<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>&quot;O Sole Mio&quot; Neapolitan Songs</td>
<td>Pavarotti</td>
<td>RCA 20356</td>
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<td>&quot;Bravo Pavarotti&quot;</td>
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<td>New Year's in Vienna</td>
<td>Borkovsky</td>
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<td>Mendelssohn Symphony No. 4</td>
<td>Venna Philharmonic (Karthy)</td>
<td>RCA 1 3061</td>
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<td>Anne's Song (Gavley)</td>
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<td>Tchaikovsky: Violin Concert</td>
<td>Perlman</td>
<td>RCA 25114</td>
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<td>Chansons et Creative (Renard)</td>
<td>London OSA 13134</td>
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<td>Brahms: Violin Concert</td>
<td>Perlman</td>
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<td>Four Symphonies</td>
<td>Chicago Symphony (Sachs)</td>
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<td>Boston Symphony                          2530-475</td>
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<td>Philadelphia Orchestra (Ormandy)</td>
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<td>Mozart: Don Giovanni</td>
<td>London Philharmonic (Solti)</td>
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<td>Gounod: Faust</td>
<td>Domingo, Aiken, Paris Opera Chorus &amp; Orchestra (Pretre)</td>
<td>RCA 3888</td>
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<td>D'Haese: Striklwit (Karnage)</td>
<td>Philips 6769-038</td>
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<td>Music of Telemann</td>
<td>Galway</td>
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<td>O Holy Night</td>
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<td>Debussy: Images</td>
<td>Jacob, Neumann</td>
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<td>Puccini: La Boheme</td>
<td>Carreras, Palma, Boccari, Covent Garden</td>
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<td>New York Philharmonic (Melita)</td>
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<td>Strauss: The Egyptian Helene</td>
<td>Jones, Katzu, Mendels, Detroit Symphony Orchestra (Dorati), London OSA 13135</td>
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<td>Puccini: Suon Angelica</td>
<td>Sutherland, Ludwig, Buchner, National Philharmonic Orchestra (Novosy, London OSA 117)</td>
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<td>Israel Philharmonic (Melita), London Digital 10004</td>
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<td>Schumann: Carnet Lieder</td>
<td>Boston Symphony (Schnau)</td>
<td>Philips 6769-038</td>
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<td>Bolling: Suite for Violin &amp; Jazz Piano</td>
<td>Zuckerman/Hedgcock, Columbia M 35128</td>
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<td>Ravel: Japanese Melodies for Flute &amp; Harp</td>
<td>Rampal &amp; Laskine, Columbia M 34580</td>
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<td>Mahler: Symphony No. 5</td>
<td>London Philharmonic (Toorak), Angel 3883-08</td>
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<td>Saint-Saens: Samson &amp; Delilah</td>
<td>Domingo, DG 2709 005</td>
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<td>Beethoven: Symphonies 8 &amp; 9</td>
<td>Berlin Philharmonic (Karan), Angel 5209-3476</td>
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<td>Verdi: Don Carlos</td>
<td>Carreras, Fres, Ghisla, Berlin Philharmonic (Karay), Angel 5209-3476</td>
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<tr>
<td>Jean-Pierre Rampal &amp; Claude Bolling</td>
<td>Suite for Flute &amp; Jazz Piano</td>
<td>Columbia M 32323</td>
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<td>More Rampal's Greatest Hits</td>
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<td>RCA 1.3598</td>
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VR Sets Its Distributors For 3 Acts

By JEAN WILLIAMS

LOS ANGELES—VR Records, the recently opened Detroit-based R&B-oriented label, has lined up 16 independent distributors to handle product on 13 acts.

Joe Ranovszky, Jr., president of the label, also pulled together an in-house staff—Jay Buiter, who spent 19 years in radio prior to joining Paisley Records. With his and U.A. Records, handles national promotion. Gordon Prince, who spent the past five years with Motown, is executive vice president of marketing, and Elia St. James, who formerly worked at Motown and 20th Century Fox Records, is the marketing coordinator.

St. James, along with his husband Raymond, a Detroit radio announcer, also handled independent record promotions throughout the South.

According to Buiter, acts signed to VR are The 5th and 7th St. Theatrics, Brandon, Sugar & Spice, Johnny Tudell and Almeta Latimore.

The label's first release schedule includes an MOK jazz LP, "Dream Dance" by trumpeter Johnny Tudell and the K. K. Band. The K. K. Band consists of some of the former members of the Dramatics, has released "I Got Cha."

Four distributors holding product include: Zamosko, Baltimore; Progress, Chicago; Detroit and Cleveland; and All South, New Orleans. Philadelphia, New York, Associated, Phoenix, B.B. Charlotte, Big State, Dallas, Philly, Chips, Randy, Sugar West, St. Louis, Music City, Nashville, Pacific, San Francisco, Stans, Shreypert, Tata, Atlantic and Zone, Miami.

The label, a division of Rosnovits Productions Inc., has a publishing headed by Richard Shearer, former troubleshooter with the Stax Vanguard Orchestra. A distribution agreement has also been established.

In response to the many requests from wholesalers to use the words and music of Peaches & Herb’s "I Pledge My Love," at their weddings, the partners p.m. firm has sent two copies of the record and sheet music to every wedding chapel in Los Angeles. Enclosed in the letter to the director of the Strip Chapels is a signed certificate from Peaches & Herb so each couple offering use of the song.

Please the couples' requests, counters to this Fekara comments, I wanted to write a song that would be the new wedding song for the '80s.

Then "Bless Me, Babs" Wade, known as the grand old poppa of gospel music, has retired from WOSM, Memphis. Wade took his early morning gospel show to the station in 1964 and continued with broadcating the name gospel music in Memphis. In addition to being an announcer, Wade, for 25 years, prior to joining WOSM, mastered the gospel ensemble the Spirit of Memphis.***

Willie Mitchell possibly best known as the producer who published and writing hits for Al Green is busy. 

(Continued on page 37)
Zapp Zips Chart With First Album
By JEN WILLIAMS

LOS ANGELES—Who is Zapp? Is the new West Coast hit machine, which has entered Billboard's Top LPs chart five weeks ago with a self-titled LP and last week scored an impressive number 23 with a star.

Zapp is a family group much like the Jacksons. Three brothers from the group, a brother is a drummer, is a brother is a personal manager, a sister at Miami Univ. in Ohio will join the group in the near future, and one brother is the lead singer who completed school and the father holds it all together.

Zapp is not new to the music scene although the Warner Bros. LP is its first album release. It released two singles on Trouser Bros. Records in 1975 and 1976. The group, which has been touring with the Commodores and will soon join the Barkays and LTD., also is no stranger to the road. Zapp is the Trouser family from Dayton, Ohio. According to Larry, eldest of the three fronting members, "We have been performing professionally 10 years." His father Rufus Sr. Larry points out, actually pulled the group together, encouraging him to select musical roles and selecting outside side-persons.

Larry notes that the group has constantly toured since its inception. At the time of its inception, however, Zapp was known by another name. Roger.

It carried the name Roger or Roger's Human Body until just over a year ago when it signed with Thing Inc., George Clinton's firm.

Clinton, who no longer records, is the soul man behind Parliament/ Funkadelic and he has an interest in Bobby Collins.

Collins coproduced with Zapp the group's LP, "Zapp" which is released on Warner Bros. trough production agreement, says Larry.

Roger (Roger's Human Body) opened for both L. L. Cool J. and Fat Boys. "As a matter of fact," says Larry, "we're always touring. Of course, we're playing different dates usually since the album. But last year alone we did 300 dates." He explains that on its own the group primarily played nightclub across country.

Roger, by the way, is the name of the leader of the group. Although not the elder, Roger has been in the business longer than other family members and he is accomplished on several instruments.

So who or what is Zapp? Zapp is the young brother (teenager) and newest member of the group.

Family members decided to change the group's name, but Zapp because the teenager not only brought fresh ideas and a new sound but he wrote most of the material.

"As a group we now focus on Zapp," says Roger Zapp and Roger maintain they study Billboard's charts to determine trends. "Zapp is young and he is into types of music—music that's selling," says Roger.

Larry notes that the musing of the group allows it to change with the times. "We were playing rock in nightclubs and the club owners told us to play disco. We had to play disco," says Larry.

"As for watching the charts to determine trends," injects Roger, "we look at what we have learned and know about the business, then we

(Continued on page 36)
Single This Week

CAN'T FAKE
THE FEELING

Geraldine Hunt
Prism (12-inch) PLP 1006/PDS 405

Give the gift
of music.

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
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<td><strong>1</strong></td>
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<td><strong>9</strong></td>
<td><strong>10</strong></td>
</tr>
</tbody>
</table>

**1. CAN'T FAKE THE FEELING**—Geraldine Hunt
   Prism (LP/12-inch) PLP 1006/PDS 405

**2. ANOTHER ONE BITES THE DUST**—Queen
   Elektra (LP) 5 513

**3. I NEED YOUR LOVIN'/CHAINS**—Teena Marie
   Gordy (LP) 9807 M

**4. IF YOU COULD READ MY MIND**—Viola Wills
   Ariola (12-inch) OP 0223

**5. PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN**—B-52's
   Warner (LP/12-inch) 9SK 3471

**6. LOVE SENSATION**—Loleatta Holloway
   Salsoul (LP) SA-9506

**7. GIVE ME THE NIGHT**—George Benson
   Warner/Quest (LP/12-inch) HS 3453

**8. WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE**—Devo
   Warner (LP/12-inch) 9SK 3453

**9. FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne
   Arista (LP/12-inch) GSP 5008

**10. I NEED YOU/SELL MY SOUL/FEVER**—Sylvestre
    Fantasy (LP) F-9601

**11. JUST LET ME DANCE**—Scandal
    5AM (LP/12-inch) S-12223

**12. IS IT ALL OVER MY FACE**—Loose Joints
    West End (LP/12-inch) REMIX WES 22129

**13. GIVE IT ON UP (IF YOU WANT TO)**—Mtume
    Epic (LP/12-inch) 48-5918

**14. CAPRICORN**—Capricorn
    Emergency (LP/12-inch) EN05 6511

**15. EMOTIONAL RESCUE/DANCE/SHE'S SO COLD**—The Rolling Stones
    Rolling Stone Records/Atlantic (LP) DEC 16015

**16. EVERYTHING'S SO GOOD ABOUT YOU**—Melba Moore
    Epic (LP) JE 30412

**17. I STRIP YOU/FEAR**—Easy Going
    Importer/12 (MAXX) MP 360

**18. HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL**—The English Beat
    Sire (LP/12-inch) SRK 6989

**19. HOT LEATHER**—Passengers
    Uniwax (LP) Import
Gillian is a helpful assistant. She can answer questions, generate text, and engage in conversations on a wide range of topics. She is trained on a diverse array of languages and cultures, and is designed to be respectful and unbiased. If you have any questions or need assistance, feel free to ask!
NEW ORLEANS—There's little specific information available, but within the next few weeks major changes are expected on ABC's flagship station, WABC-AM.

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

Also possible is a shake-up of on-air talent. There is no information on who might be changed or moved, but in the April/May Arbitron report, however, Lauro Barsanti had the highest numbers and evening personality Howard Hoffman had the next.

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

Laurie Sanders has joined WINS-AM and is due to begin on the 6 to 10 a.m. slot. She comes from WKRK-FM Racine, Wis. Gay Levinson has joined WINS as a frequent Saturday host at Miami as promotion and creative services director. She comes from WXY-FM Long Island.

Jimm Haggs is joining WNN-AM Coldwater, Mich. In the 9 a.m. to 12:30 p.m. slot, he will move from WKMI-Kalamazoo.

* * *

In a surprise move in Rochester, N.Y., FM99 night-time announcer Jack Barsanti, moves to cross-town rival WBAB.

AM in the 6 a.m. to 10 p.m. slot. Could the AM format rise once more?

* * *

W PAT-AM/AM in New York which for more than 30 years has programmed its own beautiful music, has signed with syndicated Jim Schulte.

WBLS-AM New York personalities Frankie Crocker was the MC for the second annual Kool Jazz Festival turning the old Cellar Door into a new New Jersey Meadowlands. Country station WBUU-AM-Brooklyn, which has a name station of the year by the South Carolina Broadcaster's Asen. WOOZ-AM/Dayton features guest Steven Green interviewed Rick Oszek and David Robinson of the Cars and John Oates of Hall and Oates when they visited the station recently. Sandy Beach, the new program director at KYU-FM San Francisco, has decorated his collection of more than 75 picture disks rang- ing from Warren Zevon to Eugeffy Herberdink to a nude Britt Ekland.

* * *

Kelly Reardon is the new 7 to 12 midnight personality at WEFM in Pittsburgh. He joins the station from WZLX. John Larson joins Detroit's WZLZ-AM program director. He held the same position at WZOK in Rockford, Ill. Heidi Cortez, who has been in radio at As Homo holu's KGU-AM, has returned to the station after stints at KORL-AM playing music and KPG-FM playing dis- co and adult contemporary. Chang is hosting the "Jazz Show" in Chicago, taking over as music director for all jazz programming.

WGAM-AM in Hampton, Va., is looking for a program director. Interested parties should send tapes, picture and resume to Bob Canada, WGAM P.O. Box 9347, Hampton, Va., 23670. Norma Goldstein is the talent coordinator of "Satellite Live." She is looking for high national call-in radio show. Art G. Ortega is the new general manager of Columbus, Ohio. He has been program directing in Denver and Boston before moving to Columbus.

Richard J. Yanus is the general manager of WKSJ-AM in Mobile, Ala. He was previously with National Wide Communications at stations in Cleveland and Pittsburgh.

Rollye Bormstein is the new pro- ducer of Watermark’s "Soundtrack Of The 60s." She was news director at KXW in Kansas City. At Denver's KADK-FM, Bill Neal is the new program director and John Rezabek is the new music director.

Traffic List, But Repsonse Is Good At Booths

* * *

Continued from page 23

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

The ABC company offers costum research through its ListenerScan service and its marketing service which include rating and trend analysis, advertising promotional packages.

Many deals were made in the vari- ous suites sponsored by participat- ing companies.

The TM companies reported heavy traffic as they introduced their new Alpha I format, a hard-core oriented sound with the non-black-205 of WKXU-AM, WBL-AM and KMJ-AM-FM of Houston. TM vice president Lee Bailey, reported such a positive re- ception to the new format that they invited to fill the void created the day disco died. Other syndicators, networks and sup- pliers were also happy with such traffic and the resultant business it produced.

Scott Seiden is leaving WQOT-AM Savannah where he is program director. He is looking for a new position and will be at the station until Sept. 15. WQHS-AM in Wash- ington recently broadcast a live con- cert from the Cellar Door in Wash- ington featuring Steely Dan's "Laws" special gathering featuring former Little Feat members.

Syndication Up Across Country

* * *

Continued from page 18

WZGC-AM Atlanta program direc- tor Young explained that some sta- tions will have to cut hard rock that is not suited to its audience and place it in a middle of the night slot just to keep it out of the market.

The pros and cons of live concert rep- lacement by cassette or studio production was discussed. Al- though satellite-generated producing is described as "the wave of the future," one program manager warned that "live tape loses a certain amount of its appeal in presentation.

Another programmer noted that studio-originated produced such as "Faster Park" can offer all the new ideas that bring up the intrinsic magic of radio theater. In contrast to live concerts beamed via satellite, canned pro- grams enable closer control of inter- views and local station drop-ins.

One leading syndicator noted that major market research shows a sta- tion where the non-music elements shows higher achievements in the market as a result of the promo- tion that universally accompanies these special shows.

This same representative urged program directors and general man- agers to stop the syndication of music programs offered on a barter basis. He suggested that they take a hard look at when a station is offered on a cash basis instead.

Sometimes this "cash" can be the better deal.

The greatest value of a syndicated program is that it allows small mar- ket stations "to be seen big time and give it an edge over the competition at very low cost."
Counterpoint

KWAM-AM: Gospel To R&B Move? by Jeannie Williams

LOS ANGELES—Sirs Inc., owner of KWAM-AM, an all gospel outlet in Memphis, is considering a format change. The firm, which also owns WEDR-FM, a top rated R&B/jazz outlet in Miami, is reportedly looking to compete with Memphis' WHRK-AM, WLOK-AM, WDIA-AM and WDAI-AM. All have black music formats.

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

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

Barbara Mason has not signed with Frederick Knight's Jua Rec on as previously reported. According to Knight, owner of the Jackson, Miss.-based label, "Everything was ready to go. It was just a matter of getting Barbara down to Jackson to officially sign the papers.

"Unfortunately, at the same time I was involved with setting up distribution for my company, we had actually negotiated everything..." Mason, who penned and produced the 1965 hit, "Yes I'm Ready," has admittedly had some problems landing a recording contract. However, it appears she is now talking with both WMOT in Philadelphia and Jua.

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

"Well, I have not been doing well at all," she says candidly. I have not been able to get a recording deal. I don't know why. People seem to be interested in me as an artist again. KC (of KC & The Sunshine Band) has come into my life and it is one of the best things to ever happen to me," Mason is speaking of the KC & The Sunshine Band manager who "has written a hit single for me, "Yes I'm Ready" by Teri Desario which she wrote. The disk rose to number two on Billboard's Top 100 chart this year.

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

"He wants some more of my songs. I am also writing a song for Blue Magic called "You're Giving Me The Run Around."

Armen Boladian, president of Sound of Gospel Records, based in Detroit, has purchased the catalog of Birthright Records. The move, however, does not include future Birthright product. Brighthouse was distributed by the now defunct GRT Corp., LP's by Edwin Hawkins, the East St. Louis Gospeltettes, Rodena Pres,

(Continued on page 27)
### Stadiums & Festivals (More than 20,000)

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<thead>
<tr>
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<th>Venue</th>
<th>City</th>
<th>Date</th>
<th>Sales</th>
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<tbody>
<tr>
<td>THE CARS/THE MOTELS</td>
<td>Canadian National Exhibition, Toronto, Can.</td>
<td>Aug. 19</td>
<td>14,449</td>
<td>$82,000</td>
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<tr>
<td>THE CARS/THE MOTELS</td>
<td>Civic Centre, Vancouver, B.C.</td>
<td>Aug. 30</td>
<td>12,000</td>
<td>$82,000</td>
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### Top Boxoffice

August 20th Edition

- **Top 10 Highest Grossing Films**
  - #1: *Back to the Future* (13,259 in 1,488 theaters)
  - #2: *Top Gun* (12,000 in 1,488 theaters)
  - #3: *Hannah and Her Sisters* (9,526 in 1,488 theaters)

- **Top 10 Highest Grossing Concerts**
  - #1: *The Cars/THE MOTELS* (14,449 in 1,488 theaters)
  - #2: *Hannah and Her Sisters* (12,000 in 1,488 theaters)
  - #3: *Back to the Future* (9,526 in 1,488 theaters)

### Headline Stories

- **GLADYS KNIGHT & THE PIPS**
  - **Tickets: $10**

Gladys Knight spent too many cutting pleasant but not always material and playing to polite but restrained supper club audiences. That’s why it was such a treat to see her work back together on this August 26, 26, August 26, being cut loose with the fire and fury one image has long been smoldering inside her. The result of the act was something that started by the degree of enthusiasm with which they were greeted. It has been, one supposes, very hard for an act that was given even new album cuts from the opening few weeks. But with the thrill of newness they’ve had as LP as well as the world. The act is still going and has a lot of life left.

- **TALKING HEADS**
  - **Dr. Pepper Music Festival, New York**
  - **Tickets: $3.50**

"We took a little different route than we did last time we were here," Talking Heads leader David Byrne told an overflow crowd at the Wellman Center on Park Central Aug. 29, introducing the new, expanded and funkier Talking Heads. The four original Talking Heads members re-formed the group this summer to perform in the Ben E. King/Benjamin Pinterest Festival (More Information) in New York City. The show kicked off with the song "Private Life," which marked the group’s 30th anniversary. It was accompanied by two female singers who sang as the band opened the show.

### Signings

**Brothers Johnson** re-signed with A&M. This is the duo’s fifth year with the label. I visited Giuseppe Mazzini to Warner Bros., 218-900, and the band performed "Psycho Killer." The group’s new album, "Surfing Nude Lady," was released earlier this year.

### Audition Rooms (Under 6,000)

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<th>Venue</th>
<th>City</th>
<th>Date</th>
<th>Sales</th>
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<tbody>
<tr>
<td>GEORGE BENSON &amp; GEORGE WALLACE</td>
<td>The Captain, Port Arthur, Texas</td>
<td>Aug. 10</td>
<td>7,011</td>
<td>$12,945</td>
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<td>FOGHAR/BLACKFOOT/POINT BLANK</td>
<td>Abbot Laboratories Productions, Yakima Speedway, Yakima, Wash.</td>
<td>Aug. 20</td>
<td>6,429</td>
<td>$10,000</td>
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<td>GEORGE BENSON</td>
<td>Paradise Island Productions, The Palace Theatre, Columbus, Oh.</td>
<td>Aug. 20</td>
<td>5,319</td>
<td>$8,500</td>
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<td>GORDON LIGHTFOOT &amp; AVALON ATTRACTIONS/MARVIN BONN &amp; SAN DIEGO AMERICAN</td>
<td>The Captain, Port Arthur, Texas</td>
<td>Aug. 19</td>
<td>5,040</td>
<td>$8,000</td>
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<td>ALLAN BROMLEY &amp; HENRY PAUL BAND</td>
<td>Cliffs Motors, Mesa Amphitheater, Mesa, Ariz.</td>
<td>Aug. 22</td>
<td>4,057</td>
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<td>THE KINGS/THE SUSPICIONS</td>
<td>The Off Center, Memphis, Tenn.</td>
<td>Aug. 30</td>
<td>2,997</td>
<td>$5,000</td>
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<td>THE KINGS/LA ROUGE</td>
<td>Kool Jazz Productions, Kool Jazz Productions, Jacksonville Municipal Auditorium, Jacksonville, Fla.</td>
<td>Aug. 20</td>
<td>2,199</td>
<td>$4,500</td>
</tr>
</tbody>
</table>

### The Dr. Pepper (once Sheaffer Beer) Music Festival in New York City’s Central Park evolved its 15th and final year at the Wellman Rock location on an upbeat note with three rounding SRO shows. Headlining were the B-52s, Talking Heads and the Pretenders. On the last night Gordon’s commission joined promoter Ron Detels’ notion to promise that next year there will be a new and larger venue “with a view of the Statue of Liberty and the World Trade Center” indicating that promotion is now forthcoming to hold rock concerts at Battery Park on the tip of Manhattan Island.
36

Counterpoint

Word Records Stretching Out, Wowing Al Green

By Jean Williams

Los Angeles—It appears that Al Green, the blues singing singer, with a string of r&b hits to his credit, is being wooed by Word Records. The popular "Clouds of Joy," who moved from MCA (who were originally signed to ABC), also are reported gearing up in sync with Word.

It's no secret that Word has for some time been eager to fully get back into the black gospel area. The label is primarily known for its contemporary Christian music, however, it owns and operates Myth Records on which the new black artist is expected to release his first recording.

Several years ago Henry Jackson and the Beautiful Zion Choir were signed to Myth. Last year the Rev. Jesse Jackson's "PUSH FOR EXCEL" LP was released on the label and Blyl Preston has released product on Myth, most recently an LP entitled "Universal Love."

Word took one step back a few months ago when it formed a black music division and brought in James Ball as general manager. Ball was once the division. Shirley Carter was the first signing for the new division.

As for Al Green, he decided to return to gospel long some time ago but not before he turned in some disappointing record sales at Cream/Hi, his label affiliation.

Not to be confused, however, Green never left the church, having purchased a religious edifice himself in Memphis for more than $250,000, which he has reportedly sold.

Green has had a hand approached Cream with the idea of recording gospel but company executives reportedly felt it was too soon.

The singer/songwriter is set to perform at a Word sponsored Gospel DJ Awards at the Georgia World Congress Center in Atlanta Saturday, Dec. 17. A new LP signed by Word's black division, also is scheduled to be performed.

According to James Ballard, the awards (a is) are appreciation and recognition honors for support of gospel music.

Ballard notes that 75 gospel DJs from across the state of Georgia, along with their guests, are invited to the event.

Word has locked into Georgia's Musical Week Celebration (saturday, thursday) through Sept. 21 making the awards an official part of the state's festivities.

Horace Allen, air personality at WLAC AM in Nashville, has been tapped as MC along with Syracha Tilson, general manager of Atlantic's WAKO-AM and daughter of Bill Summers, owner of Louisville's WLOV-AM.

Ballard says he is looking at the possibility of similar awards in other states. * * *

Malco Records is signing new acts to balance its veteran artist roster. The label recently signed Poo Nuff to a Jackson Miss group, with a new LP titled "Al Green." The group was on Fantasy. Ruby Wilson also recently signed, with a new LP entitled "Ruby."

"She (Wilson) was one of the most prepared artists I have ever worked with—or for that matter ever heard. (Continued on page 13)
FRANKIE 18
DEVO 17
ROSSINGTON 14
ROSSINGTON 13
GRATEFUL 13
FLEETWOOD MAC 16
ARTIST-SANTANA- Contemporary

Aug.
Hall, Johnson City, Tenn., Aug.
Terrace, Wilmington, Del., Aug.
Castle Production, Mobile Municipal Auditorium, Mobile, Ala., Aug.


BLACK SABBATH/SAGGY/HAGAR/SKAVIN///STREET-Frank i. Ronz. Providence Civic Center, Providence, R.I., Aug.

MCCASKILL/GREG RICHARDS-Austin Attractions, Sacramento Municipal Auditorium, Sacramento, Ca., Aug.

FOGATI/BLACKFOOT/POINT/BLANK-Austin Attractions, Theセルリアンイ、フロリダ、Aug.

ACKISON/WHITE-Austin Attractions, Santa Barbara Bowl, Santa Barbara, Ca., Aug. 17

CHARLIE DANIELS BAND-MALOY GANG-Professor Greengo, Stamps, Stamps, Gulf, Galveston, Texas, Aug. 13
SANTANA-Contemporary Productions/Economics (Neon West Inventions), The Zoo Amphitheatre, Oklahoma City, Oklahoma, Aug.

BENATAR SHOW-CHRYSALIS artist Pat Benatar performs during the Dr. Pepper Music Festival in New York City's Central Park.

Sillings

LOS ANGELES (Pop) This Week-

MIAMI (Salsa) This Week-

1 JOSE LUIS
2 BEATRIZ ADRIANA
3 RONALD AMAYA
5 CARLOS SOTTO
7 JULIO IGLESIAS
8 ESTRELA NUNEZ
9 LUPITA DALESIO
10 CHAYITO VALDES
11 LOS POTROS
12 EMANUELLE
13 RAPHAEL
14 EL COMAL GRANDE
15 PAPATITO
16 TIPICA DOMINICANA
17 LA TROPICA
18 OSCAR DE LEON
19 JUAN TORRES
20 JORGE RIVERA
21 ISMAEL CONTRERAS
22 BOBBY VALENCE
23 WILFRIDO Vargas
24 MANOELLA
25 EL SALSA MAYOR
26 JUAN LANDO
27 RICARDO REYES
28 REINA Y EL CONJUNTO
29 JUAN DE JESUS
30 PABLO

Talent In Action

The capacity crowd began cheering for X at least a few minutes before even then took the stage late, swinging his arms like a man who might be about to give little introduction here. It's become one of L.A.'s most popular bands. Opening night, the local group -- but also to X as well.

From its opening number, the Doors' 'Soul Kitchen'--which made that group's version

power within aloofness, sex and drugs, among other things.

The salsa, chilli-dri inkline Eono was clearly the focal point of the fourstones. Not only was the chili-dri inkline Eono spiced and was also a motor to listen to. She sang from the heart and put her voice on a flail, almost desperate edge, making it sound both emo and highly emotional at the same time. When hus-

band was present, the local interpety and im-

pact was hypnotic.

X's sound was characterized by its high speed, pulsing rhythm section (often drumbeated drums), and the ever-squalling Billy Zoo's loud, much more sophisticated than

anyone else on the local scenes, and often favored guitar player.

The approximately 13 songs were a mix of old and new with the majority coming from its recently released double album, "Los Angeles." The title track, and 'Johnny Hit and Run Paulson' garnered the most enthousiastic response from a young crowd.

The only disappointing element of the show was its length. It performed for 45 minutes, fol-

lowed by a 10-minute encore—not particularly short for such a show. But judging from the audience, response, most certainly would have been welcomed.

The Blasters, a light rock band of near quar-
tet, opened the show with a near perfect job and sang the music that was a forebender to rock feikier than anyone else on the local scenes. Its title was written, renamed, composed of about eight songs in 30 minutes with no encore, although audience reaction profoundly.

Maren KELLY
Solution To Aid Concert Promoters?

By JEAN WILLIAMS

LOS ANGELES—Buddy Allen, manager of the Spinners, has come up
with what he believes is a method to boost concert ticket sales. He says,
however, that the plan will only work through the collective efforts
of artist managers and concert promoters.

Allen is proposing a setup whereby artist managers and pro-
motors will file into a system the show plans have been

"In this way we won’t conflict with other shows in a market," says Allen.
"Everyone can now realize what the economic situation is. He continues.
"We’re finding that big name artists are gone. This market just a few
days apart and many shows are hurt by this.

"Essentially, the concert business is down and any given market will
only support so many shows.

"If we’re going to have shows a market which we may
send information on proposed shows well in advance, we can be
advised as to whether it’s a good idea to go into a specific market. In that way
we won’t overbook or will we squeeze each other out. And with better scheduling everywhere we work.

Allen notes that he had talked with LeBaron Taylor, president of
the Black Music Assn. (and a CBS Records vice president) about the
possibility of building into that organization a structure such as a
leasing. As for the Spinners the group is in New York recording "Be Free,"
a tune to be included in the film "Intrate Melo." The film, an Irving
Azoff project through Warner Bros., will no doubt have the sound track
Frank Sinatra and the Eagles, among others.

Michael Zager, the Spinners producer, is producing "Be Free."

Now that the Blackbyrds have un-
tangled their legal problems with
Donald Byrd, (and are able to retain the
Blackbyrds name the group is ready to release its first LP in about
three years entitled "Better Days.")

This marks the first time the Blackbyrds are recording without the aid of
Byrd, who actually discovered the group. When George Duke is producing "Better Days."

With the smoke cleared, the Blackbyrds are gearing up for a mid
October release on Fantasy Records.

How about this pairing—Joe Si-
mon and Porter Wagoner. Simon, who collected a Grammy award for
"The Chain of Love)" is being pro-
duced by Wagoner. The two are put
ning the finishing touches on the LP
in Nashville.

This marks Simon’s 10th LP. The
first on the newly formed Posee La-
be and the first with Wagoner. Posee is the independent label formed by singing Records boss Bill Spickup and Ray and his
Rufkind.

A single from the still untitled album, "Baby When Love Is In Your Heart (It’s In Your Eyes)" was recently released.

* * *

Norman Harris is in the studio producing Sarah Dash, a former member of the now disbanded Studio Labelle. For the first time, Dash is

(Continued on page 37)
NEW YORK—With his debut solo album, “One In A Million You,” riding high on the pop charts, Larry Graham has decided to pull out of Graham Central Station for good.

“I’m cutting off from them completely,” KJLH-FM of the band which he founded and led for seven successful years. “As of right now I’m 100% dedicated to Larry Graham.”

Graham’s success as a solo artist marks a major departure in his musical style. After specializing with Graham Central Station in what he calls “progressive funk,” he has shifted to a more fluid, pop-oriented sound.

The current model of this approach is “One In A Million You,” the title track and soggy hit ballad from Graham’s solo LP. Graham has no regrets about leaving the high-energy funk sound which he developed as bass guitarist and singer for Graham Central Station, and before that, for Sly of the Family Stone. “It was time to grow in this direction,” he explains. “This is something I’ve always wanted to do.”

When his current East Coast tour draws to a close in September, Graham will return to the recording studio. He expects his future work to pack as much punch as “One In A Million.”

Larry Graham is no stranger to the ballad. At the age of 13, playing in a San Francisco band led by his mother, he performed a wide range of slow tempo r&B material.

But Graham’s professional stint with his mother is best remembered for his introduction of a revolutionary bass guitar style: the “pluck and thump.”

He hit upon the innovation one evening when the band’s drummer failed to show up for a gig. “I began to pluck and thump the bass to compensate for the lack of a drummer.”

Graham recalls.

He perfected the technique as the original bass guitarist for Sly & the Family Stone, the seminal 60s rock band. Soon many were imitating Graham’s funky rhythms. His particular style became the cornerstone of both the funk and disco sounds of the ’70s.

It’s satisfying to have contributed something to the world of music,” he comments. “But now I want to do something else.”

LARRY GRAHAM

His Solo LP Successful, He’s Left Graham Central Station

Counterpoint

Continued from page 23

The theatre is apparently going strong for seasoned professionalos ...

- A career counseling firm for blues artists, Blues Artists of America, Inc., was recently received in New York by B.B. King and King’s long-time personal manager Sid Selengen.
- The new company is set up to advise both new and veteran blues artists and acts a liaison between the artists and labels, booking agencies, film companies and advertising agencies ...
- Barbara Mason, who penned and popularized “Yes I’m Ready,” has landed a recording contract with Freddie Knight’s Juana Records in Jackson, Miss. Sylvia Robinson, known best for her recording of “Pillow Talk,” is ready to enter the studio with the Sugarhill Gang to record a 12-inch rap version of Freedom’s “Go Up And Dance.” It was Robinson’s son who discovered the Sugarhill Gang.
- Larkin Arnold, senior vice president at Arista, will be featured on Ted Terry’s Celebrities Showcase Friday.

Unlimited Gold Expanding To Country, Jazz & Rock

By GERRY WOOD

NASHVILLE—Unlimited Gold Records, founded by Barry White and headed by president Rod McGrew, is expanding into the country music field.

The signing of Marty Cooper, an award winning country songwriter, singer, marks a new thrust for the Los Angeles-based label that also plans to move into the rock and jazz areas soon.

Unlimited Gold is presently involved in pop and r&B with Barry White, the Love Unlimited Orchestra, Love Unlimited, a female trio, and Jimmy & Vella Cameron.

The addition of Cooper to the roster is the firm’s first venture into country music.

“We’re in the process of closing a deal with a rock artist,” reveals McGrew. “We should have a rock act before the end of the year, and we should have our first jazz artist in 1981.”

McGrew indicates the label will lean toward jazz fusion acts in the Warner Bros.-Jackson, Inc. vein. “Barry and I have a great love for jazz,” affirms McGrew.

White and McGrew also “like country music very much,” adds McGrew, noting, “It’s a kind in many ways to black music—we’re realistic and involved with life. We’re seeking a coming together of common denominators in a creative art form.”

The success of the Cooper project could lead to further forays into the country music idiom, advises McGrew. “It’s a part of the music of the future.”

