AKAI VIDEO—Akai America has developed an extended play ActiVideo VHS videocassette recorder, the VP-7350, allowing both two-hour and six-hour play and recording, and a new ActiVideo tuner/timer, the VU-7350, capable of recording six events over seven days on any channel. The total package is \$1,595. One added feature is stereo sound with two audio channels and Dolby. Using the unit's sound dubbing feature, the two channels may also be used to provide different sound tracks for a video program.

2d GENERATION BARED

New Sophistication: VHS And Beta Units

CHICAGO—Home videotape recorders—in both VHS and Beta configurations—continue to reflect increasing sophistication as was evidenced by new generation product introductions here at the just concluded Consumer Electronics Show at McCormick Place.

Trends see more programming and picture scan features as well as an emphasis on longer playing times, interface with pulse code modulation devices, and better sound.

Toshiba, for example, is offering a combination PCM-VCR (pulse code modulation-videocassette recorder) called the PCM-D1, which offers digital sound in tandem with a compact Beta system VCR.

The unit meets the Electronic Industries of Japan Assn.'s home use PCM standard which uses 44,056 kHz sampling frequency and 14 bit linear quantizing. The unit also claims a dynamic range of more than 85 dB, frequency response from DC to 20,000 Hz plus or minus 1.0 dB, and distortion less than 0.03%.

Toshiba's new V8000 Beta format videocassette recorder features Super Scan which operates 40 times faster than the play mode, thus giving the user quick access to any part of a tape, while visually monitoring the recording on a television screen.

The user keeps his finger on the forward or reverse scan button for Super Scan speed. When the chosen section of tape approaches, the user releases the scan control to slow down the speed to regular Beta Scan—17 times the normal viewing rate—and stop at the selection.

The firm is also introducing a new low light video color camera, model IK1850AF, with automatic continual focusing; with the focus of the camera automatically adjusting to maintain a clear picture when shooting a moving object.

Sanyo's new Betacord VCR5050 videocassette recorder at a suggested \$1,195 list features remote control, five-hour playing time and high speed (15 times normal) forward or reverse scan with picture. In addition, the model offers freeze frame with single frame advance.

The slim design remote unit allows the user to control play, rewind and stop functions, high speed forward or reverse scan with pictures,

and freeze frame with single-frame advance.

Also, the unit features five-hour recording capacity and a 24-hour pre-programmed recording function.

In a related development, Sanyo is offering a new 19-inch color television that includes a five watt amplifier, two-way speaker system with separate bass, treble and loudness control which combines with an audio output jack that allows the viewer to put television sound through his high fidelity system. Suggested retail: \$779.95.

Sony claims its new SL5800 Beta-max is its most advanced VCR to date. It includes variable BetaScan, a new generation of BetaScan, which allows the user to search, backward and forward, at any desired speed (from five to 20 times normal) with a simple knob operation on the remote commander control.

Standard features include freeze frame, variable slow motion (from stop to 1/3 normal speed), and frame by frame viewing.

Designed as the sister model of the SL-5600, it also features a 14-day, four events programmable timer, three times normal speed fast play, automatic tab marker and logic-controlled function keys.

Akai's extended play ActiVideo VHS videocassette recorder, the VP-7350, allows both two-hour and six-hour play and recording, and a new ActiVideo tuner-timer, the VU-7350, capable of recording six events over seven days on any channel.

JIM McCULLAUGH

Toshiba's LVR Introduction Is Likely In 1981

CHICAGO—Toshiba still plans to introduce an LVR (longitudinal video recorder), although initially only to the commercial/industrial marketplace.

The unit, on display here at the recent CES, is a "third generation" LVR, an improved version of the endless loop, fixed head VLR model V-2000. The system is incompatible with VHS and Beta configuration videocassette machines.

Tape length is 135 millimeters on the V-200, and the tape speed is 5.5 meters per second. The 300 tracks run longitudinally on a 1/2-inch tape.

The main advantage of this system, according to the firm, is fast access to any track, 8.4 seconds to scan from track number one to track number 3000, and .03 seconds from one track to another, and digital tape indexing to any of 300 tracks.

Fuji Cassettes Bow

CHICAGO—Fuji introduced its new "fine grain" Beridox VHS and Beta format videocassettes here at the just concluded CES.

The formulation, according to John Dale, vice president and general manager, is a third generation videotape product and is designed to withstand increased stresses imposed by the demanding features of the new generation of VCRs.

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An Arguable Point: When Did It Start?

By PAUL GREIN

LOS ANGELES—What was the starting date of the disco boom? That depends on whom you ask. Many would point to the back-to-back No. 1 positioning of the Hues Corporation's "Rock The Boat" and George McCrae's "Rock Your Baby" in July 1974 as disco's big breakthrough in the U.S.

Others would argue that a resurgence of interest in disco was apparent the previous year, when "Soul Makossa" hit the top half of the pop chart in versions by Afrique and Manu Dibango. That same year disco rhythms were homogenized and popularized by Barry White in the first of a string of top 10 pop and r&b hits.

Both answers would be historically short-sighted. Billboard has actually been cataloging disco records for more than 15 years.

The magazine's first survey of "discotheque records" recommended for club programming appeared in the issue dated Feb. 27, 1965. It featured both overt dance tunes (Sam Cooke's "Shake," Elvis Presley's "Do The Clam," Dee Dee Sharp's "Let's Twine" and Jackie Ross' "Jerk And Twine") and a raft of then current top hits.

These included four No. 1 singles representing the biggest influences in pop music of the day: Phil Spector (the Righteous Brothers' "You've Lost That Lovin' Feelin'"), Lennon-McCartney (the Beatles' "Eight Days A Week"), Motown (the Supremes' "Stop! In The Name Of Love") and the British invasion (Wayne Fontana & the Mindbenders' "Game Of Love").

The wide range of repertoire played in clubs now was reflected on the list 15 years ago. The recommended songs spanned rock (the Moody Blues' "Go Now" and the Zombies' "Tell Her No"), r&b (Martha & the Vandellas' "Nowhere To Run") and pop (the Four Seasons' "Bye Bye Baby" and the Beach Boys' "Do You Wanna Dance.")

Not that all the disks listed were by established pop names. It also included artists of fleeting fame, like Shirley Ellis ("The Name Game"), Trini Lopez ("Lemon Tree") plus the Hullabalooos, Bill Black's Combo, the Nashville Teens, Dick & Dee Dee and the Grasshoppers.

Six months later, on Oct. 23, 1965, Billboard began listing preferred dance steps next to the titles. The reader was invited to do the slop to the Toys' "Lovers Concerto," while the frug was the suggested dance for Herman's Hermits' "Just A Little Bit Better" and the Byrds' "Turn! Turn! Turn."

The mashed potato was suggested from Len Barry's "1-2-3" and Barry McGuire's "Upon A Painted Ocean" and a slow dance was recommended for Billy Joe Royal's "I Knew You When." Barbara Mason's "Make Me Your Baby" and the Temptations' "My Baby."

The jerk was the most popular dance on the October 1965 chart, being the suggested step for the Rolling Stones' "Get Off My Cloud," the Gentrys' "Keep On Dancing," the Lovin' Spoonful's "Do You Believe In Magic," the Vogues' "You're The One," the Four Seasons' "Let's Hang On," the Supremes' "I Hear A Symphony" and Roy Head's "Treat Her Right."

Next in popularity was the monkey, recommended for the Castaways' "Liar, Liar." Dino, Desi &

(Continued on page 59)

JB'S IN WELLSVILLE

A Rock Club In Rural N.Y. State

NEW YORK—One of the newest rock discos in this state started out as something of a cottage industry supported by friendship and a dedication to the future of the club business.

JB's Rockin' disco in Wellsville, N.Y., emerged out of the ashes of another club, Muldoon's, when two friends, Eliot Kreeger and Jim Fanton, rekindled an 18-year friendship to form E.B. Goodtimes, Inc., the parent company of JB's Rockin' disco.

According to Kreeger and Fanton, a farmer and a banker, respectively, E.B. Goodtimes was able to purchase the building which housed Muldoon's and immediately began formulating plans for the creation of JB's.

Together with Bill Levy of Seneca Sound Systems, who played a pivotal role in helping to rekindle the relationship between the old friends, Kreeger and Fanton worked out a business strategy, requirements and a budget for renovations and opening of the room.

"We were committed to quality but had limited financial resources," states Kreeger and Fanton. "Consequently we were forced to buy our own materials and do all our own construction in order to maximize results."

Levy and Seneca Sound were contracted to design the light and sound systems. Some \$25,000 was budgeted for sound, with another \$25,000 reportedly invested in lighting equipment.

JB's sound system features quad amplification and four-way Altec speaker components. Also used are four Seneca Sound subwoofers, each with two Altec 421-8LF speakers, four Altec model 816A low frequency horns with model 515-8LF drivers, four Altec model 511B horns with model 808-8B drivers, and four Altec model 604HMR "Mantaray" super-tweeter horns with model 802-8G drivers. Crown amplifiers, including three model PSA-2 computer analyzing units, one model D150A and one model D75, deliver 3,500 watts of power to run the speakers.

The rest of the sound components include a Crown model EQ-2 equalizer. Crown model VFX-2A elec-

tronic crossovers, dbx model 500 sub-harmonic synthesizer, dbx model 503 dynamic range expander, dbx model 165 limiters, CM Labs model 620 mixer, three Technics model SL-1200MKII turntables, Shure model SC-39ED cartridges, and a Shure model SM-59 microphone.

Levy explains that full volume frequency response on the system falls within plus or minus 2 dB from 25 Hz to 18 kHz before equalization. Sound level with no amplifier clipping measures 115 dB average and 126 db peak. Power bandwidth is said to allow full output level even at 25 Hz.

For the lighting effects Levy and Seneca used Varaxon's model 883 computerized, triple color starburst, and 228 feet of tubelight recessed into the oak dance floor and controlled by a Litelab model L4000Z controller. Augmenting the system are a rainlight system using another model L4000Z controller, four eight light spinners, eight single spinners.

four strobes, 24 strobe eggs, a mirrorball with two banks of four pin-beams of various colors, a fog machine and special animated neon graphics.

Working closely with 3M, Seneca Sound also created a video character generator and data storage system for the club. According to Levy, the system allows the presentation of information on television monitors located throughout the club. The system is designed so that it can display either pre-programmed or real-time messages on a continuous or intermittent basis, and is used for flashing customer names, hometowns, birthdays, anniversaries or other special events.

In addition, the system is being used to promote upcoming events and bar specials at the club. Levy also envisions it being used as a silent paging service, so that the deejay would not have to make vocal announcements thereby interrupting the spirit and mood of the music and dancers.

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LPs—Cameron; Extensive Care; Al Hudson; Easy Going; Manu Di Bango; Barry White; Sea Cruise; Boney M/Oceans of Fantasy; Gino Soccio; 5 Letters/Got Got Money; Pleasure/Special Things; AWB/Shine; Brick/Waiting On You; Jerry Butler/Best Love.

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Billboard's July 19th issue will feature an expanded editorial section on "Disco, The Recession Proof Industry," and will be distributed at Billboard's Disco Forum 8, July 14-17, Sheraton Centre, New York City, where the leaders in all trends will gather in force to participate, discuss, exchange ideas and be totally involved in the world of disco in all of its aspects. The place for your advertising message for multiple results.

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Billboard's Disco Action

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Dixie Pool Cooperates With Labels

MARIETTA, Ga.—The Dixie Dance Kings record pool here has resolved to "get rid of the turntable hit, and help turn dance music into a salable commodity."

This is the ambition of Dan Miller, head of the 18-month-old pool with 50 members stretching from North Carolina to Northern Florida.

Miller, who sees the writing on the wall for pools which remain inflexible to the changes that are taking place in the dance music formats of the 1980s, states that "record manufacturers will not continue to produce a form of music that is not profitable for them."

"As a result, pool operators and their members must stop bucking trends, a resolve to work more closely with the labels in helping to improve the salability of today's popular dance music sounds."

Miller claims the Dixie Dance Kings was started "at the specific request of regional offices of several major record labels, and insists that it is not as difficult as some pool operators believe to work in close harmony with the labels."

Start Of Disco

• Continued from page 58

Billy's "Not The Lovin' Kind," Freddy Cannon's "Let Me Show You Where It's At" and the Beatles' "Boys."

On Marvin Gaye's "Ain't That Peculiar," the would-be dancer had a choice of the jerk or the monkey.

Thus, programming in clubs has come full circle. The current play-listing of diverse acts ranging from Pink Floyd, the Pretenders and Blondie to Diana Ross, Isaac Hayes and the Spinners isn't really a new phenomenon; just a recycling of a proven idea from disco's first go-around 15 years ago, when the Kinks were played side-by-side with Tom Jones, when a track by Ian Whitcomb might segue into one by Lesley Gore.

Once again, the old adage is proved true: everything old becomes new again.

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ATLANTA

- This Week**
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 6 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 7 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 10 I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 11 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 12 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 13 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 14 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 15 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)

BALT./WASHINGTON

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 2 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 3 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 4 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 5 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
 - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 7 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 8 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 9 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 10 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 11 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 12 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (12-inch)
 - 13 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 14 POWER—Temptations—Gordy (LP)
 - 15 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & the Pips—Columbia (LP)

BOSTON

- This Week**
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 6 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 7 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 9 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 10 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 11 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 12 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 13 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
 - 14 FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW—Ray Parker & Raydio—Arista (LP/12-inch)
 - 15 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)

CHICAGO

- This Week**
- 1 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 2 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 6 CLOUDS—Chaka Khan—Warner (12-inch)
 - 7 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 8 THE BREAKS—Curtis Blow—Mercury (12-inch)
 - 9 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack—Atlantic (LP/12-inch)
 - 10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 11 GIVE UP THE FUNK/DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12-inch)
 - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 13 BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 14 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 15 IN THE FOREST—Baby O'—Baby O' Records (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 I'M READY—Kano—Emergency (12-inch)
 - 3 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 6 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE—Watson Beasley—Warner (LP/12-inch)
 - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 8 YOU'RE THE FIRE—Cissy Houston—Columbia (12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 10 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 11 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 12 I WANNA TAKE YOU THERE/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP)
 - 13 EARTH CAN BE LIKE HEAVEN—two Tons O' Fun—Fantasy (LP/12-inch)
 - 14 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

DETROIT

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 4 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 5 POWER—Temptations—Gordy (LP)
 - 6 BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 7 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 8 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 11 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (12-inch)
 - 12 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 13 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 14 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
 - 15 CLOUDS—Chaka Khan—Warner (12-inch)

LOS ANGELES

- This Week**
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 4 DANCE IN YOUR PANTS/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 6 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 7 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 8 I'M READY—Kano—Emergency (12-inch)
 - 9 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 10 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 11 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 12 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 13 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 14 PARTY ON—Pure Energy—Prism (12-inch)
 - 15 I'LL CRY FOR YOU—Kumano—Prelude (LP)

MIAMI

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 4 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 5 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 6 I'M READY—Kano—Emergency (12-inch)
 - 7 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 8 BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP/12-inch)
 - 9 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 10 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack—Atlantic (LP/12-inch)
 - 11 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 12 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 13 THE GROOVE—Rodney Franklin—Columbia (LP/12-inch)
 - 14 FAME/RED LIGHT—(Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

NEW ORLEANS

- This Week**
- 1 I'M READY—Kano—Emergency (12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 4 FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine & Ellen—Ovation (12-inch)
 - 5 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 6 PLAIN OUTTA LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 7 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 8 LET'S GET SERIOUS/BURNIN' OUT—Jermaine Jackson—Motown (LP)
 - 9 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 10 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 11 TRY MY LOVE/I'M SO HOT—Denice LaSalle—MCA (LP)
 - 12 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 13 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 14 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 15 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)

NEW YORK

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 5 USE IT UP, WEAR IT OUT/HANG TOGETHER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch)
 - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 7 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 9 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 10 I'M READY—Kano—Emergency (12-inch)
 - 11 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 13 PARTY ON—Pure Energy—Prism (12-inch)
 - 14 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP)
 - 15 I'M ONLY HUMAN/DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)

PHILADELPHIA

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
 - 3 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 4 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 5 POP IT/DO YOUR THANG—Al Hudson & One Way—MCA (LP)
 - 6 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 7 HEARTACHE #9—Delegation—Mercury (LP)
 - 8 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 9 SUGAR COATED LOVER—Flakes—Magic Disc (12-inch)
 - 10 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 11 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 13 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 14 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 15 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)

PHOENIX

- This Week**
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 4 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 5 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
 - 6 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
 - 7 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (12-inch)
 - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 10 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 11 FILL ME UP—Elaine & Ellen—Ovation (12-inch)
 - 12 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 13 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 14 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

PITTSBURGH

- This Week**
- 1 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP)
 - 6 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 7 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 8 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 11 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 13 BACK TOGETHER/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 14 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (12-inch)
 - 15 I'M READY—Kano—Emergency (12-inch)

SAN FRANCISCO

- This Week**
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 3 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP/12-inch)
 - 4 WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 5 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 8 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP)
 - 9 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 10 USE IT UP, WEAR IT OUT/HANG TOGETHER/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 11 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 12 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP)
 - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 14 I'M READY—Kano—Emergency (12-inch)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP)

SEATTLE/PORTLAND

- This Week**
- 1 DYNAMITE/JUMPTO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 4 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
 - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 6 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 7 SPACER—Sheila B. Devotion—Carrere (12-inch)
 - 8 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 9 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 11 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 12 RED LIGHT/FAME (Soundtrack, Fame)—Various Artists—RSO (LP/12-inch)
 - 13 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 14 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12-inch)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

MONTREAL

- This Week**
- 1 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP)
 - 2 STOMP—Brothers Johnson—A&M (LP)
 - 3 PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12-inch)
 - 4 LOVER'S HOLIDAY—Change—WEA (LP)
 - 5 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 6 ECHO BEACH—Martha & The Muffins—Polydor (LP)
 - 7 MIDNIGHT MESSAGE—Ang Margret—MCA (LP)
 - 8 CALL ME—Blondie/Moroder—Polydor (LP)
 - 9 I CAN'T CONTROL MYSELF—Various Artists—Alta (LP)
 - 10 I STRIP YOU—Easy Going—Unidisc (12-inch)
 - 11 I'M READY—Kano—Downstairs (12-inch)
 - 12 CUPID—Spinners—WEA (12-inch)
 - 13 SEXY THRILLS—Extensive Care—Downstairs (LP)
 - 14 I OIG YOU—Cult Hero—Alta (7-inch)
 - 15 I ONLY WANNA BE WITH YOU—The Tourists—CBS (LP)

Plan 'Religious' Calif. Club

NEW YORK—An enterprising California-based mobile disco operator has embarked on a plan to establish what may be the country's first religious discotheque.

Gary Bonds of the Music Express, mobile music service in Santa Rosa, is working on a plan to establish a disco which programs "religious music with a danceable beat." The club will be geared to "Christians of all ages who love dancing but are uncomfortable in conventional discotheques."

Bonds, who describes himself as a Christian, discloses that his inspiration for the concept developed out of conversations with Christians, many of them young, who expressed dissatisfaction with the fact that there are no clubs programming inspirational dance music. "There is a serious need out there," he states, "and I hope to fill the gap."

Bonds states that there are two obstacles standing in the way of his realization of his ambition; finding a

financial backer for his project and linking up with record companies specializing in the release of danceable religious music.

Even if Bonds' obstacles cannot be hurdled, he plans on circumventing them by working closely with the increasing number of musicians specializing in danceable religious music, and by offering his concept to Christian audiences through the facilities of his mobile disco operation until he is in a position to establish a fixed location club.

Special interest discotheques are not new. In the few short years since the disco business regained popularity in this country, enterprising business people and social groups have successfully established clubs catering to the needs of senior citizens, handicapped children and young adults. There are also rock discos, country music discos, and discos in black communities programming gospel alongside r&b and other conventional music formats.

Disco Mix

By BARRY LEDERER

NEW YORK—Warner Bros. has released four exceptional records covering a wide spectrum of musical material. One of the most pleasant surprises comes from the Carly Simon LP, "Come Upstairs." Running a short 4:18, the "Come Upstairs" track is a bright and catchy tune.

A slight country/rock feeling is enhanced by the artist's enticing vocals. A sprightly tempo and progressively building tracks are intensified by a handclapping back beat.

The label's tour de force duo of Ashford & Simpson only need their name on a record to have it played. Their latest 12-inch 33 1/2 r.p.m. offering, "Love Don't Make It Right," is from a future LP titled "A Musical Affair." Moderately paced and soulfully sung, the repetitive lyrics are designed for dancing. Simpson sparkles as usual with wailing vocals and Ashford responds with equal energy.

And the beat on many tracks from the Devo album "Freedom Of Choice" is fast, pulsating and danceable. The current 12-inch 33 1/2 r.p.m. contains three selections, all of which should find acceptance among rock enthusiasts. "Gates Of Steel" at 3:27 continues the group's own style in the international heavy metal race. Also included on the flipside is "Mr. B's Ballroom" and "Whip It" both under three minutes yet powerful enough to prevent any dullness from creeping into their performance.

George Benson's latest effort from Warner Bros., "Give Me The Night," is also a 7-inch 45 r.p.m. taken from the LP. Producer Quincy Jones has given the artist an uptempo pop melody and a tightly-constructed arrangement that blends well with his easygoing vocal style.

The Crusaders continue to produce one polished product after another. Their latest release from MCA is perhaps one of their finer efforts to date. "Soul Shadows" at 8:14 highlights their work with a laidback tempo and sensual vocals by guest artist Bill Withers. Keyboard and sax instrumentation are given emphasis on this light jazz production that is perfect for a late evening rendezvous.

"Rhapsody And Blues," the title tune is also a beautiful blend of lush orchestration with the group's sassy jazz work. "Last Call" at 6:40 has a slight Latin flair to its midtempo beat. Wilton Felder, Stix Hooper and Joe Sample are the Crusaders and have produced a potent combination of ballads, funk and mainstream jazz that will please their fans.

The Manhattan is the name of a disco in Hong Kong and its music is all American. The deejays George Maples and Gary Callicott are finding strong response from "Cars" by Gary Numan, Atco; "Come Back" by J. Geils, EMI; and "Was That All There Was" by Jean Carn, P.I.R. The club's top 40 list contains such current favorites as Jermaine Jackson, Stephanie Mills and Blondie.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	2	13	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	51	41	14	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083
2	1	15	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	52	42	8	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985
3	3	11	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	53	53	29	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
4	4	8	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	54	64	5	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433
5	5	14	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	55	48	20	STOMP—Brothers Johnson—A&M (LP) SP-3716
6	6	14	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	56	56	6	CUPID—The Spinners—Atlantic (7-inch) 3664
7	10	9	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	57	72	2	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127
8	20	4	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	58	74	2	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027
9	13	8	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	59	75	2	WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP) ILPS 9592
10	11	9	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	60	77	2	LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
11	7	15	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	61	79	2	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
12	12	12	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	62	80	2	SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264
13	25	5	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	63	63	10	DANCIN' IN THE STREET/I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
14	14	13	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	64	65	4	I WANT TO DANCE WITH YOU—Kwick—EMI (LP) SW 17025
15	8	14	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	65	NEW ENTRY		LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328
16	9	18	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	66	55	8	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
17	16	17	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	67	50	18	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259
18	18	9	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	68	60	6	C'EST MAGNIFIQUE—Santa Esmeralda—Casablanca (LP) NBLP 7216
19	19	13	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	69	66	6	CARS—Gary Numan—Atco (LP) SD38-120
20	22	7	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	70	NEW ENTRY		WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch*) BSK 3435
21	30	2	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	71	70	18	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records/Brasilia (12-inch) RBDS 2505
22	17	8	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	72	69	13	MONEY MONEY—Vinyl Virgins—Reflection (12-inch) MOM 666A
23	21	7	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	73	73	5	DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) 12-405
24	26	8	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	74	71	12	WHAT YOU WONT DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
25	35	4	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	75	NEW ENTRY		CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
26	52	2	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	76	51	14	RELEASE/GIVE IT UP—Patti LaBelle—Epic (LP) Je 36381
27	27	8	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	77	54	11	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305
28	39	8	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	78	61	25	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258
29	34	3	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430	79	62	21	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192
30	15	13	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	80	NEW ENTRY		SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601
31	23	8	POWER—The Temptations—Gordy (LP) G8-994	81	76	24	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197
32	24	12	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	82	NEW ENTRY		IT'S STILL ROCK AND ROLL TO ME—Billy Joel—Columbia (LP) FC 36384
33	36	4	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	83	NEW ENTRY		WAX ATTACK—Wax—RCA (12-inch) PD12032
34	31	18	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103	84	67	6	RUN LIKE HELL/DON'T LEAVE ME NOW/THE WALL—Pink Floyd—Columbia (LP/12-inch*) 2-36183
35	32	12	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	85	NEW ENTRY		HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293
36	28	17	FILL ME UP/YOU MADE ME DO IT AGAIN—Elsin & Ellen—Ovation (12-inch) OVD 5004	86	85	7	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
37	33	10	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	87	68	19	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174
38	43	6	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	88	78	14	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943
39	29	13	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	89	87	12	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
40	45	6	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319	90	81	16	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL 13479
41	46	6	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329	91	91	23	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261
42	47	4	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	92	90	24	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
43	40	21	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	93	83	6	DANCIN' GAME/GIVE ME YOUR LOVE—Soccer—Roy B. Records/Brasilia (LP/12-inch) TVI 50121
44	44	9	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605	94	94	12	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
45	37	8	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	95	95	22	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
46	38	12	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	96	82	13	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206
47	57	2	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	97	86	11	BETCHA BOTTOM DOLLAR—Slick—Fantasy/WMOT (12-inch) D-154
48	58	2	SUGAR FROSTED LOVER—The Flakes—Magic Disc (12-inch) MD 1980	98	84	14	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
49	59	2	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	99	89	6	COME BACK—J. Geils Band—EMI (LP) 500-17016
50	49	16	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	100	88	17	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226

*non-commercial 12-inch



Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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APPROVE DRAFT BILL

Greek Lawmen Close To Antipiracy Action

By JOHN CARR

ATHENS—After years of delay, bureaucratic confusion, accusation and counter-accusation, the Greek parliament finally came round to approving an antipiracy draft bill June 19, which provides for stiff jail sentences for pirates, and official stamps on all cassettes.

The bill was voted in the form of an amendment to a wider bill on the reproduction of ancient Greek works of art. The hope is that it will be signed into law three months from now by the president of the republic.

The official stamps will be distributed to the record companies by a non-profit organization to be set up for the purpose, and will be affixed to all legal audio and video cassettes. Comprising the organization will be representatives of cassette production companies, both importers and exporters included, and unions representing artists.

Alan Boxer, head of EMI's Mid-East operations and spokesman for the local branch of the International Federation of Producers of Phono-

grams and Videograms (IFPI) says: "On the face of it, the proposed law seems to be a good one."

What it adds up to is that convicted pirates will face jail terms for second and subsequent offenses, and those terms will not be convertible into financial penalties. In fact, they will entail concurrent fines of between \$7,000-\$20,000 for blank tape violations, and double those amounts of fines for piracy of recorded material.

The stamp requirement will be retroactive to all cassettes and videotapes on the market on the day the antipiracy bill was voted.

IFPI executives here believe piracy battlers now have finally been given a legal weapon that will radically cut down the current 75% share of the cassette market grabbed by the pirates.

Another encouraging sign, say record industry sources, is the vigor shown by the new Greek minister of culture, Andreas Andrianopoulos, in office just a month and in whose jurisdiction antipiracy action lies.



DEMI DISK—Belgian publisher Hans Kusters, left, presents Island Music president Lionel Conway with half a gold disk to mark 100,000 sales of the Buggles' "Video Killed The Radio Star" in Belgium. Kusters copublishes the copyright, hence the split single.

Asher Opens CBS Factory In U.K.; \$24M Investment

LONDON—Describing it as the most advanced record manufacturing facility in the world, Dick Asher, deputy president and chief operating officer of the CBS Records group, officially opened the new CBS factory complex at Aylesbury, England, on June 20.

The \$24 million-plus plant, which has taken 18 months to build, is located on a 16-acre site, occupies 200,000 square feet and combines all of the previously scattered CBS manufacturing facilities under one roof. It incorporates many unique and advanced design features and has a production capacity of 50 million singles and albums a year. This output can be increased to 70 million by the installation of more record presses.

The press room has more than 40 Hamilton automatic presses for LP production and 20 SMT and MAP presses for singles. The 40 foot high sleeve store covers half an acre and has a storage capacity of 10 million

sleeves stored on wooden pallets and retrieved by high rise stacker trucks. The store is controlled by a CTL mini-computer.

Basic manufacturing process of the plant involves accepting high quality PVC in dry powder form, storing it in silos, compounding it, pressing and sleeving the records and then dispatching them to the CBS warehouse in West London. Strong emphasis is placed on quality control. Said Dick Asher: "We shall be making the finest records in the world here in a plant which sets the highest standards in quality, safety and congenial environment."

Among those present at the opening ceremony were Allen A. Davis, president of CBS Records International, Peter de Rougement, senior vice president European Operations, Maurice Oberstein, chairman of CBS Records U.K., David Betteridge, managing director of CBS Records U.K. and John Deacon, director-general of the British Phonographic Industry.



TUSK AWARD—Members of Fleetwood Mac relax during a special dinner hosted in Frankfurt by WEA Germany to honor the group's disk sales and tour achievements in that country. Right is WEA managing director, Siegfried Loch.

Ariola Creates Stir In Brazilian Market

By JOAO LUIZ DE ALBUQUERQUE

RIO DE JANEIRO—Ariola Records has moved into the \$350 million Brazilian market with an aggressive program of artist acquisition which has some of its competitors complaining about "unethical" conduct.

The main talking point has been the manner in which the company signed one of this country's most respected and successful singer-songwriters, Chico Buarque, away from the Philips label.

Buarque's Ariola deal, for two albums, is reportedly worth \$1 million, an amount unheard of in Brazil aside from Roberto Carlos' contract with CBS. In addition, claims the local press, at least two-thirds of that sum was given as a transfer fee, not as an advance.

Between Dec. 31, 1979, when Buarque apparently informed PolyGram of his intention to hop labels, and March 17, when Ariola Brazil was officially launched with a press conference at the plush Gallery night club in Sao Paulo, the latter firm signed nine other acts, including Buarque's sister, Cristina, Milton Nascimento, Toquinho & Vinicius de Moraes, Ney Matogrosso, Moraes Moreira, Alceu Valenca and MPB-4. Thus has Ariola's move into this market sparked criticism from already established labels, and PolyGram has gone so far as to initiate a legal battle over Buarque's switch.

It's reported that the singer signed his new deal while still under contract to Philips, even though it was agreed that he would record his first Ariola album only after the Philips pact expires next January.

The two companies are presently discussing the number of albums Buarque still owes Philips. The artist claims it's one, while PolyGram insists it's three.

A further sign of the controversy stirred by Ariola's debut in this market has been the refusal of EMI-Odeon, RCA, CBS and PolyGram to allow their artists to appear on an album project proposed by the newcomer.

Ariola recorded the "May 1 show" organized by the Centro Brasil Democratico and presented at Rio's Riocentro before a capacity crowd of 30,000, and was to have made it available on disk.

The man responsible for all this controversy is Ramon Segura, 38, a Spaniard who is Ariola's vice president for Latin America, and general manager of Ariola Spain.

He has been travelling to Brazil from his Barcelona headquarters for the past five years, assessing the

market and deliberating his company's move into the Latin American continent.

Segura originally saw Ariola's point of entry as either Brazil or Mexico, reportedly choosing the latter only when it became clear that he couldn't attract Roberto Carlos away from CBS as his first Brazilian signing. Nevertheless, Segura has served notice that he still wants Carlos, and will make a renewed pitch when the singer's current contract expires.

"We decided we should start our activities in Brazil with the best we could get," explains Segura, "so we were looking for artists with talent and something to say. Chico Buarque and Milton Nascimento fit that philosophy perfectly."

"They and the other artists wanted to come to Ariola not just because of the money, but because they all felt we were offering excellent working conditions, with the best production, promotion and sales teams available."

Another factor, reveals Segura, was Ariola's pledge that the artists would see their product released in markets outside Brazil.

Responding to charges that the company's debut has been marked by "unethical" conduct, Segura says, "I don't know what these people understand by the term 'unethical.'"

Segura feels that his critics don't like Ariola's conduct because they don't like having to deal with competition, with the forces of the free marketplace. "They want to avoid competition," he says.

"I think it's logical to compete for an artist one year before his contract

(Continued on page 63)

Bush Exits EMI Post; Merge UA

By PETER JONES

LONDON—The managing director of EMI Records U.K., John Bush, resigned suddenly last week "for personal reasons," less than two months since he took the post.

And in another surprising, but apparently unconnected, development, EMI confirmed plans to absorb United Artists Records (known as Liberty/United) here.

Replacing Bush, who was named managing director after Ramon Lopez resigned March 21, also for personal reasons, is Cliff Busby, who has been managing director of Liberty/United. Now he reports direct to Ken East, president and chief operating officer of EMI Music Europe and International.

When the news about Liberty/United was announced, Bush was out of the country, believed to be in Italy, where his wife has recently been in ill-health. A spokesman said Bush "fully supported the reorganization of the U.K. operations."

Though the detailed structuring of the newly amalgamated record division will not be carried out for at least a couple of weeks, Bhaskar Menon, chairman and chief executive of EMI Music worldwide, says, "The decision to put the two companies into a single rationalized organization will considerably enhance our impact in the rather difficult situation prevailing in the U.K. market."

At presstime, the appointment of a regional director responsible for all U.K. record operations still had to be made.

For John Bush, it is an abrupt end to a career with EMI which started more than 20 years ago, when he joined on a two-year management training program, later working within EMI's international coordination division in a wide range of roles.

He became managing director of the EMI Music company in Norway in 1968, going on to its Mexican branch for five years to 1975, and finally to Italy, based in Rome.

He replaced Ramon Lopez as managing director in London from May 1, Lopez later being appointed to the newly created post of managing director of PolyGram's U.K. record operations.

Busby, meanwhile, has 30 years' record industry experience, starting with EMI's export division, handling many different jobs. From the role of EMI general manager, sales and distribution, he joined United Artists as general manager in 1975. Two years later, he became its managing director.

(Continued on page 63)

Melodiya Ups Production

MOSCOW—Russia's Melodiya Records will increase its annual output from the current 200 million units to 300 million within the next five years, in an effort to meet the increasing demand for its product from Soviet consumers.

The company's output spans light music, the classics, folk recordings and documentary and political material. The Ministry of Education orders some four million disks annually for use in schools.

There will be investment in new pressing plants, and research into technological improvements to yield

better quality pressings and improved sleeve standards.

The so-called "artistic board" of Melodiya, responsible for the choice of music to be recorded and the styles to be emphasized, works alongside the Soviet Composers Union and various artistic societies and unions. Their proposals are then forwarded for confirmation to the Ministry of Culture.

Melodiya executives also select exportable repertoire, and decide what to import. In the latter field, the company has links with such multinationals as CBS, EMI, RCA and PolyGram.