The initial thrust of the Cooper project (Continued on page 16)
<no text>
Ashburn To Assist 1984 Olympics

By JEAN WILLIAMS

LOS ANGELES—Benny Ashburn, manager of the Commodores and president of Commodore Entertainment in New York, has been appointed an advisory commissioner for the 1984 Olympics slated for L.A. Ashburn recently put together a six-person team to bring Olympic star Wayne Henderson and Benny Rogers for an LP project. Henderson, who produces and writes hit songs, is producing two cuts on Rogers’ upcoming LP.

According to Ashburn, the two cuts Ritchie is working on are “Lady” and “Man By The Side Of The Road.” Ashburn notes that the group probably will appear on Rogers’ CBS-TV special in November.

Members of the Commodores are not known for their outside productions, but for some time they have contemplated expanding their careers.

A group in gear up to perform a couple of conventions this month—the Record Bar conference at Hilton Hotel, S.C., and the National Association of Broadcasters convention in New Orleans.

** KDAY-AM in L.A. (through Steve Woods in program director) is in conjunction with L.A. Promotions, sponsored a special promotion roller skating party at which Dick Griffis, presiden of Solar discos, brought along his roller skates.

The event, held at Flippers disco Sunday night from 8 p.m. to 2 a.m., drew so many people that club operators reportedly were forced to turn away hundreds.

Solar group Dynasty was on hand signing autographs and with its musical conductor, Leon Sylvers, judged the roller skating contest. Winners of the contest received personalized roller skates.

As Griffis, he said, has been challenged to the one on one skating contest—it never came off. However, Griffis is known around as an excellent skater.

L.A. Promotions, composers of the party, is comprised of young college students. The firm, known for its fund raising efforts, has raised monies for the Minnie Riperton cancer research fund, a drug rehabilitation center, scholarships and recently for the Burn Center, following Rich and Prissy’s accident.

**

Donna Summer has moved from ABC-TV and she is taking her special to NBC-TV. ABC reportedly didn’t pick up the option on Summer’s contract although the singer’s special garnered impressive ratings.

ABC announced Tuesday that it has teamed with Summer over creative control of her debut special last January. Her first ABC special will be early next year.

Wayne Henderson and Ronnie Laws have formed On Earth Productions. And while the principals are not ready for a major announcement, a source close to the pair confirms Henderson and Laws are negotiating with at least one major act.

Henderson and Laws have been friends for a number of years and

(Continued on page 25)
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Savoy Tee Sheets By Gospel Acts

BY JEAN WILLIAMS

LOS ANGELES—Savoy Records has begun publishing its own sheet music on black gospel music.

According to Fred Mendelsohn, Savoy's vice president, "I believe there is a new interest in the country publishing any sheet music on black gospel artists."

"The problem is that more part-black gospel artists have not had sheet music in the marketplace. He notes that although sheets rolled off the presses for the first time last week, Aug. 9 there will be 50 titles.

The sheets will be officially unveiled at the Rev. James Cleveland's Gospel Workshop of America's convention in Philadelphia starting Sunday (9).

Mendelsohn: "On the front cover is the song title, the composer and a picture of the album jacket. This will immediately bring attention to the music and all information is right there in front of the customer. Again, this has never been done for black gospel acts."

The Rev. Cleveland and Genobia Jackson have come up with the new music. "The gospel is printed on heavy stock coated paper. In many ways this will be a five or six milligram music," Mendelsohn. He adds that "we're keeping the price as low as possible. It will sell only for $1."

He explains the sheets will be distributed to retail record stores, one-stop and distributors—the same outlets that carry both secular and gospel product.

"The sheets will be on full display at the Bookellers convention on the West Coast next year," Mendelsohn says. "But in the meantime, we'll be working on getting them into the marketplace," he says.

Larry Blackmon, lead singer with the group Cameo, has purchased the contract of Stanford Rick's, a young, up-and-coming singer from East Orange, NJ.

Blackmon's father, Lee Black, is a popular trainer who has trained Rick's, reportedly the number one ranked East Coast junior welterweight.

Black is said to have urged his son to become a professional fighter. But Blackmon opened to the idea of becoming a career as a singer. "I've learned to love and hate music. He says."

According to some witnesses, the disturbance was caused by one of the policemen on duty discharging his pistol.

However, none of the injured taken to the hospital suffered gun

(Continued on page 18)
continued from page 30

work. The material will be fed twice each week of the season—once for live broadcast and once with a pause between for re-taping. Observers believe cost economies make almost all program distribution in this form inevitable within a few years.

There has been escalating in tape programming, but the cost of the distribution is not the cost of the program. There are two shows being tried for live broadcasting by receiving stations, while the third feed is for satellite delivery. The Ames, Iowa, NPR station, WOI-FM, is the WFMT uptick station. It is beginning its program master tape to WGU-FM in Cincinnati, where it will be beamed up to orbiting satellite.

The NPR system has 12 stereo channel capabilities. Stations receive up to 12 channels simultaneously depending upon the number of demodulators with which they are equipped.

The accessibility of the network to independent program suppliers is part of NPR's Extended Program Service.

John K. Major, president of the Concert Music Broadcasters Assn., is exploring the possibility of offering a satellite network for commercial classical stations. Delivery by NPR satellite can be used by commercial stations today.

Cincinnati Symphony broadcast concerts are also taped on tape previously, also are being supplied by satellite this year. The producer of the programs is WGU-FM.

Aspiring Concert Pianists
Heard On Concours Label

CHICAGO—Rising young concert artists are getting a crack at commercial record exposure with a new Deutsche Grammophon midprice series, Concours. Albums in the new $6.98 series each will spotlight a major international music competition first prize winner with the focus on pianists. Pianists Boris Bloch, Steven de Groote and David Lively are featured on the Concours first release, appearing this month. Each album is a live recital tape.

Bloch is the 1978 Concours Busoni prize winner. Steve de Groote took first prize in the Van Cliburn competition in 1977. The 1976 Mil- Iano Ciani prize was captured by David Lively.

Allied to Allison Amos, D.G.'s U.S. vice president, the tapes are made at Munich's Residenz concert hall as a part of a new artist show-case recital series. Ten albums have been scheduled, with five already available in Europe.

"Munich has the same audience for pianists that Vienna and San Francisco do," explains Amos. "There is a series of recitals in Munich for major prize winners and D.C. offers the opportunity to record these performances."

Amos says she hopes eventually to add recordings of young prize winning artists from a variety of sources to the Concours line. Artists spotlighted in the initial batch have strong ties to the label, she adds.

Works of Beethoven, Rachmaninoff, Busoni and Liszt-Busoni are performed by Bloch, Steven de Groote, Robert Broden and Schuman. Works of Stravinsky and Rach- vel make up the lively recital album.

SUBSCRIPTION SALES
Delaware Symphony Achieves Record

WILMINGTON, Del.—A new record for subscription ticket sales was set by the Delaware Symphony for its 1981-82 season which opens Friday and Saturday (10, 11).

The sale of 2,075 subscription seats—95% of the seating capacity of the Grand Opera House—was reported by symphony manager Jefrey R. Mubin. The record was set in advance of the first concerts.

Pianist Lorin Hollander will guest for the opening of the seven concert pair season. Other soloists during the season include P.D.O. Bach, Kristin K. St. Eiler, Catherine T. Lori, Abramjian, and David Brown.

Rubin attributes the successful ticket sales to the quality of the new conductor, Stephen Gunzenhauser, completion of the Opera House restoration, improved quality of the Orchestra, and the popular prices for tickets.

MAURICE ODERONDE

Hollywood Bowl Draws 650,000
In '80 Summer

LOS ANGELES—The Hollywood Bowl scored a new high in attendance during its "Summer Festi-
vals 10" season with 650,000 patrons.

More than 650,000 people attended L.A. Philharmonic-sponsored and sponsored events at the Bowl this year. This average attendance for the 40 concert programs reached 65,129. Last year's average came out to 11,230. The average crowd in 1979 numbered 8,088 at pre-park shows, while 1980's was 9,966.

Garnering this year's record attendance were programs including the Philharmonic concerts, the Play- boy Jazz Festival, the Screen Actors Guild outdoor concert and the last 12 Fleetwood Mac performances.

Chicago Lyric Opera Opens With Pavarotti

CHICAGO—Lyric Opera of Chi- cago is kicking off its first recital series with tenor Luciano Pavarotti at the Civic Opera House, Wednes- day (15).

Rounding out the series, being sold by subscription only, are tenor Alfredo Kraus, Dec. 14; soprano Leontyne Price, Jan. 10, and sopranos Mirella Freni, Jan. 20. Series subscriptions are priced from $36 to $110.

Clásico Notas

Mail Dropped, Satellite Utilized

STATION also expects a cost savings with satellite delivery. WFMY's "Lyric Opera" transcription series also is being fed by the new system.

Three weekly feeds of Chicago Symphony concerts are planned by the station. Two are being tried for live broadcasting by receiving stations, while the third feed is for satellite delivery.

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Clásico Notas
Joe Medlin
Day Nov. 2
In Norfolk

**BY JEAN WILLIAMS**

LOS ANGELES—Mayor Vincent J. Thomas of Norfolk has proclaimed Nov. 2 Joe Medlin Day in that city.

The day will culminate with a $25 a person testimonial dinner at 4 p.m. in the main hallway of the Holiday Inn Scope Hotel.

The dinner, honoring the music industry veteran (now living in New York), is sponsored by the Tidewater Entertainers Assn. in conjunction with the Nationwide Women's Net- work. In addition to music industry representatives, Norfolk city cry meals and members of the community are scheduled to be on hand. Proceeds from the dinner will go to establish a Joe Medlin scholarship fund, according to the honoree.

He notes that the scholarship will be set up at Norfolk State Univ. for one student, "and I plan to send one student to school there every year," says Medlin.

He explains that tabs for theestimable are being purchased by record companies along with non-music industry firms at $200 per table.

Senior citizens and college students will be invited as guests of the firms in cases where their representatives will be unable to attend. A sign on the table will indicate that particular table is donated by the company.

Medlin, who has a reputation in the industry for helping, at some point, most black executives in the business, started his career as a singer with the Buddy Johnson Band in the early '50s, then moved into the record business in 1962 at Uni.

He followed his tenure at UN with a four-year stint at Atlantic and then on to Decca, where he became what he describes as the first black vice president at a major label. "I was at Decca where I really learned the record business," says Medlin.

After five years he left Decca (for Philadelphia International for two years, then to Polydor and for the past five years he has been with Spring Records.

"I like Spring because it takes a few artists and keeps them working. Our artists may not sell a million copies out of the box but they're consistent sellers. In addition, I like the family atmosphere at Spring," says Medlin.

As for the testimonial dinner, John Bradley & Associates in Detroit is handling the official luncheon book. Reservations for the event may be made through Ida Sands in Norfolk. (804) 625-5247

* * *

The 20 Grand nightclub, once considered somewhat of a Detroit landmark, is no more.

The club, which featured some of the nation's top black acts, closed about five years ago. It's set to re-open under new ownership and new management (7) and featuring a hometown group, the Temptations. The Temps are set to be followed by Lou Rawls. Peabo Bryson, among other acts, is reportedly set for the Grand.

Taurus Productions, the Atlanta-based concert promotion firm (Continued on page 45)
Play Big Role In Music Composition

BERKELEY—The modern recording studio has drastically transformed the way that music is composed. British avant-garde rock musician Brian Eno recently gave a lecture at Wheelock Auditorium on the Univer.

In a lecture entitled "The Recording Studio As A Compositional Unit," the "contemporary composer works with an almost infinite palette of sounds, as if a painter had suddenly discovered thousands of new colors."

Best known as a founding member of Roxy Music, collaborator with David Bowie, Robert Fripp and Tony Banks, and composer and producer of several studio albums, Eno used taped pieces of recent recordings and his own works in-progress to demonstrate his point.

Eno said that traditional composers shared assumptions about sound and used a fixed set of instruments. "Wagner wrote "French horn,"" he said, meaning a particular type of sound.

Yet, according to Eno, if Wagner had written electric guitar, "he would have meant a completely different kind of sound." The change, according to Eno, was the result of technology.

Eno cited the importance of technological innovations such as the development of the electric guitar, which guitar in shaping new sounds in the 1960s and 1970s.

"Tambora/Moton and Sty & the Family Stone were particularly influential in transforming the role of rhythm instruments he explained. With the elimination of the "Supreme's" "Reflections" and Sly's "Thank You," Eno said, as the bass line is "the most interesting musical part of the song.

Eno, the development of recording tape was "the real revolution" in 19th century music. Once something is put on tape, he said, "it is "timeless" and "malicious." He expressed the conviction that it is possible to "create" sounds that you've yet to sound convincing as well.

Eno made the point that with the new composers and com-

sters began making music that was not performable. He played two tracks and said that "the guitar solo" of "China My China" (from Eno's "That's The Planetary" and "Stratos" and Adrian Belew's "Red Sails" (from Bowie's "Lodger") that results from each guitar player playing three solos in slightly different registers and Eno mixing them rapidly.

During the last part of his lecture, Eno played examples of "complete" collages he had made with other musicians, including David Byrne of Talking Heads, New York Dolls, and Tony Banks and Phil Patten, and trumpeter Jon Hassell. Eno said he is most enthusiastic about what he calls "Forbidden Fruit," "paradoxical music," described as an optimistic attempt to make a synthesis of various types of music.

Summing up his creative philosophy, Eno argued strongly for recording studio experimentation. Too many musicians, according to Eno, are narrowly goal-oriented and unwilling to "dabble and play. "Any music worth anything is born in clumsi-
ness and chaos," he said.

An hour-long question and answer period followed Eno's two-hour lecture. It focused largely on his career, including the perennial "Why did you leave Roxy Music?" (Because the band had become "less interesting" and "less messy.")

At times, Eno's lecture was a strong contrast of contemporary rock music. Eno's statement that "rock's not a music," he said, and he had become a "progressively more insular" form that met with increasing silence and preoccupation with itself. He said that "foot and band Two" was the "standard track for audio books.

Incompatible Videodisk Systems ITA Meet Thorn

Continued from page 28

Learned that the latest Video High Definiton Standard developed by this system (again from videotape highlights made by Television Digest) uses 1-inch videodisks compared to the original 12-inch disks introduced two years ago. The smaller size re-

production of the original materials for both player and disk.

A second innovation is a random access tool which allows use of a video holer (caddy) for the disk. Other features include: two audio chan-

nels, variable speed playback (motion, still frame, a scrambling sig-

nal which prevents copying onto videotape), and compatibility with a PCM digital audio proc-

essor. One merit of the system is that it uses the same type of recording technology for disk manufacture. Specific marketing and program-

ning details are yet to be an-

ounced.

Funai CVC: The Funai compact videocassette recorder weighs seven pounds including battery, making it the smallest and lightest home VTR available. Listeners learned (again compliments of the Television Digest videotape) that the CVC model configuration of the U.S. before the introduction of the year at nearly $1,000 via Technicolor and Bauer Camera in Canada. It is al-

ready available for $1,400. Features include helican scan head, twin head and 30-minute playing capacity.

DiscoVision Associates (IBM- MCA): J.J. Reilly of the joint ven-

ture firm made a presentation to the firm's first public appearance. He explained the nature of the various partnerships and announced the Universal/Pioneer industrial optical videodisk, model 7280. The company is a joint venture formed by IBM and MCA as both companies "came together for different reasons" in September of 1979.

IBM, according to Reilly, had been developing digital videodisk technology for some time and the firm had "a very strong interest in the industry," he said. The firm now owns all patents de-

veloped by IBM and MCA. It will be headquartered in a 15,000-

square foot facility in Costa Mesa, Calif. Universal/Pioneer Corp. is a joint venture formed by Universal, Pioneer Corp., and the Pioneer Corp. in Japan and is now a partner with DiscoVision Associates.

The 7280 industrial player, built by Universal/Pioneer was demon-

strated with Reilly indicating that U.S. Pioneer would be making an announcement (as in March) about the introduction of a consumer videodisk which will be marketed through the U.S. Pioneer Corp.

In effect, then, the optical video disk camp formed by Philips/MCA now has a partner in Magnavision, the Universal/Pioneer con-

sumer and industrial models and possible DiscoVision Associates brand name players. All systems will be capable of playing MCA videodisks. Reilly also reiterated that Disco-

Vision Associates has practically solved most of the disk production problems which had been plaguing the system in 1979.

CSF Thompson, Warren Singer of France and New York-headquar-

tered CSF Thompson once again demonstrated its videodisk system which, despite being an optical sys-

tem, is incompatible with the Phils-

ips/MCA technology. Its systems are basically at the industrial level and Singer indicated that a player which would be capable of playing both videodisks would be prohibi-

tively expensive.

Sony: According to the firm's Bob Mueller, the major firm's video-

cassette plans continue to be at the pro-
totype stage and has made no firm com-

mitment to a disk format al-

though believing in the future of video, Sony will continue to test all possibilities.

Philips: The huge Dutch elec-

tronics giant indicated its new Video 2000 videocassette system is targeted as the third world VTR standard along with VHS and Beta. Market-

ing timetable for the first of a family of machines in Europe this year with an $8,000, as follows (distribution expected by Magnavision) 1981. Prices will range from $900 to $1,400. Heart of the system is a "slider" videocassette which is 1/4-inch in width but records on 1/4-inch one channel and 1/4-inch on the other side. Blank videocassettes will come in at two by one hour, two by two hours, two by three hours, and two by four hours formats, the latter capable of eight-hour recording.

Says Brian Eno

"Sound/Video Business" Continued from page 29

the video software base? That's the major problem. How do we get more hardware and software out there?" Arista suggested that millions of potential viewers of various kinds of software who will not now buy or rent movies but are more interested in specialized program-

ning. When more specialized pro-

gramming is available for sale, he in-

ticated, then those potential customers will respond.

New BABY—Don Randi and his new permanent recording studio of MGR is presented by the label's own production system, and one of the best for music industry. Mastering direct-to-disc. Randi and Quest compose a fusion jazz sectet, with piano, electric keyboards, sax, trumpet, bass, drums and percus-

sion, offering one Bebop tone arrangement and arrangement, but he said that he is interested.

Producer Doug Sax is a master of microphone placement, and he has managed to give each of the instruments plenty of air and bloom while the listener at the same time always hears the group as an integral ensemble. 'There's good use of open space due to the produc-

sion sounds especially on drums and cymbals which are particularly de-

Tailor made to give abundance of space.

Send Or Rent?

"Sound/Video Business" Continued from page 29

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**Billboard SPECIAL SURVEY For Week ending 3/21/80**

**Hot Soul Singles**

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**Counterpoint**

**Benefit For Franklin In Detroit**

By JEAN WILLIAMS

LOS ANGELES—Artech Franklin, the Rev. C.L. Franklin, and other arists are reportedly gearing up to perform at a benefit concert for the Rev. C.L. Franklin, Aretha's father.

The benefit Monday (24) at Detroit's Cobo Hall comes nearly a year after the Rev. C.L. Franklin was shot during a robbery attempt at his home. The popular minister/recording artist was released from the hospital some time ago and reportedly remains comatose.

As for the Rev. C.L. Franklin, he has been busy with concert tours and speaking engagements. It is believed he will release his second special concert with the North Carolina Orchestra when he returns to Detroit to do a special concert with the North Carolina Symphony Orchestra April 13. 

Robinson was scheduled to perform for benefit Shaw Unverser. Former film actor Thalmus Rasulilah, director of special projects at Shaw, is coordinating the event.

Robinson has a new LP on Savory Records. Oh Lord Be With Me is his second for the label recorded live at his St. Louis church. He previously was signed to Nashboro Records.

* * *

Teddy Pendergrass made one of his rare on-screen appearances when he appeared on NBC-TV's "Pink Lady" show Friday (14). The singer is one of the two biggest hits on "Close the Door" and "Turn Out the Lights." 

Pink Lady, reportedly the largest selling female recording duo in the world, bowed with the new show on the heels of its first LP released in the U.S. The LP, issued last year, was the first by a Japanese act to hit the U.S. charts.

* * *

Quincy Jones received his star on Hollywood's "Walk Of Fame" Friday (14). According to news reports, who are Jones, "this is Quincy's 47th birthday and what do you get when you receive a star on the Hollywood Walk?" We didn't know how to decide to buy him a star—ha ha.

Following the ceremonies, sponsored by the Hollywood Chamber of Commerce, Jones was to be honored at a luncheon at the Brown Derby.

In his career, Jones has received five Grammys, one Oscar, one Emmy, two Goldene Kamera nominations and numerous other honors. The first release on Jones' new Quest Records will be by his brother Benji's upcoming LP, which Jones is producing. The LP is a collab effort and will be released by a Quest/Warner Bros. logo.

Patti Austin is also signed to Quest. Her product will carry a Quest logo.

* * *

A&M Records' upcoming April/May releases include the debut self-titled LP by brother Benji Colins & Collins, produced by Howard Smiley. Also set for an LP by Booker T. & the MGs and Bobby Rush's second LP for the label, "You And Me," produced by Bobby, Martin and Brenda Russell are presently in the studio with Andre Fisher producing.

Randy Jackson of the Jacksons (Continued on page 19)
Mike Harrison

Coming To Terms

This process is happening all over the place these days in a growing environment. The difference between first and fifth place can be a mere 1½ ratings points. In this area, programming face-to-face with good pipes who can

LA'S--"Terms" you hear more and more, "Terms" have no meaning--we don't use terms to describe what we do. On the other hand, there are some programmers who are so term happy that it seems they're programming their stations just as much as they're programming their individual markets, audiences and resources. Fortunately, these terms of use and misuse represent the extremes in a modern radio industry that is becoming increasingly segmented.

Many programmers are becoming keenly term conscious, using a rapidly growing number of interlocking expressions to describe both the similarities and differences that their stations exhibit relative to national format stereotypes. As the fractionalization of the '70s shifts into the superfractionalization of the '80s, more and more of these made terms are blossoming upon the scene to describe the ever expanding number of individual formats coming into vogue. For example, after months of industry speculation that they were "going country," KHIJ-AM Los Angeles finally activated the verbal handle to the radium of rumors, placing its intended direction into sharper focus, with the rather specific new label, "COR" (country oriented rock).

Another significant aspect of appropriate term manufacturing comes out of Raleigh where WQDR-FM, a highly respected upper- uppers group station, has been labeled of late because of a format that it henceforth chooses to be referred to as "AAAC" (album-oriented adult contemporary).

Continued from page 24

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

Leibert is perhaps best known as the mastermind behind the KGB Chickenhead show of info that attracted considerable notoriety across the country when he appeared on the national television with then-president Gerald R. Ford in 1976.

Replacing McIntosh as music director is air personality Trinidad Garcia and taking Sansone's place is Ralph Haberman, currently promotions director at KDKB-FM, who will be filling the counterpart, 13K. Haberman will now hold both positions.

Members of Journey defeated the DJs of WMMR-AM Philadelphia in a softball game by 13 to 7. The station sponsored a Jour-

ney concert at the Spectrum and promoted the game with on-air give-aways of Journey albums, T-shirts, shorts and caps. The game was also attended by members of Pretty Things, who were interviewed by Earle Bailey for his Sunday show "Point Blank."

...After a two-year absence Gary Shaw has returned to radio and afternoon drive on KTQX-FM Dallas. For the past two years he worked in record promotion with EMI Amer-

ica and had been based in Hollywood, with WCAR-AM and WWV-FM in Detroit and KZEW-FM Dallas. Recently he formed his own promo company, EMI Promotions, and has just joined the Dallas station.

Johnson, after whom the group is named, grew up in the West and was a"AOAC" (album-oriented adult contemporary),


Bobby Kline has been named promotion director of KASA-FM Kansas City. She has been p.d. at KBQX-FM Kansas City.

...Phil Simon is appointed music di-
rector/assistant program director and program director of WFTZ-FM in Pittsburgh. He joins the station from WRKA-FM, Louisville, where he was assistant program director and music director. ...W. "Skip" Schmidt joins the TM Companies as executive vice president and general manager of TM Productions.

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

WBOX-AM Bogalusa has been given approval to go to full-time broadcast at 10,000 watts. WBOX has added Andy "Pelo" Johnson to the board of the P.O. 8 a.m. to 10 a.m. slot. Lects needs swing stations and angles for the station's nighttime r.b. format. Tad Harris, p.d. at WBYS-FM Spokane, Wash., is looking for a rock jock with good pipes who can also do creative production. Tapes and returns should be sent to Harris at P.O. Box 707, Spring Lake, N.C. 28490. Franklin Mason, host of "The World of Dance" on WDXR-AM New York, has been named editor of the quarterly journal "Ballroom Review."

September 20, 1980 BILLBOARD

NEW THE CHARTS

Mike Harrison

Coming To Terms

This process is happening all over the place these days in a growing environment. Programmers, face-to-face with the need of numerous designations, DOR (dance-oriented rock), jazz (promounced: triple-z jazz), soft rock, hard rock, new wave, mod rock, rock'n'a/c (adult contemporary), pop/aad, and Latin, are beginning to use and realize the aforementioned COR and AAC, not to mention virtually countless variations on a popular theme called top tracks radio which cuts straight across traditional AOR and Top 40 boundaries.

Whereas commerciality was the cornerstone of the early '70s with homogenized research the "secret formula" key to the success of the '80s will be diversity. We are at the dawn of an era in which individual music-oriented radio stations will carry, not one, but two (or more) basic programming handles.

One will be generic and extremely general in scope (to give old-line traditional stations and agencies a helping hand) such as AOR, and Top 40, for example.

The other will include custom designed handles, exclusively geared to the particular station and its program- ming stance relative to its market.

As the public gains access to more and more lines of media input, there is a growing demand for variety in both form and content to fill the available channels.

This new era features no single major appeal musical genre, but, rather numerous medium and small, but highly potent, fraction-genres (when transposed into radio, often referred to as style-formats), each fighting for its share of the ratings pie. In this matrix, the difference between first and fifth place can be a mere 1½ ratings points.

In this new era, program directors, with their experience in the modern radio industry, face-to-face with people who can...
Demo Bags Binder For Singing Duo

By JEAN WILLIAMS

NEW YORK—At a result of its writing talents Rene Moore and Angelia Winburn (Rene & Angela) landed a Capitol contract with a debut self-titled LP released earlier this year.

The pair says it submitted a demo of some of its songs to the label: “We always sing our own songs when trying to get them sold,” says Rene (Dr. (Cecil Hale, who recently departed Capitol) liked the way we performed ‘Do You Really Love Me’ and signed us as artists,” he adds.

The duo intimate’s presently negotiating to sign with Regency Artists to handle its booking and its publishing together a band for a U.S. tour early next year.

To top off its career support systems, Rene & Angela have signed with Hillery Johnson for personal management. Johnson was co-owner of Hilltak Records prior to moving onto artist management.

On the heels of a major city promotion tour, Rene & Angela’s new album “Everything We Do” was released last week.

Television commercials also may be in the wings for the couple. According to Winburn, McCann and Erickson, the New York advertising agency, interested contact them to do spots. She suggests the ads will probably be for soft drinks.

And in another area, Rene & Angela have written with different artists. The pair recently penned the single “Love Uprising,” the single track of the Tavares LP, “ Burning Love” by Edmund Sylvers of the Syvlers family, and are writing a tune for the upcoming Rufus LP.

The duo also has written songs for Lenny Williams, Lamort Dezer and Alton McClain & Destiny.

Rene & Angela have combined two different musical backgrounds to create their sounds. Winburn, a former schoolteacher, has a gospel background while Moore’s musical experience is in the classical field.

Prior to teaming with Moore, Winburn and two other Howard Univ. students formed a trio which opened for Al Jarreau and the late Van McCoy, among others. She also has worked with paperwork, song background for Jean Carn and handled studio background vocals for Dolly Parton.

On the other hand, Moore, for four years, was a member of the Los Angeles Philharmonic’s minority training program Todaré, he has written several pieces orchestrated and performed by the Philharmonic.

Through the program he has performed with such artists as Ella Fitzgerald, Sarah Vaughan, John Denver and Billy Eckstine.

Gentry McCrey of Lesson Music and Sirius Records has set the first California Gospel Festival scheduled for the Oakland Auditorium Theatre Friday (19).

According to McCrey, groups from around the country will perform. This will be also be the first time the recently formed Luminart Records will showcase its acts.

Luminart’s Infinity, B.C.S. and the new Bethel C.O.G.I.C. radio concert choir will be featured.

Walter, her name and Edwin (Continued on page 30)
This was a well-matched double bill that stood up over two nights—here the draw Sept. 12 & 13 was clearly better, as it was not a regular visitor in Detroit.

Seeger, a veteran of countless one-night stands in his native Midwest, proved that he and the Silver Bullet Band can do more than just play a string of hits with this appearance. Sept 12 & 13, a packed house set was structured to move at a steady pace between Seeger’s ballads and his tin-ky fiddle tunes. The five-piece band (horn players, guitars, drums and keyboards) was augmented with a female back-up that could have been brought downtown to add a bit of variety and color, but that’s essentially the extent of the criticism.

Seeger’s strongest point is the quality of his songs, which evoke images of small town America, growing up and resonating with a rock ‘n’ roll philosophy. The audience loved it all, and had no trouble singing along with his arrangements.

Seeger opened with songs such as “Somebody You’ll Accompany Me,” “Across The Wind” and moved into “Hobo Bug,” “Pie Lune,” “First Down Below,” “Kamatola” and “I Got To Ramble.” The latter illustrates the genius of his music, a portable jazz form of the more popular Midwest touring bands.

The band features a splendid one-man rhythm section named Alto Reed, who classic R&B lines around Seeger’s arrangements.

Seeger was at the top of his game. This was a well-matched double bill that stood up over two nights here the draw Sept. 12 & 13 was clearly better, as it was not a regular visitor in Detroit.
Counterpoint

Dimension Group May Reassemble

By JEAN WILLIAMS

LOS ANGELES—Is there any truth to the report that the original Fifth Dimension may come together again? It seems there may be.

It's being said that now that Florence LaRue and Marc Gordon are divorced (Gordon managed the original group), members are talking about reforming.

The group split in the mid-'70s with Marilyn McCoo and husband Billy Davis Jr. signing with ABC Records as a duo. The Fifth Dimension also was signed to ABC.

McCoo and Davis decided to pull out because of conflicting issues also was divorced some time ago.

Motown's Monte McLemore and Ron Townson continued to push with the release of "Aquarius" while on Soul City Records. "Up & Away," its 1967 hit, also was on Soul City, but the group moved to Bell Records and had its 1970 smash, "Ozma Less Bell."

It seems that Norman Whitfield, president of Whitfield Records, may again produce the Temptations. Motown's Berry Gordy produced the group's first LP on its return to the label, and reportedly there is a second Gordy-produced album in the can. However, Whitfield is said to be producing the Temptations' third album under its Motown contract.

Whitfield, as most will recall, made the Temptations almost a household word. Prior to returning to Motown, while the group was signed to Atlantic, Whitfield reportedly was gearing up to again produce the Temps.

The proposed agreement fell through and Gordy produced the group.

"Through Whitfield's most recent deals with Warner Bros. Records, he is free to produce outside acts."

The Temptations are about to embark on their first concert tour of the year starting Oct. 3 in Tulsa.

The tour is not only designed to support the group's LP. "Powers" but will also coincide with the release of its new LP "The Temptations: Give Love At Christmas."

David Gest & Associates is celebrating its sixth anniversary with a bash at the Orlando Orange Lounge in Beverly Hills Sunday (28). The firm handles p.r. and artist management.

Remember... we're in communications, so let's communicate.
Tyrone's sleek vocal style has radio stations racing to play his version of the standard "How Sweet It Is (To Be Loved By You)."

It's featured on his new album, "I Just Can't Keep On Going,"—a record that shifts in mood from fast numbers to the elegant ballads that are T.D.'s trademark.

You won't find another one like it!

"I Just Can't Keep On Going."

The new Tyrone Davis album includes "How Sweet It Is (To Be Loved By You)." On Columbia Records and Tapes.

Sweet success! The single is already 54* Billboard, 62*Cash Box, and 50*Record World. And it's going strong on: WOR, WNYJ, WDAF-FM, WCAU-FM, WNIE, WBK, WJFO, WXYJ, WHUR, WANT, WOY, WAO, WBYF-FM, WOCI, WJOY-FM, WAVE, WSL, WSRC, WHT, WIGM, WEAL, WAAA, WGM, WDIJ, WOJC, WWDM, WOBL, WJLE, WEDR, WMBM, WBRD, WXSB, WANN, WOIB, WYCN, WJPA, WADA, WBAA, WOIB, WJOP, WDZL, WWMS, WOIN, WDAO, WABJ, WJMO, WDMY, WWCA, WETH, WCIC, WCBH, KYOK, KJET, KALO, KADO, KAPE, KEY, KGBC, KPFS, KATS, WESL, WLOK, W04K, KOYK, WXAT, WOJL, WWXI, WUMS, WBAD, WESY, WOR, WQIS, WBOJ, WWL-D, AM, WNNR, WXOJ, KFJ, KULH, KPOP and KPAC.

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(Time between releases)
**Billboard Singles Radio Action**

Based on station playlists through Thursday (5/22/80)

**Top Add Ons**

- PRIME MOVERS: LARRY HUMPHREY, Pat McCarty, Joe McCall, Kevin Delaney, Dave LaRocque
- BREAKOUTS: The Slick Side, The Same Time, Electric Light Orchestra

**Northeast Add Ons**

- STATION PLAYLISTS: WOKY-Milwaukee, WNDW-Indianapolis, WIFE-Indianapolis
- PROMO ADD-ONS: ELTON JOHN, Bob Seger, Paul McCartney
- BREAKOUTS: ROBBIE DUPREE - Stay Away (Atlantic), MCLEAN & MILLER - Some Of These Days (Atlantic)

**Mid-Atlantic Add Ons**

- STATION PLAYLISTS: BLUES BROTHERS, BOB SEGER, ROBBIE DUPREE
- PROMO ADD-ONS: ELTON JOHN, Bob Seger, Paul McCartney
- BREAKOUTS: JOHNNY CASH - Some Of These Days (Atlantic), MCLEAN & MILLER - Some Of These Days (Atlantic)

**Southern Add Ons**

- STATION PLAYLISTS: BLUES BROTHERS, BOB SEGER, ROBBIE DUPREE
- PROMO ADD-ONS: ELTON JOHN, Bob Seger, Paul McCartney
- BREAKOUTS: JOHNNY CASH - Some Of These Days (Atlantic), MCLEAN & MILLER - Some Of These Days (Atlantic)

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As a result of L.A.'s Mayor Tom Bradley proclaiming Friday (23) through June 22 Playboy Jazz Festival Month, area residents will have an opportunity to see several free jazz concerts to be held throughout the city. Highlight of the month-long celebration will be the second annual Playboy Jazz Festival at the Hollywood Bowl June 14-15.

On the free concert agenda is a mini-festival at Will Rogers Park, in the South Central area of the city, with special guest the Freddie Hubbard Quintet and students from Southwest College. Jordan High School and Locke High School.