Billboard

Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 6/28/80
SINGLES

This Week	Last Week	
1	1	CRYING, Don McLean, EMI
2	3	FUNKYTOWN, Lipps Inc, Casablanca
3	4	BACK TOGETHER AGAIN, Roberta Flack & Donny Hathaway, Atlantic
4	2	THEME FROM MASH, Mash, CBS
5	6	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
6	7	BEHIND THE GROOVE, Teena Marie, Motown
7	22	SIMON TEMPLER/TWO PINTS OF LAGER, Splodgensabounds, Deram
8	16	SUBSTITUTE, Liquid Gold, Polo
9	8	LET'S GET SERIOUS, Jermaine Jackson, Motown
10	11	RAT RACE, Specials, 2-Tone
11	31	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
12	10	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
13	13	MESSAGES, Orchestral Manoeuvres In The Dark, Dindisc
14	39	XANADU, Olivia Newton-John/ELO, Jet
15	5	NO DOUBT ABOUT IT, Hot Chocolate, Rak
16	18	PLAY THE GAME, Queen, EMI
17	9	OVER YOU, Roxy Music, Polydor
18	12	BREAKING THE LAW, Judas Priest, CBS
19	29	MY WAY OF THINKING, UB40, Graduate
20	NEW	WATERFALLS, Paul McCartney, Parlophone
21	14	MIDNIGHT DYNAMOS, Matchbox, Magnet
22	15	D.A.A-ANCE, Lambrettas, Rocket
23	23	CHINATOWN, Thin Lizzy, Vertigo
24	27	CHRISTINE, Siouxsie & Banshees, Polydor
25	28	TO BE OR NOT TO BE, B.A. Robertson, Asylum
26	20	I'M ALIVE, Electric Light Orchestra, Jet
27	40	747, Saxon, Carrere
28	21	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie, Stiff
29	35	I'M NOT YOUR STEPPIN' STONE, Sex Pistols, Virgin
30	NEW	USE IT UP OR WEAR IT OUT, Odyssey, RCA
31	24	IF LOVING YOU IS WRONG, Rod Stewart, Riva
32	NEW	COULD YOU BE LOVED, Bob Marley & Wailers, Island
33	25	TWILIGHT ZONE/TWILIGHT TONE, Manhattan Transfer, Atlantic
34	17	SIX PACK, Police, A&M
35	26	THE SCRATCH, Surface Noise, WEA
36	37	LET'S HANG ON, Darts, Magnet
37	30	POLICE AND THIEVES, Junior Murvin, Island
38	19	WE ARE GLASS, Gary Numan, Beggars Banquet
39	NEW	NEW AMSTERDAM, Elvis Costello, F-Beat
40	NEW	THEME FROM THE INVADERS, Yellow Magic Orchestra, A&M

ALBUMS

This Week	Last Week	
1	2	FLESH AND BLOOD, Roxy Music, Polydor
2	1	PETER GABRIEL, Peter Gabriel, Charisma
3	3	HOT WAX, Various, K-tel
4	11	THE PHOTOS, Photos, CBS
5	NEW	SAVED, Bob Dylan, CBS
6	4	MCCARTNEY II, Paul McCartney, Parlophone
7	5	ME, MYSELF, I, Joan Armatrading, A&M
8	6	JUST CAN'T STOP, Beat, Go-Feet
9	16	DEFECTOR, Steve Hackett, Charisma
10	8	SKY 2, Sky, Ariola
11	12	OFF THE WALL, Michael Jackson, Epic
12	9	MAGIC REGGAE, Various, K-tel
13	7	READY AND WILLING, Whitesnake, United Artists
14	NEW	UPRISING, Bob Marley, Island
15	13	THE MAGIC OF BONEY M, Atlantic
16	23	DUKE, Genesis, Charisma
17	17	REGGATTA DE BLANC, Police, A&M
18	14	SHINE, Average White Band, RCA
19	19	THE UP ESCALATOR, Graham Parker and Rumour, Stiff
20	15	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway, RCA
21	22	CHAIN LIGHTNING, Don McLean, EMI
22	NEW	KING OF THE ROAD, Boxcar Willie, Warwick
23	38	DIANA, Diana Ross, Motown
24	24	21 AT 33, Elton John, Rocket
25	18	GREATEST HITS, Rose Royce, Whittfield
26	10	CHAMPAGNE & ROSES, Various, Polystar
27	39	KILLER WATTS, Various, CBS
28	25	12 GOLD BARS, Status Quo, Vertigo
29	21	GREAT ROCK 'N' ROLL SWINDLE, Soundtrack, Virgin
30	32	ONE STEP BEYOND, Madness, Stiff
31	29	ORCHESTRA MANOEUVERS IN THE DARK, Dindisc
32	NEW	ELVIS PRESLEY SINGS LEIBER & STOLLER, RCA
33	26	JUST ONE NIGHT, Eric Clapton, RSO

This Week	Last Week	
34	31	ROBERTA FLACK/DONNY HATHAWAY, Robert Flack & Donny Hathaway, Atlantic
35	37	EMPTY GLASSES, Peter Townshend, Atco
36	28	LET'S GET SERIOUS, Jermaine Jackson, Motown
37	NEW	SCREAM DREAM, Ted Nugent, Epic
38	NEW	SPORTS CAR, Judie Tzuke, Rocket
39	NEW	BRITISH STEEL, Judas Priest, CBS
40	27	GODD MORNING AMERICA, Various, K-tel

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 6/18/80
SINGLES

This Week	Last Week	
1	1	FUNKYTOWN, Lipps Inc, Casablanca
2	7	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
3	3	CARS, Gary Numan, Beggars Banquet
4	2	CALL ME, Blondie, Chrysalis
5	5	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
6	6	COMING UP, Paul McCartney, Columbia
7	11	THE ROSE, Bette Midler, Atlantic
8	10	ECHO BEACH, Martha & Muffins, Virgin
9	8	LITTLE JEANNIE, Elton John, MCA
10	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
11	9	LOST IN LOVE, Air Supply, Wizard
12	14	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers & Kim Carnes, United Artists
13	16	SEDUCTION, James Last Band, Polydor
14	20	FINE STATE OF AFFAIRS, Burton Cummings, CBS
15	13	I PLEDGE MY LOVE, Peaches & Herb, Polydor
16	15	WE LIVE FOR LOVE, Pat Benatar, Chrysalis
17	NEW	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
18	NEW	STEAL AWAY, Robbie Dupree, Elektra
19	12	PILOT OF THE AIRWAVES, Charlie Dore, Island
20	NEW	I'M ALIVE, Electric Light Orchestra, Jet

ALBUMS

This Week	Last Week	
1	1	GLASS HOUSES, Billy Joel, Columbia
2	7	EMPTY GLASS, Peter Townsend, Atco
3	2	AGAINST THE WIND, Bob Seger, Capitol
4	9	PETER GABRIEL, Peter Gabriel, Charisma
5	3	THE WALL, Pink Floyd, Columbia
6	4	MCCARTNEY II, Paul McCartney, CBS
7	11	PRETENDERS, Pretenders, Sire
8	NEW	UNCUT, Powder Blues, RCA
9	5	DUKE, Genesis, Atlantic
10	10	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
11	8	METRO MUSIC, Martha & Muffins, Virgin
12	12	THE ROSE, Soundtrack, Atlantic
13	6	WOMAN LOVE, Burton Cummings, Epic
14	NEW	FLESH AND BLOOD, Roxy Music, Atco
15	13	YOUNG AND RESTLESS, Prism, Capitol
16	18	JUST ONE NIGHT, Eric Clapton, RSO
17	14	FLUSH THE FASHION, Alice Cooper, Warner Bros.
18	17	WOMEN AND CHILDREN FRIST, Van Halen, Warner Bros.
19	NEW	ONE FOR THE ROAD, The Kinks, Capitol
20	19	21 AT 33, Elton John, MCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/30/80
SINGLES

This Week	Last Week	
1	2	FUNKYTOWN, Lipps Inc., Casablanca
2	1	DER NIPPEL, Mike Kruger, EMI
3	3	D.I.S.C.O., Ottawa, Polydor
4	7	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
5	4	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
6	6	SEXY EYES, Dr. Hook, Capitol
7	5	ALOHA-OE, UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
8	10	GO JOHNNY GO, Eruption, Ariola
9	8	BOAT ON THE RIVER, Styx, A&M
10	9	SUN OF JAMAICA, Goombay Dance Band, CBS
11	11	BOBBY BROWN, Frank Zappa, CBS
12	19	NO DOUBT ABOUT IT, Hot Chocolate, Rak
13	14	I SEE A BOAT, Boney M, Hansa
14	13	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
15	17	ROM, Dschinghis Khan, Jupiter
16	12	WEEKEND, Earth & Fire, Vertigo
17	NEW	JANUARY FEBRUARY, Barbara Dickson, CBS

This Week	Last Week	
18	16	CALL ME, Blondie, Chrysalis
19	18	YOU'RE ALL I NEED, Peter Kent, EMI
20	22	DER WILDE WILDE WESTEN, Truck Stop, Metronome
21	20	TAKE GODD CARE OF MY BABY, Smokie, Rak
22	15	IT'S A REAL GODD FEELING, Peter Kent, EMI
23	21	DH SUSIE, Secret Service, Teldec
24	NEW	MATADOR, Garland Jeffreys, A&M
25	NEW	AN ENGLISHMAN IN NEW YORK, Godley & Creme, Polydor
26	23	QUE SERA MI VIDA, Gibson Brothers, Polydor
27	NEW	ET LES DISEAUX CHANTAIENT, Sweet People, Polydor
28	30	STOMP, Brothers Johnson, A&M
29	24	YOU AND ME, Spargo, EMI
30	25	TOCCATA, Sky, Ariola

ALBUMS

This Week	Last Week	
1	1	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade
2	4	VIVA ITALIA, Adriano Celentano, Atiolo
3	2	DER NIPPEL, Mike Kruger, EMI
4	6	ZAUBER DER KARIBIK, Goombay Dance Band, CBS
5	7	THE MAGIC OF BONEY M, Hansa
6	3	THE WALL, Pink Floyd, Harvest
7	5	HIT SOMMER '80, Various, Polystar
8	8	TRAUMEREIEN, Richard Clayderman, Telefunken
9	NEW	PETER GABRIEL, Peter Gabriel, Charisma
10	NEW	SKY 2, Sky, Ariola
11	9	CORNERSTONE, Styx, A&M
12	NEW	FLESH AND BLOOD, Roxy Music, Polydor
13	10	HIGHWAY TO HELL, AC/DC, Atlantic
14	14	ANIMAL MAGNETISM, Scorpions, EMI
15	17	DUKE, Genesis, Charisma
16	12	JAHRESZEITEN, Reinhard Mey, Intercord
17	19	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
18	NEW	JUST ONE NIGHT, Eric Clapton, RSO
19	11	NOCH EINMAL MIT GEFUEHL, Rudi Schurike, Polystar
20	NEW	UNMASKED, Kiss, Casablanca

ITALY

(Courtesy Germano Rusiccio)
As of 6/24/80
SINGLES

This Week	Last Week	
1	1	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
2	4	IL TEMPO SE NA VA, Adriano Celentano, Clan/CGD-MM
3	11	NON SO CHE DAREI, Alan Sorrenti, EMI
4	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI
5	7	MONKEY CHOP, Dan-L, Island/Ricordi
6	6	L'APEMANIA, Katia Svizzero, Cetra/Fonit Cetra
7	3	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
8	5	FUNKYTOWN, Lipps Inc., Casablanca/Durium
9	10	SPACER, Sheila & B. Devotion, Carrere/Fonit Cetra
10	NEW	LUNA, Gianni Togni, Paradiso/CGD-MM
11	9	SU DI NOI, Pupo, Baby/CGD-MM
12	NEW	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
13	8	SOLO NOI, Toto Contugno, Carosello/Ricordi
14	13	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
15	NEW	COBRA, D. Rettore, Ariston/Ricordi
16	15	LA PUNTURA, Pippo France, Lupus/Ricordi
17	18	GOT TO LOVE SOMEBODY, Sister Sledge, Cotillion/WEA
18	NEW	CANDY CANDY, Rocking Horse, RCA
19	16	SEI UNA BOMBA, Viola Valentino, Paradiso/CGD-MM
20	19	MANDOLAY, La Flavour, Derby/CGD-MM

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 6/28/80
SINGLES

This Week	Last Week	
1	1	BRASS IN POCKET, Pretenders, Sire
2	4	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
3	2	SUN OF JAMAICA, Goombay Oance Band, CBS
4	3	COMPUTER GAMES, Mi-Sex, CBS
5	5	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
6	6	FLY TOO HIGH, Janis Ian, CBS
7	9	CRYING, Don McLean, EMI
8	7	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
9	NEW	DAY-O/ISLAND IN THE SUN, Richard Jon Smith, Bullet
10	8	AN AMERICAN DREAM, Dirt Band, United Artists

International

MUSICIANS STRIKE HURTS

U.K. Industry Losing Promotional Exposure

LONDON--During the first weeks of the Musicians Union strike in Britain, which started June 1 and as yet shows no sign of ending, BBC radio is estimated to have lost some five hours of music per day.

And there are now clear signs that local record companies are feeling the effects of the industrial action, as opportunities for promotion of new product become scarce.

The strike, involving 500 BBC staff musicians with 41,000 other union members instructed to blacklist BBC work, is over the planned economy axing of five of the corporation's in-house orchestras (Billboard, May 24, June 14, 1980).

Television loss of live music is substantially less than radio: merely six hours in the first two weeks of the dispute.

BBC Radio 1, the pop network, is said to have enough prerecorded material to last a week or so longer, and maintains that the balance of live sessions to records in output still remains unchanged.

In this respect, record companies, anticipating the strike, arranged studio recordings at the BBC for artists with forthcoming product releases.

The Musicians Union claims massive public support for its action on behalf of the orchestras, insisting that around 400,000 listeners have written in agreement.

"Top Of The Pops," the main BBC chart-action tv show, has not appeared since the start of the strike. Record companies feel that new young bands are suffering most from the ban on live sessions.

The promenade concerts from

London's Royal Albert Hall are due to start July 17, but union officials apparently see little hope of them going ahead. The BBC, meanwhile, is unwilling to hand the concerts over to another body, such as London's commercial station, Capital Radio.

But if the general public as yet to feel any effects of the strike, the BBC is seen as using up its "needletime" allowance fast. It has up to 127 hours a week permitted, but that is an annual figure averaged out over the year.

There have been complaints from the Musicians Union that the BBC has "acted improperly" by repeating music programs without paying for them, but the corporation says it is paying, though the payments have not yet passed through.

In the international music community, support seems to be building for the union. Conductor Andre Previn has said, "Suddenly, the BBC is going to tarnish its musical reputation. If it is five orchestras now, why not another five in a few years?"

Overseas orchestras have been refusing BBC offers of work, including the Boston Symphony, the Los Angeles Philharmonic and the Berlin Philharmonic. The union received a check from the London Symphony Orchestra representing its fees from a Festival Hall concert.

But Aubrey Singer, managing director of BBC Radio, persists with the view that the orchestra cuts, with 172 jobs lost, are an equitable share of economies for music to bear, representing just 8 percent of the corporation's total music budget.

Rough Deal For Consumers In France, Reveals Survey

By HENRY KAHN

PARIS--The French Consumers' Union, having turned its investigative spotlight on to the thorny topic of disk retail prices in France, concludes that the consumer gets a raw deal.

But the association took as its research base the playing time of the music involved, seen here as an invidious kind of comparison.

In spending large sums on various kinds of recordings, the association found, as an example, that a single by local artist Yves Duteil costs the customer \$1 per minute of music, while a new Johnny Halliday single, costing the same, provides music at a cost of roughly 30 cents a minute of music.

Once that pointless kind of comparison is out of the way, however, a picture does emerge of a kind of retail level anarchy within the record industry of France. Price-fixing is outlawed. The system of price-coding on disks has been rejected. The "freeing" of prices, with resultant competition keeping them down, is not working at all consistently.

An example given by the consumers' union observes a Francois Samson classical recording of Liszt concertos cost \$5 in a store. Nuggets, specializing in records on Avenue George V, but was more than \$8 in the BHV department store near Paris Town Hall.

While this may be competition at work, records do not sell like lettuce, says the association, and someone wanting the Samson recording is unlikely to shop around a huge city like Paris comparing prices. So why such a big price difference?

The association expresses surprise at the difference between Paris prices and those in provincial centers. A disk costing \$15 on average in the capital will cost more like \$18 in a provincial city. Some discount stores, too, sell the same product at a higher price in their provincial outlets.

The French record industry organization Syndicat National de l'Edition Phonographique & Audio-Visuelle (SNEPA) points out that the record producer is not responsible for retail price differences and anomalies and that many things, other than raw material and labor, can affect prices.

Warsaw Congress

WARSAW--The Polish branch of the International Society for Music Education, founded 27 years ago by UNESCO to forge links between composers, technologists and musicians of different countries, is to organize the body's 14th World Congress July 6-12. Around 1,500 from 56 member countries are expected to attend.

Phonogram Cuts

LONDON--Phonogram U.K. has implemented staff cuts which affect 11 people in the promotion and press departments. Managing director Ken Maliphant attributes the move to the stagnant state of the record market here.

International RCA Developing In Germany Under Baum

HAMBURG—In just six years as a separate entity within the German music marketplace, RCA Records has built up a market share of 6.7% and, if television-promoted product is counted in, the figure hits a remarkable 8.5%.

On the talent side, the German branch of the multinational has established such new artists as Baccara, Klaus Hoffman, Lucio Dalla, Bonnie Tyler and Ingrid Craven in Germany, and also taken U.S. superstar John Denver to new heights of popularity here.

But what particularly pleases managing director Hans-Georg Baum is the fact that national repertoire's share of RCA's sales has been developed to 50%, thus achieving independence of the U.S. repertoire supply.

Furthermore, Baum, with 30 years' experience of the record industry, sees the pressure of competition from parallel imports easing off because the price gap between individual European nations has narrowed substantially. Talks between Baum and Bob Summer, president of RCA Records, here recently confirmed this, but both were concerned at the sales explosion of blank tape.

Baum says the German operation is in line with projected profit margins because it keeps a tight rein on new product release. "Nine out of every 10 acts offered to us are rejected," he says. "We'll go with a release only if the entire RCA team has faith and determination to give it the maximum back-up."

Recent sales successes with product from bandleader Anthony Ventura and big-name repertoire from the Heimatmelodie label, plus contemporary hits, give RCA regular chart success.

But, says Baum: "We've always refused to pay out excessive sums for well-known artists. Anybody who does sign knows he can feel com-

pletely at home with us and get all-team efficiency in return."

Picking up new trends is a company strength, he says, and cites the major signings of Michael Holm, Bino and the Blattschuss Brothers as vital to "the musical cabaret sector of our roster."

The Baum philosophy is to spend time on new product, not rush it through. Some new singles go to around 700 media people for reaction-testing before a full-market campaign is created. Examples of this system paying off, he says, include Tony Christie, Lucio Dalla, Freddie Augilar, Bonnie Tyler, Helen Schneider and Baccara.

Says Baum: "We do have problems, sometimes, with foreign RCA divisions who think it is easy to book in television appearances for artists in Germany. But our colleagues have to accept we don't have commercial television with its attendant freedom and acceptance of musical action."

He points, too, to the steady build-up of the classical side alongside the pop expansion. "We ran seminars for dealers, specially over our big new Erato deal, and that project has put up our total market share to 16%, with Erato helping put the 1979 figures up 40% over the previous year."

Ariola Stirs Brazil Market

• Continued from page 61

ends, not four years before. It's ethical to pay what one can pay. I am willing to discuss Ariola's contracts with anyone."

In addition to its own roster of talent, Ariola Brazil is handling four international labels under license—MCA, Arista, Island and Hansa—with Antonio Carlos Duncan as international repertoire manager.

High Court Warns Council Over Music Copying Case

LONDON—A High Court warning to schools and libraries about legal action over the illegal photocopying of sheet music came at the end of a test case brought here by the Music Publishers' Assn. against a city council.

The case was against Wolverhampton District Council (Billboard, June 28, 1980) after an anonymously delivered package of photocopies manuscripts had been delivered to the association's headquarters.

In fact, the case did not get a full court hearing because the council agreed to pay around \$2,800 in damages, and to undertake not to infringe copyright in future.

But John Wilmers, representing the association in court, said, "It can't be too widely appreciated that the association will take proceedings against anyone making illicit copies of its members' music. Since the advent of the photocopying machine, the association has been concerned about protecting the rights of its members."

"Unless music users behave fairly, publishers will not be able to publish and pay royalties, and composers and others will not make a living."

Following the original delivery of copied material, the association discovered around 15,000 photocopies in the possession of the city council.

But a council representative said

that teachers and students were sometimes forced into photocopying because of delays in obtaining sheet music from association member firms. And the association's code of fair practice allowed photocopying for the purpose of study and research. Additionally, the copied material had been built up over 20 years.

New Imports Ban In Britain

LONDON—Following the "stern warning" to British importers (Billboard, June 28, 1980) from the Mechanical Copyright Protection Society over imports of North American-manufactured copies of Bob Dylan's "Saved" album, further bans on album products have been made.

Involved is the "Xanadu" soundtrack featuring the Electric Light Orchestra and Olivia Newton-John, and "Rhapsody And Blues" by the Crusaders, both MCA disks.

As in the case of the Dylan LP, the society's warning has come at the insistence of the publishers concerned. April/Jet for the movie soundtrack and Leeds for the Crusaders. Importers are again warned that action will be taken against any firm bringing in copies of the records from the U.S. or Canada.

Billboard® Hits Of The World™

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JAPAN (Courtesy Music Labo) As of 6/30/80 SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	3
5	6
6	8
7	4
8	7
9	10
10	11
11	13
12	9
13	12
14	NEW
15	20
16	NEW
17	18
18	16
19	14
20	17

ALBUMS	
1	1
2	2
3	4
4	3
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	NEW
13	13
14	14
15	18
16	20
17	17
18	15
19	16
20	19

AUSTRALIA (Courtesy Kent Music Report) As of 6/23/80 SINGLES	
This Week	Last Week
1	3
2	2
3	1
4	5
5	4
6	11
7	7
8	NEW
9	8
10	6
11	9
12	10
13	15
14	12
15	14
16	17
17	NEW
18	13
19	NEW
20	19

ALBUMS	
1	8
2	2
3	1

4	9
5	4
6	5
7	3
8	6
9	7
10	14
11	10
12	11
13	12
14	13
15	NEW
16	NEW
17	NEW
18	15
19	16
20	17

HOLLAND (Courtesy BUMA/STEMRA) As of 6/24/80 SINGLES	
This Week	Last Week
1	1
2	3
3	5
4	6
5	4
6	NEW
7	2
8	NEW
9	NEW
10	8

ALBUMS	
1	4
2	6
3	7
4	1
5	2
6	NEW
7	5
8	NEW
9	8
10	9

BELGIUM (Courtesy Billboard Benelux) As of 6/27/80 SINGLES	
This Week	Last Week
1	6
2	1
3	4
4	5
5	3
6	7
7	2
8	10
9	NEW
10	NEW

ALBUMS	
1	1
2	2
3	3
4	7
5	5
6	6
7	8
8	NEW
9	4
10	NEW

SWEDEN (Courtesy GFL) As of 6/17/80 SINGLES	
This Week	Last Week
1	1
2	9
3	2
4	5
5	3
6	4

7	NEW
8	NEW
9	NEW
10	NEW

ALBUMS	
1	2
2	NEW
3	1
4	3
5	6
6	NEW
7	NEW
8	5
9	NEW
10	NEW

PORTUGAL (Courtesy Musica & Som) As of 6/8/80 SINGLES	
This Week	Last Week
1	2
2	1
3	4
4	3
5	NEW
6	NEW
7	5
8	NEW
9	NEW
10	NEW

ALBUMS	
1	1
2	2
3	3
4	6
5	7
6	9
7	NEW
8	NEW
9	NEW
10	4

NORWAY (Courtesy Verdens Gang) As of 6/26/80 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	NEW
7	NEW
8	NEW
9	6
10	8

ALBUMS	
1	1
2	NEW
3	2
4	NEW
5	3
6	7
7	5
8	4
9	NEW
10	6

Bush Departs

• Continued from page 61

While the ramifications of the changes are being discussed, another senior EMI executive has left the company. He's Paul Watts, who has been general manager of EMI Records' international division, and with the firm for 11 years. His post is taken over by Richard Lytton, currently managing director of EMI Finland.

New Japanese Label; Tokuma Named Chief

By SHIG FUJITA

TOKYO—Japan Record is a new company formed here by Tokuma Music Publishing, the Seibu distribution group and ex-Philips executive Koki Miura.

Chairman is Tokuma Music president, Yasuyoshi Tokuma, while Miura is acting president and representative director.

The new firm is capitalized at \$229,000, with Tokuma providing three-fifths of that total, Seibu one-fifth and Miura and others the remaining one-fifth.

Scheduled to become president of Japan Record is synthesizer composer and performer Isao Tomita, though he apparently still has a contract with RCA Records U.S.

The new company was to have been launched last September, but one of its acts, the 5001 Band, waxed two tunes for television commercials which, says Miura, "have been on the air since June 1." He adds, it made more sense to announce the formation of our company this month.

The two jingles recorded by the 5001 Band are "At Home" for Cocola, and "Cry Cry Cry" for QP Mayonnaise.

The new venture is looking to gross \$4.5 million during its first year. The staff is young (average age 26), partial to rock music and speaks English, says Miura, emphasizing the importance of these three ingredients. "We want to produce records that will keep up with changing trends."

The company, which will crank up into full-scale operations this fall, will boast a roster of five acts, soloists and/or groups. Miura targets sales of at least 50,000 albums per release.

He has been deliberating the launch of Japan Record since last December, when he departed Philips after five years; prior to that, the executive was with King for eight years.

"We have scouts and producers in New York and London, who will be

searching for good singers and groups. They will record basically in the U.S. and the U.K. We're already talking to one male group in London, one male artist and one female artist in Los Angeles, and one female singer in Hawaii."

The fledgling firm has been formed in the face of three issues presently preoccupying the Japanese music industry: the need for foreign expansion, the development of the videodisk and the abolition of retail price maintenance on records and tapes.

"By picking up promising artists overseas," says Miura, "we can tackle the first problem. We have already lined up tv and movie firms in the videodisk software field. And Seibu will handle distribution in the event that retail price maintenance is abolished, because it has department stores and supermarkets under its wing."

Retail War Heats Up In Britain Our Price Expands To Compete With Virgin And HMV

LONDON — Competition between Britain's major record retail chains is hotting up, as those chains become bigger and fewer.

Intensifying the competition is the fact that the U.K. market is severely depressed at present, with retailers vying for shrinking sales.

The Our Price chain's recent purchase (for around \$2.3 million) of the 41-store Harlequin operation gives that London-based business 57 outlets now, with purchasing power unrivaled by any other independent retailer in the London and Home Counties area.

The two heavyweight national retail companies, HMV and Virgin, must concede coverage of that region to Our Price, and look to each other as direct competitors in the rest of the country. There are firm expansion plans for both chains.

Ian Gray, marketing director of HMV, admits that the chain's representation in the Greater London area is low, but adds, "We are a national chain, and will remain so."

He reveals that the firm has acquired one large new site in the North of England, though more details are not available. When this opens, it will bring the number of HMV outlets to 37 nationwide, with more shops planned for the future, and the improvement of existing sites.

"With the start of the Thorn-EMI retail grouping, the group as a whole is showing earnest intent to develop this retail business," Gray continues, adding that one plan is to move into the video software market.

"We believe we would be a very good outlet for video, and we would expect to be strengthening our market base."

With the move from being part of EMI to being part of a long-established and large retail-only operation (Thorn), HMV will benefit from experience and retail-oriented thinking and planning.

As Gray concludes, "We are pleased to be part of a forward-looking and optimistic retail group, and will be looking to take all possible advantage from that, particularly in video. As far as records are concerned, we are continuing to build a strong identity there."

The Virgin chain's plans also include refurbishing and refitting—and quite a lot of resiting—of exist-



Billboard photo by Don Albert

DANCE DIVA—Julie Brown, winner of the 1980 world disco dancing championships, goes through her paces for an audience at the Raffles disco in Johannesburg. The youngster was brought out to South Africa by the Southern Sun group of hotels, which operates the Raffles chain of discos throughout that country.

International Briefs

• SYDNEY—First product from WBE Records, the new label formed by Little River Band manager Glenn Wheatley, will comprise singles by John Farnham (his first recording in five years) and Mark Gillespie. Albums from both these artists will follow. Farnham's outing entitled "Uncovered" (and produced by Little River Band's Graham Goble) and Gillespie's set tagged "Only Human." WBE Records is marketed and distributed in Australia and New Zealand by EMI Records.

• LONDON—The British Overseas Trade Board is increasing its financial support for U.K. participants at MIDEM next year in Cannes. This follows talks between the board and executives of the local Music Publishers Assn., the British Phonographic Industry and MIDEM staffers in London.

• RIO DE JANEIRO—The Rio/ Monterrey Jazz Festival will be held here Aug. 15-17 at the 20,000-seat Maracanazinho gymnasium, local venue previously the site of shows by Alice Cooper, Genesis, Rick Wakeman and Sergio Mendes, among others. Scheduled to perform at the event are Charlie Byrd, Pat Metheny, Weather Report, George Duke, Al Jarreau, the Art Ensemble of Chicago, Gary Burton, John McLaughlin and David Sanborn, plus local artists A Cor Do Som, Milton Nascimento, Airoto Moreira, Raul de Souza, Egberto Gismonti, Baden Powell, Hermeto Pascoal and Gilberto Gil.

• LONDON—Virgin's retail division here is spreading its trading range wider by putting video software counters into some of its main stores. The move follows a special deal with Intervision, a prerecorded software firm which will supply both staff and shopfittings. This kind of outside deal has worked before for Virgin. It has a ticket agency and a coffee bar in its megastore in London's Oxford Street, both licensed for trading to other companies. Now Intervision links up after designing special fittings and equipment to match the basic Virgin trading image. Software from companies other than Intervision will be stocked.

Austrian Law Changes Will See Levy On Blank Tape

By MANFRED SCHREIBER

VIENNA—A fundamental amendment of Austria's copyright law is to be enacted this summer, which will introduce a levy on blank tape, ensure fee payments by cable television companies, and regulate parallel imports.

Copyright society Austro-Mechana is to receive 10% of the purchase price of every blank tape sold, and a similar scheme will operate on videocassettes.

But society director Helmut Steinmetz comments, "I am of the opinion that it would be better not to mark out a certain percentage for every tape. It would be more important to find out through negotiations what royalty would actually be adequate, and more sensible to relate royalties to the playing time of the tape, with a certain rate per minute."

Though Austro-Mechana has urged amendment for years now, the sudden urgency in modifying the copyright law has arisen from a different cause, namely the threat by West German tv companies that they will institute proceedings

against Austrian cable tv companies for transmitting German programs without paying royalties.

The draft of the amendment now stipulates that cable tv companies have to pay an "adequate fee" to foreign copyright owners of foreign television programs.

What constitutes an adequate fee is likely to prove something of a bone of contention, to be solved on the basis of reciprocity. This is to say that it will depend on how much, for example, German cable tv companies pay to Austrian copyright owners.

Austro-Mechana recently took court action against a parallel importer and won a Supreme Court decision that importers have to pay royalties, under pain of prosecution and punishment under copyright law. It was thought this might lead to similar decisions on behalf of record companies as neighboring rights owners, thereby bringing to an end record imports from cheaper countries.

Germans Ready To Tax Blanks

• Continued from page 1

105 artists was sent to Justice Minister Jochen Vogel, calling for an end to this drain on profits from home taping.

Now it appears that the arguments of the record industry have prevailed against those of the powerful blank tape manufacturers' lobby, led by the giant BASF company, which has claimed that hundreds of jobs would be lost following the introduction of any tape levy.

A similar struggle is going on over blank videocassettes. A report by research firm GFM in Hamburg recently showed that 70% of video hardware owners taped from television, with music shows as the second most popular source behind Westerns and thrillers.

The average owner had six blank videotapes, says the report, and only 35% are interested in buying prerecorded tapes. Half of what was recorded was erased within a short period of time, after an average of five viewings.

Platinum Music

SYDNEY—The soundtrack album of EMI's "Can't Stop The Music" movie has gone platinum in Australia (50,000 sales), the first global territory to do so.

Mechanical To Change In Mexico

MEXICO CITY—The member companies of EMMAC, the organization of Mexican publishers, are entering an accord with the 15 major record companies of AMPROFON, the local disk industry grouping, which will boost the mechanical royalty rate here to 8% of 100% of the wholesale price.

The formal agreement, reportedly set to be signed this past week, represents an overall increase of between 12% and 20%. Verbal understandings were reached last month by both sides.

Exact details of how the mechanical rate will work on singles, albums and tapes have not been revealed.

The new pact is to run through 1985, replacing the previous agreement, which was in force for two years. Negotiations over the new rate began last November.

Previous arrangements netted 6.84% for the publishers, on the basis of 8% of 90%, coming to a 7.2% gross take (less certain deductions such as breakage and loss).

Commented one insider about the new deal, "The record industry has been operating with antiquated compromises for the past 50 years. It's time for progress, and change, in this decade."

German LP By Gabriel

HAMBURG—A German-language version of Peter Gabriel's latest album is the object of a major Phonogram promotion drive here. The ex-Genesis star is among the few artists of international stature to make parallel recordings in English and German.

Entitled "Ein Deutsches Album," the disk is already on sale alongside its English equivalent, which has reportedly sold 30,000 copies.

According to Gabriel, Phonogram was the only company to show sufficient interest in the project. "Atlantic thought this record was commercial suicide," he says. "They dropped me and returned the album to Charisma, which was then able to get a deal with Mercury. But the only strong backing came from Hamburg."

Gabriel, who has been praised in the German press both for his initiative and his pronunciation, says the idea came from live concerts overseas.

"I found audiences appreciated it when I did introductions and maybe a song or two in German or French. It would have been interesting to release the album in French, too, but I think perhaps the French people take their language too seriously to have it prostituted by some for-eigner."

Phonogram timed the release with some care, to maximize sales. The English single, "Games Without Frontiers," was issued six weeks in advance, hitting the charts just as the English album was ready to ship.

The German-language version of the single came out of the beginning of June, and the German LP appeared three weeks after the English one.

Chappell Deal

LONDON—Chappell Music has finalized a three-year publishing deal with Satril Music, covering the U.K. and Eire. Around 300 copyrights are involved.



ONSTAGE AWARD—Members of Capitol's the Motels, admire the gold disk awarded to them for Australian sales of their first Capitol album, "The Motels." A single from that LP, "Total Control," was also a major hit there recently.

Blank Tape Tax Must Come, Says Sikorski

By WOLFGANG SPAHR

HAMBURG—In the year when blank tape sales worldwide are expected to hit the one billion mark for the first time, a leading international publisher has given renewed warning of the dangers to the record business.

Dr. Hans Sikorski is vice-president of the International Federation of Popular Music Publishers and vice-chairman of GEMA, the West German copyright society. "Home taping," he says, "is the one topic that occupies the thoughts of everybody in the music industry, and publishers find themselves right in the middle of this problem."

Sikorski argues that present copyright law can no longer cope with the realities of a market transformed by technological change. But without a major shift in the public's understanding of the problem, he adds, it will be to exert the pressure needed to achieve any worthwhile change in existing legislation.

Hence the need for a worldwide campaign alerting music-users to the necessity of protecting creators and artists. "If we do not do everything possible, then we may find the Ayatollah's desire to see music going to hell has come true, not for religious but for legal and economic reasons."

For their own part, West German publishers are passing to the Federal Minister of Justice and the Legal Committee of the Bundestag the contents of a resolution adopted at their recent annual meeting. The aim of the resolution is to secure amendment of relevant sections of the copyright law.

Estimates indicate blank tape sales in West Germany this year will reach 200 million units, worth around \$570 million. In 1978 100 million cassettes were sold; in 1979 150 million. "Our country is the most booming market anywhere for blank tape," observes Sikorski, "which is not so remarkable when you consider that we have one of the world's biggest producers here, in BASF."

West Germany is usually thought to be more fortunate than most countries in at least having a hardware levy with which to offset revenue losses. But in fact, set at a maximum of 5% of manufacturer's price, this allowed GEMA to collect only a little more than \$4 million last year.

"It is obvious that this equipment levy cannot be a proper compensation on its own for the damage that

occurs through the use of blank tapes" says Sikorski, and provides a simple calculation to illustrate the point: if every blank tape sold in 1979 had been subject to the minimum mechanical royalty of 60 cents, the total license revenue due to GEMA would have been \$90 million, 50% of it going to the publishers. In fact European surveys show the average cassette is used 2.1 times, by erasure and re-recording, so if this were also taken into account, the amount realized would have been over \$180 million.

Sikorski applies a similar analysis to the U.S. market. "In America, where 42% of the world's sound carriers are sold, sales have been falling by 5 to 10% annually. Perfectly reputable record companies have got into difficulties and had to sell out. Huge firms like PolyGram have been forced not only to shake up management but also to consider the destruction of vast numbers of albums. Desperate actions such as these must have reasons beyond so-called management errors, and in fact it is the almost incredible upsurge of blank tape sales in the U.S.

"Sales this year will be well over 300 million, and surveys show only 6.5% of the public do not use them to record from the radio, television or pre-recorded sound carriers. The loss of turnover to the U.S. industry exceeds the \$1 billion mark."

Sikorski also implicates home taping in the flood of unsold albums that are shipped from North America to Europe, with damaging consequences for the industry there.

On the basis of a U.S. license of 2.75 cents per title, and an average of 11 titles per blank cassette, Sikorski suggests a hypothetical revenue of \$67 million is being lost to American publishers. This figure ignores the re-use factor, and as Sikorski points out: "The Harry Fox Agency that collects royalties on behalf of the publishers anyway fears that this total is in reality much higher, maybe even double as high."

Oskamp Triumph

BUDAPEST — The Hungarian Television Company's international conductors competition, attracting 49 entrants all under 35 years of age from 17 countries, was won here by Gerald Oskamp, from Holland, who leads the Bournemouth Sinfonetta.

Industry Chiefs Pan Record Library Plan

LONDON—The album lending library scheme started by controversial U.K. retailer Philip Ames in some of his North of England stores (Billboard, June 28, 1980) is "clearly highly damaging to the record industry," according to Richard Robinson, deputy managing director of WEA Records here.

And he adds, "The advisability of record companies supplying such operations, or indeed record libraries in general, has to be questioned closely."

"In the longer run, if home taping can't be prevented, the industry can only survive if there is a substantial royalty on the sale of blank tapes."

Major record companies locally are predictably united in criticizing Ames' disk hire schemes, which are described by the retailer as "going along well."

Tony Morris, managing director of Polydor, says "the development is not consistent with the interests of the industry as a whole."

"If the idea is to lend records specifically for copying by people without the Mechanical Copyright Pro-

tection Society license, then it's incitement to break the law."

"But whether or not they have a license, the hiring out of records for short-term gain is making worse an already bad situation. It can only harm record sales. If this sort of thing becomes widespread, there'll be nothing for record library customers to record on those discounted blank tapes they can buy."

The latter is a reference to part of retailer Ames' "service," where an enrollment fee and hire fee on each album borrowed earns the subscriber a 5% discount on blank tape in Ames' stores.

But the retailer remains happy with his scheme, asserting "the lending seems to generate sales. People borrow a few records, bring them back and buy copies of some of the albums because they liked listening to them."

Bonnet Joins

PARIS—Michel Bonnet, former director general of Pathe-Marconi, joins Bernard Chevry's MIDEM organization July 1 as director general.