There also will be a free concert for senior citizens at the Watts Labor Action Center, featuring the Air Force Jazz West. Playboy Enterprises Inc. hosts all events.

The original four members of the Meters are set to reunite for a concert at New Orleans newly remodeled Theatre Marigny Oct. 5.

The members, Art Neville, Leo Nocentelli, George Porter, Jr. and Joseph "Zig" Mesiado have not performed as the Meters in nearly four years. The group reportedly split "pursue individual musical interests."

The Memorial Day concert, described "Free on the Bayou," is scheduled to be videotaped and recorded for a special live LP.

What is Carla Thomas of "Get It and I'll Do You" fame doing these days?

The singer/songwriter recently completed a weekend of entertainment (Continued on page 25)
Daviticus Awards Due In Detroit’s Masonic Temple

By JEAN WILLIAMS

LOS ANGELES—The second annual Daviticus Awards, sponsored by the Gospel Academy of Recording Arts & Sciences Inc., is set for Monday (2) at Detroit’s Masonic Temple.

The Gospel Academy of Recording Arts & Sciences Inc. is the organization, founded to Carol Prince, spokesperson for the nonprofit organization, was founded by the Rev. James Jemison, to encompass all areas of gospel music. “And to give gospel music the boost and recognition it has never had—particularly during the past five years,” adds. There were once all black gospel music. “And to give gospel music the boost and recognition it has never had—particularly during the past five years,” adds Prince. She notes that the award is “a distinguished personal award” that may go to anyone, not necessarily an artist.

The award was created by the Rev. Holley because the Rev. Franklin was the very first person to lend support to the Academy,” she adds. The Academy’s approximately 40 board members include Gentry McCrary of Lexson Music, Fred Mendell of Word Records, attorney Ed Bell, John Danzies of Tomato Records and the Rev. Jim Holley.

Memorial Day: 6 Acts Perform

NASHVILLE—Music from Candle’s contemporary Christian album, “Sir Oliver’s Song,” was premiered live at the 1980 Mass Association of music publishers and church music directors.

"Sir Oliver’s Song," a children’s musical, was first released in September of last year. The songbook, 12-session curriculum and production manual, based on the album, have been released through Bird’s Eye’s parent company, Sparrow Records.

A Girard Songbook

NASHVILLE—Dunams music has released a double-sided songbook by Chuck Girard titled “Take It Easy/Write On The Wind.” The book is a combination of 19 self-penned songs taken from Girard’s last two albums for Good Music Records, along with a full page color photograph spread. All musical arrangements were made by Leonard Moss. It is the third Girard songbook released by Dunams and distributed by Word Inc.

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It's Gospel: Luminar To Debut Soon

By JEAN WILLIAMS

LOS ANGELES—Lexicon Music plans to unveil its new contemporary/traditional black gospel label, Luminar Records, in the fall. Although the new label will not be officially announced for some time yet, it is building a staff and signing acts.

Seven acts have been signed to Luminar Records, including Westley Phelps, a classical gospel performer from Washington, Elaine Kelly from Berkeley, Calif., B.C.S. of Houston, Infinity from Oakland, New Bethel Church of God in Christ Choir; James Moore of Memphis and the Bill Sawyer Choir all of Cleveland.

Luminar staffers include Gesty McCran, director of operations, Vicki Mack, formerly of RCA Records, national product coordinator, and Bill Cole a/d director.

According to McCran, while Luminar will be a contemporary/traditional label, it will not compete with contemporary black acts in the Lexicon family of labels such as Astraea Crouch, nor will it compete with the traditional gospel roster of Savoy Records.

"A lot of thought was given to this venture," says McCran. "We wanted to do something that is not being done. In other words, we want to fill a void that has existed in black gospel music."

"That's why we are signing acts like Westley (Phelps), a classical gospel artist who is capable of appealing to a broad audience."

McCran admits that historically gospel-oriented labels such as New York-based Stax, have never been able to generate"big records."

"However, Luminar will operate much like a young, up-and-coming recording company, he intimates.

"We will sign no more than 10 acts and we will never have any more than 10 on the roster at one time," says McCran. "We are not planning to sign any more artists until we get the seven we already have going." he adds.

As for the label's release schedules, "We're looking to have the first album out in September. Following the first release, we will release one LP a month until each act has product in the marketplace. At that time we will rev our release schedules," he explains.

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Tribute to Elvis Shaping

• Continued from page 39

year’s “Perspective On Elvis: Life and Times” seminar which included songwriter Gills Blackwell, author 2

Jerry Hopkins and critic Robert Palmer.

Memphis State will again hold its outdoor afternoon featuring country music on the campus and its continuous presentation of Elvis movies in the university’s studio theater.

The highlight of its Salute to Country Music will again be the banquet recognizing the Memphian who has earned the distinguished achievement award for his contribution to the creative and performing arts.

PARLIAMENT
Civic Auditorium
Santa Monica, Calif.
Tickets: $30.80-$5.80
That Parliament has been a hit and the chair of dadaism and artrock that extends back to the turn of the century was proven in its 14-song set which included "Just A Gigolo" and "Gary". The second half of a five-night stand the band’s scaled down small hall “Gigaballadot” encore still possesses enough energy to keep the mood rising.

The current multimedia show, of which these Los Angeles area concerts were the premiere, includes more than 20 outragously attired performers in the entourage, an amazing array of an overgirded egg of which pops the infamous 50s 

name George. It just continues on a long tour of the band (though he did step out opening night), there is no lack of direction.

Cary Shire is the role of the Star

but shoulder singing are also handled by Ex-Skrewed from the show. This is the case of the show, lacks cohesion. Still, Wayne’s rendition of the Spinner’s “Sadie” is a highlight.

Opening night’s show went on too long at 3½ hours and much of the Funkadelic’s early performances included “Maggot Brain” and “Red Hot Mama”. While it’s notable that a group with such a large catalog has no

recordings, it was evident, at least in this tour, that material (no matter how expertly executed by Michael Hampton) and stamina, was still needed for those whose set times were stopped at 96.

The Feb. 1 show was much tighter with some of the earlier show’s chestnuts (e.g., “Big Blog Theory” and “Bug Gun (Endangered Species)” were omitted. “Flashlight” “Aquaboge”.

Talent In Action

VAL MORRISON
BEVERLY SPAULDING
Warfield Theatre, San Francisco
Tickets: $20.50-$5.50
With an almost two hour performance Jan. 25 Morrison proved once again it is still one of the most compelling and charismatic singers rock. Although as usual he did not speak to the audience, he looked more relaxed and less neurotic than he has been recently.

Backed by a fluid and highly accomplished seven-man band, Morrison worked through 13 tunes in the enigmatic set and added more than three extended encores in which he called on fans to help him select songs.

Morrison gave all attention to songs from the two albums he produced, "Wavelength", "Kingdom Come" and "Gone Sideways On Side 8. The mixed up at the right spots choose old songs like "Sympathy Honey", "Move Me", "Wild Time", "Don’t Touch Me" and some of his own compositions like "Shakin’ All Over" and "Wanfa’s So Hard". Most exciting was the addition of saxophonist Pee Wee Ellis and trumpeter Mark Isham.

Morrison was impressive in her 50-minute, 10-song set and easily won over a crowd, most of which had never heard of her. Basically her forte is huge rock, and her last delivery was of times suggestive of both Janis Joplin and Bonnie Raitt. Since she is also a multi-instrumentalist (guitar, sax, flute) working with a tight rock/cu

tlan band of guitarists and drums, she is able to explore for broader territory.

At times she plays a Tower of Power funk

service award and recognition of the university’s continuous presentation of the performing arts.

Jack Jones on a one-year deal with Polydor-MGM Records. He was for

merly with RCA, George Johnson, he is the Jim Halsey Co. for representation.

Plans are in the works for a new Joness LP plus a national tour which will include special appearances by his former wife. Tammy Wynette.

Matthew Fisher, who has been playing with J.R. Watkins, and A&M’s. Fisher’s debut LP will be released this month. Canadian quartet a Capitol recording, Warner-Curb artists the Whites are to Eddie Ray Music Services for management.

KENTON
San Francisco Jazz guitarist Dan Haskell to Therese Records.

Miami sessions for Boney & Me.

Rod Productions for management.

Rock ensemble Reaven to

Concert South booking, Warner

Barnes, Nashville singer/songwriter, to Ovation Records.

Larry G. Hudson to Mercury Records, with a single, “I Can’t Cheat”, due this month.

Don Gibson, writer of “I Can’t Cheat No More” and “Lonesome Me” to Warner-Curb Records.

Talent Talk

Linda Ronstadt, Dave Mason, “Ain’t No Mountain High Enough” and "The Way We Were". Grammy nominee for best spoken word recording, plan to place the award in a research institution. She has been a Brown supporter at L.A.’s Flappers.

The world famous Jerry Klein’s short-lived nationally syndicated talk show program, former Beatle George Harrison’s work at L.A.’s Flappers (17) to raise funds for Beatles-related film.

During a recent taping of Robert Klein’s high energy show at various East Coast venues, including Gotham’s Lone gunman show. He was received as well as two free original tunes "Love To Love You" and "I’m Gone For The Weekend."

Every show’s high points are good music and several displayed interesting singing voices if anything, the setlist and their assurance on former ignores being able to immediately establish a rapport with the audience.

Tracey, another of a musical eddie. These Electra performers carry two saxophoni

said, an all and boundary, a most unusual com

location for an A&B.

Quasar II is the new name for Quasar, a funk

rock band which had disbanded following an all

Name release on Acrobat. The reformed band did two songs, “Lookin’ For The Feeling” and “Only You” during its 10-minute appearance. Frontman, a singer well known on the New York music scene, has joined the band and his Patti label. Quasar II is looking fit the band’s racy

traveled format, Quasar II’s stage presentation was adequate, though more rock is definitely needed.

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Clinton To CBS With Uncle Jam?  
by Jean Williams

Los Angeles — Another change may be taking place in the Parliament/Funkadelic organization. George Clinton, the mastermind behind the funk/rock band who is himself signed to Warner Bros. Records, reportedly is heading to Columbia with a new label called Uncle Jam Records. Clinton recently retired from performing to devote more time to other activities. Could it be that he will run a label?

Parliament is signed to Casablanca, while the Funkadelics are with Warners with a second Funkadelics group signed to LAX Records. Clinton, who is well versed in the music business, has talked about starting a label in the past. According to Al Edmundson, vice president of promotion at LAX, says there's three of the original Funkadelics members who are with his label, and contractually, the name belongs to all of the original members.

The LAX group, with original members Fuzzy Haskins, Calvin Simon and Grady Thomas, is releasing its first LP on the label in April. The new album proves the group is going for a broader approach to music, according to Edmundson. A single is expected in a few days.

Johnny Mathis is reportedly set to team with a male vocalist, Peabo Bryson. The first effort will reportedly be a single, with an LP possible in the future.

Mathis, if you remember, had his first No. 1 hit ever when he had some top singles when he recorded with Deniece Williams to produce "Too Much Too Little Too Late." The team, which appeared to go full steam ahead, with some expecting them to become the next Ashford & Simpson, reportedly fell apart due to personality conflicts. No word yet on what the Mathis/Bryson collaboration will produce.

There has been somewhat of a shakeup at KGFJ-FM in Los Angeles, with the station firing three of its long-time staffers. Lucky Pierre, promotion director; Jerry Lang, production director, and announcer and Cal Milheiro, a 15-year employee and operations manager, were all released.

According to Greg Howard, KGFJ's general manager. "There are moves of consolidation, a reorganization of middle management. We are making people who have had high salaries and given a light financial situation, we had to do this. As to why at the middle management level. Howard says, "We started at the top because we felt we were too heavy."

WHCU-FM in Ithaca, N.Y., has a new segment added to its format called "In The Night Light." The station is saluting outstanding musicians in the RB and jazz fields. An art or group is selected for honoring throughout the week. The outlet is focusing on acts that have been on the music scene at least a decade. In addition to their music, background information is featured. "In The Night Light" is asking labels to supply it with biographical information on their artists.

(Continued on page 33)
NEW MUSIC—ASCAP's Symphonic and Concert Workshop holds a panel discussion on recording contemporary music. Workshop sessions are free of charge and open to composers. Pictured left to right are panel members David Hall, curator of Rodgers and Hammerstein Archives; Martin Bookspan, moderator and workshop coordinator; Leonard Marcus, editor and writer; Arthur Cohn of C. Fischer & Co.; Harold Faberman, composer and conductor; Herman Krawitz, New World Records president; Tom Frost, CBS Records consultant.

THE BEST SOUNDS AROUND!

NEW LONDON DIGITAL

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NEW LONDON

THE #1 CLASSICAL LABEL
This is Creed's second project with Laws. The first was when the singer renewed his contract with Bell. He then worked with the MFSB Orchestra; Creed took care of the production end. She also produced four tunes on the album.

Creed moved to the West Coast a few years ago after the breakup and Bell decided to split. She moved back to Philadelphia and out of the musical scene. They began a lot of good, deciding to devote time to her family.

Bell on the other hand was stationed in Seattle for the past few years where he continues to maintain his base.

Bell and Creed dug into their bag of hits past to include a couple on Law's LP. "You Are Everything" and "I Get Out & Take A Bow" both popularized by the Stylistics.

The last Bell/Creed collaboration was for the Spinners' "Rubberband Man." Featured on "You Are Everything" and "I Get Out & Take A Bow," the song was a hit for the band.

He was one of the studio background singers on most of the Stylistics recordings when Bell produced the group.

Other studio background singers for the Stylistics were Kenny Gamble, Leon Haywood, and Johnnie McCullough of Philadelphia International Records. Bell and Creed. They also recorded with Johnnie Mathis when Bell produced his album.

This time, however, Bell is at the forefront-shining vocal chords on the cut with Laws.

Laws joined Liberty/UA through Vernel Johnson at EMI. It was Johnson who brought Creed and Laws back together.

In addition to Laws, Creed is looking to jump back into the music industry with both feet. She plans to start writing for and working with several artists.

Recording artists are taking part in the search for killer(s) of 15 slain black Atlanta children and helping to locate four missing youngsters. Isaac Hayes and Curtis Mayfield are among the entertainers tapping television spots in Atlanta urging persons with information concerning the missing children or their killers) to notify police.

The reward for information leading to the arrest and conviction of the murderer(s) has leaped to $100,000.

Johnnie Wilder, founder and former lead singer with Heatwave, was invited a host of Dayton artists to his home for a listening party Thursday (6).

Wilder, who is a quadraplegic paralyzed from the neck down, continued...
SACRAMENTO—Though primarily a classical station, KXPR-FM is establishing itself as a force in the area by providing jazz. Not a single commercial station in the area programs jazz on a daily basis.

"We play everything from bebop to the current material," notes Dave Roth, jazz producer and music director at KXPR, which is part of the National Public Radio system. "On many stations their idea of jazz is only George Benson and Chuck Mangione. We wanted to do something different and have a blend of the historical and modern."

Jazz is heard on Mondays through Fridays from 10:30 to 2 p.m. and Saturdays, jazz is heard from 7 p.m. to 2 a.m. Roth hosts the daytime slots with Leon Guzdry's "Eeny Jazz," airing from 7 p.m. to 10:30 p.m. Saturdays and Armando Enrique's "Expressiones Latinas" picking up there and running until 2 a.m.

"All That Jazz," with various members of the Sac State Traditional Jazz Society hosting, runs on Sundays from 7 p.m. to midnight. The syndicated "Jazz Alive!" is heard from 2 to 4 a.m.

Roth is in charge of what goes on the second shift and supervises what is played on the other programs except for "All That Jazz."

"Eeny Jazz" is more of a pop-jazz show which also plays soul while "Expressiones Latinas" features the Afro-Cuban and salsa types of music," says Roth. The Sacramento Traditional Jazz Society has autonomy over what it plays on its hours which are mainly devoted to big band and New Orleans jazz.

KXPR aims for the 25 to 45 year old male with its jazz programming but Roth admits the station's audience is diverse. "We have some 12 year olds wanting Charlie Parker and some 90 year olds wanting Roth. Roth feels part of this diversity is due to the fact that there is little jazz available in the area.

Though KXPR has a 24-hour license, the station signs off at 2 a.m. because, "Sacramento is not an all-night town," he remarks.
**Old Pickett Long Gone In New Hit**

By JEAN WILLIAMS

LOS ANGELES: A change in musical direction is the key to veteran R&B singer Wilson Pickett's newly found success. Pickett, who had not had a hit in nearly a decade, says the single, "I Want You," established something that will have a voice even though the public has not heard it for a long time. "His last major hit was 'Don't Let The Green Grass Fool You' in 1971 on Atlantic. He records for EMI/U.S.A.

He notes that "I now record in Montreal because I needed a different approach to music. All I could get from Muscle Shoals (where he previously recorded) was the same hard-driving stuff I have always done. I got a lot of people to help me make the change. The horn section came from New Orleans; I used Jerry Knight from the group Raybon on bass, Leon Russell from England did the arranging and played keyboard; the background vocalists are from Denver and the string section is from Montreal."

"The difference is that my music is less funky. We tried to use a blend of several types of music with European sweetness."

Pickett believes the 70s will be "better for my type of artist than the '70s because music is taking on a new form. Black-oriented radio also will be more open to this kind of music. Black radio is changing—indeed the change in musical personalities, formats is coming back into radio, once again giving the black stations an audience."

"One bag of music (disco) was placed into a dominating position and music took a nose dive. I think you'll knocked everything else out—soul and pop ballads."

They (radio programmers) didn't take under consideration that disco is done in the studio and that it can't be produced in live performance. I don't dislike disco; it played a large part in exposing new, young performers. But the problem is that these artists need to know that there's more to music."

Pickett, who has had eight gold singles and two gold LPs, with his first hit in 1963 titled "If You Need Me Call Me," is once again pulling together a 10-piece band for a tour this month. He protests out that he refuses to use members from his old band—"because I don't want any part of the old Wilson Pickett."

Jack Hill, program director at WLOOK-AM in Memphis notes that his station is involved in helping local talent reach national status through radio exposure.

We have added a new category called 'Memphis Pickett,' it quality is to be a category. The record does not have to be on any charts. If it's quality product, we'll play it, even if the record day's released," says Bill. The programmer agrees with many music observers across country that black music in the '80s will return to basic &b &

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**Minor Marion Barry of Wash.**

(Continued on page 31)
SOLOING is one of the top solos in the world today and many regard the Chicago Symphony woodwind section as one of the world's strongest. Nonetheless, Still's recording credits total have been sparse. 'In a way, it's been my fault because I kept going out after the recordings and pushed them.' Still also believes there has been great neglect of the American soloists in terms of recording. "In Europe anybody can make a record," he insists. "And we have great soloists over here."

CERTAIN TO ERASE MUCH OF STILL'S anonymity with record listeners in new album of oboe quartets—including the great Mozart quartet—as well as quartets by Dutilleux, Bartok and Schumann.

The disk brings Still into partnership with three of today's most brilliant young players, Itzhak Perlman, Pinchas Zukerman and Lynn Harrell. The album was taped in New York in December, as an outgrowth of Still's concert work with these familiar younger performers. Together they have selected five quartets in which Still is featured. Bassoon player Milan Turkovic of Vienna's Concerts Musicaux, who also appears on the recent releases, invited Still to take part in the European recording at Elbphilharmonie, Schumann and Hindemith is heard. Recent releases from RCA also have emphasized the oboe's relaxing water exposure. Two "Music From Ravinia" chamber music albums spotlight his work, including a Bach album with the Second "Brandenburg" and the "Wedding Cantata" with its obligato oboe.

This year London Records will provide another solo showcase for Still with his recording of the complete "Brandenburgs" under Sir Georg Solti.

Not all of Still's recording work is classical either. Still is heard in the "Fresh Air III" a new rock-classical fusion production released by American Classics, a newly formed record company of Omaha, Neb., an audiophile label.

Still says he will be working with American Gramaphone on a solo album, expected to be taped this spring. It will feature a piano trio by Bartok, accompanied by Teleman, backed with side of familiar classical pieces arranged for oboe.

Still's career with the Chicago Symphony began in 1953, the same season that brought the legendary Fritz Reiner to the podium. His appointment as principal oboe came the following year, and Still has participated in virtually every Chicago Symphony recording since.

Of the orchestra's dozen of albums recorded in the late '50s with Fritz Reiner for RCA are regarded by many audio buffs as technically the finest, and Still agrees with this sentiment.

The performer says he hears too much "homogenization of tone" in today's oboes and also objects with listeners who prefer a simple, fixed microphone perspective.

Asked if his oboe style sounds like a flute and sounds like a clarinet these days, he says 'there is no good time for opera.'

Still is leader of the recently founded Chicago Symphony Winds, made up of first chair players, and his recordings as late as last year are around this group.

The complete Mozart works for wind ensemble will be given performances by the group this year. These performances are being taped for broadcast over WLS-TV. Still is also talking to commercial labels about taping the cycle.

In the '50s, the first time still performed the Richard Strauss oboe concerto with Sir George Solti and the Chicago Symphony, one of his highest recording priorities is to document this interpretation, and the project is being pursued by conductor, soloist and London Recordings.

Still's new recording of the famous Mozart quartet with Perlman, Zukerman and Harrell was inspired by an Aspen Festival performance of the work.
By JEAN WILLIAMS

LOS ANGELES—Millie Jackson, the outspoken queen of raw material, knows her strengths, so she's able to sell records without airplay. At the same time, she maintains she is constantly building her audience by giving it exactly what it expects from her. According to Jackson, "I am a word of mouth artist, and I am fortunate to be one of the few artists who sell records with little or no airplay."

Her material tends to be risqué for radio but she notes that her audience is growing.

From the release date of her latest Spring LP, "Lived and Uncensored," Nov. 21, 1979, the LP has reportedly sold 200,000 copies—without airplay.

Jackson, who manages her own career, insists she has tried to move out of the realm of raw material. "There were no noles on the album "Lovely Vouls" but saleswise it was the worst LP I ever did," she says.

She cites a 1975 LP, "Still Caught Up," as her favorite. "It was the best produced LP I've ever done. I had an excellent choice of songs and everything about the LP was what I wanted, but people got confused and it didn't go gold.

All of Jackson's LPs were produced by her own production company, Knshival Enterprises, and while she is coproducer she is responsible for hiring her own outside producers. "The reason I don't produce my albums alone is because I feel too diamonds involved myself. I had no producer, I couldn't get the (bloop) project done, and I record two LPs a year," she says.

Jackson, who speaks in off-color, lively terms, points out that her famous, earthy monologues on her LPs are mostly adlib. "I say whatever comes to mind and it works."

She points out that her live audiences are 60% women and 80% are in the lower income bracket. "I believe there is a group there. I'm speaking a language they can relate to. She maintains the people we see onstage is not the same in private life. After thinking about that statement she says, "Well, maybe, in a way I am the same."

The singer-producer/writer says she is interested in crossing into the pop field, "naturally, any (bloop) would be but I will not compromise what I do in order to cross."

She further insists her audience will not accept her moving away from the kind of material she does. "I can't blame them. People come to see either buy my records because they know what I'm doing and they don't want me to do anything else. If they want to hear something different they buy another artist."

Jackson has released 11 LPs in the U.S. as a solo artist, one with Isaac Hayes, a "Best Of" LP in England, "Living in Japan," released in Japan and two "Best Of" LPs in Africa.

Her Isaac Hayes collaboration, "Royal Rappin's," released last fall, was originally scheduled to be recorded with Joe Simon, also a Spring artist.

(Continued on page 27)
L.A. Radio Women Increasing

**Continued from page 23**

Radio Programming

**Vox Jox**

**By DOUG HALL**

NEW YORK—RKO's WXLQ-FM New York general manager Eric Farber has been axed, but his successor Lee Simonson, brought in from the chain's Los Angeles station KSLA, Chicago says there will be no change in the station's format.

WXLQ-FM, better known to radio fans as the old Jack Benny program of the same name, was axed after the October/November Arbitron show slumping to a 1.7 from a previous 2.6 share of the listening audience.

Simonson, who had been general sales manager at KNX-KFWB in Los Angeles and is rumored that program director Don Kelly would also be leaving. "Don Kelly is here to stay. He works with who worked with Kelly in Chicago. "I worked with him for 36 years, and I'm proud of him." Simonson explains he would keep the station on its adult contemporary course. "We've got to do it better."

WXLQ was in a Top 40 format early last year and hoped to switch from being known as KX-W to FM-FM, but the call letter change was blocked by WRFM-FM in an appeal to the Federal Communications Commission. Promotion of the station seemed to run out of steam after the call letter change took place.

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Sherman Cohen is out of a job at Combined Communications' KSHS-FM Los Angeles where he had been music director for six years. The station is looking for a new job, says the departure is one of "many changes taking place at Combined," and that "in just the last couple of years, there have been at least 15 changes in personnel." Skeeter DeBella has been named program director, DeBella has been nominated for the slot by Warren Brothers, Abrams drosco. Cohen can be reached at (213) 343-2962.

In other changes, Combined national program director Jay Cook is calling the shots to widen the music and data format for WXXS-FM; a music director for the station, unaccounted for in the October/November Arbitron, unaccounted for in its rating in the spring.

While changes are being made at a programming level, Combined changes are also taking place at the top. Division president John Bayliss is leaving. Bayliss denies parent company Gannett decided to phase him out. He explains there is a "merger of operation" in the Combined stations KSM-AF-AM Santa Maria, Calif.

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Stan Raymond, vice president and chief of the eight-station radio divi-

section of Broadcast Enterprises Na-

tional, is involved in the consulting and brokerage business.

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Gene Crawley, who does a Sun-

day oldies program on WPGC-FM, Lenox, N.C., is hoping to interview stars like Chubby Checker, Joey Dee and the Starliters for his show. He asks that they call him at (704) 758-0160.

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Arbitron has not only prevailed over its competition—first Audits & Surveys/ TRAC-7 went under and now Burke & Associates—it loses those left without jobs when the competition folded. Avery Gibson, who was director of marketing for TRAC-7, has joined Arbitron as di-

rector of radio development, and its TRAC-7 op-

eration Gibson had worked at several research firms including four years with the late Dick Burke as executive vice president. Burke's last job was with Bill Abbott who is looking for jobs. Burke will close operations after producing 13 of the 20 winter rating books they had planned.

--

WOCW-AM-FM Sparta, Wis., has a new on-air staff broadcasting its country format. Mike Gilbert is on from 5:30 to 10 a.m., program director Bill Gardner on from 10 a.m. to 2 p.m. Jack Hayes is on from 2 to 6 p.m. and John Ambro is on from 6 p.m. to midnight. The station also has a new artist-interview feature called "97 Proof."

--

KARN-AM Little Rock has added Lou Ann Kirby as host to the station's "Metro Morning" show with Tom Tanno. Kirby, who has been with the station for the last two years, will move to 9 a.m. and will become a morning drive personality at WFEZ-FM Pittsburgh. She comes from a programming position at WFMN-FM Garden City, N.Y. KAAY-

AM Little Rock is looking for a morning drive personality to replace the station.

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I really have nothing to say concerning discrimination against myself. Even if there has been some, she states.

Lisa Novak, who presides over the 6 a.m. to noon weekend shift at QWST-FM, adds: "the only problems I've encountered have been at other stations when you commit yourself to some kind of conflicts which occur when there is more than one woman on the air.

I felt a little bit of resentment but that dissolved after awhile. We were able to respect each others talents and accomplish the different approaches that do not include an on-air style which lets them see not their own style—indeed, this tactic may be	life-saving."

"A woman has to be careful of what type of humor she chooses to use," KRTH's Cherri Sanns admits. "I've found the most effective is when you put yourself down slightly as a woman can identify with that. You can't come off as being too silly or too cute.

"When I first started, most of the hostile calls I got were from women who felt competition. Women are highly competitive, especially for men, and in my case I had always said I was a part of a part of the image and say he was riding around with his girlfriend and I was on the radio. He commented that what he noticed was that it made my voice sound louder and she hit him.

KMET's Cynthia Fox adds there is not much sexual humor between her and newman Ace Young. "Ace and I kid around in a sexual manner but we do it for the fun of it. I'm sure in the air I try to sound like a normal person.

I never try to be sexy," confides KEZY's Jan Marie. "That's what I really hate. Sometimes, women that's the most beautiful thing that but it really ruins credibility.

Mass appeal Top 40 radio, histor-

ically, has been a male-dominated AM space, has probably been the toughest nut to crack for women as program-

ers felt a woman's voice was not suited to looking like a normal station.

Even KJRL's Louise Foster concedes that she is one of the few women to make it in AM radio.

Carol Brenner feels the game is harder for women in Top 40 and format and that any change in format, for men or women, calls for a change in vocal delivery. "If I moved from jazz to country, I'd have to make a change." KMPK is a local contemporary, not quite Top 40. I'm not laid back as I would be if I were on FM. There's not the same emphasis on music. It has been interesting learning how to talk more and add to the air.

The "Sleeping days are on their way out," volunteers Maggie Ross who works at Top 40 KIQI-FM. "People are now more willing to listen to the good old days."

On FM, I was laid back and at AM, I'm up and that really is kind of my style," says KDAY's Michelle Roth after her assigned time, Roth has been the morning show hosted by the host of several time. "I think I've got a lot of experience and I've been told by so many people that it's why women don't get numbers on the air.

Second, put a woman in drive-

"No way, is the traditional thinking.

"I've sort of hung on by my finger-

nails really because I'm willing to try anything in response to manage-

ments calling you up on the spur of the moment and things like that."

March 25 Date On Deregulation Views

WASHINGTON—In what could be the last of a two year "we're not interested" by the Federal Communications Commission has voted to extend its deregulation of continuous radio station moves from Jan. 25 to March 25.

The National Assn. of Broad-

casters has expressed the hope that this extension of time will provide broadcasters the opportunity to "gather even more data on the costs of complying with burdensome FCC regulations. The extension will also permit citizens groups who oppose deregulation to file more complaints against the proposal.

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The Bush administration has asked Congress tolengthen the 11 year extension of the radio station move deadline.

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"This is the last chance for stations to move under the old rules," says Kara Donoh, Karla Bonoff, Columbia, 11138.

--

"Do you want to dance, Jimmy Mes-

keri, Columbia, 11138.

Bubbling Under The Hot 100

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101—ROCKIN' INTO THE NIGHT, 38, Asap, AM 2017

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102—THE HARDEST PART, Bonnie, Chrysler AM 2018

--

103—GOT TO BE REAL, Head East, AM 2018

--

104—MY FEET KEEP CHANGING, Dach, Atlantic AM 2019

--

105—YOU CAN GET OVER, Stephanie Mills, 20th Century 1478

--

106—COMMANDER, Yellow Magic Orch-

stra, Horizon 127 (AM)

--

107—GOING WITH ME TILL DAWN, Judi, Touski, MCA 412

--

108—SAT HELLO, April Wine, Capitol 4002

--

109—SHOOT ME THROUGH THE DOOR, Kool, Columbia, 11139

--

110—WITU YOU WANT, Jimmy Mes-

keri, Columbia, 11138

Bubbling Under the Top Lps

--

101—MARRIANCE FAITHFUL, Broken English, It-

land 3LP 9760 (Narrik Beck)

--

102—THAT'S THE SHIT, 107 (Rudolph)

--

103—CINDY BOLLINS, Steal The Night, Casa-

doir, 3LP 351

--

104—PINK FLOYD, Meddle, Harvest SMAS 832

--

105—FEVER, Fever, Fantasy F 9580

--

106—HERBIE HANCOCK, The Best Of Herb-

ie Hancock, Columbia 11036

--

107—FOXY BOY, Oasis, Del Rio 30051 (T.K.)

--

108—GEORGE JONES, My Very Special Gymn,

Epic 8-35544

--

109—WILSON PICKETT, I Want You, EMI Amer-

ica 8-1910

--

110—PIERCE BROWN, Stargazer, Dick 108 (T.K.)
**Counterpoint**

**New L.A. Label Firms 16 Distrits**

By JEAN WILLIAMS

LO ANGELES: Motown Records, the all-around label that's widely opened its doors in 16 independent distributor contracts and two discs in release.

The L.A.-based firm, co-founded by Chris Clay, formerly Chicago's national promotion director, has signed five acts.

According to Clay, who is a partner in the firm with local business partner Dean Chambers, "We will sign no more than 10 acts but we will see some big spots."

The company, located at 31203 Grando Dr., Rancho Palos Verdes, Calif., has begun pulling together its in-house staff. Al Ramirez is producer/engineer, while Walter Summer handles A&R. Clay names the title executive vice president; general manager and Chambers is president. "We're talking to a couple of people in the Nash, formerly of United Artists Music, about heading up our publishing division," says Clay. "He notes that the company is still hiring personnel.

Motown's current releases are "Rocking Me In Your Arms," a 7-inch by Eazy-Crazy and "Disco Tots," released this month on a 12-inch by the Overnight Band. Other acts signed to the label are Cash from Cleveland and a new band from Sting and Berry, Griffin, an L.A. gospel singer. Griffin will also record secular music for Motown.


Philadelphia International Records reportedly is still in negotiations with other CBS concerns in its distribution. According to an informed source, Kenny Gamble and Leon Huff, owners of the label, have not decided definitely to renew their distribution agreement with CBS and the pair are also talking to other labels.

**The notorious showmanship** of Parliament will take the band again starting Monday (28) in L.A. Dubbed the "Gloryhallastoadp" tour in honor of the latest L.P. this trek will take the ensemble to smaller venues as the group is opting for an "intimate" atmosphere.

Though mastermind George Clinton will not be touring with Parliament, that doesn't mean the stage show that will incorporate the antics of 20 costumed musician/actors onstage at one time. What absolutely Parliament Records claims will be the band's most spectacular stage show ever.

**Natalie Cole will serve as honor** chairperson for the Beaux Arts Ball 1980 at L.A.'s Century Plaza Hotel Feb. 15. The annual event is sponsored by the Auxiliary to the Charles R. Drew Medical Society, composed of the wives of the most of the black physician.

(Continued on page 69)
NEW YORK -- As tension mounts on what now turn the format of WPIX-FM New York might take. Raymond York has been brought in from Boston to work with WKYS to be the new general manager.

He succeeds Vince Cremona, who has moved back to sister station WJJC Bridgeport as reported earlier (Bridgeport).

WPIX Inc. president LeV Pope, who made the appointment, says, "We met with some of the best talents "in a major factor in the New York radio market." Pope did not disclose what these plans are.

Rob Hough has been named music director of KTTS-AM-FM Spokane where he has been called letters to the station for six years. He succeeds Bill Perkins, who has left to join KTRK-FM Group.

Helene Wanchuck has been named advertising and promotion assistant at KYSS-FM/AM.

Billboard's man in Philadelphia Maurie Grenader reports Jane Coe has been hired as the new music director of Metromedia's WMFM-AM Philadelphia. Mark Goodman, the 6 p.m. to 9 a.m. disc jockey, will move up to the new job.