Billboard SPECIAL SURVEY For Week Ending 7/5/80

Billboard Special Survey Hot Latin LPs™

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NEW YORK (Salsa)			SAN ANTONIO (Pop)		
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)		
1	SONARA PONCENA New heigh Inca 1074	1	MANOELLA TORRES Se te fue viva la paloma CBS 20335		
2	ISMAEL RIVERA Maelo Tico 1437	2	JUAN GABRIEL Recuerdos Pronto 1076		
3	W. COLON & I. MIRANDA Doble energia Fania 559	3	NELSON NED Primavera de una vida Alhambra 10501		
4	HECTOR LAVOE El sabio Fania 558	4	JULIO IGLESIAS Hey CBS 50302		
5	OSCAR DE LEON Llego actuo y triunfo TH 2079	5	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011		
6	EL GRAN COMBO Aqui no se sienta nadie Combo 2013	6	ROBERTO PULIDO Mi pequeño ARV 1061		
7	CHEO FELICIANO Estampa Vaya 86	7	RAMON AYALA Ensename a olvidar Fredy 1165		
8	BOBBY VALENTIN Bronco 111	8	RAPHAEL Como yo te amo Alhambra 60149		
9	LUIS PERICO ORTIZ One of a kind New generation 715	9	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594		
10	MARVIN SANTIAGO Caliente y explosivo TH 2089	10	GRUPO FELICIDAD Hermoso carino Fire ball 1003		
11	FANIA ALL STARS Commitment Fania 564	11	SUPER ESTRELLA En onda Visa 1017		
12	JOHNY VENTURA El caballo negro Combo 2010	12	LITTLE JOE & THE FAMILY De colores Fredy 021		
13	RAY BARRETO Fania 552	13	TAM Y TEX Mi Tamalupeca Ramex 1049		
14	FANIA ALL STARS Habana jam Fania 554	14	RUBEN NARANJO Si señor Sarape 1148		
15	LA LUPE En algo nuevo Tico 1438	15	VICENTE FERNANDEZ El tapatio CBS 2038		
16	OSCAR DE LEON Mi bajo y yo TH 2063	16	MAZZ 1980 Cara 017		
17	ROBERTO TORRES S.A.R. 1004	17	JIMMY EDWARDS Scorpion 209		
18	CHARANGA AMERICA TH 2088	18	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057		
19	TIERRA NEGRA Si dios fuera negro Borinquen 1396	19	JUAN GABRIEL Ella Arcano 3484		
20	DIMENSION LATINA Linda minerva Velvet 3005	20	PEDRITO FERNANDEZ CBS 20303		
21	CONJUNTO CLASICO Los rodriguez Lo mejor 801	21	LOS REYES LOCOS CBS 20358		
22	CELIA CRUZ & SONORA PONCENA La ceiba Vaya 84	22	JOSE JOSE Si me dejas ahora Pronto 1070		
23	MONGUITO EL UNICO S.A.R. 1002	23	ANGELA CARRASCO Quererte a ti Pronto 1069		
24	LOS VIRTUOSOS El magnifico Discolor 8802	24	RIGO TOVAR Los 14 de oro Profono 2003		
25	WILFRIDO VARGAS Internacional Karen 50	25	ANGELICA MARIA Los 14 de oro Profono 2004		

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/5/80

Number of LPs reviewed this week **35** Last week **63**

Spotlight

Pop

THE CRUSADERS—Rhapsody And Blues, MCA 5124. Produced by the Crusaders. This band has long been synonymous with faultless musicianship (Wilton Felder on sax, Stix Hooper on drums, Joe Sample on keyboards), imaginative arrangements and fully rounded repertoire. This six-tune set maintains that reputation, highlighted by the atmospheric title cut, the upbeat "Last Call," the self-evident "Honky Tonk Struttin'" and the smoky "Soul Shadows," last-named featuring an impressive vocal contribution by Bill Withers. Guest players lend impressive credentials, too, such as Paulinho da Costa, Dean Parks and Alphonso Johnson.

Best cuts: Those listed.

ORIGINAL MOTION PICTURE SOUNDTRACK—Up The Academy, Capitol SO012091. Executive producers: Steve Wax, Shep Gordon. Two sides of solid rock comprise the soundtrack to this Warner Bros. film. The LP contains only one established hit (Pat Benatar's "We Live For Love"), but several of the acts here have made noise on the charts in recent years: Blondie, Ian Hunter, Sammy Hagar and the Babys. The other acts are Blow-Up, Cheeks and Jonathan Richman & the Modern Lovers (with the rollicking "Roadrunner"). Whether the film hits or not, the taut, lean rock here ties in perfectly with current music trends.

Best cuts: "We Live For Love," "Roadrunner," "X Offender" (the Blondie cut).

Soul

CURTIS MAYFIELD—Something To Believe In, RSO RS13077. Produced by Gil Askey, Curtis Mayfield. There's been a glut of Mayfield projects lately; this comes less than two months after the release of his second duet album with Linda Clifford. The LP, however, stands on its own. It's dominated as usual by soft ballads, allowing Mayfield's pretty falsetto to set a mellow mood. The backgrounds range effectively from "Tripping Out," with its spare guitar backdrop to "People Never Give Up," which has a bigger backbeat. The best tune, though, is "It's Alright," with its classic strut.

Best cuts: "It's Alright," "Something To Believe In," "Love Me, Love Me Now."

DYNASTY—Adventures In The Land Of Music, Solar BXL13576. Produced by Leon Sylvers. The two-man, two-woman group juggles a variety of tempos on its latest LP, produced by the mastermind behind Solar's success with the Whispers and Shalamar. There are several danceable tracks here, but there's also a lovely ballad, "Take Another Look At Love," and a midtempo number with a tempting rhythmic sway, "Something To Remember." The sizzle in the tracks is courtesy of the fine string and horn arrangements by Gene Dozier, Ben Wright and David Crawford.

Best cuts: Those cited.

Jazz

BOB JAMES—H, Tappan Zee (Columbia) JC36422. Produced by Bob James. Grover Washington Jr. and Airtro pop up on this new James LP, which offers six titles and a noticeable change from James' usual output. A small string section is audible along with seven brass; all charts are from James' own pen. Washington's soprano makes all the difference here. He's particularly effective on "Brighton By The Sea."

Best cuts: "Brighton By The Sea," "Snowbird Fantasy," "Shepherd's Song."

First Time Around

THE SILENCERS—Rock'n'Roll Enforcers, Precision NJ36529 (CBS). Produced by Bob Clearmountain, Silencers. There are so many bands playing basic, gutsy rock now that some are bound to get lost in the shuffle. This shouldn't happen to the Silencers who are armed with a hard hitting debut. Fronted by the aggressive vocals of Frank Czuri (who was with the Jaggerz when they had it "The Rapper" hit), the Silencers show an amazing command of rock history as they perform vicious rock versions of James Brown's "Cold Sweat," the reggae classic "Johnny Too Bad" and "The Peter Gunn Theme." "Shiver And Shake," the single, is the perfect breezy summertime fodder but the Silencers is no wimpy power pop outfit. This is slashing rock which goes for the jugular.

Best cuts: "Remote Control," "Shiver And Shake," "Cold Sweat," "Johnny Too Bad," "Head On Collision."

HUEY LEWIS AND THE NEWS—Chrysalis, CHR1292. Produced by Bill Schnee. Clean, sparse rock is what every rock band, young and old, is striving to achieve today, often with a countereffect. But this six-man San Franciscan outfit reaches that goal easily. Producer Bill Schnee, who has worked with Boz Scaggs and Pablo Cruise, masters that sought-after sound by skinning the uptempo, light rockers down to basic guitars and vocals. Johnny Colla's sax adds a sweeping touch to some of the cuts, giving them a jazzy feel, as in "Trouble In

ROLLING STONES—Emotional Rescue, Rolling Stones Records, COC16015 (Atlantic). Produced by the Glimmer Twins. The Rolling Stones is back in this LP with the lean hard sound of "Exile On Main Street," leavened by contemporary reggae and dance music influences. The music throughout is taut and sharp, witty and irreverent sometimes, and always directly to the point. The Stones band has the unique ability to be able to quote its past, incorporate the present, and look forward to the future while making pop for the centuries. The cover art should arouse interest for its own sake, while the "Emotional Rescue" single should be virtually omnipresent on the air ways this summer. This should get fans back to the stores.

Best cuts: "Emotional Rescue," "Send It To Me," "Down In The Hole," "Summer Romance."

Paradise." "Who Cares?" is a driving, danceable number spotlighting a harmonica-like guitar and the band's flawless rhythm section.

Best cuts: "Don't Make Me Do It," "Trouble In Paradise," "Hearts," "Who Cares."

THE NIGHTHAWKS—Mercury, SRM13833. Produced by The Nighthawks & Johnny Stainze. Solid quartet rocks in traditional style and does it well, keeping the best simple and the instrumentals clean, if not particularly exciting. Nevertheless, these boys sing and play old and new tunes that carry the same reverence for rock's roots, which is where the band dwells comfortably. There are some danceable cuts here, but the selection depends on the DJ and the audience. The rock runs from rockabilly to Bob Seger, so take your choice.

Best cuts: "Little Sister," "Brand New Man."

PAUL WARREN & EXPLORER—One Of The Kids, RSO RS13076. Produced by Peter Coleman. Fronted by Paul Warren, a one-time session musician and former lead singer of Ray Manzarek's Nite City, this four-piece rock band cut its teeth performing on the L.A. club circuit. Warren is a proficient guitarist as he tastefully demonstrates throughout the 10-song debut album. He is also an adept singer with a good, strong voice capable of projecting a range of moods as he sings about the struggle to be a musical success, lost love and middle class America.

Best cuts: "One Of The Kids," "A&R Man," "Faded Glory," "Hats Off To Winners."

AMY HOLLAND—Capitol, ST12071. Produced by Michael McDonald, Patrick Henderson. This is a polished collection of soft rock seasoned with r&b and jazz, likely to find a secure home in pop and adult contemporary formats. Holland's voice is pleasant and best suited to midtempo, melodic numbers. She performs the works of Stevie Wonder and Dan Fogelberg, and producers McDonald and Henderson (who also sing and play on various cuts). "Here In The Light" bears the Doobie Bros.' trademark of silky r&b and rich harmony. In Wonder's "I'm Wondering," by far the LP's brightest cut, Holland takes on a Maria Muldaur style with McDonald backing up vocals.

Best cuts: "Here In The Light," "Stars," "I'm Wondering," "Looking For Love."

EPs

BOHEMIA—Limited Edition, VU Records VD1023. Produced by Robin McBride. This 10-inch 45 r.p.m. EP just about leaps off the turntable with a fresh Stax meets new wave sound. Grounded in solid blues, this five-person band uses techno-pop elements effectively in "Automatic Mind," while rocking more traditionally in "Unconventional Boy." Bohemia is a Chicago-based band that may make a trip to the Windy City worthwhile.

Best cuts: Those mentioned above.

BLOTTO—Hello My Name Is Blotto, What's Yours? Blotto Records (JEM). Produced by Farnsworth Blotto. Formed after the demise of Star Spangled Washboard Band, this six person group plays some witty power pop with solid instrumentation and a powerful beat. "I Wanna Be A Lifeguard," which opens this EP is already being played on some progressive radio stations, and with a bit of a break could become the hit of the summer.

Best cut: "Lifeguard."

Billboard's Recommended LPs

pop

YACHTS—Without Radar, Polydor PD16270. Produced by Martin Rushent. The second album from this British foursome is stylistically similar to its first. At times sounding hard-rocking and at times more pop-oriented, the Yachts' music is best and at its most distinctive when Henry Priestman's organ work is featured, which is not all that often on this LP. As with its first album, the lyrics here are often cynical looks at life situations and conditions. **Best cuts:** "March Of The Moderates," "There's A Ghost In My House," "On The Bridge."

VIVABEAT—Party In The War Zone, Charisma CL13102. Pro-



duced by Jeffrey Lesser. Vivabeat creates a new wavish/pop/mix here on its debut album, amalgamating an intriguing array of sounds, many of them synthesizer induced, complemented by a steady, compelling rhythm section. Terrance Robay's vocals are reminiscent of David Bowie's at time. **Best cuts:** "To The Heart," "Working For William," "From The Top," "Man From China."

LE ROUX—Up, Capitol ST12092. Produced by Jai Winding. This is middle-of-the-road rock performed in the Kansas vein. All the cuts are whitewashed with commercial shine, though some are saved by bold guitar solos as in "Roll Away The Stone." Otherwise, the cuts are tame and predictable. Guitarist/singer/songwriter Jeff Pollard could muster up more original lyrics and melodies. **Best cuts:** "Roll Away The Stone," "I Know Trouble When I See It."

SEAN TYLA—Sean Tyla's Just Popped Out, Polydor PD16281. Produced by Sean Tyla, Mark Dodson. This rather offbeat debut offers a couple of catchy, country-tinged rockers. "Undercover Lover" and "Lonelyhearts" have subtle country twangs, and Carlene Carter guests on these two numbers. The remaining hodgepodge sags in terms of commercial potential. Guesting musicians include guitarist Bruce Irvine, drummer Fran Byrne and bassist Nick Garvey. **Best cuts:** Those mentioned.

DON SCHLITZ—Dreamer's Matinee, Capitol ST12086. Produced by Hugh McCracken, Audie Ashworth. Schlitz's debut is a promising one from a highly talented songwriter. He moves away from his "The Gambler" image to flex his rock'n'roll wings here on a collection of all-original material. Schlitz seems to shine best on the softer, more melodic tunes, less on the high-powered rockers. Side one of the LP was produced by McCracken, side two by Ashworth in Nashville. Cover artwork is visually arresting and sensational. **Best cuts:** "Dreamer's Matinee," "I've Been Loved," "Senior Prom," "Holy Night (Kenna's Song)."

BARBARA DICKSON—The Barbara Dickson Album, Columbia JC36495. Produced by Alan Tarney. Dickson, popular in her British homeland, offers a sturdy but sweet vocal style rather reminiscent of Fleetwood Mac's Stevie Nicks. Most of the material here is mainstream rock, ably executed by Dickson and supported by Alan Tarney (bass, guitars, keyboards) and Trevor Spencer (drums, percussion). High spots include the perky "January February" and the reggae-tinged "Plane Song." **Best cuts:** Those cited, plus "Day And Night," "I'll Say It Again."

PREACHER JACK—Rock'n'Roll Preacher, Rounder 3033. Produced by Jack Lincoln Coughlin, Ken Irwin. They say Jack's a Baptist preacher from Boston, but he sounds like Jerry Lee Lewis, Mickey Gilley and a young George Thorogood caught in a blender. His piano playing is fevered, his vocals are fine, but it's his command of the music that excels. The quartet behind him deserves as much credit for the collaborative funk that ensues. **Best cuts:** "The Public Is My Family and Music Is My Life," "All For The Love Of A Girl," "Almost Persuaded," "Say You'll Stay Until Tomorrow."

LAMONT CRANSTON BAND—Up From The Alley, Waterhouse, Waterhouse 10. Produced by Steve Raitt. After more than 10 years together this seven-man Minneapolis band plays good solid rock, honed to a sharp edge by a busy touring schedule that has the band playing 200 dates a year. This is mainstream Midwest rock'n'roll, played with competence, spirit and feeling. It is not the most trendy music these days, but, as Bob Seger has shown, there is always a market for it. **Best cuts:** "Keep On Drivin'," "Don't Go," "Workin' For Rosie," "Yore Up."

VARIOUS ARTISTS—Marty Thau Presents 2X5, Red Star (JEM) RE0100. Produced by Jimmy Destri. This is just what is promised in the title, two songs each performed by five acts: Flesh-tones, Revelons, Bloodless Pharaohs, Comateens, and Student Teachers presented on rock pioneer Marty Thau's revitalized Red Star Records. All the cuts were produced by Blondie's Jimmy Destri, giving the project a unifying level of competence. If there is any problem here it is that all the acts are so good, that nobody stands out. **Best cuts:** Pick your choice.

MARGARET WHITING—Too Marvelous For Words, Audiophile AP152. Produced by George Buck Jr. Whiting, as a teenager, made her first record in 1942 with famed lyricist-singer Johnny Mercer as her producer. Now she pays tribute to Mercer, and to her father, songwriter Richard Whiting, with this classy LP comprising 16 tracks. All songs are by Mercer or Whiting, and Mag delivers definitive versions with the inti-

mate, effective backing of a trio led by Loonis McGlohon. **Best cuts:** "My Ideal," "My Future Just Passed," "Day In, Day Out."

soul

SYLVIA ST. JAMES—Magic, Elektra 6E268. Produced by Larry Dunn, Lenny White. Recalling the work of Phyllis Hyman and the Emotions, St. James delivers an imaginative soul/fusion package featuring her contagious vocals and the instrumental skills of producer White's Twennynine combo. Repertoire ranges from the jazz-flecked "Ghetto Lament" through the wistful "Magic Minstrel" to the smooth funk of "Better Things" and "Let Love Groove Me." An impressive debut. **Best cuts:** Those listed.

SON SEALS—Chicago Fire, Alligator 4720. Produced by Bruce Iglauer and Son Seals. Nine moving, emotional blues comprise this laudable LP by Seals. Taped in Chicago, the results are representative of the best of today's blues movement, nicely recorded with horns and rhythm backgrounds. Seals has a convincing, authoritative vocal style and will appeal to most blues fanciers. **Best cuts:** "Bazzard Luck," "Leaving Home," "Landlord At My Door."

country

FREDDIE HART—A Sure Thing, Sunbird ST50100. Produced by Nelson Larkin, Earl Conley. The resurgence of traditional country artists is giving a new spark to Hart's career, reinforced by the strength of his single, "Sure thing." Hart's voice is pure country, and the instrumentation here uses plenty of pedal steel, low-keyed guitar, bass and drums to keep the mood intact. His twang works well on the material contained on the LP and proves that there's room for a variety of styles in today's country. **Best cuts:** "Sure Thing," "The Fool's Part," "The Weaker Sex."

classical

PROKOFIEV: ROMEO AND JULIET (SUITE)—Philharmonia Orchestra, Kurz, Seraphim S60340. Conductor Efrem Kurz came in contact with Prokofiev at the St. Petersburg Conservatory and went on to become a celebrated interpreter of the Russian's music. His dedication and interpretive authority are easily sensed in these reissued performances. Equally important is the impeccable contribution of the players and the freshness and luminosity of the basic stereo sonics.

LA NOTTE—Galway, Ridderbusch, Lucerne Festival Strings, Baumgartner, Vanguard VSD71266. Dealers will note foremost that flute king James Galway is one of the interpreters on this attractive theme album in which the subject of nighttime is glimpsed through the music of four composers. Included is Vivaldi's "La Notte (The Night)" Flute Concerto, Mozart's "Eine Kleine Nachtmusik," Boccherini's exotic depiction of darkened Madrid, and Biber's "Night Watchman" Serenade, including a brief solo bass voice stanza. All are played and recorded evocatively.

GOUNOD: PETITE SYMPHONIE; D'INDY: CHANSONS ET DANSES—Maurice Bourgue Wind Ensemble, Nonesuch H71382. This 1975 French recording approaches audiophile rating on the basis of sharp sonic focus, solid instrumental bite and sense of ambience surrounding the excellent players. The average listener may require years to graduate to this specialized literature but sonic brilliance and lovely interpretations can speed the process.

jazz

TRUMPET SUMMIT—Pablo Today 2312114. Produced by Norman Granz. Clark Terry, Dizzy Gillespie and Freddie Hubbard are the principals in this intriguing LP, and they are backed by Oscar Peterson, Joe Pass, Bobby Durham and Ray Brown on four long brass-heavy tracks which maintain interest in the three trumpeters' highly personalized styles. Terry comes off best, both muted and open. **Best cuts:** "Just Friends," "Chicken Wings."

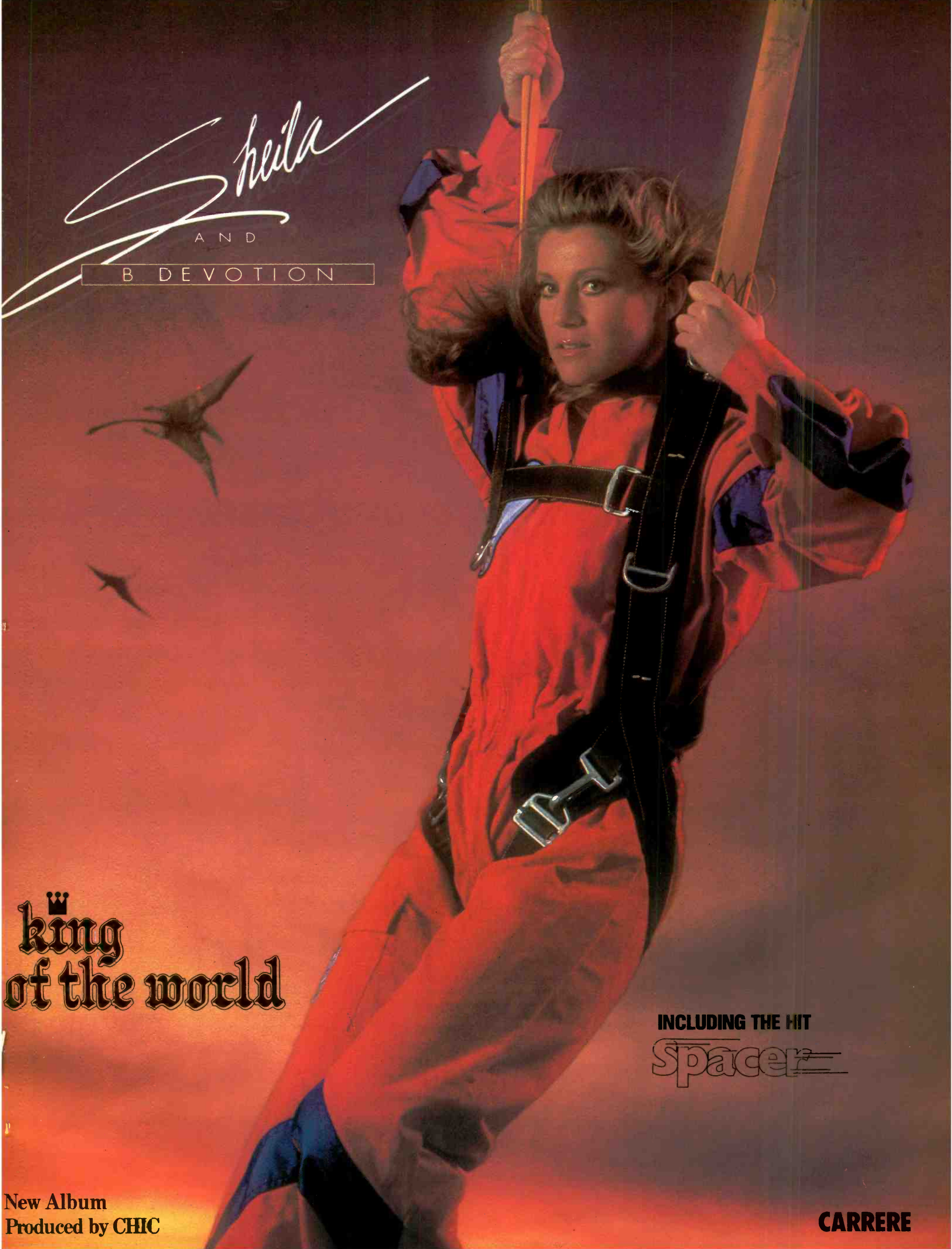
THE JAZZ MINSTRELS—Party, Jams JRC80820. Produced by PVY Productions. Here's a sextet that's different. Based in Cincinnati, its members play ancient instruments like krumphorns, kotholts and shawms, and the 13 selections taped here are mainly classical themes dating back several centuries except for Yardbird Parker's "My Little Suede Shoes." Group provides good listening, and it's not without humor. **Best cuts:** "Poopin' The Sloop," "Andamo."

PHIL WILSON'S SEXTET—Boston/New York Axis, Famous Door HL 133. Produced by Harry Lim. The inimitable Vic Dickenson guests with Wilson to give this hard-swinging session a two-trombone sound which comes off splendidly. Butch Miles is on drums, John Bunch is the pianist and Phil Bodner contributes booting, booming tenor solos. Producer Lim has a knack for putting together exceptionally homogeneous musicians; all eight tracks are outstanding. **Best cuts:** "Jive At Five," "Body And Soul," "It's A Lonesome Old Town."

SOLAR PLEXUS—Earth Songs, Inner City IC1087. Produced by Randy Masters, Denny Berthiaume. Six-man combo is heavy on electronic effects, including an electric viola. Its six-

(Continued on page 67)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nasser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.



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I'M ALRIGHT—Kenny Loggins
Columbia 36737
WHATEVER YOU DECIDE—Randy Van Warmer
Bearsville 49258
SEE TOP SINGLE PICKS REVIEWS, Page 67

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263	35	50	4	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	69	78	3	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869
2	2	15	FUNKY TOWN—Lipps Inc. ● (Steve Greenberg), Casablanca 2233	36	33	10	THEME FROM NEW YORK, NEW YORK— Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.)	70	87	2	WHY NOT ME—Fred Knoblock (James Stroud), F. Knoblock, C. Whitsett, Scotti Bros. 600 (Atlantic)
3	3	16	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656	37	39	9	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224	71	79	2	WHO SHOT J.R.—Gary Burbank with Band McNally (Ed Vanover), E. Vanover, G. Burbank, Reed, Ovation 1150
4	4	7	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	38	44	7	WALKS LIKE A LADY—Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275	72	NEW ENTRY		BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)
5	6	10	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	39	40	8	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410	73	27	16	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)
6	5	10	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863	40	41	8	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204	74	32	10	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235
7	7	13	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	41	45	9	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049	75	82	2	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Aherm), R. Orbison, C. Price, Warner Bros. 49262
8	9	8	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664	42	42	8	SOMETHIN' BOUT YOU BABY I LIKE— Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865	76	76	3	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519
9	8	14	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225	43	43	8	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.)	77	NEW ENTRY		GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Warner Bros./Q-West 49505
10	11	15	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469	44	46	7	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206	78	83	2	LOVE THAT GOT AWAY—Firefall (Kyle Lehning, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670
11	12	9	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266	45	48	8	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island)	79	84	2	DANCIN' IN THE STREETS—Teri DeSario with K.C. (Casey), Stevenson, Gaye, Hunter, Casablanca 2278
12	13	11	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	46	51	4	JO JO—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281	80	26	13	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra)
13	10	12	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	47	52	4	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091	81	86	2	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221
14	16	7	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	48	59	3	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	82	NEW ENTRY		YEARS FROM NOW—Dr. Hook (Ron Haffkine), Cook, Cochran, Capitol 4885
15	18	9	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043	49	54	4	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	83	88	2	I GET OFF ON IT—Tony Joe White (Tony Joe White), T.J. White, L. White, Casablanca 2279
16	17	8	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864	50	61	4	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243	84	89	2	MY MISTAKE—The Kingbees (David J. Holman & Rich Fitzgerald), J. James, RSO 1032
17	14	21	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	51	56	5	IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265	85	90	2	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alston 3650 (T.K.)
18	21	7	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246	52	58	4	SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2449 (RCA)	86	77	6	TIME FOR ME TO FLY—REO Speedwagon (Kevin Cronin, Gary Richrath, Paul Grupp), K. Cronin, Epic 9-50858
19	19	15	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615	53	64	3	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039	87	81	5	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270
20	25	6	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888	54	74	2	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)	88	NEW ENTRY		FREE ME—Roger Daltrey (Jeff Waune), R. Ballard, Polydor 2105
21	23	6	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	55	60	4	LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Columbia 1-11239	89	38	7	ANGEL SAY NO—Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278
22	29	6	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666	56	22	21	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)	90	NEW ENTRY		IF I WERE YOU—Toby Beau (Jerry Fuller), J. Fuller, J. Hobbs, RCA 11964
23	36	6	TAKE YOUR TIME—S.O.S. Band ● (Sigid), H. Clayton, Sigid, Tabu 9-5522 (CBS)	57	67	2	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652	91	49	14	WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), N. Geraldo, Chrysalis 2419
24	34	3	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359	58	68	4	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	92	55	7	AND THE CRADLE WILL ROCK—Van Halen (Ted Templeman), E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony, Warner Bros. 49501
25	31	8	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639	59	75	3	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	93	62	12	TWILIGHT ZONE/TWILIGHT TONE— Manhattan Transfer (Jay Graydon), J. Graydon, B. Hermann, A. Paul, Atlantic 3649
26	15	21	CALL ME—Blondie ● (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	60	66	3	LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorrie, Arista 0515	94	94	25	ANOTHER BRICK IN THE WALL—Pink Floyd ● (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187
27	20	15	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345	61	69	3	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282	95	98	8	BACK TOGETHER AGAIN— Roberta Flack w/Donny Hathaway (Roberta Flack & Eric Mercury), J. Mtume, R. Lucas, Atlantic 3661
28	24	17	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	62	70	4	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883	96	63	21	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184
29	47	4	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038	63	72	4	ONE MORE TIME FOR LOVE— Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), J. Peters, Tama 54312 (Motown)	97	97	3	DANCING WITH THE MOUNTAINS—John Denver (Milton Okun), J. Denver, RCA 12017
30	30	12	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494	64	65	4	I'M HAPPY JUST TO DANCE WITH YOU— Anne Murray (Norman), J. Lennon, P. McCartney, Capitol 4878	98	57	21	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831
31	35	7	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	65	73	3	STOP YOUR SOBBING—Pretenders (Nick Lowe), R. Davies, Sire 49506 (Warner Bros.)	99	71	6	SHOTGUN RIDER—Joe Sun (Brien Fisher), L. Henley, J. Hutt, Ovation 1141
32	37	8	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640	66	28	22	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479	100	95	9	POWER—The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown)
33	NEW ENTRY		EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	67	85	2	BEYOND—Herb Alpert (Herb Alpert, Captain Randy Badaz & Andy Armer), R. Hewson, A&M 2246				
34	53	4	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	68	80	3	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Against The Wind (Gear, ASCAP)..... 6	Beyond (Chappell, ASCAP)..... 67	Empire Strikes Back (Fox Fanfare/Banther, BMI)..... 29	Everything Works If You Let It (Adult/BMI)..... 44	Fame (MGM, BMI)..... 58	Free Me (April/Russell Ballard, ASCAP)..... 88	Funky Town (Fick's/Steve Greenberg/Rightsong, BMI)..... 17	Gimme Some Lovin' (Island, BMI)..... 22	Give Me The Night (Rodsongs, BMI)..... 77	Honey, Honey (Lindseyanne, BMI)..... 85	Hurt So Bad (Vogue, BMI)..... 80	I Can't Let Go (Blackwood, BMI)..... 54	If I Were You (Fullness/Blackwood, BMI)..... 90	I Get Off On It (Tennessee Swamp Fox, ASCAP)..... 27	I'm Alive (My Life Away (Debdave ASCAP)..... 39	Drivin' My Life Away (Debdave Briarpatch, BMI)..... 68	I'm Happy Just To Dance With You (Maclen, BMI)..... 64	Into The Night (Papa Jack, BMI)..... 47	It's For You (Big Stick, BMI)..... 51	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 48	Jo Jo (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)..... 46	King Of The Hill (Critique, BMI)..... 41	Landlord (Nic-O-Va, ASCAP)..... 55	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)..... 11	Let My Love Open The Door (Tower Tunes, BMI)..... 35	Let's Get Serious (Black Bull, ASCAP)..... 10	Let's Go 'round Again (Average, ASCAP)..... 60	Little Jeannie (Jodrell, ASCAP)..... 5	Lost In Love (Arista BRM/Piva, ASCAP)..... 66	Love That Got Away (Warner Tamerlane/EI Sueno, BMI)..... 78	Love The Rebound (April/Russell Ballard, ASCAP)..... 62	Ride Like The Wind (Pop 'N' Roll, ASCAP)..... 96	Sailing (Pop 'N' Roll, ASCAP)..... 34	Sexy Eyes (April/ASCAP/Blackwood, BMI)..... 98	Shandi (Kiss, ASCAP/Mad Vincent, BMI)..... 61	She's Out Of My Life (Fiddleback/Peso/Kidada, BMI)..... 13	Take A Little Rhythm (Almo, ASCAP)..... 50	Take Your Time (Avant Garde, ASCAP)..... 23	That Lovin' Feelin' Again (Acuff-Rose, BMI)..... 75	The Blue Side (Almo, ASCAP/Irving, BMI)..... 87	The Rose (In Dispute)..... 3	Theme From New York, New York (Unart, BMI)..... 36	Time For Me To Fly (Fate, ASCAP)..... 86	Tired Of Toein' The Line (TRO, Colgems/EMI, ASCAP)..... 15	Tulsa Time (Bibo, ASCAP)..... 53	Twilight Zone (Blackwood/Garden Willie/Gibbs/Oozelence, ASCAP)..... 7	Two Places At The Same Time (Radiola, ASCAP)..... 30	Walks Like A Lady (Weed High Nightmare, BMI)..... 42	We Live For Love (Rare Blue/Neil Geraldo, ASCAP)..... 91	Who Shot J.R. (Locity, BMI)..... 71	Why Not Me (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)..... 70	Wondering Where The Lions Are (Golden Mountain)..... 73	Years From Now (Roger Cook/Cookhouse, BMI)..... 82
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	16	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	8.98	8.98	★	44	6	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98	71	75	11	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98	
★	2	10	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98	13.98	13.98	★	43	3	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98	72	72	7	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98	
★	3	4	PAUL McCARTNEY McCartney II Columbia FC 36511	●	8.98	8.98	8.98	★	38	38	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	★	84	2	ROXY MUSIC Flesh And Blood Atco SO 32-102 (Atlantic)	7.98	7.98	7.98	
★	4	17	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	8.98	8.98	★	60	5	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98	74	76	4	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98	
★	6	8	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98	13.98	13.98	★	40	6	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	8.98	8.98	8.98	75	77	17	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98	
★	9	8	PETE TOWNSHEND Empty Glass Atco SO 32-100 (Atlantic)	●	7.98	7.98	7.98	★	49	8	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98	★	86	3	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98	
★	8	13	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	●	7.98	7.98	7.98	★	42	35	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	77	79	4	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
★	14	2	COMMODORES Heroes Motown M8 939M1	●	8.98	8.98	8.98	★	46	7	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	★	87	4	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98	
★	9	12	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	★	48	7	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98	★	100	3	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98	
★	10	30	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98	13.98	★	45	20	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98	80	80	23	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	
★	21	8	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	●	15.98	15.98	15.98	★	46	8	TEMPTATIONS Power Gordy G8 994M1 (Motown)	8.98	8.98	8.98	81	61	17	SMOKEY ROBINSON Warm Thoughts Tama T8-367M1 (Motown)	8.98	8.98	8.98	
★	13	11	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	8.98	★	58	3	KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98	82	81	9	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98	
★	15	6	TED NUGENT Scream Dream Epic FE 36404	●	8.98	8.98	8.98	★	59	3	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98	83	83	16	SPYRO GYRA Catching The Sun MCA MCA5108	8.98	8.98	8.98	
★	22	4	DIANA ROSS Diana Motown M8 936M1	●	8.98	8.98	8.98	★	56	5	JOAN ARMATRADING Me, Myself, I A&M SP 4809	7.98	7.98	7.98	84	64	17	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98	
★	15	12	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	8.98	★	55	6	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98	★	95	8	SYREETA Syreeta Tama T7-372R1 (Motown)	7.98	7.98	7.98	
★	16	45	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	8.98	★	51	10	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98	★	98	3	SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98	
★	18	13	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS 2300 (Warner Bros.)	●	20.98	20.98	20.98	★	52	8	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98	87	50	8	AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98	
★	19	6	ELTON JOHN 21 At 33 MCA MCA 5121	●	8.98	8.98	8.98	★	63	5	CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073	8.98	8.98	8.98	88	88	10	ANNE MURRAY Somebody's Waiting Capitol S00 12064	8.98	8.98	8.98	
★	20	29	SOUNDTRACK The Rose Atlantic SD 16010	▲	8.98	8.98	8.98	★	54	4	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98	★	99	4	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98	
★	20	11	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98	8.98	★	56	38	CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)	4.98			90	51	12	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98	
★	21	12	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	7.98	★	57	14	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	91	91	8	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98	
★	22	10	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	7.98	★	57	23	PAT TRAVERS BAND Crash And Burn Polydor PD-1-6262	7.98	7.98	7.98	92	92	8	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98	
★	23	8	GRATEFUL DEAD Go To Heaven Arista AL 9508	●	8.98	8.98	8.98	★	58	18	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98	★	NEW ENTRY	GENESIS And Then There Were Three Atlantic SD 19173	7.98	7.98	7.98		
★	24	24	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	7.98	7.98	★	59	18	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98	94	94	6	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98	
★	68	2	THE KINKS One For The Road Arista A2L 8401	▲	13.98	13.98	13.98	★	101	2	S.O.S. Band The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	95	85	9	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98	
★	26	12	AMBROSIA One Eighty Warner Bros. BSK 3368	●	7.98	7.98	7.98	★	61	22	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98	★	119	5	ROCKIE ROBBINS You And Me A&M SP 4895	7.98	7.98	7.98	
★	29	12	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	★	62	13	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	8.98	8.98	8.98	97	97	12	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98	
★	30	7	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	●	7.98	7.98	7.98	★	63	4	GERRY RAFFERTY Snakes And Ladders United Artists UT-1039	8.98	8.98	8.98	98	70	27	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	▲	7.98	7.98	
★	29	17	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	8.98	8.98	★	64	15	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	●	7.98	7.98	★	112	3	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	
★	30	13	KENNY ROGERS Gideon United Artists L00-1035	▲	8.98	8.98	8.98	★	73	8	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98	★	151	3	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98	
★	31	16	JOURNEY Departure Columbia FC 36339	●	8.98	8.98	8.98	★	66	19	SOUNDTRACK American Gigolo Polydor PD-1-6259	●	8.98	8.98	★	111	5	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98	
★	32	12	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	▲	8.98	8.98	8.98	★	78	3	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	★	102	69	31	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
★	67	2	SOUNDTRACK The Blues Brothers Atlantic SD 16017	●	8.98	8.98	8.98	★	74	7	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98	★	118	2	STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36506	7.98	7.98	7.98	
★	34	4	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	●	7.98	7.98	7.98	★	69	38	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	★	104	90	14	G.Q. Two Arista AL 9511	7.98	7.98	7.98
★	37	9	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)	●	7.98	7.98	7.98	★	82	3	BLACKFOOT Tomcatin' Atco SD 32-101 (Atlantic)	7.98	7.98	7.98								

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Closeup

ROXY MUSIC—Flesh & Blood, Atco SD32107. Produced by Roxy Music.