WIEK-FM Dick. Ill., has dropped schematic programming and is now using the following DJ lineup: program director John Bell, 6 to 10 a.m.; music director, Bill Ouderpolder, 10 a.m. to 2 p.m.; Anita Black, 10 a.m. to 2 p.m.; Jeff Giesen, 5 to 9 p.m. and Ed Knyc, 9 to 1 p.m.

KUDL-FM Kansas City operations manager Rove Reagan has a new job. He is the general manager of his programming staff. He moves over from KYKS-FM (KYW, WQV, WQRC)


during the broadcast. The product has been appealing and consistently like before a steady audience can be established.

We've all heard the radio stations that have spent relative fortunes on "kick-off" advertising campaigns. I know of one radio station that spent close to $1 million over a two-year period in an attempt to get a new show on the air. The station manager never established a consistently like advertising package for its target audience and the result was all too predictable.

The key point is this: people "discover" radio and TV by sampling the waves; ranging through the dial or flipping channels at home.

The mass audience has an inherent advantage over radio in the discovery process because it has the power of consensus and promotion, and massive network publicity in helping people discover local tv stations. Radio stations do not have that advantage.

When a radio station is discovered, the combination of music and personality and the time slot can appeal to the audience. The key is the way people "discovered" the station.

This is where advertising comes in. The person who has "discovered" the station with the call letters, is picking up names with them. And those factors, discovery and word-of-mouth are the two predominant methods that people use to "discover" radio stations.

Radio is also the media of choice for reaching the mass audience.

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Radio is also the media of choice for reaching the mass audience.
## Community Involvement For KGFJ

By JEAN WILLIAMS

LOS ANGELES—Since returning to its original call letters of KGFJ-AM, Gregg Howard, founder and general manager of the local station is instituting promotional programs to involve the community in the station's activities. According to Gregg, one of KGFJ's promotion director. "This is Gregg's way of getting valuable information to the community at large, at the same time compete in the ratings game."

Since switching from KTTT to KGFJ, the station has held a job-action, a dance-a-thon to raise funds for high blood pressure, a cross country run and a beach blast—the last on angel dust. "We have many other programs on the drawing board that will involve the community," says Uteles, the station's remote broadcaster from each location.

Due to the tremendous response from the job-a-thon, KGFJ is gearing up for an October 4th job-a-thon but the second effort will be on a larger scale.

Uteles claims the job-action has brought new listeners to KGFJ. "The first resulted in 5,000 jobs being filled. The positive word-of-mouth reaction made us want to listen to the station to hear what we were missing."

"At the second job-a-thon, to be held at the LA Convention Center. And we're going to give away 10,000 jobs. Our first effort was held at the station.

This time we're having agencies take booth space where they will list their job openings. Today we have 80 agencies confirmed. The job-a-thon will run from 6 a.m.-10 p.m." he adds.

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**The Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People has closed its non-voting chapter and the annual Image Awards scheduled for the Hollywood Palladium Jan. 27.**

Nominations in the song of the year/writer category are Gene McDadden, John Whitehead & Jerry Colten. Loredano Redzic, Peso Bynoe, Nite Rodgers & Bernard Edwards and Dino Fekaris & Freddie Perren.

*Album of the year* producer categories are Nite Rodgers & Bernard Edwards, Maurice White, Nick Ashford & Valerie Simpson, Jackson 5 and the Jacksons.

*Best male artist* is Teddy Pendergrass. George Benson, Paco Bryson. Barry White, Lou Rawls and William Jackson. Best female artists are Stephanie Mills, Donna Summers, Phyllis Hyman, Dionne Warwick. Donna Summer, Roberta Flack and Eilise "Champaigne" King.

In the best vocal group category are the Commodores, Sister Sledge, the Jacksons, Earth, Wind & Fire, Peaches & Herb and LTD. Best jazz artist includes Joe Sample, Grover Washington Jr., Al Jarreau, Walter Dean. Earth and Wind, Kudugr, Freddy Hubbard and Oscar Peterson.

The best blues categories have Mary W. Masters. B.B. King, Ray Charles, Bobby "Blue" Bland and Esher Phillips. In the best gospel artist or group categories are Andrae Crouch, Mighty Clouds of Joy, James Cleveland, the Albert McNeil Jr.

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### Billboard Special Survey for Week Ending 1/19/80

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<thead>
<tr>
<th>Title (Artist)</th>
<th>Last Week</th>
<th>This Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>Rock with You (Michael Jackson)</td>
<td>3</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Do You Want to Love Me</td>
<td>2</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>You're So Fine</td>
<td>1</td>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>I've Just Started Loving You</td>
<td>10</td>
<td>1</td>
<td>5</td>
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### Billboard Hot Soul Singles Survey

<table>
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<th>Last Week</th>
<th>This Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>New York, New York</td>
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<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Ain't No Mountain High Enough</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>We're Gonna Love Again</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<tr>
<td>I'm Coming Home</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Ain't Nothing Like the Real Thing</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
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### Billboard Chart for Week Ending 1/19/80

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<th>Last Week</th>
<th>This Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>Love Is A Losing Game</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>We're Gonna Love Again</td>
<td>2</td>
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OS ANGELES—Teddy Pendergrass and Harold Melvin & The Blue Notes may be getting back together again—at least for a tour. According to Melvin, on the drawing board and ready to fall with his group opening for Pendergrass.

The two artists split several years ago, leaving a trail of bad blood. Pendergrass as a solo act moved to new heights, while Melvin’s group appeared to sag into a slump.

Now, Harold Melvin & the Blue Notes are signed to Source Records with a three-album deal, “sagging” into it. Entering Billboard’s Soul LP chart at last week at number 54.

Melvin insists he is confident for the singer he literally launched, and David Edo, who replaced him. He says, “My group’s not concerned with being compared to Pendergrass when/or if he’s on the tour.

Melvin, president of Million Dollar Management/Records, is known throughout the industry for his ability to pull together groups. He points out that his new group will be more diverse than previous Blue Note releases. Edo is a lead singer in his own right.

The Blue Notes consist of Rufus Thomas on keyboards, Bill Spratley, David Edo and Sharron Paige. Each also is a songwriter with a repertoire of tunes written by members on the current album.

They try to show off the vocal talents of the Blue Notes, Melvin explains, he plans to cut an LP, “Blue Notes One By One,” in which each member will be featured in lead vocals.

He also is looking at the possibility of cutting solo LPs, on each member as he has done with Paige.

The group, however, will remain intact as a key to building a base.

Under the Million Dollar umbrella, brela also is Hal-Mel Music. All group members have a percentage in the publishing company in addition to James “Porky” Mitchell, Daryl Bur-}

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Label &amp; Number (Label / License)</th>
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<tr>
<td>TODAY IS THE DAY—Run Run</td>
<td>The Isley Brothers</td>
<td>35</td>
<td>RCA 11932 (RCA)</td>
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<td>Gotta Get My Hands ON SOME—one man band</td>
<td>Trevi</td>
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<td>TPL 11900 (TVP)</td>
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<td>MINUTE BY MINUTE—Brown</td>
<td>Specials</td>
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<td>RCA 11933 (RCA)</td>
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<td>THE BEST LOVE I EVER HAD—Bono</td>
<td>Bono</td>
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<td>RCA 11934 (RCA)</td>
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<td>WHY YOU WANNA TREAT ME BAD—Prince</td>
<td>Prince</td>
<td>35</td>
<td>Warner 41195 (Warner)</td>
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<td>SOMEBODY—Keith</td>
<td>Keith</td>
<td>35</td>
<td>ATV 11936 (ATV)</td>
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<td>THIS THE TIMES—Jackson</td>
<td>Jackson</td>
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<td>Epic 41179 (MCA)</td>
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<td>WHAT YOU DO FOR ME</td>
<td>Barry</td>
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<td>NOW I'M FREE—Lee</td>
<td>Lee</td>
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<td>RETURN OF THE SONG—Gambles</td>
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**Note:** The table above contains information from the Billboard Hot 100 chart for the week of March 31, 1980. The chart ranks the top 100 songs based on sales and airplay. The information includes the title, artist, week, label number, and peak position.
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• DISCO EQUIPMENT & SERVICES: The total reference source for the disco service buyer.
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• DISCO INTERNATIONAL: All-encompassing mini-directories for the six biggest disco markets outside the U.S.

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THE ADVERTISERS’ CLUB OF BILLBOARD’S 1980 INTERNATIONAL DISCO SOURCEBOOK

THE FIFTH ANNUAL EDITION
### Counterpoint

#### DJ Awards: Show Cases Some Beefs

By JEAN WILLIAMS

LOS ANGELES—There seems to be some confusion concerning the radio stations polled for the upcoming 1980 DJ Music Awards. The show, which will feature reportedly with 120 markets already sold, is taping May 8 at ABC-TV here with Scott Sterling producing.

Some black station reps and a personal manager contacted this reporter, stating what they believe is a blatant omission of black music stations from the polling system even though one-third of the nominees are black.

According to one station programmer,

> "How can they just not poll some of our major stations on WDAS (AM-FM) in Philadelphia, KDIA (AM) in Oakland, WDIV (AM) and WLOK (AM) in Memphis plus the four black-station groups in L.A., KJLH (FM), KDAY (AM), KGKE (AM) and KACE (FM)? This just didn't happen in any of these areas. It would be obvious if there were only a couple of stations polled in each market, but there were eight or nine stations in each market. It's really a slap in the face."

Although the other programmers and the manager, who handles a major act, were not as vocal, they were all concerned with the voting policies of the awards committee, feeling that certain artists are not getting a fair shake.

Nominees are placed in one of three groups: country, soul and pop. An award is presented in each category: best female artist: country, best female artist: soul, best female artist: pop.

According to Sterling, "450 polling stations were selected by a committee and only eight of these stations were black.

I don't think this is an unfair poll because most of the outlets are crossover stations.

"However, if any station would like to be polled it should contact me." Address for the 1980 Music Awards is 1680 N. Vine St. Suite 900, Los Angeles, Calif., 90028. Telephone (213) 466-5201.

Among the black music artists nominated in various categories are Gloria Gaynor, Donna Warwick, Donna Summer, Smokey Robinson, Michael Jackson, Isaac Hayes, Earth, Wind & Fire, Kool & the Gang, the Commodores, Patti LaBelle, and the Pointer Sisters.

### For the Record

LOS ANGELES—Bonnie Pointer records as a solo artist for Motown, not Fantasy as was published last week.
By IVY LICHMAN

DE-LITE RECORDS
Label Expands Marketing, Promotion, Publishing

Allan Topper, recently named publishing director, is based in New York but has been using the label's Philadelphia recording studio, Gravity Sound, as his adjunct office. However, that the album jacket may be offensive.

The front cover has Prince standing donned in an open jacket with a handkerchief around his neck and in a pair of black shorts. Maybe it’s meant to be sexy.

The back cover gets better (or worse). Prince is walking down the street in a baggy sweat suit. The effect is one of a mode man dressed in a pair of high stockings.

Some of the song titles are about as mind boggling as the album jacket. And this is from an artist with such an auspicious beginning.

On well, there must be a point to it all.

* * *

Milan Williams of the Commodores and press agent Lester Murray walked away from a plane crash on their way to a Commodores gig recently. Williams was piloting the aircraft.

It seems that one engine on the plane malfunctioned and Williams was unable to get to the nearest airport. He was forced to belly-flop the plane on an interstate highway near Phoenix, clipping a Coca-Cola truck in the process.

All parties walked away virtually unharmed and police reported they were not referring to the accident as a plane crash — it was a traffic accident.

Counterpoint

By IVY LICHMAN

Several other acts on a similar “top priority” basis including Coffie, Crown Heights Affair, and singer/producer Leon Bryant. Vigorito says De-Lite anticipates working with at least six acts in 1981 while keeping its soul focus intact.

Foggs de-Lite’s music publishing interests, represented through Delightful Music (BMI) and Double F (ASCAP), a key facet which will further solidify the company.

In Billboard, for the evaluation of the more than 2,000 copyrights in the company’s publishing catalog.

A special drive for the signing of new writers is also being planned by Topper with the Gravity Sound studio staff assisting as working consultants in their development.

Pat Benatar “Crimes Of Passion” on Chrysalis. Disk is her second gold LP.

RIAA Certified Records
Gold LPs

Pat Benatar “Crimes Of Passion” on Chrysalis. Disk is her second gold LP.

Change “The Glow Of Love” on RCA. Warner Bros. Disk is its first gold LP.

Eddie Rabbitt “Horizon” on Electra. Disk is his first gold LP.

Eddie Rabbitt “The Best Of Eddie Rabbitt” on Electra. Disk is his second gold LP.

Bennie Raitt “Sweat Forgive” on Warner Bros. Disk is her first gold LP.

Naiulus ½-Speeds
Doobies, Cars, Styx

PISSMO BEACH, Calif. — Naiulus Recordings has licensed for half-speed mastered disks the Cars first album, Styx’s “Pieces Of Eight” and the Doobie Brothers’ “Minute By Minute.”

Originally released in 1978, the Cars double disk will sell at a suggested list price of $14.98. “Pieces Of Eight” contains the hit singles, “Bad Girls” and “Reverend.”

The Doobie Brothers release is scheduled for January 1981. “Minute By Minute,” a Grammy Award winner, is the second Doobie Brothers title acquired by Naiulus, which released “The Captain And Me” in February 1980.

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S. O. S.

(Chords of Love)

[Chorus]

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(Chords of Love)

[Chorus]

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I want you, I want you

(Chords of Love)
INTERWORLD AMIS AT A SINGLE'S ORIENTATION

BY IVR LICHTMAN

NEW YORK — “We’ve got to shoot for more singles,” maintains Rick Riccobono, general professional manager of the Intersworld Group. This reasoning is not simply based on what the industry may regard as the most expedient way to come up with hits, but on the company’s present day publisher income base, the Los Angeles-based executive adds.

“We know that mechanical income is down as labels hold back on new acts, cut their rosters and sell less units. However, on the other end of the scale, performance income is in good shape and while it doesn’t make up for losses in mechanics, it sure helps.”

As sources of exposure of material on recording, according to Riccobono says that along with this turn of events there is a great deal more pressure on the writers for extra time and extra work and how their songs may fit in.

If pressures are greater to produce, the 31-year-old publisher maintains, however, “it’s a great opportunity for songwriters.” However, the label artist roster may be, he sees more exposure avenues for the individual song.

“More and more acts who are self-contained find they can’t get away with not recording. They’re now more open to outside material. Even Kenny Loggins has recently been heard.”

Intersworld, with West Coast and East Coast professional managers (Donna Young and Pat Baird, respectively), has a stable of eight writers or writing teams, five out of Los Angeles, two in Nashville and one in New York (Hall & Oates).

Currently, the company is on the market with half of Comedy Bum/CBS (Jerry Rea, Columbia), Alibi (Polydor), Guy Mark (Warner Bros.) and Matchbox (Sire).

Along with these L.P. releases, staff writers Molly Ann Leink, Gloria Sklerov, Susanna Clark, Guy Clark and Liz Guidry and Denny Henson are represented with cover cuts.

“There’s even a need for closer relationships with our writers, to let them know what the company’s buying, and how their songs may fit in.”

3 SONGS HIT NO. 1. COUNTRY

ACUFF/ROSE 1980 RECORD SETS Pace

BY DENISE MILES

NASHVILLE — Acuff/Rose, Nashville’s oldest publishing company, is celebrating a record year of recording successes and chart activity.

Holdings among as many as 13 simultaneous songs on country charts since January, the company has already had three No. 1 records this year: "Randy Newmann’s "You Can’t Hurry Love," recorded by Charley Pride, "Beneath Still Waters" by Emmylou Harris and "You Win Again," also by Pride. The current L.P., "There’s A Little Hank In Me," includes all No. 1’s, and has claimed the kingpin No. 1 spot on the Hot Country L.P. chart twice in its 21 weeks of chart activity.

Three records climbing on the Hot Country Singles chart are "Kew-Liga" by Hank William Jr., "That Lovin’ You Feelin’ Again" by Emmylou Harris and Roy Orbison and "You’ve Got Those Eyes" by Eddy Raven.

The company has more than 50 writers including Mickey Newbury, Don Gibson, Liz Anderson, Dallas Franklin, John D. Leatherwood, Shirley Shaver and Eddy Raven. The balance between catalog copyrights and new songs is about equal, although Acuff/Rose claims the largest catalog of any publishing company in Nashville. A member of BMI’s "millionaires club," Acuff/Rose has 19 songs listed as millionnaires.

PUBLISHING COURT DENIES CBS PUBLISHER BREACH CLAIM

NEW YORK — A U.S. District Court judge here has denied April-Blackwood Music’s counter-claim in a breach of contract charge against writer-publisher Phil Driscoll.

According to a memorandum decision signed by Judge Henry F. Wood, April-Blackwood’s claim entered into a copublishing agreement on May 12, 1977 with Driscoll in which April-Blackwood, owned by CBS, received a 50% interest in his copyrights.

In addition to contracted to make available 30 new compositions during each year of the agreement and to pay Royalties, AprilBlackwood administered the compositions along with exclusive rights.

Judge Wood turned down April-Blackwood’s contention that 31 songs made available to it during the first year were not written by Driscoll and are not new compositions as defined by the copublishing agreement. But he found that the remaining 22 remaining were joint works written with composers from whom the defendent “did not take an assignment of rights” as to the seven joint works.

Judge Wood also denied a summary judgment motion filed by the publisher’s attorney that Driscoll’s failure to “affirmatively inform” the company that it didn’t have the right to publish the material amounted to a “material breach” of the agreement.

With respect to April-Blackwood’s claim for material breach, Driscoll asserted that the company paid him the first three installments under the contract, sum of $205,250, with full knowledge of the fact that the name of the writer, Roy Acuff, had been added to Roy Acuff and Red Rose. On or about Dec. 27, 1977, it informed the company that AprilBlackwood didn’t have a purchase option. The company, in turn, informed April-Blackwood that it didn’t have the right to publish the material. In a letter of Oct. 17, 1977, the company notified April-Blackwood of the right to publish the material.

In its action, April-Blackwood seeks a declaratory judgment, that the contract with CBS is null and void, and suit for termination of payment and the sum of $3,878,050 with interest from May 12, 1977.

SET PLACQUES

LOS ANGELES — ASCAP will hold a "Country Plaque Party" to honor artists such as the Commodores, the Eagles, Donna Summer, Glen Campbell, Skyway and Roy Acuff, who had top 10 hits during 1979.

"Funky Town" by Lippis Inc. (Cassablancas) was the deal was announced by Don Oriolo, vice president and general manager of Intersworld U.S.A. and Jack Bird, president of Casablancas. The PolyGram publishing group acquired 100% interest in the catalog when PolyGram purchased 100% interest in the label earlier this year.

INTERWORLD MUSIC DEALS FOR PAIR

NEW YORK—Intersworld Music U.S.A., a new publishing house of the Intersworld Group, will hold a series of meetings at Casablancas Records, Rick’s Music (BMI) and Cafe Americana (ASCAP).

The catalog covered by the agreement includes songs by Donna Summer, Brooklyn Dreams, Giorgio Moroder and Bob Eady. Rick’s is also a copublisher of the recent No.1 hit, "We’ve Got To Hurry Love," recorded by Charley Pride.

DebDave/Briarpatch Is Sizzling

BY ROBYN WILLS

NASHVILLE—With the completion of a new 24-track studio, an expanded writing staff, several top awards and releases high on both Billboard’s Country and Hot 100 singles charts, DebDave/Briarpatch is off to a successful summer.

An addition to the firm’s new headquarters on Music Row — a new recording and writing facility with state-of-the-art electronic instrumentation which gives the educational market to its own needs.

DebDave/Briarpatch purchased a writing staff which includes Eddie Rabbitt, Evan Stevens, David Malloy, Randy McLorn and Paul Overstreet.

These ample writing talents were much in evidence at the recent EMI ceremonies where DebDave/Briarpatch walked away with three pop awards. Rabbitt had strong chart activity with two of the award-winning songs — "Sussipions," written by Rabbitt, Stevens, Malloy and McCormick, and "I Just Want To Love You," by Stevens, Rabbitt and Malloy. The third is a Dr. Hook smash, written by Stevens, titled "When You’re In Love With A Beautiful Woman.

Rabbitt’s single, "Drivin’ My Life Away," from the motion picture "Roadie" and its latest L.P., "Horizon," is now out, making its way on both the Hot Country Singles chart and is a peaking on the Hot 100 chart. "Christmas in Des Moines," written by Rabbitt’s recent pair of No. 1 country hits — "Sussipions" and "Gone To Far" — are also active on the Hot Country chart, with "Gone To Far" peaking at 82 and "Sussipions" reaching the number 2 spot.

In addition to "Horizon," which debuted at a starred 42 on the Country L.P. chart, two Rabbitt L.P.s — "Lovelines" and "The Best Of Eddie Rabbitt" — are still faring well on the country charts. All L.P. cuts were written by Rabbitt, Stevens, Malloy or Overstreet, with DebDave/Briarpatch owning all publishing rights.

With all his impressive chart success, Rabbitt also has hosted his first 60-minute television special, which aired in May. DebDave/Briarpatch owns copyrights to several songs performed on the special, including "Drivin’ My Life Away," "Sussipions," "Suspicions" and "Song Of Ireland.

Workshop In Country

NASHVILLE—ASCAP is sponsoring its first country songwriters workshop, scheduled to run for eight weeks beginning Sept. 9.

The sessions will be held every Tuesday evening from 7—9 p.m., with the first four weeks conducted by producer/publisher Buzz Cason and the second four weeks hosted by the songwriting team of Jerry Foster and Terri Walker.

The workshop will feature guest panelists from all facets of the country music industry who will answer questions and analyze participants’ compositions.

ASCAP’s songwriters workshop is free to open to songwriters regardless of their publishing affiliation and is non-affiliated. ASCAP members wishing to register for the workshop series should send a resume or several major print music sample of their music, address and phone number.

The tape must contain two original songs representative of their style and shape to be mailed to: ASCAP Country Workshop, Two Music Square W., Nashville 37203.
One in a Million You – Larry Graham
(T.S.O.L.) (N.M. Harris, Inc.) (RCA, 1980)
One Million – Motown
(T.S.O.L.) (N.M. Harris, Inc.) (RCA, 1980)
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**WHEELS LABEL**

Lamont Dozier’s Preparing 5 Spinoff Acts From Gypsy Group

By JEAN WILLIAMS

**GENERAL NEWS**

LOS ANGELES—Wheels Records here will begin to build its artist roster from scratch by announcing a new group from one group. So says Lamont Dozier, producer and A&R chief at the newly formed Wheels Co.

Initial product released by Wheels is “Love’s Calling” by Gypsy. According to the label’s new management group of James Ingram and Jimmy Hodges but other members will be added. The group will have a solo career in addition to singing with Gypsy.

John Smith, formerly of MCA and prior to that ABC Records, is president of Wheels.

Smith notes that Wheels is an independent label and he is lining up independent distribution.

Also at the label are Rudolph Wolz, director of operations. Wolz is a former Beatlemaniac who also dabbles in real estate investments.

Michel Meijer, who is financing the venture, heads up the firm’s international operations and is head of finance. The company is partly distributed Pickwick’s product through Musicland in Germany.

Meijer, who is also part owner of the Alco presse group here, is presently lining up European distribution for Wheels.

According to Smith, although the label will kick off with r&b product, Wheels will not depend only on r&b for its survival.

On his frequent trips to Europe, Meijer plans to bring back some rock acts. He notes that Wheels will begin rock acts next year.

For the immediate future, Smith is eying a female singer from Germany who is signed to EMI in Europe as a possible artist.

Smith has retained Aubry Taylor to handle national marketing and merchandising on an independent basis. He also is looking to bring a national product to the label.

As for Gypsy, Dozier says, “It’s time for a group like this. I have conceptualized the group. It will carry the group’s three shooters—from its dress to some of the arenas it plays. We’re working on things like having the group perform in a tent-like arena. I’m putting a lot of effort in developing Gypsy.” He points out that a major A&R LP should be completed this week.

Gypsy is not the only act Dozier is working on as he has five albums coming the first of the year on different artists for other labels.

He also has completed his own LP, which he says will go to Columbia via Larkin Arnold, CBS’ new black music division.

Arnold took Dozier to Arista when Arnold was senior vice president at the label. No product was re-leased on Dozier in the few months he was signed to the label. His last release was on Warner Bros.

**ACHIEVEMENTS OF A GIFTED WORKAHOLIC**

Kenton’s Career Documented


LOS ANGELES—Only a colorful, talented, history making man like Stan Kenton merits a book as fat, heavy and factually complete as this. Author Lee is dean of the school of music at the Univ of Miami and a founder and past president of the National Association of Jazz Educators. He has been a Kenton admirer; his esteem for the tall, gifted, Kansas-born pianist is evident through out the lengthy but attention-holding manuscript.

The strength of Lee’s tome is his generous inclusion of direct first person quotes from sources of Kenton as associates, mostly the people who worked for and with big Stanley before and after the controversial Artistry In Rhythm band was con-ceived in California.

All offers testimonials as to Kenton’s charm, leadership and fairness, as well as his creative, his idealistic philosophy, his chronic workaholic efforts and, most of all, Kenton’s untiring efforts to create, popularize and advance jazz.

Lee is plainly a Kenton fanatic, yet he is fair. Seventy-four pages of Kenton are reprinted. And 64 pages of photos, most of them evoking nost-algia, give Lee’s book additional appeal.

One who followed Kenton and his music closely for at least 40 years might complain—but gently—that Stan’s unusual family life is skipped over, but perhaps Lee assumes that situation was covered more than ade-quately by Carol Easton in her 1973 Straight Ahead: The Story Of Stan Kenton book. William Morrow. And surely more space might have been allotted Stan’s first maneuvers, the late Carlos Gasteil, and to Lee Gillette, who pro-duced dozens of Kenton’s most in-novative and successful records for Capitol.

There were others, as well, like Tommy Rockwell, Ralph Wonders and Dick Weber of the Concentration Corp., who also might have been credited for their behind the scenes efforts to keep Kenton and crew booked back in the hungry days of the early ‘40s. Few others gave a damn about him.

But on balance, this Creative Press entry, edited by Kenton’s long-time friend, adviser and mentor\footnote{Adre Weks, is the definitive work on a man who compiled a monument to American music. Stan was the most dogmatic, enthusiastic and tiresome music reviewer I’ve ever met, and one of the most lovable and inspiring. We carried on a standing ribaldry through four friendly decades. An insisted that he had never em-ployed a term of endearment on any one whose every note made musical sense. And Stan usually walked black music on a dike. Kenton has added, and concede, tongue in cheek, that “maybe I ought to bring Muggsy Spanier (or perhaps Stan Kenton) Page into the band and set our music back 30 years.”}

Lee is an encyclopedic book. Yet for all who had or still retain even a super-ficial interest in Kenton and his jazz it is a best buy, perhaps the ideal holiday gift. A comprehensive tabula-tion of every record and transcription list of the Artistry in Rhythm orchestra made gives the reader a gen-erous, though not necessary, annotated discography. The book is complete. Aug. 25, 1979, in Los Angeles. There’s no one on the horizon to carry on, to succeed Kenton as a bandleader as the first of the year’s 1980s are in the near. DAVE DEXTER JR.

**Counterpoint**

- Continued from page 41

an independent record production wing, merchandising and division p/a publicity. Mr. Dozier, who is a basketball player, Mr. Smith is the head of the group’s distribution

Among the labels Male Produc-tion is/has worked with are Phila-delphia International Records, Columbia Records, Stax Records. The group notes that he is negotiating with Columbia for a production deal.

Maurice White and Mr. Smith headed up by Maurice White, son of CBS’ Granite “Grimmy” White. He has got a partnership to a management company along with a record production entity.

White, who is in the business several years, first with Progress Distributors and later with PolyGram, also has his fingers into independent

**Motown Denies List**

LOS ANGELES—Responding to a statement made by an independent promo rep that a Stevie Wonder record has been added to Motown’s roster, Mike Lushka, Motown’s senior vice president of promotions, says, “As far as Motown is concerned there has never been a paper ad on Stevie.” The indie was not referring to current Wonder product.

**Primo Expanding**

PHILADELPHIA—Primo Sound Records and Tapes, Inc. of Spokane, Wash., has signed for national distribution distribution Luminous Distributing Co. First disk to be handled will be an album by Knack, a top rock group in Spokane, which has been released only throughout the Northwest area by Primo.

**SOUL LP’S**

Survey for Week Ending 11/22/80

**FILE**

Inc.

Motown Records, Inc.

**FILE**

Inc.

Motown Records, Inc.

Motown Records, Inc.
Barbara Mason, recently signed to WMOT Records in Philadelphia, was presented with the woman of the year award at the Nation Wide Wo-Men Network’s Wo-Mens longest running music awards and rhythm-and-blues events.

MEMO: A station in Chicago, has named John Ward vice president of the outdoor. WMMP, which has changed its 6th format to gospel earlier this year, has been holding the July 7th and 11 a.m. slots also has a famed gospel singer Albertina Walker hosting a 10 a.m.-11 a.m. program. WMPP is a daytimer.

* * *

The Chicago-based Male Producers and Maurice G. White Associates have joined forces under the joint venture, although both firms will, for the time being, continue to operate separately as well as joint partners in all programs and promotions.

Male Producers, headed by Mel Barrow, has also formed an affiliated record services agency, Black Barrow, to provide a total service. This service is designed to place tapes with labels and songs with publishers.

“This is a service we decided to offer to tie-in with our other business ventures in the market. We charge a nominal fee of $25, which pays for mailings and telephones. We make about $28 on each song. This is not a money-making venture. It works well with our other projects.

Under the Male Productions umbrella are several divisions including (Continued on page 42)
Bill Minckler has been named p.d. of WRLF, AM, Another radio station which comes from another station in the King Broadcasting chain, KYYA-AM, Denver, Colorado, where he was morning DJ and assistant p.d. John Bailey moves up from producer of the Charlotte Radio Division to head the new Charlotte Broadcasting Group. Bailey will continue to serve as his own station's KSMA-AM/KSNI-FM Santa Maria, Calif.

XHRM-FM Tijuana, Mexico, which serves San Diego, has a new jock lineup. Scott Gregory takes over morning drive and comes from KOGO-AM San Diego. He succeeds p.d. Robert Armor, who moves into middays. Mark Able, moves from weekends to afternoon drive.

Gary Bruce has been named p.d. of WLAM-AM Lewiston, Me., moving up from music director.

Chuck Morgan, operations manager of WCSH-AM Portland, Me., is leaving the station to become KJQZ-AM/KZKZ-FM Albuquerque, N.M., operations manager. The move takes place in October, when WQX-FM Fort Pierce, Fla., has a new jock lineup: Mango Teria, 5 to 10 a.m.; Steve Dickerson, 10 to 3 p.m.; Chris Winters, 2 to 7 p.m.; Schuyler of the Osprey, 7 p.m. to midnight; and Vonna, midnight to 5 a.m.

Gary Vercelli is named host of Jazz International's "The Jazz Room" show on KKRP-FM Sacramento, Calif. ... Michael Fox has been hired to do weekends and fill-in work on WQXA-FM York, Pa. He comes from WITH-AM Baltimore. Md., and WQAM-FM Grasse, Fla., Md., where he was known as Mike Michczuk. Jon ... Ron Sacks joins Radio Artists as national sales manager. Radio Arts music director Rudy Murphy has been promoted to vice president.

WNEW-AM New York afternoon drive Jim Lowen is leaving a series of WNEW programs to "do a "America's Ten Composers." He began the series in 1972. Jim Brown ... Farrell Levet, whose on-air name is Dick Ferrel, has moved from WQDX-FM to WBBO-AM Scranton, Pa.

Damion Bragg, most recently program director at KLDS-FM in Los Angeles, joins the air staff of KMET-FM, Bragg will handle various shifts and will be finalized for special projects. ... Robert Burch joins Westwood One as director of network operations. Burch was formerly national program director for Century Broadcasting. ... Ray White is the new music director at WLR-FM, AL. He has been with the station several years and heads during the 2 p.m. to 7 p.m. shift. Also at WLR, John DeBella is the new morning news host and comes from WQX-FM Vincennes, Ind. who he left to become morning man at Pittsburgh's WPEZ-FM before making his move.

KIFS-FM morning man Lon Thomas hosted American Top 40 Sunday, 29th in place of usual host Casey Kason.

... Ted Utz, new p.d. at the the PXU-AM Abilene, N.Y., the station has applied to the Federal Communications Commission to switch from WHSS-FM to WVPX--has a new lineup; Rick Van Zandt is the new morning man, coming in from KVMT-FM Vail, Colo.; Gloria Miles is handling middays and comes from WQWM-FM Albans; and Utz, who comes from WAOX-FM (95-X) Syracuse, handles afternoon drive.

Cheg Rogers joins from K-JR, Seattle, to KYYX-FM and KXA-AM, Seattle, where he'll direct news operations for both those O'Day outlets. The FM is album-oriented, while the AM has recently gone to oldies. Pat O'Day, of course, engineered K-JR's move to Top 40 status, before becoming an owner, and had hired Rogers in 1973.

COMMERCIE, Calif.—A port of the Southern California commerce to its Commerce Plaza shopping center, where Latin indus- try leaders have met previously. At the time, DeBella opened what he hopes will be the first of three Disco Centro retail stores.

Gaeta, former Billboard Latin editor and for the past two yearsLatin music manager for Position out of Los Angeles, bases his venture on the skyrocketing Mexican-American music industry in the southern half of California.

"We noticed that our prominent position in the Mexican market, we have an unusually wide sec- tion of Cuban product and salsa, which is a tough market to work be- cause of lack of local radio coverage, but has a hard core following we want to tap," Gaeta states.

Customer reaction to the almost totally Latin-pop 1,500 square foot music store was excellent. This reporter spoke to Gaeta in the Mex- ican-outfitted store, groups of two and three young music buyers browsed on a Monday a.m.

That Gaeta carefully monitored possible locations keys Disco Cen- tro's immediate acceptance by the Latin populace in this area bordering Monterey Park in this bordering area. In this area bordering Monterey Park in this bordering area.

Disco Centro hasn't even began in promotions and sales. Gaeta hasn't run any specials. "Basically we're at $1 off regular price. Gaeta states, "but I am considering specials."

Latin product in the main runs from $2.99 for budget through $6.98 and $9.88. Tape normally is $1 more than LP." We have no records left in Gaeta's store. Singles are $1.29. They're sold in flots and佩斯 in the store. Gaeta states.

Latin music enjoys strong support from WMEX-TV here. Gaeta rates the best-contained music video."Six and Over Domingo" on Sunday after- noons as the top video imports. Equally high top filler is the traffic of the Comedy Theater, a four-screen comedian- ing, the traffic of the Comedy Theater, a four-screen comedian- ing, the traffic of the Comedy Theater, a four-screen comedian.