A review of a new Roxy Music LP must begin with the cover. For this is a band led by a former art student who is aware of the total package, and despite some notable failures ("Viva Roxy Music") Roxy has always succeeded in making covers that reflect its music.



Roxy Music: Sensual at times but with a brooding tone.

The cover of "Flesh & Blood" shows three superimposed pictures of a blonde nymph preparing to throw a javelin. She is an amazon with the face of an angel, more dangerous looking than any woman on a Roxy cover since the one with the black cougar on its second LP.

This suggests that a major theme of the LP will be the fascination and worthy fear inspired by beautiful and powerful women, and the damage they can inflict upon males.

But this is a pretty morose album. Ferry, the obvious artistic and philosophical leader of Roxy Music, uses this LP to show the vulnerability beneath his brittle exterior. Here he is, matinee idol handsome to be almost a parody, wearing his heart on his sleeve, the eternal romantic in a trench coat, alone and grown cynical on a smoky street.

The image is so strong it doesn't need a picture, and there are no pictures of the band. Only the lyrics are on the inside cover—and the names of no less than five, including Ferry, who collaborated on the cover.

That may also hide the fact that of the original Roxy Music, only Ferry, guitarist Phil Manzanera and sax player Andy Mackay remain. No more Enos or Eddie Jobsons doing the weird sounding stuff. Ferry has taken over that role, but he just doesn't have the same edge.

The LP begins with "The Midnight Hour," the Steve Cropper/Wilson Pickett classic, which has a totally new electronic arrangement here. Yet the song is singularly devoid of passion and intensity. Ferry's promises/threats/seductions of what he will do with his loved one at the midnight hour seem likely to go unfulfilled.

And by the next song, the mid-tempo, "Oh Yeah," Ferry is already alone in his car with "a band on the radio... drowning the sound of my tears." Ferry bravely holds his chin up a few times, but the LP gets no happier as it progresses.

"Same Old Scene" is the LP's rock/dance number, the Blondieish electronic beat defining it. Ferry's voice here sounds double tracked as he is torn between "young love... so extreme," and "maybe we should try the same old scene."

"Flesh & Blood," the title tune, is a midtempo rocker that is one of the LP's better songs, and which shows Ferry's synthesizer work to best advantage, with Ferry getting in a few good guitar licks as well. It is a woman's lib song about "a perfect 10" who is a friend, and wants only to be loved for her mind. Ferry obviously knows what a woman like that can do to an otherwise good man.

"My Only Love," which ends the

first side, is another midtempo, somewhat dreamy song. Roxy never really rocks hard on this LP, and former drummer Paul Thompson is missed. This song is a tribute to a lost love. Ferry knows he is being foolish about all this. If only there was a bit more humor or irony here.

Side two continues the first side's themes. It opens with "Over You" and Ferry just isn't, though he is

struggling manfully to forget his lost love. The song has a good instrumental close and Ferry's keyboards interact with what sounds like Mackay's electronically altered sax.

"Eight Miles High" is the second cover tune on the LP. It and "Midnight Hour" are the first time Roxy has done anyone else's songs on its own LPs. It is Ferry, on his solo LPs, who does all the covers. This may be an indication of the extent to which Ferry has taken over Roxy. That may not be so good. It was often the tension between Ferry and the other musicians which made previous LPs sparkle so.

At any rate this is a sleek Concord version of the old Byrds song. It makes the original sound somewhat jangly in comparison, but hardly any less daring. "Rain, Rain Rain" is a sardonic little song, and not the LP's best. The singing and the music seem tired rather than seductive, and the image of getting high in the dreary rain, or despite the rain, doesn't really work.

But it and the final two songs of the LP, "No Strange Delight," and "Running Wild" all eventually make the point that hedonism and escapism are no substitute for lost love.

Both contain a couple of great lines. "So this is hell./ Not so hard to tell" in the former, and "If only dreams come true/I could even pretend/That I'll fall in love again," which ends the LP.

The two songs contain some of the LP's best playing. There is still magic when this group makes music together. But if only they would cheer up a little. **ROMAN KOZAK**

RIAA Certified Records

Gold LPs

Stephanie Mills' "Sweet Sensation" on RCA. Disk is her second gold LP.

Kansas' "Song For America" on Kirshner. Disk is its sixth gold LP.

Eric Clapton's "Just One Night" on RSO. Disk is his fifth gold LP.

Singles

The SOS Band's "Take Your Time" on Tabu. Disk is its first gold single.

Lifelines

Births

Girl, Ivy Monier, to Gail and Denny Purcell June 18 in Nashville. Father is the mastering supervisor at Woodland Sound Studios.

★ ★ ★

Boy, Nicholas James, to Susan and Ed E. Thacker June 23 in Los Angeles. Father is an independent record producer.

★ ★ ★

Boy, Zachary, to Julia and John Arrias June 5 in Los Angeles. Father is a sound engineer who has worked with Barbra Streisand and Bob Seger.

★ ★ ★

Boy, Nathan Jackson, to Catherine and Jack Orbin June 19 in San Antonio. Father is executive producer for Stone City Attractions; mother is the financial director of the firm.

★ ★ ★

Girl, Andrea Marie, to JoAnn and Jim Gallo June 5 in New York. Father is a production manager with RCA Records.

Marriages

Scott Miner, engineer at Minot Sound Studios, White Plains, N.Y., to Jill Allison Mitchell June 29.

★ ★ ★

Val Garay, producer-engineer and owner of Record One in Sherman Oaks, Calif., to Monique St. Pierre, model, June 21 in Los Angeles.

★ ★ ★

Linda Hargrove, songwriter and former RCA artist, to Charles Bartholomew June 21 in Nashville.

★ ★ ★

Doug Isaac, director of the contemporary music division of Regency Artists, to Lynda Gibson, executive assistant at International Creative Management, June 7 at Catalina Island, Calif.

Deaths

Bob Kornheiser, 63, recently retired as vice president and international manager of Atlantic Records in New York, June 22 after a long illness. He joined the label in 1958 as sales manager. His family requests donations be made to the Memorial Sloan Kettering Cancer Center, 1275 York Ave., New York, N.Y. 10021.

★ ★ ★

Bert Kaempfert, 55, composer, pianist and leader of a popular West Germany dance orchestra, of a stroke at his holiday home in Spain June 21. He composed "Strangers In The Night," "Spanish Eyes," "Swingin' Safari," "Blue Midnight" and other global hit songs and had recorded some 30 albums for Polydor, with which he had been affiliated since 1947. Kaempfert leaves his widow and two daughters.

★ ★ ★

B. Marvin Norcross Jr., 51, vice president of Word, Inc., and head of Canaan Records, June 18 in Greenville, S.C. He was an executive with Word 28 years and was in Greenville producing an album for Jimmie Davis when he died.

★ ★ ★

Richard Perna, 37, saxophonist with the Lamont Cranston Band, of a heart attack June 9 in Denver.

★ ★ ★

Nicholas Ruffino, 13, son of Tony Ruffino, president of Ruffino-Vaughn Productions, concert promoters, of a brain tumor June 19 in Birmingham, Ala.



KENNY'S HONOR—United Artists' Kenny Rogers receives an award for creative achievement from Henry Rosenberg, president of the Music & Performing Lodge of B'nai B'rith, which hosted an awards dinner in New York recently.

Merchandise Seizure

• Continued from page 10

summons were issued, with figures expected to be comparable for the other nights.

He says the seizures are part of a campaign since February to use the trademark laws to crack down on bootleggers, rather than relying on the traditional anti-peddling, and vagrancy statutes that are rarely enforced by local authorities.

Styx, Rush, J. Geils Band, and the Eagles have all in recent months used this tactic to go after the bootleggers, who appear strongest in the Northeast.

At an average concert at Madison Square Garden it is estimated that the bootleggers do as much as four times the business of the legitimate vendors inside.

"They are itinerant peddlers basically dealing with a captive audience," says Zalon. "It is as if someone set up a little stand in front of Cartier's and started selling tank watches," adds Zalon, architect of the recent crackdown.

Court date on the summonses is Monday (30) but Zalon expects few of those served to show up. Following a recent crackdown at a Styx concert, not one of 30 vendors appeared in court. The vendors, sometimes as many as 300 at a major show, rarely carry identification or stay in one place for a long time. Many follow tours, vending their way from state to state.

The purpose of the crackdown is not so much to gain court convictions, admits Zalon, so much as it is to actually seize the merchandise and make it more difficult for the vendors of illicit merchandise to do business. Most of the seizures are the dozen or so shirts that a vendor carries on him, though on the first night the contents of two vans were also seized, says Zalon.

For the Joel crackdown there were six marshals and 10 other men hired to seize the alleged illicit merchandise, says Zalon. Their costs are paid for by the act that uses them, at about \$14 an hour.

ROMAN KOZAK

Rock Hits For Audiophiles

• Continued from page 10

entertaining" product in the audiophile market, a product area dominated by classical and jazz repertoire and rereleases of gold and platinum albums.

For 14 years Diehl toiled in Minneapolis for Lieberman Enterprises becoming national sales manager of the company's one-stop division. A sound freak and record collector, he put together Audio Encores this year with record retailer Vernon Sanden serving as vice president.

Albums being offered initially include "Jan And Dean," "Little Richard," "Let's Twist Featuring Chubby Checker," "Total Soul Featuring Sam & Dave, Carla Thomas And Eddie Floyd," "Rock & Roll Era Featuring Dee Clark, Frankie Ford And The Diamonds," and "Rockin' & Raunchy Featuring Instrumental Hits By Duane Eddie And Johnny And The Hurricanes." Also being released is a sampler LP containing one selection from each of the above plus four new cuts.

So where did nostalgic rock get together with state of the art technology? Where else but in Nashville.

Explains Diehl: "Over the past three years artists who have not recorded in many, many years have been re-taping their original hit songs at Automated Media Record-

ers in Nashville. Stan Shulman, the executive producer, has a company called Key 7 Music. He was the originator of the idea to record these people as they were available."

Original 16- and 24-track recordings were specially mixed in Nashville. Mastering, plating and manufacture are being handled by CBS Canada.

"We went down for the mixing and pretty much knew the sound we wanted," explains Diehl.

"We had to reject a lot of material because a lot of these people can't sing anymore," he explains. "But people like Little Richard and Jan and Dean are singing as good as ever."

Diehl believes most of the high-end audio system purchases today stem from the 25 to 40 age group and he predicts strong demand for the records which recreate the sound today's audio buff heard when growing up.

K-tel in Canada has released 10 of the tracks on compilation albums, says Diehl, who acquired the material through Good Sounds Factory, a Minneapolis company handling licensing and royalties in the U.S.

Audio Encores, Inc. is located at 14250 Chestnut Drive, Eden Prairie, Minn. (612) 937-1878.

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	107	13	MICKY MOUSE Mickey Mouse Disco Disneyland 2504	▲	4.98	4.98
106	106	94	BLONDIE Parallel Lines Chrysalis CHR 1192	▲	7.98	7.98
107	115	5	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	▲	15.98	15.98
108	104	22	THE CLASH London Calling Epic E2 36328	▲	9.98	9.98
109	116	3	FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	▲	8.98	8.98
110	136	4	ROBBIE DUPREE Robbie Dupree Elektra 6E-275	▲	7.98	7.98
111	132	5	SOUNDTRACK Fame RSO RX-1-3080	▲	7.98	7.98
112	93	18	HEART Bebe Le Strange Epic FE 36371	●	8.98	8.98
113	102	16	SOUNDTRACK All That Jazz Casablanca NBLP 7198	▲	7.98	7.98
114	122	7	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	▲	7.98	7.98
115	117	10	DOLLY PARTON Dolly Dolly Dolly RCA AHL-3546	▲	8.98	8.98
116	105	11	IAN HUNTER Live/Welcoming To The Club Chrysalis CH2-1269	▲	11.98	11.98
117	114	10	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	▲	7.98	7.98
118	121	6	AVERAGE WHITE BAND Shine Arista AL 9523	▲	8.98	8.98
119	120	6	GEORGE DUKE A Brazilian Love Affair Epic FE 36483	▲	8.98	8.98
120	109	15	TRIUMPH Progressions Of Power RCA AFL-3524	▲	7.98	7.98
121	110	31	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98
122	125	16	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	▲	7.98	7.98
123	103	13	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	▲	7.98	7.98
124	135	6	POINT BLANK The Hard Way MCA MCA 5114	▲	8.98	8.98
125	NEW ENTRY	1	JOHNNY GUITAR WATSON Love Jones OJM 31 (Mercury)	▲	7.98	7.98
126	130	12	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98
127	127	15	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	▲	8.98	8.98
128	129	8	BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	▲	7.98	7.98
129	113	13	THE BEATLES Rarities Capitol SHAL-12060	▲	8.98	8.98
130	131	8	SPIDER Spider Dreamland DL-1-5000 (RSO)	▲	7.98	7.98
131	89	10	PEABO BRYSON Paradise Capitol SOG 12063	▲	8.98	8.98
132	134	62	WAYLON JENNINGS Greatest Hits RCA AHL-3378	▲	7.98	7.98
133	133	15	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲	7.98	7.98
134	124	82	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98
135	138	18	VAN HALEN Van Halen Warner Bros. BSK 3075	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	96	23	RUSH Permanent Waves Mercury SRM-1 4001	●	8.98	8.98
137	137	39	STYX Cornerstone A&M SP 3711	▲	8.98	8.98
138	139	8	NEIL SEDAKA In The Pocket Elektra 6E-259	▲	7.98	7.98
139	146	3	MILLIE JACKSON For Men Only Spring SP-1-6727 (Polydor)	▲	7.98	7.98
140	163	318	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98
141	NEW ENTRY	1	SOUNDTRACK Bronco Billy Elektra 5E-512	▲	8.98	8.98
142	NEW ENTRY	1	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	▲	7.98	7.98
143	143	30	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	12.98
144	71	14	GRACE SLICK Dreams RCA AFL-3544	▲	7.98	7.98
145	145	16	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	7.98
146	166	3	GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	▲	7.98	7.98
147	147	18	DAVID SANBORN Hideaway Warner Bros. BSK 3379	▲	7.98	7.98
148	108	18	GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	▲	8.98	8.98
149	126	15	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	▲	7.98	7.98
150	162	3	SOUNDTRACK Roadie Warner Bros. ZHS 3441	▲	15.98	15.98
151	128	38	KENNY LOGGINS Keep The Fire Columbia JC-36172	●	7.98	7.98
152	152	3	ANGEL CITY Face To Face Epic NJE 36344	▲	7.98	7.98
153	123	6	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	▲	8.98	8.98
154	154	41	KENNY ROGERS Kenny United Artists LWAK-979	▲	8.98	8.98
155	155	16	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	▲	7.98	7.98
156	156	33	Z.Z. TOP Deguello Warner Bros. HS 3361	●	8.98	8.98
157	158	13	BILLY JOEL 52nd Street Columbia JC-35609	▲	7.98	7.98
158	144	36	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	▲	13.98	13.98
159	NEW ENTRY	1	RONNIE MILSAP Milsap Magic RCA AHL-3563	▲	7.98	7.98
160	160	6	THE KINGBEES The Kingbees RSO RS-1-3075	▲	7.98	7.98
161	172	2	JAMES LAST BAND Seduction Polydor PD-1-6283	▲	7.98	7.98
162	142	42	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	▲	7.98	7.98
163	164	13	SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	▲	8.98	8.98
164	140	12	EARL KLUGH Dream Come True United Artists LT 1026	▲	7.98	7.98
165	167	13	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	▲	7.98	7.98
166	173	12	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	▲	11.98	11.98
167	171	65	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98
168	168	106	THE CARS The Cars Elektra 6E-135	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	170	5	BILLY SQUIER Tale Of The Tape Capitol ST 12062	●	7.98	7.98
170	159	20	CHUCK MANGIONE Fun And Games A&M SP 3715	●	8.98	8.98
171	161	12	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	▲	7.98	7.98
172	181	2	ERIC CARMEN Tonight You're Mine Arista AL 9513	▲	7.98	7.98
173	186	2	KENNY RANKIN After The Roses Atlantic SD 19271	▲	7.98	7.98
174	179	3	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	▲	7.98	7.98
175	177	5	POLICE Reggata De Blanc A&M SP 4792	▲	7.98	7.98
176	141	5	BREAKWATER Splashdown Arista AB 4264	▲	7.98	7.98
177	157	18	BILLY PRESTON Late At Night Motown M7-925R1	▲	7.98	7.98
178	148	9	GLASS MOON Glass Moon Radio Records RR 2003	▲	7.98	7.98
179	190	2	FRANCE JOLI Tonight Prelude PRL 12179	▲	7.98	7.98
180	178	30	SHALAMAR Big Fun Solar BXL-3479 (RCA)	●	7.98	7.98
181	183	4	ODYSSEY Hang Together RCA AFL-3526	▲	7.98	7.98
182	182	81	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98
183	175	13	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	▲	7.98	7.98
184	184	3	RODNEY CROWELL But What Will The Neighbors Think Warner Bros. BSK 3407	▲	7.98	7.98
185	NEW ENTRY	1	ALI THOMPSON Take A Little Rhythm A&M SP 4803	▲	7.98	7.98
186	149	36	FLEETWOOD MAC Tusk Warner Bros. ZHS 3350	▲	15.98	15.98
187	188	13	FIREBALL Undertow Atlantic SD 16006	▲	7.98	7.98
188	189	5	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	▲	7.98	7.98
189	NEW ENTRY	1	KIM CARNES Romance Dance EMI-America SW 17030	▲	7.98	7.98
190	NEW ENTRY	1	LARRY GATLIN & THE GATLIN BROTHERS BAND Straight Ahead Columbia JC 36250	▲	7.98	7.98
191	185	7	JERRY KNIGHT Jerry Knight A&M SP 4788	▲	7.98	7.98
192	197	54	THE CARS Candy-O Elektra 5E-507	▲	8.98	8.98
193	180	6	RANDY CRAWFORD Now We May Begin Warner Bros. BSK 3421	▲	7.98	7.98
194	174	6	JIMMY RUFFIN Sunrise RSO RS-1-3078	▲	7.98	7.98
195	169	15	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	▲	7.98	7.98
196	191	13	PATTI LA BELLE Released Epic JE 36381	▲	7.98	7.98
197	165	6	FLASH AND THE PAN Lights In The Night Epic JE 36432	▲	7.98	7.98
198	198	39	HERB ALPERT Rise A&M SP-3714	▲	8.98	8.98
199	150	16	DR. HOOK Sometimes You Win Capitol SOG-12023	▲	7.98	7.98
200	200	41	MOLLY HATCHET Firin' With Disaster Epic JE 36110	▲	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	87
Herb Alpert	198
Ambrosia	26
Angel City	152
Joan Armatrading	49
Average White Band	118
Pat Benatar	38
Blackfoot	70
Black Sabbath	34
Blondie	96
Blow Fly	69
Breakwater	176
Peabo Bryson	131
Pat Burrette	100
Bobby Caldwell	195
Cameo	43
Eric Carmen	172
Kim Carnes	189
The Cars	168
Gene Chandler	101
Change	35
Cheap Trick	55
Eric Clapton	2
Stanley Clarke	103
Bruce Cockburn	45
Natalie Cole	89
Commodores	8
Con Funk Shun	123
Alice Cooper	44
Randy Crawford	193
Christopher Cross	21
Rodney Crowell	184
Mac Davis	72
Devo	54
Dixie Bregs	82
Doobie Brothers	182
Dr. Hook	195
Robbie Dupree	110
George Duke	119
Eagles	56
Fleetwood Mac	186
Fatback	90
Firefall	187
Roberta Flack Featuring Donny Hathaway	64
Flash And The Pan	197
Dan Fogelberg	121
Foghat	109
Kim Fransen	171
Rodney Franklin	173
Michael Franks	37
Peter Gabriel	190
Larry Gatlin & The Gatlin Bros. Band	190
Genesis	12
Genesis	12
Glass Moon	178
G.L.Q.	104
Gary Graham	99
Grateful Dead	23
Sammy Hager	86
Van Halen	20
Herbie Hancock	97
Emmylou Harris	28
Molly Hatchet	200
Isaac Hayes	65
Heart	112
Leon Haywood	92
Humble Pie	165
Ian Hunter	116
Isley Brothers	32
J. Geils Band	36
Jermaine Jackson	7
Michael Jackson	16
Millie Jackson	139
Al Jarreau	67
Waylon Jennings	39
Billy Joel	1, 126, 157
Elton John	18
Southside Johnny & The Asbury Dukes	77
France Joli	179
Grace Jones	146
Journey	31, 167
Judas Priest	48
Chaka Khan	36
Carole King	53
Kiss	47
Earl Klugh	164
Kool & The Gang	162
Gladys Knight & The Pips	50
Jerry Knight	191
Patti LaBelle	196
James Last Band	142
Stacy Lattisaw	161
Def Leppard	51
Kenny Loggins	151
Lipps, Inc.	9
Lynyrd Skynyrd	143
Manhattan Transfer	102
Chuck Mangione	27
Benny Mardones	188
Teena Marie	84
Dave Mason	74
Paul McCartney	3
Harold Melvin	155
Stephanie Mills	22
Ronnie Milsap	159
Mickey Mouse	105
Anne Murray	88
Willie Nelson	145
Willie Nelson & Ray Price	78
Ted Nugent	13
Gary Numan	58
Odyssey Park & The Rumour	40
Graham Parker & The Rumour	40
Ray Parker Jr. and Raydio	62
Dolly Parton	115
Tom Petty & The Heartbreakers	42
Pink Floyd	10, 140
Luciano Pavarotti	107
Bernadette Peters	117
Point Blank	124
Police	175
Billy Preston	177
Pretenders	24
Pure Prairie League	41
Gerry Rafferty	63
Kenny Rankin	173
REO Speedwagon	166
Rockie Robbins	96
Smokey Robinson	81
Kenny Rogers	30, 134, 154
Linda Ronstadt	29
Diana Ross	14
Roxy Music	73
Jimmy Ruffin	194
Rush	136
David Sanborn	147
Boz Scaggs	15
Scorpions	52
Neil Sedaka	138
Bob Seger & The Silver Bullet Band	4, 122, 133, 149
Shalamar	180
Frank Sinatra	17
Sky	181
Grace Slick	75
S.O.S. Band	144
S.O.S. Band	60
Soundtracks: All That Jazz	113
American Gigolo	66
Bronco Billy	141
Can't Stop The Music	79
Coal Miner's Daughter	127
Fame	111
Roadie	150
The Blues Brothers	33
The Empire Strikes Back	5
The Rose	19
Urban Cowboy	11
Spider	130
Spinners	76
Spyro Gyra	83
Squeeze	71
Billy Squier	169
Styx	137
Donna Summer	158
Switch	163
Syreeta	85
Bram Tchaikovsky	128
Templations	46
The B-52's	80
The Brothers Johnson	59
The Beatles	129
The Clash	108
The Invisible Man's Band	94
The Jeff Lorber Fusion	153
The Joe Perry Project	183
The Kingbees	160
The Links	25
The Whispers	98
Alli Thompson	185
Pete Townshend	6
Pat Travers Band	57
Triumph	120
Two Tons O' Fun	91
Tommy Tutone	68
Grover Washington Jr.	148
Johnny Guitar Watson	125
Hank Williams Jr.	174
Z.Z. Top	156

Commodores	8
Con Funk Shun	123
Alice Cooper	44
Randy Crawford	193
Christopher Cross	21
Rodney Crowell	184
Mac Davis	72
Devo	54
Dixie Bregs	82



AND THEN . . . Columbia's Maynard Ferguson converses with New York Yankees star Reggie Jackson at Yankee Stadium. Ferguson played the National Anthem and then the Canadian national tune in honor of the Montreal Expos who opposed the Yankees that night. Ferguson was in New York recording his upcoming LP.

PICKWICK PROMOTING

Chipmunks Return As Punk Rockers

MINNEAPOLIS—Pickwick is launching a full-scale promotional effort behind its just-released "Chipmunk Punk" Excelsior LP. The album brings back the original Alvin & the Chipmunks in an updated format singing such songs as "My Sharona," "Good Girls Don't," "How Do I Make You" and "Call Me."

The album project was premiered a week prior to the LP's release at a party in Nashville, at which the record was presented to Pickwick regional sales staffers. The company has retained Keeley-Pride Promotions to spearhead its radio campaign, supplementing this with independent promotion in 25 key national radio markets.

Don Johnson, vice president and general manager of Pickwick Records, and Michael Mathewson, director of marketing, have designed a three-phase marketing thrust to reinforce the album's sales. The initial phase involved shipping both the LP itself and the first single, the Chipmunks' version of Billy Joel's "You May Be Right" backed with Queen's "Crazy Little Thing Called Love," to all radio formats across the country.

This is being followed by advertising at the radio level supported by a

reported \$50,000 ad budget. Stage three of the promotion involves national television advertising plugged into a reported \$300,000-\$400,000 budget.

Also, Pickwick is planning national trade ads and heavy in-store display programs utilizing streamers, two by two-foot merchandising posters with the LP's cover art, 12 by 15-inch shipping posters, and self-contained prepack shipping displays with header cards for retail use.

"We're not promoting a children's album," explains Johnson. "We feel that 'Chipmunk Punk' is coming into the market at a time when both radio and consumers would like some fun in their music."

Ross Bagdasarian, son of the original creator of the Chipmunks, served as consultant on the project. The album was produced by Steven Vining, a&r director for Pickwick.

Excelsior Records is significant in that it represents a whole new label for Pickwick which will issue new material and not reissues.

The \$7.98 line will go through normal Pickwick channels and will also consist of material never before released in the U.S. from foreign licensees. Six more releases are due in August.

PolyGram, RCA Events At BMA Meet

WASHINGTON—The second annual Black Music Assn. conference opened here Thursday (26) with a PolyGram-sponsored welcoming reception for eight student guests and an RCA talent showcase.

PolyGram underwrote the cost of bringing the eight students to the conference as observers. They were sponsored by the association's education committee. PolyGram chief Irwin Steinberg reminded the students of the importance of black music to the industry's economic growth. "PolyGram has a substantial investment" in black music, Steinberg said, pointing to its increased dominance in radio and sales.

PolyGram vice president of r&b Bill Haywood told the students and a crowd of about 100 it was vital that the industry develop "new blood" because "some people in the industry are blind to the new changes" taking place.

The RCA showcase, opened to BMA conferencegoers, featured Frank Hooks & the Positive People and the groups Wax and Chocolate Milk. The first two groups are from the District of Columbia.

Friday (27) was the start of three days of workshops, panels and dinners capped with a presidential reception Sunday night at the Sheraton Washington Hotel.

Martell Picks 2

NEW YORK—Gil Friesen, president of A&M Records, and music industry attorney Paul Marshall have been appointed to the board of directors of the T.J. Martell Foundation for Leukemia Research, according to Tony Martell, president of the foundation. Friesen was the 1979 recipient of the group's Humanitarian Award, while Marshall is a founding attorney.

Inside Track

As reported at the recent CES in Chicago and covered by Billboard in the June 28 issue (on p. 41), the Federal Communications Commission is wavering on its decision to allow the Magnavox AM stereo system to be the U.S. standard. Four of the competing systems have petitioned the FCC to reconsider its April vote or to hear their arguments before issuing a final, written order.

WEA topper Henry Droz is personally visiting key accounts in a cross-country swing to get a bird's eye view of retail. He's asking for input as well as giving it. He also brings some good tidings: new LPs by the Rolling Stones, the Cars, Jackson Browne, Queen, the Doobie Bros. and George Benson are either shipping or will soon ship. . . . **Track hears CBS is having hush, hush top brass meetings in Montreal.**

BUT IT'S THE SAME OLD SONG: Retailers are grumbling because three of those blockbuster album packages—Rolling Stones, Jackson Browne and Queen—have been leaked in some instances to key radio stations before they are made available in-store. **Dave Edwards, general manager of the three-store Warehouse chain in Houston** complains that KILT-FM there played the Stones' album in its entirety late Wednesday (25) while he won't have it in-store until Monday (30). "Next week the album will sell and the 8-tracks will move at a decent level," Edwards says. "but the cassettes won't sell." Edwards notes that the same problem happened in his area with Pink Floyd's "The Wall" and the Kinks' "One For The Road." "I don't mind radio playing isolated cuts, one here and one there," he continues. "It's the full impact of the album played in its entirety without commercial interruptions. My suggestion is to provide radio with an edited version of the album with only four or six songs until it's available at retail."

AND SPEAKING OF THE STONES: "Emotional Rescue" has a "special, undetectable device on it which will make genuine albums and tapes stand out from any possible counterfeit copies," notes Atlantic, WEA and Rolling Stones Records. All Atlantic field personnel, as well as WEA branch managers, sales managers and sales staff will be spot checking stores all over the country for bogus albums and tapes.

Radio programming's now conservatism may not be breaking new records with the zeal label promotion execs would like, but several Florida stations are proving that **radio can boost catalog sales,** providing the record hasn't been deleted. Sunshine state retailers are reporting an upsurge in sales for the two-year-old Rose Royce "In Full Bloom" LP on the Warner Bros. label, sparked by frequent airplay of the "Wishing On A Star" cut.

Likewise, retailers who stock soundtracks and original cast LPs should note that the stage version of the 1973 London musical "The Rocky Horror Show" is being revived for a national tour, hard on the heels of that spoof's film success. Lou Adler's Ode label carried both the stage and screen versions here.

Jimmy LaLumia, a Sam Goody retail manager on Long Island who doubles as frontman for a band called the Psychotic Frogs, pulled off a stunt that earned his privately pressed single, "Death To Disco," airplay on Gotham's normally tight-listed WABC-AM outlet by alerting his fans to phone in enough requests to make DJ How-

ard Hoffman's "Top 5 At 10" nightly request feature. LaLumia hand-delivered a copy of the disk to the station, in case it didn't have one in its library.

Sign of the times? Filmways has closed its Wally Heider Recording facility in San Francisco, citing depressed Bay Area recording business. Unaffected, however, is Filmways/Heider's nine Hollywood recording studios.

Arista Records has copped a Clio Award, the advertising industry's equivalent of a Grammy, for its radio spots. . . . It's official. **Giorgio Moroder will produce the next Blondie LP.**

N.V. Philips and Sony report that cooperation between the two firms has led to further improvements in the optical digital compact disk system announced by Philips in March 1979. The two firms intend to submit it to the digital audio disk standardization conference in Japan in an effort to obtain global acceptance for the system. **The PolyGram Group** indicates it will release its music programs in this format, while **CBS/Sony Japan** will be releasing both CBS and CBS/Sony repertoire on the digital compact disk. . . . **Terry R. Bochanty,** marketing representative for **DiscoVision Associates,** wowed the monthly luncheon of the **Assn. of Independent Music Publishers** in L.A. Wednesday (25) with a demonstration of that company's optical videodisk. **Mickey Goldsen,** the publishing group's president, wants his organization to keep abreast of new technologies.

Think mastering engineers aren't kept busy? Jazz producer Eric Miller just cut 14 LPs in a row over a two-week period at Hollywood's Artisan Sound. Assisted by disk cutters Jo Hansch and Greg Fulginiti, the project is for a "Best Of" series from the Pablo label, due in August.

Murray Kaplan, former salesman for Paramount, Liberty and Salsoul, wants it on the record that he is not the party who bears the same name that was recently mentioned in the Sam Goody case involving purchases of alleged counterfeit goods.

Where are they now? Time-Life and Arista are searching for the go go girls who were featured on the 1960s "Shindig" television show. The reason: They will be invited to a celebrity screening of the Kinks' "One For the Road" videocassette at the L.A. Roxy Monday (7).

When Kenny Rogers was presented with a special quadruple platinum award for his album "The Gambler," each member of the EMI/UA promotion team was also presented with a similar plaque. . . . **MCA Records' Creative Services Dept.** filmed a special videotape of the Rossington Collins Band's Saturday (21) concert at the Fox Theatre in Atlanta, which launched its first major tour.

RSO's Kingbees played Friday (20) to a reported crowd of more than 5,000 at the Venice Beach Pavillion, in honor of "Roller Skating Day In Los Angeles," a benefit for the U.S. Olympic athletes. . . . **Music Plus,** the 21-store record chain in Southern California, in cooperation with Maxell, **gave away 3,500 T-shirts at a Los Angeles Aztecs soccer game Wednesday (25).** The shirts bore the logos of the blank tape firm, Music Plus and the team. Held for the first time last year, the promotion may have also helped boost the players. The visiting N.Y. Cosmos fell 2-0 before 27,000 fans.

Summer Suits Demand \$42 Million

• Continued from page 4

agreement, Joyce Bogart was to receive lesser amended commissions agreed upon when Susan Munao become comanager of Summer in February 1978 through the cut-off date of June 30, 1979.

The Casablanca Records and Rick's Music cross-complaint asks the court to determine the rights of the litigants in a hassle which has developed since early 1980.

On Feb. 14 Summer repudiated her recording agreement which Casablanca alleges should run to March 15, 1982. In addition, Casablanca accuses Summer of failing and refusing to deliver two albums owed for the first of two option periods.

The label also asks the court to enjoin Summer from dealing with John Does in establishing a new label connection.

The cross-complaint asks the court to determine the validity of the key-man clause in her contract which provided Summer might terminate on 16 days notice if Neil Bogart ceased to be Casablanca's executive officer.

Rick's Music wants Summer to

live up to her songwriter's contract, which she repudiated March 10. In September 1977 Summer agreed to a participation deal in which Rick's Music provided her with 50% of its net income from subpublishing of certain of her collaborative compositions, the suit claims.

Rick's Music subpublishing agreement is with Sunday Music, pub-

lishing wing of Say Yes Music. Summer, Rick's Music asks, should be enjoined from breaching her participation pact with Rick's.

Adding fuel to this situation is the announcement by David Geffen that he has signed her to his new label which will be distributed by Warner Bros. in the U.S. and Canada.

MONDAY NIGHT MIXTURE

Village Gate Combines Salsa & Jazz

NEW YORK—The Village Gate, a Greenwich Village club that has become a jazz institution, is now offering jazz and salsa on Monday nights.

The salsa/jazz series, in conjunction with WRVR-FM, is proving successful and will continue indefinitely, with a salsa/jazz concert planned for September at Carnegie Hall, says Arthur D'Lugoff, owner of the Village Gate.

The shows are booked by D'Lugoff himself and by Roger Dawson, from WRVR who acts as host, and independent producer

Jack Cook. A \$5.50 admission buys a show by a jazz act and a Latin act, with the two sometimes intermixing. There are two sets and patrons can dance to the music.

The acts are paid depending on their relative popularity, says D'Lugoff, but nobody works for the door: they are guaranteed payment. "We take the gamble," says D'Lugoff.

Some acts that have appeared on this series include David "Fathead" Newman, Stan Getz, Tito Puente and Eddie Palmieri. Palmieri is expected to headline the Carnegie Hall date.

QUEEN

The Game

(5E-513)

The New Album.

QUEEN

The Game



Includes
"Crazy Little Thing Called Love"
and
The new single "Play the Game"
(E-46652)

On Elektra Records & Tapes
Produced by Queen

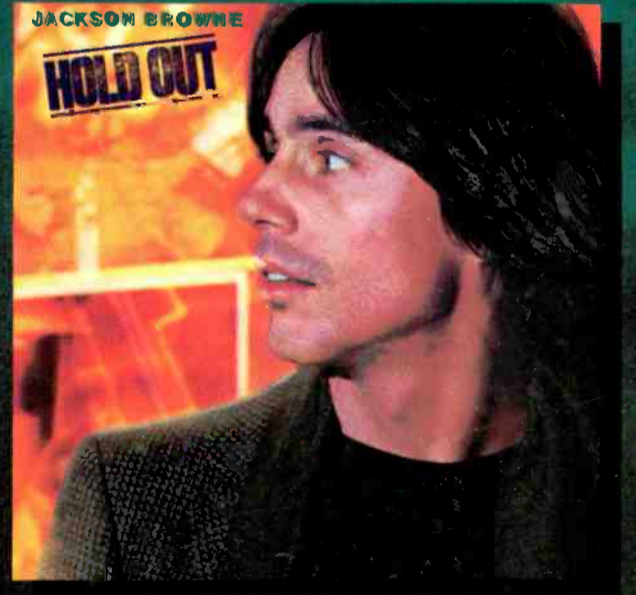


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"Boulevard"

E-47003

The first single.



5E-511

Jackson Browne Hold Out

The new album
on Asylum
Records & Tapes.



Management Peter Golden & Associates