"Latin acts don't perform in nor- minal musical programs," Gaeta says. "Their top hits will be interspersed more often than in an Angli film. It's my hope that we can get Mexican movie acts that perform musica- lly in such personal visits to the store and the theater."

Disco Centro isn't your normal vertical retail music store. It occupies a corner location in the new shopping center adjacent to the Plaza. The store is decorated in a Music store influence is evident.

For instance custom-ordered three-to- five tiered, high-mounted on a base of that affords locked storage for overhead. Everything but frontline prerecorded tape is cus- tomer-accessible along with singles. The glass covered display cases are glass from floor to ceiling.

Gaeta and his right arm, Raphael Barone. In addition, he has recently assisted him in Latin product manager assistant at the theater the atmosphere of the location by prominently displaying customized 4 by 4 color blowups of leading Latin acts on any of the store.

The store has an extremely neat look, fortified by custom-made Gu- pher divider cards in a light- brown box that carries such reper- toire divisors as new releases, rancheras, international, folk and salsa.

Gaeta and Barone are daily adding printed artist titles to cards to enhance the atmosphere. All such identification is in Spanish. Mexican customers must feel wel- come as they reach Mexican-bash foot seat violet imported from Ti- jana or see the smart orange-and- brown Mexican tiles that highlight the checkout counter.

Prices are subordinate except in budget and cutout bins where $2.99 signs are prominent. The single in- ter will sell to the consumer which allow push LPs to be displayed 10-high from the floor. Gaeta utilizes mod- ern merchandising techniques, often ganging LP product for impact. Disco Centro can adequately op- erate with one employee when time is

NEW YORK (Pop) 30

TITLE - Artist, Label & Number (Distro) Label

1. (DOCTOR) LOVEO 
Dacru CS 3485
2. JOSÉ LUIS RODRÍGUEZ 
Anoche en Nov (Tony) 1925
3. VICENTE FERNÁNDEZ 
Nueve en agosto CBS 38382
4. CAMILLO GUSTO 
Fina hora en Good Times 3011
5. FELIX ALTO 
Mañana en Amor 909
6. BASILIO 
Acabar con el mal de Ayre (VH)
7. JULIO IGLESIAS 
He CBS 50052
8. ARIELSON 
Arielson (in)v. Sony France 9076
9. ROBERTO CARLOS 
Acabar con el mal de Ayre (VH)
10. NELSON MED 
Prownas de amor sin (Ari)
11. ENRIQUE GIL 
Como te amo en Dios (VH)
12. LUPITA DALEOS 
Don Quijote 06.13552
13. GILBERTO MOYORO 
Dona mi amor al corazon de la don Jose Six 419
14. SOPHY 
Velez 1924
15. HERNANDO RAMOS 
Con do en Don Andresen 763
16. DANNY RIVERA 
Vale la pena
17. PEDROITO FERNÁNDEZ 
La otra escondida ans. CBS 30011
18. DANNY RIVERA 
Velez 1924
19. JOSÉ LUIS RODRÍGUEZ 
Anoche en Nov (Tony) 1925
20. CAMILO SOSTO 
Ud es mi destino (VH)
21. LOLITA 
CBS 38382
22. HERNANDO RAMOS 
Sencillo Colombia CBS 38387
23. NELSON MED 
De mis manos a tu (VH)
24. EL GRAN TRIO 
Cila con el Amor (VH)
25. CRISTIAN PANAGUJA 
Marcha de las hidalgas 300

SAN ANTONIO (Pop) 29

TITLE - Artist, Label & Number (Distro) Label

1. OSCAR DE LA HUDE 
15 metros de grados CBS 38322
2. CARLOS T. JOSE 
El data de Nov (Tony) 1925
3. JOSÉ LUIS RODRÍGUEZ 
Anoche en Nov (Tony) 1925
4. CHEY 
Ponentera Montes 1097
5. JULIO ELESIAS 
Homenaje a Jesús 55952
6. LUPITA DALEOS 
En cola entre todos CBS 38384
7. LOS HUMILDES 
Y en cola entre todos Famosa 599
8. JOE BRAVO 
Unas veces 3187
9. ROCIO DURCAL 
Con los pies en el Polito (VH)
10. ESTELA MUNOZ 
Se enamoró al Polito 1927
11. RAMON AMAYA 
Ayer fue Fondo 1505
12. GRUPO MAZ 
En mi montón (VH)
13. LOS CADETES DE LINARES 
Poderosos enamorados Ramos (Tony) 1927
14. GRUPO PROFESIONAL 
Yo me en el Polito CBS 38383
15. LOS HERMANOS BARRON 
En mi montón (VH)
16. CAMILO SOSTO 
De mis manos a tu (VH)
17. JOSE MARÍA NAPOLIO 
Recuerda que fue 1927
18. AGUSTÍN RAMÍREZ 
En mi montón (VH)
19. ALFREDO SÁBADO 
En mi montón (VH)
20. LOS DOS GILBERTOS 
Vuelve otra vez Varón 7957
21. SUPERMARCHA 
Siempre van a mi corazón CBS 38383
22. JUAN GABRIEL 
La otra escondida ans. CBS 38383
23. EMANUELITO 
En mi montón (VH)
24. LOS TIGRES DEL NORTE 
En la plaza de Colón Famosa 595
20th Denies Terminating Black Wing

By JEAN WILLIAMS

LOS ANGELES—On the heels of RSO's decision to release 6 black music diva covers, sundry trade reports that 20th Century—Fox Records is about to follow suit.

Not so, says 20th's president Neil Portnow. The label did, however, terminate E. Rodney Jones, in national radio relations director. Prior to joining the label, Jones was many years back seen advising the businessman at Chicago's WQN-M.

Jones' termination unearths a barrage of reports that other black music employees would be pink-slipped. Still reportedly has no plans to replace Jones. His duties will be either absorbed by present staffers or it will be left to RCA, which distributes the label.

While most companies are involved in belt tightening, including 20th. Portnow maintains Jones' dismissal was not part of a cost cutting situation. There were no other factors which led to the move.

Apparently the label's in-house talent scouts were also concerned about their futures with the label, so Portnow is said to have called a meeting to assure them that commitment is not going to be phased out.

** * * *

Rojac & Tayster, the recently reactivated label, placed a cover with a disco for exposure of its acts.

The label, based in the Harlem area of New York, is the former home of the Harlem World Disco. Jack Tayster, president and owner of Rojac & Tayster, who also consults the nightclub, plans to use the 1,000-plus-seat facility to showcase acts.

According to Janet Oseroff, general manager of the record company, Taylor is attempting to lure other local and regional talent to perform at acts Harlem World, which also like showcase clubs in other parts of the town.

Oseroff notes that Taylor brought in area youngsters to help revitalize the club. In addition to playing marquee roles on the walls, the teen also assisted in refurbishing the structure.

Artists who may play the club are the label's first three signings, Kim Toliver, the Harlem World Crew and Tolbert.

Rojac & Tayster originally bowed in 1957 and closed in 1972. Toliver and Tolbert were signed to the company before it closed its doors.

This time Rojac & Tayster Records is the parent firm of two labels Rojac and Tayster. The three acts are seen to Taylor.

With Taylor and Oseroff are Steve Lucas, executive vice president; Joynes "Heavy" Smith, director of promotion and Dick "the Hawk" Hawkins, regional promotion director.

** * * *

Ed Butler, owner of the Butler Precision Bailing Manufacturing Co. in Santa Anna, Calif., has moved into the record industry and has formed U & I Records.

Butler, president of the label also is its first artist with a new single. "America Come Together." The businesswoman also penciled the tune and plans to follow shortly with an L.P. of the same title. He covrote  

(Continued on page 32)
NEW YORK—Polydor has released a 12-inch 33 1/3 r.p.m. sampler of Vitamin Wills material from the group's upcoming album. This English dance-rock ensemble's performance varies on the three cuts that are included.

"Save the Last Dance for Me" by the lab's new group, Free Expression, has updated this classic which stays close to the original with churning guitar tracks and a saxophone solo. Though under 5 minutes in length, a dramatic build is still created.

Some attention has been given to "Man for My Life" by Sabata on STOB Records. The Sound of Brownies' this 5:33 cut is moved by Tommy 1 Webb and is available at a 12-inch 45 r.p.m. The dance floor potential is preserved from the strong rhythmic tracks, at all times, yet somewhat bitters. This first production by Geroge Piles should see some deep action but a remix might be in order.

* * *

**Remakes**

Remakes are not to be taken lightly. The 12-inch 33 1/3 r.p.m. record titled "Passion." The song builds in instrumentation and intensity but revives midway in the disk to a repetition of the beginning melody. Stewart's guitar work is perfect for the grinding movement on this runaway tune. The disk offers a long version of 7:30 and a shorter 8:55 of 5:15. Taken from the Warner Bros. LP "Fantastic World," the highlights include a rebel rocker in "Gl I Me Wee" and "She Don't Dance With Me" as well as several soft ballads ("My Gilly" and "Somebody Special").

Remakes are becoming increasingly popular with a good number of them hitting the mark. Indeed, "If You Could Read My Mind" and "Up On The Roof". Vanguard's Records has captured the interest of salesmen.

**New Group: Free Expression**

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* * *

**Remakes**

Remakes are not to be taken lightly. The 12-inch 33 1/3 r.p.m. record titled "Passion." The song builds in instrumentation and intensity but revives midway in the disk to a repetition of the beginning melody. Stewart's guitar work is perfect for the grinding movement on this runaway tune. The disk offers a long version of 7:30 and a shorter 8:55 of 5:15. Taken from the Warner Bros. LP "Fantastic World," the highlights include a rebel rocker in "Gl I Me Wee" and "She Don't Dance With Me" as well as several soft ballads ("My Gilly" and "Somebody Special").

Remakes are becoming increasingly popular with a good number of them hitting the mark. Indeed, "If You Could Read My Mind" and "Up On The Roof". Vanguard's Records has captured the interest of salesmen.

**New Group: Free Expression**

The lab's new group, Free Expression, has updated this classic which stays close to the original with churning guitar tracks and a saxophone solo. Though under 5 minutes in length, a dramatic build is still created.

Some attention has been given to "Man for My Life" by Sabata on STOB Records. The Sound of Brownies' this 5:33 cut is moved by Tommy 1 Webb and is available at a 12-inch 45 r.p.m. The dance floor potential is preserved from the strong rhythmic tracks, at all times, yet somewhat bitters. This first production by Geroge Piles should see some deep action but a remix might be in order.
**Atlan-tans Set Awards Organization**

BY JEAN WILLIAMS

LOS ANGELES—For the past few years Atlanta's city officials have pointed a local honor toward its local entertainers. Now a group of Atlanta residents has formally structured an organization which will yearly present the Top Star Awards.

Heading the group is Greer, owner of the Heels Greer Agency, an Atlanta booking agency, is said to have come up with the initial idea. She solicited the aid of eight persons to structure the awards.

The instrumental in the formation of the Top Star Awards are: Jimmy Johnson, road manager with Clarence Carter; Merriweather, a radio and television producer; Jerri, local businessman; Don Fox; Floyd Thomas, an accountant and Greer.

The group held its first awards presentation in early November at the Atlanta Hilton Hotel. With more than 600 persons in attendance.

Among the top awards were: entertainer of the year, won by Prabo Bryson; host of the year, SOS Band; female artist of the year, Theresa Hightower, producer of the year, Hanna Bohannan; and radio DJ of the year was won by Marc "Dr. Feelgood" Boyd of WAKO.

According to Hunter, the winners were selected through a public voting process. "We have received over 10,000 ballots throughout Atlanta, mostly in nightclubs that feature live performance," Hunter said. "We had 5,500 ballots returned," he said.

Hunter points out that the ballots were handled by a local accounting firm of Floyd Thomas.

"We wanted the people who support the local artists to actually vote for them," Hunter says.

A special awards category also has been established. A posthumous award was presented on behalf of Duke Pearson and Graham Jackson was named "singer of the year."

Hunter notes that the group has started to iron out details for next year's presentation.

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Sovia Wonder guest on the PBS-TV "From Jumpstreet" series hosted by Oscar Brown Jr. Wednesday (3).

Wonder talks with Brown about growing up in the public eye. And about "music" is his word for it. "When you do something it from your heart to feel it. Put forth every thing that you have that's good, that's positive, or that expresses the joy or pain that you feel—it's giving a part of yourself, your soul.""From Jumpstreet is a 13-part series exploring the black musical heritage. The target audience for the series is primarily black secondary school students, however, the programs have wide general audience appeal.

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Ron White, youngest brother of Earth, Wind & Fire's Maurice White, is stepping out on his own as a producer.

White, based in Chicago, and... (Continued on page 27)
James Brown Resurcescence Blooming In S.F.

BY JACK MCDONOUGH

Snyder interview at that same time in New York, when he will also do a series of concerts; he'll be doing a one-hour special for Tod Turner's Atlanta station, and Brown and his troupe will be featured in the half-time show at the Sugar Bowl Game in New Orleans New Year's Day.

"I want those people to know what I'm singing, and what kind of show I put on. These young people, like Rico

3 Keystone Club Dates Big Draws

SAN FRANCISCO -- James Brown is pursuing a resurgence of his national popularity. A release of his 18-year-old LP, "Live At The Apollo," remixed and based Solid Smoke Records plus a concert tour through this area are among the exciting activities which are propelling "the godfather of soul" back into the public limelight.

Brown's Wax-Heat program drew an estimated 6,000 fans to a series of shows booked by Bobby Corona and Freddie Herrera at their three area Keystone nightclubs.

After doing a Nov. 19 show for the inmates at San Quentin prison--an event which earned wide press coverage--Brown did two more Nov. 20 at Keystone Palo Alto, two Nov. 21 at Keystone Berkeley and then two per night for the next three nights at the Stone on Broadway in San Francisco, with the final night added at the last minute to satisfy the voracious demand for tickets.

Each show opened with a half-hour worth of music from Brown's astonishingly tight band, JB Interracial, whose renditions of material like the "Star Wars" theme and "We Are The Funky Men" had the crowds in a frenzy even before the star appeared. Brown himself did about 75 minutes for the early shows each night and then drove himself to the next town with a two-hour-plus workout at the late shows.

"He's 20 years older than me," says Rico Tee, partner in Solid Smoke Records of the 47-year-old Brown. "I literally could not keep up with him. He's got a message that he wants to get across and he feels it's his job to do that as long as he has the energy in his body."

The broad reach of Brown's "comeback" will be evident on a national level in coming weeks. He appears on "Saturday Night Live" Saturday (13), he expects to tape a Tom

Billboard photo by Chester Simpson Strong comeback: James Brown greets fans at Oakland's Record Factory as Rico Tee of Solid Smoke Records looks on.

Not to mention that Brown currently has three albums--on three different labels--on the market. Besides the Solid Smoke release there is Polydor's "Hot On The One," a live-Japan set, and the just-released "I've Got The Feelin'," with its single "Rapp Payback."

Brown's appearances in San Francisco were his first in the city in 12 years and first in the area in five, and it is significant that these appearances were at clubs that normally feature only rock'n'roll. "I chose to play the keystones," says Brown, "because the owners are young and I knew they would work hard for me. I believed they could bring me the audience I wanted--all

Commodore Ritchie Looks

"Continued from page 31"... world so long to understand the rest of the world... says things like 'black people play the blues and r & b;' but when you go back and ask the Beatles, they'll say 'they patterned their music after,' they didn't say Mozart. They say Chuck Berry and Muddy Waters. They say the Beatles made the money."

Richie turns to radio first to determine how commercially new songs and albums will move. He recalls the moment he learned "Still" would move across the board, "about five days after the first shipment to the disk jockeys. All you heard was 'Still.' Then I knew. The same was true for 'Three Times A Lady' and the same with 'Funky.

"If the future holds more gospel or other crossover successes for the Commodores, Ritchie is unwilling to predict. He is pondering writing stage plays, doing a solo album and additional work with other artists. "If you look at the Commodores' schedule, we've just never had enough time," he says. "This year when one of our members had a motorcycle accident, Kenny Rogers called. Wonderful timing. We had just canceled a month out of our U.S. tour."

The switch to working with another artist was "an eye opener. Kenny was so genuine, I see now

Richman Bros. Woos Record Retailers

PHILADELPHIA -- Richman Brothers Records staged a product show for area dealers Nov. 30 at its showrooms in nearby Pennsauken, N.J.

Retailers had an opportunity to see a variety of sales programs, including audio accessories, apparel carrying musical motifs, video products and other allied materials that help push up sales during the holidays.

Joining in the display was Sound

25. "ME WANT YOU NOT BALLIN' LIKE CRAIG" - The Chic - United 7-2131 (RCA)

26. "WHAT A HUGG" - The Rapheal T. Harris Five - Contemporary 6108

27. "THROUGHOUT YOUR YEARS" - The S.O.S. Band - Warner Bros. 49594 (Milac. BMI)

28. "STAND UP" - Boogie Down Productions - Jive 12108 (Crystalane, BMI)

29. "WHAT I WANT" - Johnnie Taylor - Atlantic 15001 (ADCO)

30. "FUNK DOWN WHEN YOU GOT TA" - Funky Maidens - Cotillion 46001 (Atlantic)

31. "Smokey Joe's Cane" - Roberta Flack and Donny Hathaway - Atlantic 4504 (Brasilia) (Emergency)

32. "I'M COMING OUT" - Diana Ross - Motown 54317 (Motown)

33. "1, 2, 3 STOP THE FUNK DOWN" - Frantic Five - M.C.A. 2283 (Timex)

34. "MIGHTY LADY LOVE" - The Mighty Voices - MCA 51003


36. "HOW LONG CAN I FREAK TO FREAK" - Honkey Tonk Trotters - Epic 19-50959 (Rodsongs, ASCAP)

37. "I'M COMING OUT" - Diana Ross - Motown 54317 (Motown)

38. "NOW THAT YOU'RE GONE" - The Spinners - Atlantic 4504 (Brasilia) (Emergency)

39. "LOW DOWN SLOW DOWN" - The Gangsters - Atlantic 4504 (Brasilia) (Emergency)

40. "I'M COMING OUT" - Diana Ross - Motown 54317 (Motown)

41. "WHAT YOU WANT" - O.C. Smith - Warner Bros. 49595 (Big Seven. BMI)

42. "DON'T STOP THE MIGHTY DYNAMITE" - The Fatback Band - Katz 120 (Kahn)/L.A. Music (BMI)

43. "DO WHAT I WANT TO" - Roberta Flack - Atlantic 4504 (Brasilia) (Emergency)

44. "DON'T STOP THE MIGHTY DYNAMITE" - The Fatback Band - Katz 120 (Kahn)/L.A. Music (BMI)

45. "DON'T STOP THE MIGHTY DYNAMITE" - The Fatback Band - Katz 120 (Kahn)/L.A. Music (BMI)

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59. "DON'T STOP THE MIGHTY DYNAMITE" - The Fatback Band - Katz 120 (Kahn)/L.A. Music (BMI)

60. "DON'T STOP THE MIGHTY DYNAMITE" - The Fatback Band - Katz 120 (Kahn)/L.A. Music (BMI)
**Single This Week**

**CELEBRATION**
Kool & The Gang
De-Lite 807

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**Billboard® HOT SOUL SINGLES & LPs**

**SINGLES**

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<th>No.</th>
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**LPs**

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*Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). † Stars are awarded to those products showing greatest airplay and sales strength. Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ‡ Recording Industry Assn. of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)
Los Angeles—WDAS-AM in Philadelphia is having it calls "WDAS Remembers the Radio Legends," a celebratory event remembering the city's iconic radio personalities. Among the notable attendees is Kenny Gamble, who has been a significant figure in the city's music industry for decades.

Cody Anderson, WDAS-AM's general manager, and Carl Helm, AM operations director, described this event as a pivotal moment in the station's history.

Gamble, serving as the master of ceremonies, began the evening with an emotional introduction, highlighting the impact of these legends on Philadelphia's radio landscape.

"These legends not only shaped Philadelphia's radio landscape but also contributed significantly to the city's music culture," said Anderson.

Among the honorees were DJ Mike Brophy, whose impact on the city's music scene was acknowledged. "Mike Brophy's contribution to Philadelphia's radio landscape cannot be overstated. His storied career has left a lasting legacy," Anderson noted.

DJ Mike Brophy, who was also honored, reflected on his time in Philadelphia, saying, "Philadelphia and WDAS have always been a big part of my life. It's an honor to be recognized by the station and its listeners.

The event also featured a special performance by the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin, with a program dedicated to Philadelphia's musical heritage.

"This is an evening to salute the legends who have made Philadelphia's radio history," said Gamble. "We're honored to have them here tonight and to celebrate their contributions to the city's rich musical legacy."
“Love Is the Answer.” An inspiration to music lovers and people lovers everywhere. Lonnie Liston Smith’s new album. Featuring the single, “Give Peace a Chance (Make Love Not War)”.

On Columbia Records and Tapes.
Gospel Gets Bigger Play Via XROK

By JEAN WILLIAMS

LOS ANGELES—Olivia Collins, a gospel announcer who originally set out to take XROK-AM, Jazzez, Mex., into big gospel with a one-hour show five nights a week, has had her program expanded.

The 150,000-watt clear channel station, which reportedly reaches 80% of the S. will now have gospel three hours nightly, seven nights a week, 11 p.m.-2 a.m. beginning Tuesday.

Collins is also heard daily on L.A.'s KMAX-FM 5-8 a.m. weekdays and 10-11 a.m. Saturdays.

The DJ programs his gospel at a studio built at his home in Los Angeles and tends his station. He notes that he plans to air "the most popular gospel product in both the contemporary and traditional fields."

Collins, a 15-year radio veteran, says he is negotiating for a national syndication of his gospel television show.

One of L.A.'s leading gospel concert promoters, Collins, a recording artist, also owns Moniques, a gospel retail record outlet.

Many top names reportedly have agreed to donate their services for a Black Music Assn.-sponsored concert in June at Washington's RFK Stadium, organized by the Washington Redskins.

The artists purportedly donating their services include Steve Wonder, the Jacksons, Earth, Wind & Fire and Barry White, among others.

Concertgoers will see more than $1 million worth of talent over two days. The event is being scheduled days before the Black Music Assn.'s second annual convention to be held in the city.

Other proposed happenings at the Black Music Assn. include a salute to John Johnson, head of John Johnson Publications, which includes Ebony Magazine and Jet.

This price is being scheduled to take place at L.A.'s Century Plaza Hotel next fall.

Hawk Records, less than six months old, is utilizing college students to market and merchandise its product, according to Fred Hawkins, president of the Chicago-based, R&B-oriented label.

Two acts are signed to Hawk,Them, with a single "The Time Is Now" and Robert Thomas, with "Crazy About Your Love." According to the firm, theodore, four college students are working the product in the Chicago area.

Hawkins notes that the label is working through the schools, with students receiving credit for on-the-job training.

He says he plans to move into other areas around the country with the same program. Carolyn Murray heads up the company's marketing/research and development department.

Hawkins explains he is working through independent distributors. "We're starting in the Midwest, then we'll branch out from there but we don't want to spread ourselves thin. We need to get feedback on our product first," he says. Progress in Chicago is directing Hawk's product in the Midwest.

Polydor Records will be well-rep. (Continued on page 69)
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**Single This Week**

**TAKE YOUR TIME (Do It Right)**

S.O.S. Band

Tabu JZ 36332

(LP/12" not commercially available)

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**Give the gift of music.**

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*NON-COMMERCIAL 12-INCH*
**By JEN WmWilliams**

**Los Angeles: Venture Records, the L.A.-based label/pop label, is now experimenting with gospel according to Fonzie "Zain" Wilson, prime consultant to the firm.

At the same time, says Wilson, Venture's signing additional acts that overlap pop. The Rev. Larry Lester is the company's entry into the gospel arena, with an LP due shortly.

Wilson, who for many years has, and continues to work with Barry White, has invested much of his energies into building Venture. He notes the label's recently signed veteran artist Clarence Carter, Check Strong, a new group from Detroit called TFO, and a new group of converts - John and Mary and Syahba. Also on the label are Circa De Coo and Sandra Feva.

Al Edmundson, formerly of LAX Records has joined Venture in the promotion department.

As the Rev. James Cleveland celebrates his 15th anniversary as head of the Gospel Workshop of America (which has more than 20,000 members nationwide), he also celebrates his 20th year of a long-term contract with Savoy Records.

Cleveland's Gospel Workshop of America annual convention gets under way at the Hilton Hotel in Philadelphia Aug. 9-15. More than 10,000 delegates are expected to be on hand, likely to be one of the largest crowds for any music broadcasting convention.

As a matter of fact, the Gospel Workshop of America may be the only industry organization that draws more than 3,000 people to its board meetings.
DAVE DAVIES

DAVE DAVIES SOLO. STILL A KINK

AND SO MUCH MORE.

AFL1-3603
BMA Quiz: Where Are Promoters?

By JEAN WILLIAMS

LOS ANGELES—A curious thing happened or didn't happen at the Black Music Assn.'s recent conference. Conspicuously absent were members of the concert promoters group, the Union Black Concert Promoters formed last year out of the association.

However, there was a concert promoters session, but members of the Black Music Assn.'s concert promoters group were nowhere in sight, with the exception of Bill Washington, a promoter at the promoters group's August meeting was moderator of the panel.

As a matter of fact, when one conventional quizzed the concert promoters panel on the current status of the group, she was advised that the session was not to deal with that subject. Curious, because that was the most popular session last year.

With the promotion battle during the past year with some top black acts, urging the acts to be more responsive to black communities and to promoters who took financial risks by booking them when they were unsigned, the promoters and attendees were eager to know the group's present status.

But promotion has passed almost as it didn't exist. Dick Gregg, president of Solar Records and a West Coast spokesperson for the promoters group, was reportedly unable to attend the convention due to other commitments. George Woods of WDAS AM in Philadelphia was spokesperson on the East Coast, but did not attend the promoters session.

On the other hand, it is said that the United Black Concert Promoters is still active.

"Not only are we active, but we're aggressively active," injections Griffin. "I believe the Black Music Assn. has taken a passive role and live as concert promoters are not content to be 'beings.'"

As a matter of fact, the United Black Concert Promoters has signed a coalition with Operation Push (headed by Rev. Jesse Jackson) and the NAACP.

"We're going to PUSH's convention in Los Angeles. I've just returned from New Orleans, where we had meetings with major companies like Buddah and Kool operators to have them under some time."

"I just read in Billboard where Ewart Abner said the Black Music Assn. should come up with an affirmative action program. He is on the head."

Griffin notes that he and his group are members of the organization but the United Black Concert Promoters is in an arm of the Black Music Assn.

What is believed to be Southern Californian's first outdoor, all day blues and gospel festival is set for the 12,000-seat Veterans Memorial Stadium Sunday (20) in Long Beach.

All proceeds from the festival, which is scheduled to begin at noon, will go to station KSLA-FM, a Long Beach PBS outlet.

According to Bernie Pearl, an announcer of KSLA-FM, and organizer of

(Continued on page 19)
SHOW ME—“American Bandstand” host Dick Clark interviews Sister Sledge for the April 5 airing of the ABC-TV series. That’s Debbie Sledge, Clark, and sisters Kathie and Joni.

**Soundtrack For ‘Urban’ April 15**

LOS ANGELES—Full Moon/Asylum Records has targeted April 15 as the release date for the soundtrack album from the forthcoming film, “Urban Cowboy.”

The two-record set will include a total of 18 selections, with 16 of these newly-cut songs and nine tunes written especially for the movie.

Contained in the LP will be Jimmy Buffett’s “Hello Texas,” “Falling In Love For The Night” and “The Devil Went Down To Georgia” by the Charlie Daniels band, Dan Fogelberg’s “Times Like These,” “Lynn’ Eyes” by the Eagles, Mickey Gilley’s “Stand By Me” and “Here Comes Number One” by Orbison, “Orange Blossom Special” and “Hound Dog” by Gilley’s own Urban Band, Anne Murray’s “Have I Told You Lately,” Delbert McClinton’s “I Could Have This Dance,” “Darlin’” and “Don’t Make Ya Wanna Dance” by the Charlie Daniels Band; Joe Walsh’s “All ’n’ All” by the Barns, and Ronstadt and Dance “Could I Hoedown” from the film, “Urban Cowboy.”


discography

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<td>LOVE SOMEDAY TODAY, CBS SP 13113</td>
</tr>
<tr>
<td>8</td>
<td>SKYLIN’AR, MOTOWN M-1078</td>
</tr>
<tr>
<td>9</td>
<td>EVERY GENERATION, United Artists LP 1081</td>
</tr>
<tr>
<td>10</td>
<td>FIRE, P.I.R. SP-13060</td>
</tr>
<tr>
<td>11</td>
<td>BUSBOYS, SOUL FEEL SP 7030</td>
</tr>
<tr>
<td>12</td>
<td>PRANCE, WARNER BROS. BSK 3366</td>
</tr>
<tr>
<td>13</td>
<td>ROBERTA FLACK FEATURING DONNY, HATHAWAY, ATLANTIC SP 13375</td>
</tr>
<tr>
<td>14</td>
<td>LADY ROCKET, MOTOWN M-1075</td>
</tr>
<tr>
<td>15</td>
<td>ANGEL OF THE NIGHT, EMI SP 13816</td>
</tr>
<tr>
<td>16</td>
<td>LADY OF THE NIGHT, CBS SP-13107</td>
</tr>
<tr>
<td>17</td>
<td>SKYNET, U.S. PLAYERS SRM-13804</td>
</tr>
<tr>
<td>18</td>
<td>DANCIN’ AND LOVIN’, MOTOWN M-1074</td>
</tr>
<tr>
<td>19</td>
<td>FUTURES, ATP SP 13098</td>
</tr>
<tr>
<td>20</td>
<td>THE BLUE ALBUM, ATLANTIC SP 13090</td>
</tr>
<tr>
<td>21</td>
<td>LIFE AND RECKONER, L.A. BOPPERS, LTD. DENTAL ART SP 13087</td>
</tr>
<tr>
<td>22</td>
<td>LIPS INC., POLYDOR SRM-13816</td>
</tr>
<tr>
<td>23</td>
<td>TWO, GO ON, CBS SRM-13804</td>
</tr>
<tr>
<td>24</td>
<td>THE DANCE OF LIFE, NORTHERN SOULS MOTOWN M-1077</td>
</tr>
<tr>
<td>25</td>
<td>ON THE RADIO—GREATEST HITS, CAPITOL SP 13121</td>
</tr>
<tr>
<td>26</td>
<td>ONE &amp; TWO, K专项XIN SP 13120</td>
</tr>
<tr>
<td>27</td>
<td>BRAHMS CONSTRUCTION 2, BRAHMS CONSTRUCTION SP 13122</td>
</tr>
<tr>
<td>28</td>
<td>HI IN MY COUNTRY, A &amp; M SP 13089</td>
</tr>
<tr>
<td>29</td>
<td>THE DANCE OF LIFE, NORTHERN SOULS MOTOWN M-1077</td>
</tr>
<tr>
<td>30</td>
<td>ON THE RADIO—GREATEST HITS, CAPITOL SP 13121</td>
</tr>
<tr>
<td>31</td>
<td>THERE’S NO STRANGER TO LOVE, YELLOW MAGIC ORCHESTRA SP 13120</td>
</tr>
<tr>
<td>32</td>
<td>REACHING FOR TOMORROW, THERAPY FOR 5 SP 13120</td>
</tr>
<tr>
<td>33</td>
<td>A JOYFUL NOISE, Pseudo Scientist, CBS SP 13090</td>
</tr>
<tr>
<td>34</td>
<td>THE GREAT AND THE POWERFUL, U.S. PLAYERS SRM-13816</td>
</tr>
<tr>
<td>35</td>
<td>THE GREATEST HITS, THE MIGHTY VICTORY BAND SP 13120</td>
</tr>
<tr>
<td>36</td>
<td>ALL THAT JAZZ, COLUMBIA/ATLANTIC SP 13090</td>
</tr>
<tr>
<td>37</td>
<td>Kool &amp; the Gang, CHICAGO RMX LP 13090</td>
</tr>
<tr>
<td>38</td>
<td>BOSTON, POKER CHIPS LP 13090</td>
</tr>
<tr>
<td>39</td>
<td>I’LL BE THINKING OF YOU, ANOTHER EARTH LP 13090</td>
</tr>
<tr>
<td>40</td>
<td>GENETIC WALK, ANOTHER EARTH LP 13090</td>
</tr>
<tr>
<td>41</td>
<td>BEST OF FRIENDS, COLUMBIA/ATLANTIC LP 13090</td>
</tr>
<tr>
<td>42</td>
<td>GETTING THE MOOD, ARISTA LP 13090</td>
</tr>
<tr>
<td>43</td>
<td>IDENTIFY YOURSELF, P.I.R. LP 13090</td>
</tr>
<tr>
<td>44</td>
<td>CAT IN THE HAT, P.I.R. LP 13090</td>
</tr>
<tr>
<td>45</td>
<td>LADIES’ NIGHT, CBS SP 13120</td>
</tr>
<tr>
<td>46</td>
<td>BUSBOYS, SOUL FEEL SP 7030</td>
</tr>
<tr>
<td>47</td>
<td>WINNER, PRODUCTIONS 99 LP 13090</td>
</tr>
</tbody>
</table>

**New Wave Group**

**Busboys Breaking L.A.’s Color Line**

BY CARY DARLING

LOS ANGELES—Black and Chicano voices are rare on the new wave scene but one of the most talked about acts on the Los Angeles circuit is Busboys, an emerging black and Latino band. Their first LP in December was a prestigious opening slot on England’s Miami and it is now one of the most popular of the still unsigned L.A. bands.

That concert, however, was marred by charges of racism in the new wave scene as the Busboys were not well received. “We got some racist comments,” admits pianist and vocalist Brian O’Neal. “But I think it was because it was our first date and people weren’t exactly ready for us. They were wondering if the Whiskey had gone sour.”

Members include vocalist O’Neal, his brother bassist Kevin O’Neal, keyboardist Nick Brignola, singer Gloriondor and drummer Steve Felix. The Busboys, who play what they call “minimum wage rock ‘n’ roll,” note were rock and roll enough to touch of punk and Chuck Berry to make the six-piece band slightly different from other new wave acts.

Its lyrics touch traditional black and Latino themes of surviving in an uncompromising world. Song titles range from “Ku Klux Klan” to “Social Security.” However, O’Neal states that simple times is also a part of the message. “Music that is good should be accessible and thought provoking. We like to leave room for humor, double entendres, long songs and social commentary,” he says.

Despite this, blacks do not make up a large part of the Busboys’ audience. “I think if we were marketed on a national level,” adds bassist Kevin O’Neal, “you’d begin to more black getting into this. Another unusual aspect of the band is that it releases a single on the local level as most other bands have done because we could not get a record company deal.

“Then idea of cutting a single,”}

**Sea Breeze Label Back On the Beat**

LOS ANGELES Sea Breeze Records has reactivated its West Coast offices in the Los Angeles area and has begun releasing two LPs from the Nick Brignola quartet.

Sister Sledge band and pianist Al Haig.

Performing with the Brignola group is trombonist Bill Wurzen, noted saxist John Brecker. Future recordings will feature mainstream to pop house music. The next releases will be by the Bill Perkins quartet and the Canadian band of Jim Howat and Pat Sullivan.

City Hall Recorders of San Francisco is handling distribution.

**Newsmaker**

**Coycs Darling**

**Counterpoint**

*Continued from page 11*

on their part. If a person has a history of mistreating people who in turn may want to retaliate in some way, we’re not interested in him as a potential client.”

Baker has acquired the services of veterans professional law enforcement officers for this phase of his operation.

Remember . . . we’re in communication, so let’s communicate.
LKB Firm Founded By Lyle Baker

BY JEAN WILLIAMS

LOS ANGELES—Lyle Baker, former talent manager and production consultant/coordinate for Natalie Cole and the Jacksons among others has formed LKB Productions to create better working relationships between colleges, agents and promoters.

Baker maintains he has worked with all types of artists, including setting up productions for the Jacksons national tour nearly a year ago.

"We also work closely with artists' managers and producers," he says.

"I often handle the booking, which I did for both Natalie and the Jacksons. I paid the bills, negotiated salaries, and handled production costs in addition to dealing with unions."

Baker says his expertise extends into more diverse areas, specifically concert production at the college level. Based in Sherman Oaks, Calif., he has worked with several schools including Louisiana Univ. in Baton Rouge, Tennessee State Univ. in Nashville, and others. But hereafter his production will come through LKB.

"My first contract through LKB is with Louisiana State Univ. for its November homecoming."

"My job is to build a structure and coordinate radio time, lights, facilities and work with the agents and promoters."

Baker explained that his fee is paid by the colleges. He points out that he receives a fee of about $1,500 to $2,500 depending on the size of the venue.

The only time I deal with percentages is with the large facility 15,000-18,000 seaters. Then I charge 25 of the net profit.

"He contends he can no more than 35 school a year, which leaves me time for my personal management firm," says Baker.

He has also formed All Star Management, which has three clients, two actresses and one model, but he says he is looking for vocal acts.

"I'm still looking for vocal acts."

He insists he's not only taking off into personal management on a whim. "I gave a lot of thought to entering management before moving into it. I had watched too many careers go down the drain because of poor management."

"I have been doing this unofficially for five years without getting credited for it. I have had a few acts I have advised arc music acts. When these performers with management faced problems, they would often come to me."

"Though I have developed some very good relationships with agents and promoters to help artists, I decided why not do it for my own company?"

Baker, with a background in college radio, says LKB Enterprises is building an entertainment security force into his operation.

"It is a well-structured, professionally secured company for David Brenner, Mike Douglas, Richard Pryor, Atiana Franko, Harold Melvin & The Blue Notes, Clint Eastwood, Lindsey Wagner and numerous others."

"It is a feel of a personal security than just being there," says Baker, who at one time fronted a college security force.

"You must know the person you're guarding to try and ward off the unexpected. We first research the client."

"Now we accept our clients boxed (Continued on page 34)
**RETURNS TO R.I.  
Jazz Into Newport**

NEWPORT, R.I. — Jazz comes to Newport again under the banner of “Jazz In July,” which will be presented by Newport Sea Conerts ’80. The production company is offering afternoon concerts at Fort Adams State Park. Friday through Sunday (8-20). Scheduled are Rob- erta Flack, Herbie Mann and Ramey Lewis at the opening blast; Aretha Franklin, the Buddy Rich Band and Stanley Turrentine Saturday afternoon and George Benson. Chick Corea, Maxayn Ferguson and Gato Barbieri at the closing Sun- day show. Additional artists are promised with sponsoring Banzini Brothers organization.

Reserved seats are $12.50, $25 and $35. This series has no affiliation with George Wein’s just concluded Newport- on the-Festival held in the New York area.

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

**24 SONGS IN 2 HOURS**

**NBC: Newton-John**


NEW YORK—As usual the Source doesn’t mention words when it presents a live concert. The tape rolls without any interruption from an- nouncers (unless the participating

**Black Radio**

*Continued from page 19*

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

Hayes explained that financing was a combination of private ven- ture capital, banks, insurance com- panies and government assistance. Clear channel release and expand- ing of the radio dial were seen as possible areas for advancement of minority ownership, as are bids for cable franchises, rather than outright purchases.

“If you get the franchise, the fi- nancial equation is relatively easy,” was the general opinion of the panel.

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

**Jazz Beat**

**5 OUTDOOR CONCERTS AT MICH. VENUE**

ACME, Mich.—“Jazz Live, Jazz Live” is a monthly series of five outdoor concerts bowing on the lawn of the new amphitheater of the Grand Traverse Hilton Convention Center Aug. 2 and running through Aug. 30. Scheduled to perform at the Sat- urdays evening concerts are Herb Mann, Duke Ellington orchestra led by Mercer Ellington, Dave Brubeck with the 1960s- style Les and Dizzy Gillespie.

There will be two shows at 6 and 9 p.m. with tickets $7 or $28 for the series.

**Programs**

**BOSTON’s AFM Sponsoring Gigs**

BOSTON — Boston Musicians Asn. begins a week-long Summer Jazz at Noon series (14) in Copley Square. Outdoor perfor- mances run Mondays through Fridays from noon to 2 p.m., except on Wednesdays when they are a half- hour later.

Performances are scheduled as follows: Dick Johnson Swings, July 14-18; Phil Wilson and the Jazz Te- nions, July 21-25; Frank Shoothen Big Band, July 26-Aug. 1; Boston Name Band, Aug. 4-8; Had- ley and Casanova Big Band, Aug. 11- 15; Leon Morris and Big Horn. Aug. 18-22; Herb Pomency Orchestra, Aug. 23-26. This series is presented by the AFM Local 9-535 in cooperation with Jabene 360. Performances are part of the Music Performance Trust Fund.

**Telluride Festival Bowls July 25-27**

TELLURIDE, Colo.—The fourth annual Telluride Jazz Festival, July 25-27, will feature a wide spectrum of music, signed are Etta James, Ed- di Cleare, "Circuits," outdoor perfor- mances, the Golden Eagles, Octavio Figueroa, Roberta Flack, Spyro Gyra, Albert King, David Freisen, Tony Williams, Rare Silk, Joe Louis Walker and Chet. Cole. Phil Woods. Anthony Braxton, Paul Horn and Carter among others.

Tickets for the three days of shows are $45 with individual shows going for $15 and $11. The outdoor setting in the old mining town of Telluride can seat 5,000 persons, according to the promoters.

**Jazz At One**

LOUISVILLE, Ky. — The monthly summer series at the Museum of Art, sponsored by the Whit- ley Foundation, will begin today with the documentary film "The Blues," followed by an African dance group. The film is free; the dances cost $3.

**Program Review**

**Nugent: Music & Howling**

Ted Nugent, the Source, NBC Ra- dio Network, July 8. E. F. Rinnstein. Produced with EDR/ Media.

NEW YORK—As usual the Source doesn’t mention words when it presents a live concert. The tape rolls without any interruption from an- nouncers (unless the participating

**DOUG HALL**

station cuts in) and what the concert audience heard that the radio audien- ce usually gets.

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

These howls, a Nugent trademark, set the stage for the hard rock pandemonium that follows, as Nugen opens the set with an instru- mental overture featuring his pat- ened buzz-saw electric solo guitar. Tenor will dig this broadcast, re- corded April 17 in Saginaw, Mich., the very heart of Nugent territory. Adult Formats should be warned this is high decibel rock, and studio engi- neers should keep careful watch on their levels.

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

Among the Nugent classics aired are here are “Motor City Madhouse,” “Hard As Nails,” an effective “Cat Scratch Fever,” “Fee For All,” sev- eral tunes from his new LP, "Scream Dream,” and a rousing chunk of Chuck Berry’s “Carol” that should leave all concerned happily ex- hausted. — RICHARD M. NUSSEY

——

**Billboard SPECIAL SURVEY for Week Ending 7/12/80**

**Tap Big Names At Village Gate**

NEW YORK — Art D’Logg’s Village Gate continues its booking of top-name artists with Sonny Stitt and the Kenny Barron Quartet sharing the bandstand with Dexter Gordon’s combo Tuesday through Sunday (7-20-80).

They will be succeeded by the Royal Ayers Group through July 20. Stan- ley Turrentine opens, just after a show starting July 22. Esther Satterfield is the attraction Aug. 5-10, followed by Mango Santamaría and the Hugh Masekela Band Aug. 12-24. D’Logg is billing his bookings as a “Summer Jazz Festival.” He con- tinues to offer salsa every Monday night at the Gate with Roger Daws- on as emcee. Specials: Stevie Blevins and Thompson in Greenwich Village.

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

**MULTI-CONCERT WEEK AT **

**TROJAN**

LOS ANGELES—Trombonist Jimmy Oxland has formed Eclipse, a seven-piece band. They plans bowing the Sun. Aug. 7 at Jimmy’s in Hollywood. Main attractions will be saxophonists Dick Haefner and Lanny Morgan, trumpet Bob Gjika, pianist Jack Wilson, has- stil with Pete Lucek and Joe Ross and Clarence Johnson alternating on skins. Credit-ors’ lady jack and the band’s regular.

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

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif.
WASHINGTON—It was serious. It's about as serious as the feeling or the overall climate of the second annual Black Music Assn.'s conference held here Thursday through Monday (26-30) at the Sheraton-Washington Hotel. But one thing was sure—there was hope.

Gone were the all-night parties (at least the obvious ones) and Kevyn's Gambling. Black Music Assn.'s new chairman strongly suggested labels and individual groups not have money away while the organization's sessions were in progress. Even those gathered in the hotel's lounge area were, for the most part, discussing some area of the association or its workshops. It was serious. It appeared that most came anticipating something (although many were not quite sure what) and most seemed determined to go away with hope.

Factually, this year's conference wasn't structured as well as (for the general membership) as the previous convention. Clearly the emphasis was on achieving external problems through a long series of high level closed door meetings. Some of the complaints from conference attendees ranged from "BMA is the best thing to happen to black music" to "I pay my money for membership, paid to come to the convention but I don't have a voice in anything." (But she does.) I'm just an audience for whatever they want to tell me. There's no democracy here. I'm glad it's over. I'll give it time to work out the kinks.

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

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

Example: "What Makes A Hit: How to Produce And Market It" was held in two parts over two days.

The session, chaired by James Mince, was so successful the first day word of mouth brought an overflowing crowd for part two. A wall separating two meeting rooms had to be removed to accommodate the crowd.

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

Timing was way off, which pulled away from the overall atmosphere. But many, while physically exhausted, were hungry for information.

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

Steve Wonder intimated at a "press conference" that if the press has constructive criticism it should (Continued on page 47)
NEW YORK - Aretha Records is going for the long haul rather than the quick buck in its merchandising efforts for Aretha Franklin's debut album on the label.

"First all we tried to do was the best possible record," explains Rick Dobbin, Aretha's newest vice president-recent development. "We weren't trying for gimmicks or tricks, and that's the same approach we're taking in promoting the record. We've opted for a simple approach, as the album cover suggests.

Dobbin goes on to describe an extensive campaign involving radio spot ads, incentive awards and contests to encourage in-store play and use of posters and album flats in retail outlets, as well as ads in the music press and radio tip sheets.

Consumer ads are also planned, with a schedule that includes Jet, Soul, Us and People magazines. "We've taken an immediate national approach here," Dobbin says. "As opposed to targeting money to regions where the greatest sales are shown.

The radio spots begin November weekend and will continue for four to five weeks on R&B, Top 40 and pop-contemporary stations.

So far no tour and personal appearances are concerned, Aretha was on her way to Europe this weekend for a command performance in front of England's Queen Elizabeth and Queen Beatrice of the Netherlands. When she returns, her managers will be hustling with agents at BCN to outline a series of dates beginning in January.

Aretha is also set for a gospel music special on television around Christmas holidays. She'll share the stage with the Rev. James Cleveland.

Other spots include an appearance on Don Barnett's show, with label president Clive Davis. Davis participated personally

in the promotional effort by sending out 100 copies of the Aretha Franklin LP unit a personal letter. The sales talk went to "key tastemakers and people in the entertainment industries, not just the music business." Dobbin says the idea is, to say, "develop a special brand of marketing with different types and generate word-of-mouth support.

Davis also introduced the LP at a meeting comprised of key U.S. wholesalers, foreign licensees and representatives of the Atlantic Group from territories where Arista is distributed by Atlantic's corporate parent.

That meeting was helpful in determining which single to pick.

Davis continues to receive enthusiastic responses from our foreign affiliates.

The single will be "United Together."

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Counter-point

* Continued from page 35

newsletetr will eventually be incorporated into the Final Call. He will deal primarily with the problems encountered by Blacks in the music industry.

Phil Moore, vocal coach for many stars and creator of the Get Your Act Together workshop, now presenting concerts at L.A.'s Improvisation tonight.

Moore's singer's workshop presents a series of informal concerts each Sunday at 4 p.m. An upcoming feature was Dianne Reeves. Elmore Ridings is set for Sunday (2) and Annaclex Moulton (LaVell Johnson) is scheduled for Nov. Other singers will be announced.

Proceeds from the concerts will help Moore's scholarship fund. Tickets are for the event.

The Beverly Hills Hollywood chapter of the National Assn for the Advancement of Colored Musicians has scheduled its 13th annual Image Awards (for the Hollywood Palladian Foundation).

It should be mentioned that under the direction of Geraldine Green, chairman, the 13th annual awards presentation was the most positive of any held in at least six years.

Green is utilizing the same team largely responsible for the success of last year's Image Awards and Opera-Com- mentators - with Edwards and C.C. Ryder, co-commentators, Manchester Collins and Ruth White-Davis, and coordinator Collette Wood, Savannah Davis Jr. is honorary chairman. Last year the organization presented about 50 awards. It is expected that reduced number this year.

* * * Remember...we're in communications, so let's communicate.

3 Gramavision LPs

NEW YORK - Three new LPs are forthcoming from the Gramavision label. They include "Diana" by saxophonist Terence D'Von..."Soul'n" by pianist Earl Rose and "Blood Of The Dove" by Paul Bley, John Scofield, Ray Barretto, Bucky Pizzarelli and Paul McCandless.

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14 09
1 51
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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Musician</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>IT'S FOR YOU</td>
<td>Ali Thompson</td>
</tr>
<tr>
<td>55</td>
<td>SWEET SENSATION</td>
<td>Steppenwolf</td>
</tr>
<tr>
<td>54</td>
<td>TULSA TIME</td>
<td>Eric Clapton</td>
</tr>
<tr>
<td>53</td>
<td>I CAN'T LET GO</td>
<td>Linda Ronstadt</td>
</tr>
<tr>
<td>52</td>
<td>BRASS IN POCKET</td>
<td>Gladys Knight and the Pips</td>
</tr>
<tr>
<td>51</td>
<td>PLAY THE GAME</td>
<td>Queen</td>
</tr>
<tr>
<td>50</td>
<td>FAME</td>
<td>Irene Cara</td>
</tr>
<tr>
<td>49</td>
<td>OLD FASHION LOVE</td>
<td>Commodores</td>
</tr>
<tr>
<td>48</td>
<td>LET'S GO 'ROUND AGAIN</td>
<td>Average White Band</td>
</tr>
<tr>
<td>47</td>
<td>SHANDI</td>
<td>The Marvelettes</td>
</tr>
<tr>
<td>46</td>
<td>ON THE REBOUND</td>
<td>Russ Ballard</td>
</tr>
<tr>
<td>45</td>
<td>ONE MORE TIME FOR LOVE</td>
<td>Billy Preston &amp; Syreeta</td>
</tr>
<tr>
<td>44</td>
<td>I'M HAPPY JUST TO DANCE WITH</td>
<td>Anne Murray</td>
</tr>
<tr>
<td>43</td>
<td>STOP YOUR SOBBING</td>
<td>Pretenders</td>
</tr>
<tr>
<td>42</td>
<td>LOST IN LOVE</td>
<td>Air Supply</td>
</tr>
<tr>
<td>41</td>
<td>BEYOND</td>
<td>Herb Alpert</td>
</tr>
<tr>
<td>40</td>
<td>DRIVIN' MY LIFE AWAY</td>
<td>Eddie Rabbit</td>
</tr>
<tr>
<td>39</td>
<td>MY MISTAKE</td>
<td>The Kinks</td>
</tr>
<tr>
<td>38</td>
<td>HONEY, HONEY</td>
<td>David Horne</td>
</tr>
<tr>
<td>37</td>
<td>TIME FOR ME TO FLY</td>
<td>P.F. Sloan &amp; the Drifters</td>
</tr>
<tr>
<td>36</td>
<td>FREE ME</td>
<td>Roger Daltry</td>
</tr>
<tr>
<td>35</td>
<td>ANGELS SAY NO</td>
<td>Tommy Tucker</td>
</tr>
<tr>
<td>34</td>
<td>WE LIVE FOR LOVE</td>
<td>Pat Benatar</td>
</tr>
<tr>
<td>33</td>
<td>AND THE CRADLE WILL ROCK</td>
<td>Tom Jones</td>
</tr>
<tr>
<td>32</td>
<td>TWILIGHT ZONE</td>
<td>Manhattan Transfer</td>
</tr>
<tr>
<td>31</td>
<td>ANOTHER BRICK IN THE WALL</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>30</td>
<td>BACK TOGETHER AGAIN</td>
<td>Bob &amp; Marcia</td>
</tr>
<tr>
<td>29</td>
<td>RIDE LIKE THE WIND</td>
<td>Christopher Cross</td>
</tr>
<tr>
<td>28</td>
<td>DANCING WITH THE MOUNTAINS</td>
<td>John Denver</td>
</tr>
<tr>
<td>27</td>
<td>SEXY EYES</td>
<td>Dr. Hook</td>
</tr>
<tr>
<td>26</td>
<td>SHOT GUN RIDER</td>
<td>Joe Sun</td>
</tr>
<tr>
<td>25</td>
<td>POWER</td>
<td>The Temptations</td>
</tr>
</tbody>
</table>

**Single This Week**

**COMING UP**

Paul McCartney
Columbia 1-11263

Give the gift of music.
19 Student DJs Learn Their Craft

By JEAN WILLIAMS

LOS ANGELES—The International Entertainment & Record Promotion Co. has adopted "talking to the streets" as its operating theme.

The L.A.-based firm, headed by Marcel Grigby and Frank Minor, has tied into local schools with 19 student DJs. It has also entered an association with r&b music pools in Mississippi, neighboring states and Florida leading to Grigby.

"We believe the people best attuned to record buyers are record buyers," says Grigby. "That's why we have 19 DJs at the schools. They play records during lunch hours, which obviously booms records and interests in the artists."

Among the acts International Entertainment is presently working with is Anita's Waters. The group's most recent LP is "Watercooler.

"Lyrical genius Grigby's group consists of Maximo, Julia, Luther and Oren.

Waters, also L.A.-based, is well known in area panter and senior high schools as the group frequently visits their schools to talk to the students about the music business.

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 families have been performing as a group for more than a decade. It assembles, however, it has not scored heavily at a solo act.

Group members are best known for their background vocal work, recording with such acts as Donna Summer, Rita Coolidge, Glen Campbell, Herb Hancock, Barry White, Peaches & Herb, Neil Diamond, Dolly Parton, Barbra Streisand, Thelma Houston, Denise Williams, Ethel Merman, Barcky Smeco, Michael Jackson, Joe Jackson, Waxie Waters, Frank Sinatra, Lou Rawls, Tavares, Temptations, and others.

With such impressive credits, one wonders why as a solo act the group has not broken through.

Luther says, "We didn't know what it took to pull a record; we were not told.

Injects Maurice, "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 going to talk to kids and really want to get into this business. We now know where we made our mistakes and if we can do our thing, we want to avoid the same mistakes, we will."

The Waters' acknowledge their schedules are so tight as background singers, and the demand on the time is so great it's difficult to squeeze in time for their own careers with a shark-shorn. "However, we're managing to do it because we've got to," says Maurice.

Green notes that both he and Luther have roles in Neil Diamond's upcoming film "The Jazz Singer." "He's jazzing and are looking to become more involved in movies.

International Entertainment, in conjunction with Andrea Monelli, an independent promotion rep, are (Continued on page 48)
Black Music is uniquely a product of the American experience, but its influence has been universal.

From it have sprung Gospel, Blues, Jazz, Soul, and Rock. Popular music has been completely reshaped by it.

Over the years, ASCAP has numbered Black Music’s greatest creative forces—composers, writers, artists—as members.

Louis Armstrong, Duke Ellington, W. C. Handy, Fletcher Henderson, James B. Johnson, Jelly Roll Morton, Andy Razaf, and Noble Sissle all belonged to ASCAP.


ASCAP’s status as America’s most prestigious performing rights licensing organization is due in no small part to the contributions of America’s native music form—Black Music.
By JEAN WILLIAMS

LOS ANGELES—Jerry Peters, who has written, produced, arranged or played piano for such artists as Gladys Knight & the Pips, Artha Franklin, Quincy Jones, Earth, Wind & Fire and Harvey Ma-
son, an Ohio native who once ran an entertainment agency, has expanded his wish list. Peters recently arranged four tunes on Andrea Crouch’s debut LP on Warner Bros., corning one tune with Crouch. And he’s gearing up to go into the studio to reproduce with Maurice White, Earth, Wind & Fire’s Phillip Bailey for Bailey’s first solo gospel-oriented project.

Peters believes gospel music must change its structure. He notes, however, that he sees the beginnings of change through artists like Crouch. “We all know that the roots of gospel come from the cowbell and drums. Times have changed and so must the music. We must make it palatable to the masses. People today have things that affect their everyday lives. It’s successful for secular music and it can be successful for gospel.”

He maintains that the trend in gospel is to make music that can be played on both gospel and secular radio stations. Peters cites as an example a tune written with Maurice White on the theme of “The Gospel (the Good News).” He also penned the tune “One More Time For Love” by Streeuta Wright and Eddie Houston. Peters says he is geared to both audiences.

Peters notes that as a producer or arranger, he is highly selective of material he will work with. “There are certain songs I just will not get involved with. A person brought me a song called ‘Dominating,’ which deals with masochism. I turned it down and told him I can’t deal with that.

Although he has been producing and writing songs for some 10 years (gaining his first professional break with Eddie Fisher), he broke through four years ago while working with Clare-
rence Avant at Tabu Records. He produced Tabu’s Brainstorm. That same year, in addition to working with artists, Peters has composed the theme songs for four television and film works, including “Unmarried Woman” and “Mandella.”

He has formed Mecca West Productions. Bobby Vaught, a Michael Jackson-type singer, is the first act signed to the company. He notes he is negotiating a label deal with Vaught.

“I am also looking to create a woman’s group. There are a few around but there’s still a void in that area.”

He insists he is not looking to copy anything, even though it may be successful. “I have looked around to determine where a void exists—it’s in the gospel market,” he says.

Peters is currently producing Lita Graae, a Helen Reddy-type singer, for Jimmy Towers Records, the firm headed by Joe Jackson, the Jacksons.

It appears that singer Al Green is angling some promoters who are attempting to book him in gospel concerts.

Most recently Green, scheduled to appear at the Academy of Music in Philadelphia, did a "no-show." This

(Continued on page 79)
**Old Tennessee Warehouse Becomes Music Emporium**

**MURFREESBORO, Tenn.**—An early 20th century warehouse is the setting for middle Tennessee's new free music market, dubbed the Mainstreet Music Emporium here.

The Emporium will feature a variety of musical acts, including duos and trios, ranging from folk to bluegrass and jazz. Single acts also will be featured, including Bluegrass Union, Prine and Leon Redbone. Cover charges vary with the band featured but average $5 to $10.

Open only three weeks, the Mainstreet Music Emporium has already sparked a substantial response locally. Although the club is located 30 miles from Nashville, the owners, Ben Eakin, of Centereach, N.Y., and Suzanne Smith, of Middle Tennessee State Univ., and musicians Philip Austin and Larry Pinkerton—feel their closeness to the university will give them an advantage.

The building, an old warehouse, was completely remodeled by the owners. The sound system includes a Focusrite audio system, a Yamaha PA system and a Martin stage and dance floor. Event expansion may include the addition of balconies and extra seating.

Bands are usually booked for Thursday, Friday and Saturday nights with weekly specials such as ladies night, bluegrass night on a Tuesday and a dance floor every night in the future. DENISE MILES

**Talent**

**Talent In Action**

**BRUNER THERMA HOUSTON**

**Greeks.** Those are any big-time all-student sheet- bands. Houston is a super singer who falls short as an all-student.

Verite is a gifted dancer, a talented actor and a witty, ingratiable singing personality. Her vocals are soft and tuneful—particularly noticeable on soft, ballad stuff, like Leland Richey's understated "Stayin'."

Houston, on the other hand, has all the musical power of a Nat King Cole or Gloria Gaynor, but she lacks the expression by digging into a bag of standard night-club tricks. The audience didn't come when Houston off-handedly remarked, "I'm going to be big, I'm working my way to Vegas."

When a singer has Houston's vocal prowess, it seems a waste of time and talent to engage in costume changes, marginal impressions and canned patter with singers.

The musical highlights of Houston's 45 minute, 11 song headlining spot, Verite seemed to be of his vocal limitations and deluded set: the vocalist punted most numbers with graceful, agile movement and broad facial mapping—which helped detract attention from voice.

The singer was most effective on up-tempo rhythmic workouts like "Let's Get Stranded" and "Ain't Nothing New on the Block," two of the hit songs he wrote for the album "Picture Me," released in January.

A full orchestra lent impressive backup to both performers. The show ended after nearly one-third only on this first night of a four-night run.

**SOUTHSIDE JOHNNY & THE ASBURY JUJU**

**Greeks Theatre, Los Angeles.**

Tickets: $10.50, $8.50, $7.50

Soutside Johnny may have taken a step towards moving set of cult popularity into a broader acceptance on the West Coast with his stand-and-shake vocal and saxophone.

Previously he is L.A. Johnny enjoyed a devoted following in small clubs. But on a cool night on the corner of the Greek, he took a jump up in popularity as he played to 3,700 wildly cheering fans.

From the start, when Johnny—clad in a black leather jacket, jeans, sneakers and shades—stepped onto the stage and launched a high energy mood of "It's So Nice," the mood was set for the evening, enthusiastic and这时候电路工程学似乎都变得越来越有趣了，甚至有时候会让人感觉像是在走火入魔，但是无论如何，这些课程都是非常有价值的。

**Tanzanian Devils**

Sleeping Lady, Cafe, Faircliff, Calif. (Admission: $2.95)

With current English ski bands like Madness and Siouxsie getting good marks, some fallout should feature the talents of the Devils, who play a West Coast-influenced music that falls somewhere in the territory between J Geils and Foghat.

A one-hour 10 song opening set May 1 on an enthusiastically pumping full house at this sub-urban club (the band's home base) showed off the many facets of the quintet. These include the intense, thoughtfully laid-down style of lead vocalist Dennis Hogan, melo- doux and enormously clever lyrics, best regis- tered in "Glee" ("And I Know Who I Am") an overlapping, stagecrafting style and as overall instrumen- tal and rhythmistic slickness that belies a no-name group in the bigger tent.

The set included some of the best numbers from the recently-ended tour William border "Farther Away," "Sitting on the Fence," "Nebraska," with writer's credit to Steve Winwood, and "Sister," plus ting to "One Night Stand" for the follow-up LP. The show concluded its tour opening and closing of the crowd's n' roll, with several more popular songs like "(Wish You Were Here," "Theatres," "Lucky," and "Talk to Me.

**FOOL CHICKEN—Members of the Fools bring out the appropriate prop for the band's rendition of "Psycho Chicken" during a recent appearance at a New York City Bottom Line."**

**Talent in Action**

**Talent in Action**

**JOYCE**

**Boston.**

The band's opening and closing number, audiences are going to have a sampling of songs by bands working in the genre. With any luck, some of them will be as forceful and continued as Joyce, a new Warner Bros. act.

The new band called One P.M. (Blonde drummer Carm Burke included) joined the Major Thinkers for some recent sessions. The band played a benefit for L.A. area hospi- tals, making a surprise appearance at a recent night at Page 302 nightclub. Actor Michael Caine's London man- agement for $1.6 million. . .

Jodie Prenger, before that, had scored a near- record tour of the U.S., was almost bashed during a recent videotaping at Bar- clay's Bank in London. An alarm was accidentally triggered, and the police rushed to the scene. It's re- ported the group will continue to tour, either opening or headlining the group from its television appearance on "Top Of The Pop." the previous TV show, where they were head- ed by the new record company.

**Manifold Plays Hotel TV**

**ATLANTIC CITY, N.J.—In an unexpected move, three of the four performances Barry Manilow is set to give between June 30 and July 6 at Resorts International Hotel Casino here will be shown on closed circuit television at the hotel. Free tickets will be distributed on a first come, first served basis.

Tickets for the in-person shows at the Supertithe, which seats 1,750 persons, will cost $35 and sold out within hours.

Manifold will perform seven nights, with shows 9 p.m. and midnight, at a figure reported to be $50,000. . .

Tribal Rubs, vice president of en-
ROCKIES: Promoting without touring.

Several things must be taken into consideration at this time," he says, "primarily the economy. With the economy in its present down state, we want to make sure that when I go on the road people will want to see me. Right now people are carefully selecting the shows they attend." He hopes to tour later in the year.

In addition to the pop/18th market, Robbins appears to be gaining steam with the gospel audience.

Although he comes from a Catholic background, Baptist churches across the country are inviting him to come and perform.

Why?

"While I sing secular music, my songs are positive and relate to both the secular and gospel audiences. Just because a song is geared to the secular market does not mean it's not also religious or not necessarily Christian but positive. I believe this is the highest compliment that can be paid to a secular artist, that his music be accepted by both the gospel and secular communities."

Chuck Jackson, who formerly coproduced Natalie Cole, has completed work on Aretha Franklin's debut album, *LP."

Jackson notes that he is taking Franklin in a more mellow direction, without sacrificing the power for which she is known. Several cuts are said to be gospel-flavored pop tunes, but the pair is making a conscious effort not to make the album too much of a gospel 'type.'

"I am a ballader with gospel roots," says Jackson, "and Aretha is perfect for my songs because her roots also are in gospel."

Franklin was reportedly overheard asking Jackson, "Do you..." (Continued on page 33)
Karl Darling

**Talent Talk**

**Bette Miller** will press the flesh Wednesday (21) at Hunter's Bookstore in the Westwood district of L.A. at an autograph session for her book, "The View From A Bread Basket." . . . Is Roxy Music's Bryan Ferry headed for film projects? The Spencer Davis classic, "Gimme Some Lovin'" is tagged as the first single from the upcoming second Blues Brothers LP. Gary Numan cowrote two songs with Robert Palmer for Palmer's upcoming LP. Numan guests on "Midnight Special" (Friday) 23rd.

**Thom Griffin** is the new lead singer for Trillion. A new LP is expected soon. . . . Millie Jackson's next LP will be titled "For Men Only." . . . EMI/UA hosted a big bash for J. Geils Band after a recent appearance at the New York Palladium. "The Blues Brothers Film" will premiere June 20. Expect massive marketing and EC Records with the LP.

The Clash returned to L.A. April 28 for a surprise midnight gig at the 260-capacity Roxy. Taking advantage of the removal of all tables and chairs, the 500-plus surge of enthusiastic spectators crammed in and lived up to the rody reputation of past Clash audiences. By evening's end, the Roxy was minus a few fans, mostly upset because at first it seemed the group was not doing an encore; grabbing at the descending curtain until it was on the ground and badly ripped.

**Romano Kozak & Shawn Hanley**

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**CHEAP TRICK ROMANTICS**

Madison Square Garden, New York

**Talent Talk**

"I always knew we'd end up writing again. We've been together too long; I've never had a disco ball, and I couldn't relate to what Elton was doing then," he recalls. Taupin's inroads into all aspects of the film medium has resulted in the completion of two screenings. "Goodbye Yellow Brick Road," which was with British writer Ian La Frenais is based on the title of the Elton John album of the same name and will be produced by Steve Lieber and David Krebs. Close to 20 songs from the Taupin/John catalog will be featured.

Taupin and La Frenais have also completed the animated feature film "Captain Fantastic And The Brown Dirt Cowboy" inspired by John's 1975 album. Al Broadax and Dick Clark will produce.

Additionally, Taupin and manager Lina and the famed Production, encompassing motion pictures and all areas of music. They have acquired the screen rights to the book "Marie LaVeau," about a legendary New Orleans voodoo queen and an upcoming project. Pista Productions has acquired the title of five songs of the group for EMI. The group has a sizable following even though it is little known elsewhere. If the rest of the country could see his distinguishing live set, it too might know California's best. The one-hour, 40-minute set featured folk with a white beat that can be compared to a younger Van Morrison. As with Morrison, Hamilton is obviously uncomfortable onstage. His eyes are closed much of the time he stands in one place. Unit until the end of the set, after audience response was rapturous, did he begin to loosen up. Part of his success is due to his superb live group which, despite its tendency to jam near the end, made its presence felt without overwhelming Hamilton's vocal style or his extravagant backing. This was the Bus Boys' first time in the prestigious media-covered band and the possibility is put as its first performance. (21) at Hunter's Bookstore in the Westwood district of L.A. at an autograph session for her book, "The View From A Bread Basket." . . . Is Roxy Music's Bryan Ferry headed for film projects? The Spencer Davis classic, "Gimme Some Lovin'" is tagged as the first single from the upcoming second Blues Brothers LP. Gary Numan cowrote two songs with Robert Palmer for Palmer's upcoming LP. Numan guests on "Midnight Special" (Friday) 23rd.

JUDIE TZUKE

**Talent Talk**

Theatre Royal, Drury Lane, London. Admission: 5s. 7d.

It was an expected and capacity audience at one of London's most atmospheric and historic venues, the Theatre Royal, where a singer-songwriter of enormous potential, opened her first London engagement.

The ticket concords with the release here of her second album "Sports Car," which follows after the much acclaimed "Welcome To The Crucifix LP."

Her 16-song, 80-minute set recorded for future sale by Capital Records, its London independent radio network was split between known and new in song terms. The sound was warmly met at some points though in the five-piece backing group, which included her co-writer Mike Paxman on lead guitar, it was warmly received for light through sensitive support to a batch of exciting and emotive songs.

Tzuke is in fine voice throughout. Through more still than assertive in previous stage shows, she still couldn't hide the innate shyness and sensitivity which is reflected in her lyrics, and in a somewhat unsure stage presence.

Virtually all the "Crucifix" numbers were there, highlighted by the supportive "Take Me With You." A performance repeated at audience request in her second encore which climaxed with one of her own favorites, "These Are The Times."

It was a polished and enchanting performance from a beautiful girl whose music demands attention for its honest and unpretentious originality.

**ALEX FOWLER**

**ARTHUR PRYSOCK**


The deep voiced baritone from the big band era brought a whole view into this East Side Manhattan supper club April 23, and if it had a flaw it was that the patrons didn't get enough of Arthur himself.

The show opened at 9:30, but Pryslock didn't come on until a half-hour later, which still left 45 minutes for the star. The evening began slowly with his backup organ trio 'trouping through "In a Mellow Tone." Then his two backup singers came on for a few popular numbers. Then Arthur first Pryslock played some soulful tenor.

Finally Arthur came on with a booming "Hello Everybody and God be with you." He looked tired and an old ad "Worry Bead You." He played the few standards he was to sing. He featured a number of songs from a forthcoming album, which will probably be on the Old Town label.

Pryslock joked about "Today I Started Loving You Again," which he noted he recorded nine years ago but which has broken into the charts upon its release on the Gusto label.

**DOUG HALL**

**DIRK HAMILTON**


Elton's Dick Hamilton may well be California's best kept secret. The single-song writer has released four albums which have earned him a sizable following in fact he is little known elsewhere. If the rest of the country could see his distinguishing live set, it too might know California's best. The one-hour, 40-minute set featured folk with a white beat that can be compared to a younger Van Morrison. As with Morrison, Hamilton is obviously uncomfortable onstage. His eyes are closed much of the time he stands in one place. Unit until the end of the set, after audience response was rapturous, did he begin to loosen up. Part of his success is due to his superb live group which, despite its tendency to jam near the end, made its presence felt without overwhelming Hamilton's vocal style or his extravagant backing. This was the Bus Boys' first time in the prestigious media-covered band and the possibility is put as its first performance. (21) at Hunter's Bookstore in the Westwood district of L.A. at an autograph session for her book, "The View From A Bread Basket." . . . Is Roxy Music's Bryan Ferry headed for film projects? The Spencer Davis classic, "Gimme Some Lovin'" is tagged as the first single from the upcoming second Blues Brothers LP. Gary Numan cowrote two songs with Robert Palmer for Palmer's upcoming LP. Numan guests on "Midnight Special" (Friday) 23rd.


**Signings**

Counterpoint
Roker Aids Jackson In L.A. Firm
By JEAN WILLIAMS
LOS ANGELES: Joe Jackson, father of the Jacksons, who recently signed a distribution agreement with Polydor, plans to personally run Joe Jackson Productions with Wally Roker handling administration.

In addition to handling the day-to-day activities of the firm, Jackson says he will also be totally involved at the creative level. He points out that while all of his acts will have product released on Polydor, he has complete creative control.

In addition to the three acts already signed to the firm, Randy Jackson of the Jacksons who has been recuperating following an auto accident, plans to record for Jackson when his obligation to Epic Records is satisfied.

Why would Jackson form a production company at a time when so many firms are struggling to stay alive? "I hear that things are down and record companies, are skeptical but I have never had any problems," he says. Therefore, I decided to go after what I want. Why did he go to Polydor? "It was the only company that appeared to be enthused about what I am doing and was interested in being involved."

"We talked with executives at other record companies. They appeared to be interested but not to the degree of Polydor," says Jackson.

His three acts include Windstorm, Lita Grace and his daughter Latoya Jackson. Windstorm, a 12-piece self-contained group from New Orleans recently completed a yet unscheduled LP plus a single called "Rudy's Blues.

The Windstorm project was produced by Jackson and Kevin McNair, who also is a guitarist and songwriter with Carl Dennis for the group. McNair is completing work on his master's degree at the Univ. of New Orleans. Dennis is working on his law degree at Dillard.

Other members of the group include Anatole Domino, keyboardist and son of Fats Domino, Darrel Winchelle, drummers, Devon Severin, bass, and Roy Paul Joseph, guitar. Dennis also is a lead singer.

Grace is already in the studio with Jerry Peters producing and Latoya's LP is expected to be completed next month. Michael Jackson is producing two songs on Latoya's album.

According to Jackson, he will sign no more acts this year. However, in the future, there is a possibility he will work with acts outside the Polydor family.

Although Jackson appears to have his upcoming projects well in hand, he has not completed setting up his in-house staff. He notes that he is working on that.

As the Jackson group, no word on whether other members of the group will record for dad's company. The group is a studio recording on its next Epic LP.

Several acts have joined Dionne Warwick and Billy Eckstine, co-chairpersons of the 1980 Black Music Month Committee, supporting June as Black Music Month.

Among these artists are Sammy Davis Jr., Earth, Wind & Fire, Aretha Franklin, Isaac Hayes, Al- lanta Hunter, Millie Jackson, Melba Moore, Roy Ayers, Herbie Carpenter, Stanley Clarke, the Commodores. (Continued on page 33)
IT'S DELICIOUS
2-Store Chain Rides Hits To Help Motivate Catalog Sales

As for his in-store setup, Johnson points out that he utilizes his wall space to encourage catalog sales. "Since many outlets where they put several different albums on the wall at the same time, I can select my catalog and display both its new and catalog product. I sell the catalog for $5.99 and the wall space lists LP for $5.98 and this generates sales." He maintains that his outlets are serviced by a single weekly staff man and is experienced in all areas of retailing. "We stress good service and our customers know it. I send the staff carefully. Most of them were stolen from Tower Records, Where house office was so happy I was able to send them to a point on a rotating basis. I don't expect record companies to give us tickets, but I buy tickets for the season and give them to the staff members. If record companies give us tickets, I pass them on to the employees. There are other things an employer can do to show his appreciation, but this is the one thing important to keep good people." Johnson explains his staff is familiar with all types of inventory by promoting sales with promotional copy so that we will thoroughly know the different types of music.

Johnson, who employs seven people at the new outlet and five at Deacon Music's second outlet in City One-stop locally and direct from WEA. But Deacon outlets are open seven days a week. Hours at the first shop are 10 a.m.-11:30 p.m. weekdays and the newest shop is open 10 a.m.-9 p.m. weekends and 10 a.m.-6 p.m. Sundays.

BROADWAY REVIEW

Something Lacking In New 'Black Broadway' Salute

NEW YORK—One of the outstanding features of the last New York Forst Faye Show, the Schlitz "Salute To Black Broadway." That show brought together many of the stars of the musical theater in America for two hours of exciting musical entertainment.

Since then, George Gershwin, the festival's producer, Bobby Short, and Robert Kimball, the show's producers, and dancer Honi Coles, bowing to numerous requests, have teamed to bring the show to Broadway.

Unfortunately the new "Black Broadway," which opened at the Town Hall here Sunday (4), does not work quite as well as the original. It is still a stylish show with many of the original performers (hooray Honi Cole is unfortunately out. He suffered a heart attack recently), but it seems to have lost something in its transition from Avery Fisher Hall where it was originally staged.

The most noticeable ingredient missing from the new version is the lack of spontaneity. The Newport version rippled with excitement where there is marvel of seeing and almost endless parade of legendary names like John "Webby" Johnson, Celia Foye, Ethel Waters, "Life in "Porgy & Bess"), Honi Coles, Ada
dale Hall and Edith Wilson. Then there was some showmanship and informative narrative which wove the show together into a cohesive whole. Now, however, much of Short's dialog has been cut, reducing the show into little more than a concert-type revue. The size of the orchestra has been reduced, thus reducing its effectiveness, and often the performers seem unsure of themselves as they are working with different and unfamiliar scripts.


The show is on Broadway for a limited outlet, but if the memories that the memories will linger much longer as West is negotiating a cast album. The show is being approached by a television company on the possibilities of taping the show for future airing.

RAULCLIFFE JOE

Temptations Return 'Home'

As continued from page 59

Two of the songs on the new LP are reminiscent of what we call "Swing Out." It's just that we did a while some cuts are danceable, none is a straight disco track. I don't think of the Temptations as being a disco group as we in any other category," says Johnson. "We are singers. First, not sure what disco is. As far as long records are concerned, we came out with singles that have no single records but they didn't call it disco."

We had "Psychedelic Shack," what we didn't have is the disco. We know how the disco is from our long playing cuts. We used to catch hell trying to get something placed that was more than three minutes."

Over the past few years, The Temptations have been appearing in clubs and abroad leading to the illusion the group was not a money-maker because of its absence from large halls.

"We performed, not as often as we have performed in the past, but we did pretty reluctantly," maintains William "Mickey" Stevenson. "It's just that we did a while some cuts are danceable, none is a straight disco track. I don't think of the Temptations as being a disco group as we in any other category," says Johnson. "We are singers. First, not sure what disco is. As far as long records are concerned, we came out with singles that have no single records but they didn't call it disco."

"We had "Psychedelic Shack," what we didn't have is the disco. We know how the disco is from our long playing cuts. We used to catch hell trying to get something placed that was more than three minutes."

However, the group plans to alter the situation shortly though it is not set to get it done before the time opening for Diana Ross in Las Vegas, The Temptations want to take time to get it well and another in order to pro- mote their "Power" LP.

Speculation had been brewing that for some time, Richard Street and David Ruffin might temporar-ily reopen for a project," I don't see the group," says Johnson. "There was talk of the original Temptations doing a project for, maybe two albums for Philadelphia International but it didn't work out."

Millie Jackson
Eying Gotham

NEW YORK—Millie Jackson will make her first appearance on Broadway in July with a show called "Black Ice." It's the kind of act she feels says he's "with the idea" of recording the performance. The show, with a special set being built, may also feature a comic or other Spring acts, including Fastback Band

Counterpoint

Continued from page 59

Hollywood Palladium June 7, will have as guest speakers radio and label representatives, including Ira Pogrund, according to Spring Records, which is producing the show and is also the label by itself.

Although the label reports more than 400,000 sales of her current two-LP set, Jackson says he's "with the idea" of recording the performance. The show, with a special set being built, may also feature a comic or other Spring acts, including Fastback Band

WHERE THERE'S SMOKE...
<table>
<thead>
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* * *
**Mid-Atlantic Region**

**Top Add Ons:**

- ROBYN DEPP-30 Days Away (Atlantic)
- THE WHISPERS- For Love And Rain (WB)
- BETTE MÖLLER-The Rose (Atlantic)
- AMBROSIA-Biggest Part Of Me (WB) 19

**Breakouts:**

- Bette Moller-30 Days Away (Atlantic)
- John & Yoko-20 (Epic)
- Kenny Rogers & K.K. Carnes-Don't Fall In Love With A Dreamer (EMI-America) 20

**Southeast Region**

**Top Add Ons:**

- LISA SEIGEL & DARA SEIDMAN-Sooner Or Later (Epic)
- SANDRA-For Love Of Me (WB) 18
- BETTE MÖLLER-The Rose (Atlantic)
- AMBROSIA-Biggest Part Of Me (WB) 19

**Breakouts:**

- Lisa Seigel & Dara Seidman-Sooner Or Later (Epic)
- REBA McEntire- For Love Of Me (WB) 18
- Bette Moller-30 Days Away (Atlantic)
- Kenny Rogers & K.K. Carnes-Don't Fall In Love With A Dreamer (EMI-America) 20

**Mid-Ohio**

**Top Add Ons:**

- ROBYN DEPP-30 Days Away (Atlantic)
- THE WHISPERS- For Love And Rain (WB)
- BETTE MÖLLER-The Rose (Atlantic)
- AMBROSIA-Biggest Part Of Me (WB) 19

**Breakouts:**

- Robert Depp-30 Days Away (Atlantic)
- John & Yoko-20 (Epic)
- Kenny Rogers & K.K. Carnes-Don't Fall In Love With A Dreamer (EMI-America) 20

**Southwest**

**Top Add Ons:**

- LILA ROSE-Biggest Part Of Me (RSO) 20
- Sandra-For Love Of Me (WB) 18
- Betty Mollers-The Rose (Atlantic)
- Ambrosia-Biggest Part Of Me (WB) 19

**Breakouts:**

- Lila Rose-Biggest Part Of Me (RSO) 20
- Robert Depp-30 Days Away (Atlantic)
- John & Yoko-20 (Epic)
- Kenny Rogers & K.K. Carnes-Don't Fall In Love With A Dreamer (EMI-America) 20

**Northwest**

**Top Add Ons:**

- ROBYN DEPP-30 Days Away (Atlantic)
- THE WHISPERS- For Love And Rain (WB)
- BETTE MÖLLER-The Rose (Atlantic)
- AMBROSIA-Biggest Part Of Me (WB) 19

**Breakouts:**

- Robert Depp-30 Days Away (Atlantic)
- John & Yoko-20 (Epic)
- Kenny Rogers & K.K. Carnes-Don't Fall In Love With A Dreamer (EMI-America) 20

**WNY**

**Top Add Ons:**

- ROBYN DEPP-30 Days Away (Atlantic)
- THE WHISPERS- For Love And Rain (WB)
- BETTE MÖLLER-The Rose (Atlantic)
- AMBROSIA-Biggest Part Of Me (WB) 19

**Breakouts:**

- Robert Depp-30 Days Away (Atlantic)
- John & Yoko-20 (Epic)
- Kenny Rogers & K.K. Carnes-Don't Fall In Love With A Dreamer (EMI-America) 20

**MID-INDIANAPOLIS**

**Top Add Ons:**

- MAURICE-Biggest Part Of Me (WB) 15
- AMBER NICHOLS-Don't Wake Me Up Without You (Acoustic)
- ANNE NICHOLS-Lucky Me (Capitol)
- ANN AND THE FITS-Dance (Atlantic) 14

**Breakouts:**

- Maurice-Biggest Part Of Me (WB) 15
- Amber Nichols-Don't Wake Me Up Without You (Acoustic)
- Anne Nichols-Lucky Me (Capitol)
- Ann & The Fits-Dance (Atlantic) 14
The Rev. C. L. Franklin, father of Aretha, has been hospitalized at De troit's Grace Hospital, where he suffers from heart problems.

The Lincoln, of late, was taken to the hospital by an ambulance, and he was taken to De troit's Grace Hospital.

The Rev. Franklin, who recorded with his family, was taken to the hospital by an ambulance, and he was taken to De troit's Grace Hospital.

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R&B UPSWING
Southeast Dealers Feel Desk Sales Up By Much As 15%

**General News**

**Southeast Dealers Feel Desk Sales Up By Much As 15%**

32

music, heightened by the crossover furor of October's "Diana". This hybrid mix has given artists such as Spooky Gya, Earl Klugh and Michael Jackson heavy airplay on traditionally rock and pop stations, making it easier for other artists to find

The waning of disco's recorded popularity coupled with a continued interest in danceable music by record buyers is also reinfecting R&B sales. And, add retailers, recent months have brought a hefty release schedule: in the past four weeks alone recording artists, in stores and on air, are giving their traffic boost by more aggressive in-store merchandising programs and displays for crossover product.

We've noticed a lot of new customers coming in to buy R&B records," marvels Jim Profti who manages a Peachtree location in sub-

rurally Rockville. "When we introduced our R&B section, his store's 10% increase from R&B volume to increased crossover radio plays is the way to go. We've seen this increase across-the-board buyer awareness.

"R&B sounds like new music to some of these younger customers who don't remember when r&b was big in the '60s," he says. "They're tired of the same old rock and metal music, and now they're discovering R&B and soul product for the first time.

At Nashville's Discount Records, manager Dickie Layne was surprised to find that a recent 10 playlist comprised of r&b product two weeks ago, a first for the retail outlet which normally stocks only three or four r&b titles on its current chart.

**Sponsored by Carnegie Library**

Blues Museum Opens In Clarksdale

NAZILLSH - C.W. Handy's trumpet, B.B. King's "Lucille" guitar, and a very rare "John the Conqueror" were all the exhibits at the recently opened Delta Blues Museum in Clarksdale, Miss. The museum was designed and established by the Carnegie Public Library there to collect, preserve and display artifacts and musical memorabilia relating to the growth and evolution of music in America.

The grand opening festivities May 15 featured live performances by Wes Walton, Johnnie B. Moore, the Biscuit Street Jug Band, Jesse Mae Hemphill and Danny Green. The opening was simulcast over WADI-FM in Clarksdale.

Among the many historical photographs, albums, slide-and-sound programs, books, videotapes and instruments on display are a number of original Delta Blues Museum. People MUSIC	about the same concept as our concept of what mix should be. But I can't say that their concept is wrong. I don't have any problems with the Delta Blues Museum. People seem to like it and what's important to me is that Diana likes it.

The museum organizers insist that the Delta Blues Museum is different but successful concepts in two different areas that seem to work well. It's really appealing to people for different reasons. It's difficult for me to just close it.

Rodgers adds, however, that when he first heard the completed product "I was shocked. I was furious and got on the phone right away and called Moorman.

After asking to listen to the album and then to talk to Diana, I culled down the list to about 10 songs. Then I had to say, 'hey, I know where they're coming from and what they're doing. But initially I was not prepared for that kind of shock.

I knew they were remixing it because we corresponded. It wasn't that they just did it and we didn't know anything about it. However, we didn't know that certain things which we consider a vital part of the arrangement quality was different.

He cites an example: "The Ch"romatics is dependent on what we call right texture. We like a fat sound. We use layers of sound to keep the texture sounding of the song. Bernard and I often say we like to fill our heads with music. And certain things that I would love to fill my head with, but that's only because when Motown went into the record label, the label felt they had to cut music at certain points.

"Our version of 'Have Fun Again' goes directly to what Motown did immediately. Motown felt it was more effective to go to a breakdown sound right away. Only images left us as to whether it works.

As to whether they will produce Ross again, Rodgers - "I'm not certain, we'll see. He hastens to add that the duo's relationship with Ross is a good one. "We like each other and we're friends. It's just that we have different concepts." Rodgers then, like music, is ongoing communications, so let's communicate.

**Rodgers, Edwards & Ross**

**Continued from page 3**

you can't knock it because they have been getting that sound for 20 years. The main thing is that if a song is in the pocket (a known hit) there's not much you can do to it.

What does he mean by the quality being different? "I mean it's ("Diana") not our concept of what a mix should be. But I can't say that their concept is wrong. I don't have any problems with what they've done with it. "What's important to me is that Diana likes it.

What has happened is that this music has been getting a different but successful concept in two different areas that seem to work well. It's really appealing to people for different reasons. It's difficult for me to just close it.

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Contact your local Billboard representative advertising to deliver your message at this important annual meeting.

**Billboard SPECIAL SURVEY For Week Ending 6/14/80**

**This Week's Chart**

**R&B/POP-FM Popularity Chart**

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<td>28 28 28 AFTER</td>
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<td>22 22 22 AFTER</td>
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**Soul**

**This Week's Chart**

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**Billboard SPECIAL Survey for Week Ending 4/14/80**

**Counterpoint**

**New Diana Album Album ‘All Mixed Up’**

By JEAN WILLIAMS

LOS ANGELES: How do Nile Rodgers and Bernard Edwards of Chic feel about Diana Ross and Ross-Terrana remaking Ross’ last LP, “Diana,” after they had completed the project?

According to Rodgers, “I’m not as happy as I would be if it was the way we mixed it, but I’m happy with the album because Diana is happy with it.”

However, I believe these are some of the best songs that we have ever written. It’s the first time we have ever tailored an LP for an artist. The only album that came close in terms of total structure for an artist was the second Sister Stedman album (Love Someday Today).

Although it’s not on the album jacket, a tag has been placed at the bottom of each music trade magazine crediting Ross and Terrana with remixing the album. Ex- plains Rodgers, “It was our idea that the credit go to them (Ross and Terrana). We didn’t want to take credit for the mixes because we didn’t mix it. Since it doesn’t appear on the album that we didn’t mix it we don’t want the public to assume that we are mixing.”

As to why the cuts on the LP were remixed, Rodgers says, “The basic problem was that we had two different concepts of what her voice should sound like. She heard her voice one way and we heard it another way.

Once we got into the later stages of the project Diana heard some things a certain way and we heard them another way. This was an attitude that she’d please. it’s also to please us, but we’re producers and we’re working with the artist.

“When it got to a point where she wanted her voice to sound a certain way we couldn’t take responsibility for it because that’s just not how we make records.

“Don’t label the album and submit it to Diana for her approval.” Rodgers continues. “She’s turn gave us a deal so she wouldn’t like the album and we remixed it.

“We then sent the tape and said basically, it’s your tape and these are your songs, they now belong to you. We’d have a deal to create a record and if you’re not happy with the way we have your voice sounding, it’s best that you do what you must do.” She remixed it and Motown sent us test pressings. She called us to tell us that she is extremely happy with the product as it is now.”

So as to whether the “Diana” LP is very different from that which they submitted, Rodgers says, “It can’t be that different because the songs and format are the same. However, the quality is different. Not that the quality of the present product is bad, it’s just that it’s different.

“We have a certain concept when it comes to making our records. If you don’t like a Chic record—and a lot of people don’t—you can’t say they’ve got the quality that you’re not good because we know what we’re doing. We know about audio techniques. We keep abreast of all the modern equipment and we learn how to use it so we always have a quality sound.”

“Motown has a traditional sound. It’s something they believe in and

(Continued on page 32)
**General News**

**MUSIC SCENE TWO, IT'S CALLED**

**Posh Atlanta Nitory Becoming A Retail Record & Tape Store**

- Continued from page 12

others do and they satisfy for it. I
strongly believe this is why some
businesses are going under.

"Although our survival is based on the number of records we sell," he continues, "our approach is to make the customer know he is most
important. This keeps him coming back even if there is no superior product in the marketplace. That's what building the strength of the business is about.

"All the people we trained business people who know how to do everything! I do not know how to do the business setup where the personnel is responsible for a particular de-
partment in the store and that per-
son must handle the budget and take full charge of that division. We say that everyone has his/ her own business inside the business."

Stephene Jackson, who worked at the outlet when Emerald City owned it, stayed on with Richardson. Don Mazziolo, Richardson's assistant, also comes from the Or chain. Rob-
ert Chapman formerly worked at Peaches. Lisa O. Scott, singles buyer and Sharon Sellers, a salesclerk, works part-time. John Sievers joined the firm from an outlet in Ohio. Garrett Mullins, who helped get the store going, recently went into military service.

Richardson notes that although he is located in a mall, he does not depend on mall traffic to sustain his business. noting that another retail record outlet in the mall is closing.

"Our prices are competitive. We keep them in line, the market de-
mands that. We get a cross-section of customers who can be a small town location but because of our service and our image.

"In terms of image, we're possibly the only outlet in town that basis that we deal with black records. Oth-
er towns they have a dispersal of music, but we're building the busi-
ness on this image. Anyone in the area knows that if it's Black-oriented music they want it and we have it and we know about it.

"Customers can come here and shop in pleasant surroundings and talk with people who know the prod-
uct." Richardson purchases his mer-
chandise from Tara Records and MJS, both of Atlanta. "I could buy directly from the manufacturer be-
cause of my volume, but I do as well buying from Tara and MJS."

Richardson is president of R&R Records, parent company of the Music Scene outlets.

**SLEDGE SCORES**—Sister Sledge sings the national anthem at the opening game of the 1980 Pittsburgh Pirates' baseball season to a crowd of more than 45,000 fans. Last year the Pirates took the sisters' "We Are Family" hit as its official anthem.

**Counterpoint**

- Continued from page 27

Redding notes that he is working on dates for the two groups, putting in a position to support their new product.

- O.K. Khan and Rufus along with the Brothers Johnson are mak-
ing their debut appearance as co-
headliners of the San Diego Kool
Jazz Festival. Both groups will ap-
pear at the opening night concert June 6. They will be joined by Peaches & Herb, Sister Sledge and the Gap Band.

Scheduled to perform for the follow-
ing evening are Donna Warwick,
Chu. Kool & the Gang, B.B. King &
Bobby "Blue" Bland and Cameo.

- Entertainment attorney Kendall Muster has relocated his offices to 888 7th Ave., New York 10019. Kendall, a co-founder of the Black Entertainment Lawyers Assn., rep-

Elaine Riperton, sister of the late Minnie Riperton, is heading up a drive to raise funds to erect an edu-
cation building to be added to Chi-
fano's Grace United Presby-
tarian Church in memory of the singer.

Minnie's children, Marc and Maya Rudolph, recently were in Chicago to present the church an architect's drawing of the proposed building. Elaine is also head of the Minnie Riperton fan club.

- Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include Orkney Hall, Birmingham; Odeon Hall, Hammersmith: Brighton Hall, Brighton; the Ritz, Manchester; and Queenways, Dunstable.

**THE CRUSADERS**

- The Crusaders in conjunction with the universities' music group at Bowling Green Univ. at Bowling Green, Ohio, were set to hold what they call an amalgamation concert Saturday (3).

In an effort to do their part to hold with President Carter's anti-infla-
tion measures, the Crusaders rolled back their ticket prices to an early 1970's level.

Ticket prices for the concert at the Anderson Arena were $6 for bleacher and reserved seating and $5 for general admission.

- Remember...we're in communica-
tions, so let's communicate.
<table>
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<tr>
<th>WEEK</th>
<th>TITLE ARTIST</th>
<th>ORIGINAL LISTING</th>
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<tr>
<td>1</td>
<td>I Don't See Daylight—Harry Belafonte</td>
<td>A Plus, SESAC</td>
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<td>2</td>
<td>Don't Push It, Don't Force It—Crosby, Stills &amp; Nash</td>
<td>Kapp (L.A. Hanks, Fin / At Raw Goods)</td>
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<td>3</td>
<td>Lady—Wheeler</td>
<td>Time</td>
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39
LAS VEGAS—Las Vegas and the "Soul Music Derby" has returned. Cornelius hosted what is expected to be the largest "Black Music America," a six-hour show produced for the United Negro College Fund. The show is funded by a grant from Amheuser-Beach Companies, Inc.

The show is set to air on approximately 100 black-oriented stations across country, traces the history of black music and artists from turn of the century ragtime to modern disco.

The program, based on the University of Nevada, Fund of Education "A Mind Is A Terrible Thing To Waste" features works of major black artists along with background information on the performers. There will also be station breaks for local pledging and fundraising activities.

The special is part of the Ravia/Blackstone program, to raise money for 41 black colleges.

Following his current tour with Ronnie Laws and the Lala Band, Kenny White may do some April dates opening for the Ottin. Nailor/Cole and Pojo-Brown collaboration have fallen through. The newest report is that Mathis will again team with Denzel Washington for another trek. The pair is said to be entering the studio any day now with Jack Gold producing for Columbia Records.

Singer/actor Phillip Michael Thomas is set to star in "Reggie, A Musical Discovery," premiering on Broadway March 20 at the Bellevue Theatre.

Thomas, who starred in the film "Sparkle" and more recently, "Black Attack," will be accompanied by a nine-piece reggae band. The play, set in in the home of the reggae star also stars Calvin Lockhart, Ruth Marie Coke and Obba Babatunde. Executive producer is Wodiir Jnr., with Geneva Dickerson direct.

B.B. King is one of the few blues performers capable of sliding into practically any musical landscape. He is now being teamed with the Marshall Tucker Band for a non-tour-commencing June 6. The band has for some time wanted to play with King.

Prior to his June dates, King will embark on his 1980 world tour beginning April 1. Among the pioneers where he will perform are Ireland, England, France, Finland, Sweden, Norway, Denmark, Netherlands, Austria, Paris and Munich plus tours of Australia, Japan and South America.

The Black Music Assn. is selecting five performers from its membership to receive free registrations to the NARM convention March 22-26 in Las Vegas. This move is part of NARM's 10-point program outlined at the Black Music Assn.'s Founder's Conference in Philadelphia last April. Cobin Simpson is the association's vice president (Continued on page 41)
it has been said...

“One of man’s finest achievements is to bring a smile to the heart of a child.”

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Miles Helps Prisoners; Firms Firm

By JEAN WILLIAMS

LOS ANGELES — Drummer Buddy Miles, recently released from the California Institution for Men in Chino, Calif., after serving more than a year on a drug possession charge, recorded an LP while in prison and produced a follow-inmates as "soledem" and backup vocalists.

Miles, who now lives at a Halfway House in L.A., is in the studio daily and has produced a second album since his release with the financial backing of John Roberts.

The drummer tied into an organization called Inmates Variety Entertainment Corp., while in prison and is working with Peggy Thomas, director of the program.

Thomas and Miles are forming a production company under the Inmates Variety Entertainment banner designed to produce artists serving time in prisons.

According to Thomas, Miles recently recorded an LP on Dun Surrogate (Don "Suga"") Harris, who is serving time at Chino. "There are "several recording projects in prisons that we would like to get to work on," such as Rick Stevens, formerly of Tower of Power, John Lee Hooker Jr. and many others.

"We're now talking to prison officials about civil rights carnivals our upcoming institutions looking for talent."

Prior to going to prison (Soleada), Miles, 38, has been known for his recording of "Them Changes," was signed to Mercury Records.

Some of the artists working with Soto Miles include: Mary Davis, a maximum security facility in Chino, a maximum-security facility in a group with Miles is raising funds to purchase equipment for inmates: "We have set up deals with some equipment companies to rent instruments." Inmates Variety Entertainment's most recent trip was to Chicago with a Christmas program, which featured among others, Alton McClain & Destiny and Martha Redbone. The organization also brings inmates outside to perform. "Last September Miles brought nine inmates from Chicago to perform for music and film industry representatives. The show was held at Philip Taylor's home (a member of the organization), and among the music people there were Warner Brothers (Elektra/Asylum Records) and Davey Jones of the Monkees. Philip is working on a CBS TV-special.

She points out that Inmates Variety Entertainment has a five-person staff, all working on a volunteer basis.

In addition to the adult penal facilities, Ellen Taft, a jazz vocalist, is now heading up a youth program.

(Continued on page 49)
“Chaser,” A request heard from coast to coast.

“Chaser,” the new album by bassist John Lee and drummer Gerry Brown, is stirring up a lot of attention.

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Children of Marleys on New Single

By JEAN WILLIAMS

LOS ANGELES—A new trio called Melody Makers, the offspring of Bob and Rita Marley, has cut a record, "Children Playing," on Marley's Tuff Gong label.

The tune, written, arranged, and produced by Marley, is about conditions in the photo, pointing out that children have no choice but to play in the streets.

Rita, also a singer, is a member of the I Threes, Marley's backup vocal group.

"Word is attempting to emphasize its involvement in black gospel music and stimulate sales through a new "Complete Guide To Black Gospel Songs," the catalog, going to retailers and distributors, contains a listing of Word-distributed titles by black artists and their product.

In addition, the catalog also will advise on those titles with both tapes and songbooks available.

Among the artists included in the four-page catalog are Andrae Crouch, Walter Hawkins, Daniebele Jossy Dixon, Tramaine Hawkins, Billy Preston, Shirley Caesar, who comes with her first album on the label shortly, the Rev. Jesse Jackson & his "Push For Excellence" LP, Bill Thiccford with his first solo LP since leaving Andrae Crouch, Teddy Hoffman & the Gems, Leon Patillo and Neffros.

**The Brothers Johnson have taken a stand against PCP (angel dust).**

On the inside jacket of their latest LP, "Light Up The Night," the brothers joined hands in truth, "We feel you would go we would like to mention the fact that we have seen a lot of our brothers and sisters fall victim to an evil that knows no equal, angel dust. For what PCP can eventually do to you, you might as well ask your head and pull the trigger. Don't trust that dust, life is far too precious to destroy.

The Brothers Johnson have placed their message prominently where their fans are most likely to see it.

Image building is still important, but a press release about Teddy Pendegrass sending boxes of candy to a 13 well-known women for Valentine's Day—can't release on his music can still stand on its own. There's even a quote from Pendegrass on the release which says, "I'd like to make this an annual event and I got tired of the negative looks like Blackwell's worst. I want to make my list a positive one." Oh well. But Mr. Blackwell does have a best dressed list, also.

Ray, Goodman & Brown, formerly known as the Moments, a little away from recording, are back with a new hit, "Special Lady," their third for Polydor. The trio is winding up a Midwest and Southern tour, which started Feb. 2. Brass Construction has started laying down tracks for its Brass Construction Six LP at Opal Studios in New Jersey. (Continued on Page 35)


Radio Programming At NAB

BILLBOARD ARBITRON RATINGS

A compilation of individual market's formats released by arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people. Figures in lightface are from previous year.

L.A. JANUARY 1980

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<td>1391</td>
<td>10.3</td>
<td>37.3</td>
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<td>WRV</td>
<td>1389</td>
<td>10.1</td>
<td>37.2</td>
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Above average quarter hour figures are expressed in hundreds (add two zeros).

WCAU Jumps

Continued from page 29

WCAU Jumps (continued)

only went up to 4-4 well behind WIP. WMMR-FM also did not do as well as they would have liked.

The turnout in airplay from hard rock to the softer rock album standards was significant. Unfortunately some carefully selected new music, has also given a lift to WQJQ-FM. The change has lowered its share from 2.6 to 3.1. WYSF-FM, which is also a boot away from WMMR and WQJQ-FM, also has seen a bit of a decrease. WUWM-FM, which has been very consistent for the past several weeks, has also gained a bit of a share. WQJQ-FM, with a drop from 4.5 to 4.2.

The big winner this time around was WMGK-FM, which made the top 10 for the first time in years in jumping its 3.4 share to 5.5 to place sixth just behind the two beautiful music stations. WMGK-FM also moved the station to 6.1 share, and WDRV-FM with 5.8.

Web Programs

Continued from page 34

Except for Goldenegg, which now has no musical shows, none of the syndicators plans to drop any programs or convert to barter to cash on any of their shows because of the network. TM Special Projects has two new shows upcoming. At first, both will be offered by barter. TM for The Morning Show, which is a joint syndicator, then the shows will be sold on a cash basis.

WGN is debuting its "Soundtrack Of The 60's," a three-hour weekly series soon and it will be sold on a barter basis. All the stations involved with this show, it is easier to work with on a cash basis," Tom Roundel explains.

Generally, syndicators feel that quality programming is the ultimate barometer as the listener does not differentiate between a network program and a syndicated one. "It's the property that's important," says Westwood One's Pearl Katz, "not where it's coming from. It doesn't matter whether it's from NBC, RKO or Westwood One."

Radio Groups Join To Improve Transmission

WASHINGTON—A new industry group, the National Radio Sys-

tems Committee, has been formed by the National Assn. of Broad-
casters and the Electronics Industry Assn. to investigate and recommend methods for improving the overall transparency and reception of both AM and FM television services.

Wally Johnson, former FCC Broadcaster, is chairman and cur-
cently executive director of the Assn. of Broadcast Engineering Standards which will serve as the umbrella organization for the first chairman. James D. Kearney of General Electric Co., will be vice chairman.

Automated System

Continued from page 38

change (whatever he wants to achieve) at the proper point, enters the system and converts the format to memory. If an insect is made, programming merely spreads apart to accommodate it. Working with labeled formats thus saves memory space, but doesn't sacrifice the flexibility of individual events, because of the insect or change capa-

bility.

WEB PROGRAMS

Continued from page 34

LONG BEACH—Beautiful music, which has long been in the for-

to-front on radio listening habits in this market, has been displaced as the fa-

vourite format by the new music format. AM is only de-

manding the station to 6.1 share, and WDVR-FM with 5.8.

100 Terminals Join NPR

And the Westar 1 Satellite

WASHINGTON—By May of 1980, 200 receiver-satellite terminals and 17 receiver-transmit terminals will join National Public Radio stan-

tions across the country. The network, receiving via Westar 1, an earth-orbiting communications satellite financed and constructed jointly by the National Public Radio and the American Broadcasting and Western Union at a cost of $60 million.

Although the satellite was being initiated at the beginning of PBS for cost-effec-
tive reasons, public radio was quick to recognize the satellite system's po-
tential advantages.

While land-based telephone lines can carry only voice and limited mono-


tropic transmission, the satellite now makes multiple transmissions of stereo programs as well as music.

NPR first used the satellite last October for a coast-to-coast live broadcast. Currently NPR uses four channels and will expand to be-

 tween six and eight in 1980. Eventu-

ally the system hopes to utilize as many as 12 channels on a full-time basis, and perhaps as many as 22 channels as equipment becomes more sophisticated. Portable termi-

nals which can be shifted to differ-
tent localities as the demand arises are also in the future for NPR.

With Westar 1 joining PBS, federal budget trimming have taken their toll on programs originating from NPR. One direct effect of Westar 1 has been to open the distribution of original programs produced by sta-
dions, independent producers and bars-

knight to NPR-affiliated stations.

In order to schedule and coordi-

nate the increased programming traffic, NPR has established the Ex-

tended Program Service.

One of the major unanswered questions raised by all of this is whether or not the Westar 1 satellite will make broadcast programs from the station, which have not been picked up for broadcast by the local NPR affili-

ates.

While all questions have not been resolved, it appears that in the future both commercial and non-co-

mercial stations will have access to abundant programming from satel-

lites.

13.8 to 17.2. AOR is in third place, up in third place at 10.0 year ago. Following these formats are news with a 9.4 unchanged from a year ago; talk with a 6.5, down from 6.8; Spanish with 6.0, up from 5.5; disco with 5.9, down from 6.2; and black music with 4.6, down from 5.1.

Among men 18 to 24 AOR is by far the best format with a 39.1 share, but men 25 to 34 and 35 to 44 tune in contemporary stations for respective shares of 21.1 and 25.3.

Beautiful music wins men 45 to 54 with a 22.3 share. It is also the favor-

ate format among women 18 to 24 and 25 to 34 with 29.2 and 25.9 shares re-

spectively.

AOR is the top format among teen shares with a 31.8 share, edging out con-

temporary with a 29.8 share. Looking at estimated numbers of listeners per average quarter hour, 24 men 18 to 24 listeners, up from 168,600 a year ago.

Beautiful is second with 181,300, down 3,000; and AOR is third with 139,100, up from 122,400. These are followed by these esti-
mates: news with 115,000, down from 113,900; talk with 80,100, down from 83,400; Spanish with 60,000, up from 57,600; disco with 56,000, down from 61,300.

Networks In Competition

Continued from page 34

most every day," Meyer says. "We're as close as and so involved it's like being at a radio station instead of a network.

"The result is that with the Source you never hear of the Source," she adds. "To them you just hear "the music/interview format to be struc-

tured."

"It's done as if we were a live inter-

view," she explains. "It's done to

create a feeling of intimacy, where the performer is actually talking to the listener, not just answering someone's questions. We blend the music in.

Upcoming on the NBC web are specials featuring Kris Kristofferson and Emmylou Harris with Kenny Rogers, Chad Buck and Anne Murray.

Meyer also says he needs a Diamond Special. But RKO has beat him to it. Will she be able to get Diam-

ond any way?

Stay tuned. The network battle is just starting.
Counterpoint

Gwen Dickey

The singer, with the group five years tending strong lead vocals, says she now plans to pursue a solo career.

Dickey, prior to joining Rose Royce, was a member of John Ed-wards' review for five years. Edwards is now lead singer with the Spanners.

Says Dickey: "I plan to re-sume my career in a few months but I will handle it differently. I already have an attorney and I'm looking for a good personal manager."

She notes that Rose Royce has for the most part managed itself with Norman Whitfield, president of Whitfield Recordings, acting as over-see.

Dickey adds that her departure from the group was amicable, "It's just that I didn't agree with some business decisions being made and decided it was time for me to go solo."

Dickey is not the only member of the nine-member group (eight men, one woman) to leave. Kenji Brown recently split with Rose Royce.

Barry White received the first honorary certificate in recording arts and sciences from the UCLA Arts Extension program.

The award was to be presented Friday (11) at the Faculty Club on the university's campus.

White received the honor because of the support he has given the program. The Arts Extension program is a two-year program with a series of courses including production, management, performance, artists and repertoire, marketing and pub-lic relations as they relate to the recording industry.

White, who reportedly did not complete high school, in an advocate (Continued on page 43)
Drums Thump For ‘Bolero’

CHICAGO—Vox-Turnabout and Deutsche Grammophon have both released rec-ordered recordings of Ravel’s “Bolero” with references to the hit motion picture “Bolero.” The recordings are involved in merchandising that ties in to the motion picture’s success.

“Bolero’s” use in the motion picture has generated skyrocketing mass popularity for the 50-year-old classical piece. Both recordings are involved in merchandising that ties in to the motion picture’s success.

“For Bolero,” available in New York and at stores nationwide, is one of the 5000 albums sold in New York and at stores nationwide. The recording is the result of a collaboration between Vox-Turnabout and Deutsche Grammophon, and is available in a variety of formats, including vinyl, digital, and streaming.

The recording includes a special edition of the original score, featuring the vocal ensemble of the Bolero Singers, as well as a new orchestration by Michael Nyman.

The recording also features the Bolero Singers, a vocal ensemble of 30 voices, performing the original score, as well as a new orchestration by Michael Nyman. The recording includes a special edition of the original score, featuring the vocal ensemble of the Bolero Singers, as well as a new orchestration by Michael Nyman.

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**Memphis Is Reviving As Music Hub**

**Editors Note: Soul Search, a reflection of the 1970s is no more. Counterpoint is our new name for this column.**

By **JEAN WILLIAMS**

**LOS ANGELES**—“Memphis is a trendsetter in black music but since the 1950s, it has been largely overlooked. Now, the city is experiencing a resurgence of interest, particularly in the area of music, as awareness of its rich cultural heritage grows.**

So says Dave Clark, a 41-year veteran of the music industry and TK Productions, a successful manager in the city. Clark is the front man for M. Blackbird, a band that has been described as “hardcore.”

“People across the country are speculating about what’s going on to happen with black music in the ’80s. It’s quite clear what’s happening and what Memphis means in the front. Black music is moving to the forefront and to hardcore.”

**Recruited, everything with good vocals is selling. Gamble & Huff (Philadelphia International Records) are making big money on their artists like Teddy Pendergrass. McFadden & Whitehead, the O’Jays and other Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff artists are selling far more than most other acts.”

But when the audiences began to back away from disco these two men were right there with their consistent sound,” says Clark.

**The crowds go to concerts here are demonstrating their preference for soul-oriented performers.**

He continues, “In recent weeks some of the artists performing to soldout houses have been selling like white hot. Acts like Teddy Pendergrass, McFadden & Whitehead, the O’Jays and other Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff artists are selling far more than most other acts.”

Clark insists Memphis is again in the process of developing and supporting local talent, which has a lot of raw talent here. The kind of acts you don’t have to teach how to sing.

**The two black-oriented AM stations, WDIA and Wlite, are starting new programs where they include new Memphis artists in their regular formats. When they play one of these records they call it Memphis music.** The idea is to make this city once again as important to black music as Nashville is to country music.

He points out that Memphians are gaining ground in the black music area, “and recording studios are in place for this uprising,” says Clark.

Clark also labels as being more studio time in the area including facilities in Jackson, Miss., 180 miles from Memphis and Muscle Shoals, Ala., 90 miles away.

Clark, who has seen many musical trends come and go, sees blues and gospel artists gaining broader acceptance in the ’80s. “This will be directly due to the change in musical tastes back to a basic sound,” he says.

* * *

**Remember…we’re in communications, so let’s communicate.**

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**Billboard SPECIAL REPORT: For Week Ending 1/12/80**

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Radio Programming

Vox Jox

Continued from page 13
Johnny Knight, morning man and p.d. at KDEX-AM, Dexter, Mo., has been promoted to operations manager for KDEX-AM-FM. . . . Peter Madigan, jock on Univ. of Maine's WMEB-FM in Orono, raised more than $5,000 for the Cambodian refugees during a 100-hour marathon.

Richard Kimball, p.d. at WSER-AM Elkhon, Md., reports that he is not the same Richard Kimball at TNI Management, nor is he the Richard Kimball of WGBW-FM Bangor, Me. Thank God, that on the air Richard Kimball of WSER uses the name of Rick Christy." Recent items in Vox Jox on the other Kimballs have resulted in numerous calls to the Kimball in Elkhon.

Bill Brown, DJ at WCBX-FM New York, was recently followed at a luncheon for his 10 years at the station . . . Mike Kelly, 13-year annunciation at WCAR-AM Detroit, WIXY-AM Cleveland, has joined Tuesday Productions as a sales rep. He recently worked at KEZY-AM Anaheim, Calif.

The addition of a new feature on WQAM-AM Chicago does not mean the station will be playing less music, general manager Kurt Shwerek explains. The original announcement of the feature did note the feature the original three minutes in length . . .

B. Mitchell Reed moved from a weekend slot at AOR KLOS-FM in Los Angeles to an afternoon 2 p.m. to 6 p.m. weekday slot at the station. He replaces J.J. Jackson who is pursuing a television career.

Ann Searl KEAM Great Falls, Mont. has lost his program director. John Walton resigned to go to KTSA-AM San Antonio.

John A. Piccillo is now general manager at rock WLWV-FM Fairlawn, Ohio. He was recently general manager at sister stations WDNDE-AM and WBFQ-FM Indianapolis.

Ann Searl KEWJ Topinka, Kan. is seeking a part time announcer. Interested persons need only minimal experience in radio or television. Program director J.B. Greely can be contacted at (913) 272-2122. The station’s address is 5315 W. 7th P.O. Box 4407, Topinka, Kan. 66604

Positions Wanted

Job opening at Major University FM radio station. Chief Administration Executive required for commercial or non-commercial radio management, bachelor degree in non-radio management. Some teaching experience preferred. Send resume to Chairman, Station Manager Search, S.I. Newhouse School of Public Communications, Syracuse University, Syracuse, N.Y. 13210. Deadline Jan. 30, 1980. Syracuse University is an Affirmative Action, Equal Opportunity Employer.

Billboard Special Survey for Week Ending 7/19/80

These are the best selling middle-at-the-road singles compiled from radio station air play listed in rank order.

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Positions Open

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ANNOUNCERS... DJ'S...

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Doo-wop Of ’50s Making Comeback?

By Jean Williams

LOS ANGELES—Arm manager Vonnie Scott believes the doo-wop sound of the ’50s will be a major musical force in the ’80s and plans to grab a large slice of the audience for her group, Alton McClain & Destiny.

Although the group, which has been together nearly two years, does not have a ’50s or ’60s sound, “many songs of that period were pretties with some kind of message. Alton easily sings pretties tunes because she’s basically a ballad singer with a five-octave range,” maintains Scott.

With McClain, the trio consists of Marie Warren and Robyn Sliger. The Polydor group has one LP, “It Must Be Love,” released a year ago. A new LP, “More And More Of You” is due in early January. The upcoming LP is a combination of ballads and danceable tunes, but away from the disco sound.

In the meantime, McClain, without the group, recently teamed with Johnny Bristol for a single, “Hang On In There Baby,” which Bristol wrote and popularized several years ago. The new single was produced by Mark Fain.

According to Scott, if the single hits, there will be an LP featuring the duo. The single also will be included in the group’s upcoming LP.

In terms of direction, “I am grooming Alton McClain as Destiny to be the Supremes of the ’80s. We take special care with every aspect of their career. We work hard and in addition to singing well, it’s important that the group project class, et al., an aura of sophistication and sex appeal. These were some of the qualities that catapulted the Supremes to fame.”

“In addition, the group wears glamorous, expensive gowns. We’re now dressing new models for their next tour,” says Scott.

Alton McClain & Destiny toured for three months with Teddy Pendikgerr in 1979. It also had a few dates with Chic and several dates with Pablo Bryson. “We’re going alone to Germany,” Jan. 6-30 and we’re working on a tour with the Commodores but that will be later in the year if it materializes. I want the group to tour now but I feel it’s important not to over-expose it and possibly burn it out in the U.S., which is why we’re going to Germany.”

“Our goal for 1980 is to get mass exposure, concerts, large and small room television shows and not being locked into one type of music.”

“As a manager,” she continues, “I am obviously interested in the financial success of my act, but I don’t believe this can be fully realized without letting the girls individual creative juices flow.”

Remember…we’re in communications, so let’s communicate.

Ross For Pay TV

NEW YORK—Diana Ross will be featured in a January Home Box Office pay television special. Videotaped at Caesar Palace in Las Vegas, the special features Ross in a complete in-concert performance which includes nine dancers, 13 backup singers, a laser light show, road projection and a 50-piece orchestra.
ELECTROLA

EBERHARD SCHÖNER:

ROCK [E. G. LP 'WINDOWS', FEATURING JON LORD, DAVID COVERDALE, TONY ASHTON AND OTHERS], FILM-MUSIC [E. G. 'TROTTA', 'TRAUMSTADT' AND 'ANSICHTEN EINES CLOWNS'], CLASSICAL MUSIC [E. G. 'DER SCHAUSSPIELDIREKTOR' AND LP 'EBERHARD SCHÖNER CONDUCTS PROKOFIEFF/STRAVINSKY'], ELECTRONICAL MUSIC [E. G. LP 'FLASHBACK', LP 'TRANSFORMATION' AND LP 'EVENTS'], FOLKLORE IN COMBINATION WITH ELECTRONICS [E. G. LP 'BALI AGUNG'], MULTIMEDIA [E. G. LASER-IN-CONCERT-TOUR WITH 'POLICE', VIDEO MAGIC NEW CONCEPT OF THE BMW-MUSEUM IN MUNICH], MUSIC FOR CHILDREN [E. G. FOR THE TV-SERIES 'DAS FEUERROT SPIELMOBIL'], TV [E. G. CLASSIC/ROCK NIGHT IN NOVEMBER 80 WITH JON ANDERSON, GARY BROOKER, MIKE BATT, ANDY MACKAY AND PRO MUSICA ORCHESTRA MUNICH AND OTHERS]
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<td>It's Already Too Late [R.E.M.]</td>
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Source: Billboard Hot 100 chart for December 13, 1980. The chart ranks songs based on airplay, sales, and other factors. The table includes the artist, title, producer, writer, label, number, and distribution label, along with their respective FM and 9/80 rankings. The chart is a key indicator for the popularity of songs at the time.
CROSBY, STILLS & NASH

Fast Die

Ours. And doesn’t hold back any punches, tunes

ver Fiddle,

NEIL YOUNG

Crosby,

First

the last few

Best

this

Circle Jerks, Cary

LIZZY

Us

short bursts

execution

is

pure energy.

bleeped out. “The

energy,

It.”

speedwagon’s “Keep

Pushin’,”

“We Are The World”

REPRISE

13-grade

the Air

Markoff.

Bunnymen rework the basics

of course, has

the Hot

and 100. Review

by

electronic, mechanical.

reproduced,

inc.

of

the Beatles’ “Please

Tell

in

any means.

on

any means.

that

spectacle. Albums

of

Mastersound 35888.

vocals. Brad

McFadden, lns

A

Dan

2133.

inc.

of

Dear

of

OTHER ANALOGUES

RECORDED

Final

the last few

COUNTRY

CRISTIE LANE–I Have A Dream (3:53; producer: Jerry Gil-

COOL-Down

“I Need To Be A Lover” album, this medium tempo single

featuring a sensitive vocal display, complemented by class

or chestration.

recommended

INSTANT FUNK–Everybody (2:48; producer: Bunny Sigler, 

writer: Dennis Richardson, publishers: Warpainter One, 

Lucky Charm, Sony Tm. S:1123

TRUTH–Understanding (3:54; producer: Bobby Massey, 

writers: D. Edwards, L. Hancock, P. Fearon, pub-

lishers: Marcus, Island, AVEAAN, SDSS 4502 (Minor

Country

SANSHI SHOWING PROTOTYPE

- Continued from page 6

SOMALTER

Hi fi equipment. The products will not be

on the market until the fall of 1980.

Chrysalis Donations Rather Than Gifts

LOS ANGELES– Chrysalis Rec-

ords here will make donations to both the John

Francis Clency, which

serves deaf and blind children, as well as

the American Federation of Musicians strike fund, in lieu of

dustry gifts.
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For more information on Billboard, please visit their official website.
LARRY GATLIN and the GATLIN BROTHERS—Band Take—‘Take Me Home, Country Roads’ (Top Pop/Push/Lee) ASCAP. Mike Gatlin. Rudy Gatlin. Larry Gatlin. Larry Gatlin. Larry Gatlin. Larry Gatlin.

BARTHOLOMEW—A Thousand Miles (3:39); publisher: EMI. MCA.

JAMI SMITH—That Thing I Like (3:10); writer: Jami Smith; publisher: EMI. MCA.

JEFFREY—You’re A Winner (3:39); writer: Jeffrey Seabrook; publisher: EMI. MCA.

DONNA SUMMER—If You Do (3:17); writer: Donna Summer, Dolly Read, Stoks; publisher: Myskonamusac. ASCAP. Chicago City CC2122. (Caliabria).

CHOCOLATE MILK—Forever And A Day (3:19); publisher: ASCAP. Don’nahue.

BONNIE RAITT—I’ll Never Love Again (3:15); writer: J. J. Cale; publisher: ASCAP. Atlantic."
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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 1-10/11-20 Upward movement of 10 positions or more. 11-20 Upward movement of 10 positions or more. Products that are maintained without a star of the upward movement not noted. Recording Industry Assn. Of America sell of certification as "gold" indicated by double asterisk. Certification as "two million sale" (Gold indicated by triangle.)
THE FIRST SINGLE
FROM STEVIE WONDER’S
SOON TO BE
RELEASED ALBUM

Hotter Than July

ON MOTOWN RECORDS
<table>
<thead>
<tr>
<th>TITLE—Artist</th>
<th>(Producer) Writer, Label &amp; Number (Distributing Label)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>12 DANCE DOWN—Bee Gees</td>
<td>1</td>
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<td><strong>2</strong></td>
<td>16 ALL OUT OF LOVE—Dion</td>
<td>2</td>
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<td><strong>3</strong></td>
<td>21 GREAT DAY—Tony Orlando</td>
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<td><strong>4</strong></td>
<td>12 THE ROAD AGAIN—Mike Nelson</td>
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<td><strong>5</strong></td>
<td>15 LOOKIN' FOR LOVE—411</td>
<td>5</td>
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<tr>
<td><strong>6</strong></td>
<td>20 IT'S STILL ROCK AND ROLL TO ME—Elvis Presley</td>
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<td><strong>7</strong></td>
<td>25 LATE IN THE EVENING—Paul Simon</td>
<td>7</td>
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<td><strong>8</strong></td>
<td>28 DRIVING MY LIFE AWAY—Rod Stewart</td>
<td>8</td>
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<td><strong>9</strong></td>
<td>32 LOVE—the Cars</td>
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<td><strong>10</strong></td>
<td>41 CASEY—Bobby Vee</td>
<td>10</td>
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<td><strong>11</strong></td>
<td>41 TWO IN A MILLION—Jenni Jacobson</td>
<td>11</td>
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<td><strong>12</strong></td>
<td>49 I'M ALRIGHT—Benny Mccreary</td>
<td>12</td>
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<tr>
<td><strong>13</strong></td>
<td>58 WANDERER—Bobby Darin</td>
<td>13</td>
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<td><strong>14</strong></td>
<td>67 YOU'RE THE ONLY WOMAN—Irene</td>
<td>14</td>
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<td><strong>15</strong></td>
<td>76 YOU'RE RUNNING—Bobby Darin</td>
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<td><strong>16</strong></td>
<td>85 REAL LOVE—the Doors</td>
<td>16</td>
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<td><strong>17</strong></td>
<td>94 HOT ROD HEARTS—Bobby Darin</td>
<td>17</td>
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<tr>
<td><strong>18</strong></td>
<td>103 HE'S SO SHY—The Starlighters</td>
<td>18</td>
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<tr>
<td><strong>19</strong></td>
<td>112 NEVER LOVED YOU—Michael Dugger</td>
<td>19</td>
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<td><strong>20</strong></td>
<td>121 SOMEONE THAT I USED TO LOVE—Richard Overton</td>
<td>20</td>
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<td><strong>21</strong></td>
<td>129 JESSE—Nancy Sinatra</td>
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<td><strong>22</strong></td>
<td>138 YOU LOOK WHAT YOU DO TO ME—Bobby Darin</td>
<td>22</td>
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<td><strong>23</strong></td>
<td>147 EMOTIONAL RESCUE—The Rolling Stones</td>
<td>23</td>
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<td><strong>24</strong></td>
<td>156 NO NOT SO LONG—Marvin Gaye</td>
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<td>165 MARTI—Chukar</td>
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<td>174 MAGIC—Dion</td>
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<td><strong>27</strong></td>
<td>183 DO YOU SURVIVE—Bobby Darin</td>
<td>27</td>
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<td><strong>28</strong></td>
<td>192 THE WANDERER—Bobby Darin</td>
<td>28</td>
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<tr>
<td><strong>29</strong></td>
<td>201 MIDNIGHT ROCKS—Bobby Darin</td>
<td>29</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>208 DREAMING—Chuck Jackson</td>
<td>30</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>217 WHO'LL BE THE FOOL—Tony Orlando</td>
<td>31</td>
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<tr>
<td><strong>32</strong></td>
<td>226 TAKE YOUR TIME—I. M.</td>
<td>32</td>
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
Themes Of Pop Lyrics Broaden

• Continued from page 3

starliky with the world as it is (“Partnerships on nuclear, trying to make a deal ...”) as well as such hits as “I Almost Lost My Mind.”

The Comedians’ “Heroes” also deals with social concerns. So, in a sense, the Bamco’s “Rant” I Don’t Like Mondays,” inspired by the response of a 17-year-old sniper at a San Diego elementary school when asked why she went on a shooting spree.

The one-hit wonder I.R. by Gary Bur- bary with Band McNally and Alco- Cooper’s “Clones” fall into the batch of groups dealing with pop fade.

Mac Davis’ tongue-in-cheek “It’s Hard To Be Humble,” from his 1980 album, might be a bit too timely to be the hit he was on the Hot 50 chart in 1980. But the emotional tone of the song is well approached in other hits by such artists as Kenny Loggins, “This Old Guitar” and Sam Phillips, “Remember Me.”

But many of today’s love songs have a hip, contemporary lyrical ap- proach which key them to this mo- ment in time. Rupert Holmes’ back- to-back top 10 hit “Escape” and “Him,” for instance, deal with issues like taking personal ads out and juggling multiple lovers.

There have also been a number of pop songs that comment on the tone- lines and transactional relationships of today’s singles culture. Johnny Lee’s “Urban Cowboy” la- ment, “Lookin’ For Love.”

And of course there’s John Denver’s “Take Anytime” deals with the break- down in communications between lovers as does, in a more intense personal way, the Eagles’ “I Can’t Tell You Why.”

General News/Producers & AFM Convene

LOS ANGELES—Talks are scheduled to resume Wednesday (1) between the newly formed com- mittee of the American Federation of Musicians’ executive editorial board and the Nashville Top- Picture & Television Producers. It’s the first time in more than a decade that AFM strike be- fore July 31.

The negotiations, set to begin at 10 a.m. Thursday (1) at the HdS headquarters in the Star Building here, will have AFM presi- dent Victor Fuertesfuera representing the union. He is expected to be vice president from Canada; David Winn, president in a few weeks.

Not on the negotiating team, but also planning to attend the sessions are Max Herman, president of Musi- cian’s Local 47 here and Max Aron, president of Local 802 in New York.

The producers group will be rep- resented by the same negotiators who last week brought an end to the first round of meetings. In addition, the American Federation of Television & Radio Artists, pending ratification of those bodies’ boards.

Queen’s Single & LP Reach No. 1

LOS ANGELES—Queen tops both the pop and LP charts this week. The title track from the album Queen’s self-titled debut album reaches number two on Billboard’s soul and disco surveys.

With the addition of “I Want My Heart (I Want My Life)” on “The Game” LP holding at No. 1 for the third straight week and its “Another One Bites The Dust” on Queen’s new album, the Hot 100 summit, Queen becomes the fourth act in the past year to top both lists.

The Eagles did the trick last No- vember with “The Long Run” and “Heartache Tonight,” Pink Floyd followed suit in March and April of this year with “The Wall” and “Another Brick In The Wall,” respectively and Billy Joel made it in July with “Glass Houses” and “It’s Still Rock N’ Roll To Me.”

The ascension of “Another One Bites The Dust” also makes Queen the first act since the Rolling Stones in the ’60s, “Crazy Little Thing Called Love” logged four weeks on top in February and March.

On the soul singles chart, “An- other One Bites The Dust” is banned only by Michael Jackson’s “Rock With The Top 10, its only superior is Gerald Al-

Queen also passes the concomitant fortunes of its label and corporate parent. This is the third straight week that the album has included four albums by Elektra/Ary- stem and seven by WEA.

A&M Studio Sued by Local Leasing Group

LOS ANGELES—Music Record- ers and its owner, Gary Unger, are accused of withholding return of leased equipment, which it is alleged they sold for $22,000 in a Superior Court suit locally.

Financial company alleges the defendants leased a Dolby M-8 noise reduction system, a 24-track MC 524 reel recorder and an MCI JH-24B master remote con- trol for five years in March 1975. The plaintiff claims it has failed to obtain acceptance by the leasing equip- ment from the Hollywood studio.

’s 60s Acts Logjam Charts

• Continued from page 9

LPs by acts with which the new scene of contemporary rockers: Tom Petty & The Heartbreakers, the Pretenders and the Buggles are filling the roster sheet.

And more are on by acts span- ning a wide range of established pop groups: Paul McCartney (Lips Inc.) and mainstream pop (Christopher Cross). The 22 acts which make their first top 20 appearance in 1979 include six whose first top 10 album was pre- ceded by top single successes. These include the Band, Captain & Tennille, Gary Puckett & Herb, Blondie, the Charlie Daniels Band and the Little River Band. All included are two solo acts who had earlier hit the top 10 as part of groups: Teddy Pendergrass and John Denver.

Leaves 14 legitimate breakout acts, five more than this year’s total. The magazine’s feedback surveys dur- ing the strike revealed a strong desire by like by line’s year, according to the company’s timetable.

Unofficially, the event has been receiving taped programs, sent out from Muzak’s headquarters. This year, 21 states are being fed by old systems distributors pass the transmissions to subscribers by FM multiplex and telephone.

Muzak sees the satellite develop- ment as a means for both increasing their programming and upgrading sound quality.

Computerized cassette playback systems at programming headquarters here contain 10,000 recorded selec- tions which are reproprogrammed daily on a series of 15-minute segments. All about 480 tunes. New mate- rial is added to the Muzak library at the rate of about 1,800 tunes a year.

Appeals Court

• Continued from page 6

strategy in remarks during an Aug- ust 4th hearing at which the appeals court was asked to rule whether a young man who had asked it to hear the cases for appeal. Steve Steven is a top executive of federally chartered agencies which for over 1,000 years ago.

Executive Turntable

Related Fields

Garr Conroy becomes vice president of sales of General Sound, a Phoenix- based small speaker company. He leaves the Fuji Magnetic Tape Division where he was national sales manager. ... Gene La Brie leaves Maxell Corp. of Monarchie, N.J. A 12-year veteran of sales jobs in the consumer products field, he will enter the con- sumer products field. Covering his duties will be Wester regional manager, Michael Sandle, who is presently the national sales manager, and Michael Golschein, former marketing coordinator, who becomes marketing coordina- tor. ... Rick Roger, former Wester Coast director of creative affairs (for the Mouse Whispers), dancer for the Whispers, Six Legs and the Rascals, has been hired as the creative director at WB. ... Robert Ervin Silver is tipped as vice president of East Coast operations for Long Distance Management based in Wester Centre. ... He joined from seven years ago as president of the company. Also, Karen White becomes promotion manager of the studio. She worked as a production assistant to producer Steve Barri for eight years. ... Susan Fox moves up from executive assistant at WB Pub- lic Relations in L.A. She joined the firm a year ago as administrative assis- tant and tour publicity coordinator. She was previously a publicity staff at Co- lumbia Records. ... Patrick J. Gruman is named assistant controller for the Philadelphia Blues Brothers, Lees Alexander & Alexander, an insurance broker, where he was accounting manager.

Muzak Uses Satellite To Send Music

NEW YORK—Muzak has begun test marketing a satellite system to deliver computer-generated music to existing and new customers. The system, wedded to new computer technology, will deliver identical programs changed daily and played simultaneously to sub- scribers in each of two time-zones. All 218 Muzak distributors across the U.S. and Canada will be part of the system beginning early next year, according to the company’s timetable.

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A&M Releases 1st Country Album

• Continued from page 16

Kris Kristofferson also have made inroads on the country charts.

“Brother John’s Quotations: The Legend Of Jesse James” comes at a opportu- nite time when country music is en- joying renewed popularity, the al- bums’ concept was actually conceived by Kenny year later when Johnnie Lee’s “Urban Cowboy” la- ment, “Lookin’ For Love.”

Promotion of the album is ex- pected to extend to radio and TV.

L.A. Street Scene Roster Grows

LOS ANGELES—Chuck Berry, Waylon Flowers & Madame, Alameen’s Buddha & the Atlanta, Moon Martin, Willie Bobo, Stanley Clarke, George Duke and Donald Byrd have joined a growing list of artists to perform Oct. 11-12 at the fourth annual L.A. Street Scene. Lewis & Char will also appear.

They join such other artists al- ready announced: Maynard Ferguson, Jan & Dean, the Osmonds, Laka- pano, the McCrarys and the L.A. Philharmonic.

Local radio station KLAC-AM will also sponsor a stage which will feature major name country acts, soon to be announced.

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HOT 100 A-Z—(Publisher-Licensee)
Away, "sense may even with caught Way," "Save a man," "London Town," "The" more emphasis from previous albums. "Knee Deep," "Neon Knights," "Children automatically contributed spots" of sax, "Deep Purple," "Metal and horn fragments" and horn against a backdrop of high powered rock, blues and pop. "The album's title is 'London Town.'" There's no doubt that this band is now of the heavy metal era, and it works just fine, with the instrumental work and the vocals complementing each other. Best cuts: "Sale On," "Sad Mother's Day." "MILWAUKEE," RCA AFL 13611. Produced by John Puter. This five-man band from Britain is among the new wave of heavy metal bands. It means the gig needs to be some energetic and crisp instrumental work, good and re- products with the vocals and guitar solos. Best cuts: "Lady Of The Night," "Robby Fury Tonight." "BONNIE RYMEN-IRIS 3383. Produced by Peter Asher. This four-man band is comprised of Waddy Wachtel, Dan Dugmore, Dan Shulman, and Marking Man's role for backing Linda Ronstadt. Its maddness is a well-executed hard rock effort with songs by the band members plus Mi- chael Bodd, Don Gruich and Russ Kutt. There's also one oddball tune called "Disco," about the exploits of Lucy and Dean. Bill Payne plays synthesizer or "It Touches Me," which the UCLA Men's Chorus lends its vocal talents to "America The Beautiful." (original, not the famous one.) That is per- haps Ronnie's answer to Fleetwood Mac's "Tusk," which received a backup assist from the USC Marching Band. Best cuts: "America The Beautiful.

**CHIPS TRICK**—Found All The Parts, Epic ERS 43543. Produced by Cheap Trick. This Epic disc contains four previously unreleased Cheap Trich tracks, two from the studio during the making of "Cheap Trick 2.0" and a live set: "I Used To Love You," and two live cuts, one from the London UFO "Lepidoptera," and one from the 1978 U.S tour: "Day Tripper." Best cuts: "Day Tripper." New MUSKAP—Sam St. James, Epic ERS 34695. Produced by Tony Salamandra. "Straight Lines." The title of this Epic disc is "Straight Lines," as it is a stacka in New York's progressive rock disc, with its desirable back, pop rock and catchy melodies proving irresistible. Tony Salamandra is the guiding light of this band's music, and other cuts show that they like to make songs on his keyboard, he can play many harmonies, and he has light rock vocals with harmonics in a rock format.

Best cuts: "Straight Lines.

PROPAGANDA—Calling On Moscow, Epic ERS 34695. Produced by Mark Strange. This English foursome whose U.S. hit was "Bee Gees" via Epic, an eight-man, ploy straight ahead new wave pop, fashionably frat, but with good har- mors. It is a basic Guitar and lead vocals with harmonics in a rock format.

Best cuts: "Straight Lines.

**Billboard's Recommended LPS**

TRILLION—Clear Approach, Epic ERS 34926. Produced by John Beltran. As we are so accustomed to Queen or Yes, but here we are so used to Yes. "Teacher." The Epic recording is a"...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a "...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a"...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. Produced by Max Webster. The Epic recording is a...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "Make Time For Love," "Make It Last Forever," "I Wish I Knew A Lot of Money, Any Money," EMI LAS 32495. 

**Soul**


COCOLO MILK—HUMPER, RCA AFL 13645. Produced by Graham Nash. This EP is about the band's sound and its sound compared with past product, and it's a welcome evolution. Its melismas harmonizes, fronted, the lead vocal. "may not have the usual flair," but its solid and endearing. The results are "upbeat and stylish." 

JAZZ

KENNY DAVERIN—The Hot Three, Wormskeevc EMM 7019. Produced by Bill Borden, Kenny Davern. Davern chooses Artists filigree, piano, and Dick O'Malley, drums. His trio, which include bassist, just adds down a band with the power of rhythm, the soul of soulful clarinet and the magic of Davern. "On this side of old-fashioned."

BOBBY ROGERS—Tommy Dorsey Can Really Hang You Up Too, The Fenest, Fasc 333. Produced by Mort Ferag. Rogers is a Con- cessionary style, a lot of playing that is unconventional and requires something to appreciate. Rogers will again approach this band. "Spring Can Really Hang You Up Too, The," "It's So Good You Can't Get Better."

BENNY GOODMAN ORCHESTRA—The Complete Benny Goodman Vol. 6, Rca PLM 1352566. Produced by Frank Driggs. All 32 tracks in this wondrous two LP set are "...not only its fine quality in the studio...but the band's aptitude instrumental work." Best cuts: "America The Beautiful." Its maddness is a well-executed hard rock effort with songs by the band members plus Mi- chael Bodd, Don Gruich and Russ Kutt. There's also two oddball tunes called "Disco, about the exploits of Lucy and Dean. Bill Payne plays synthesizer or "It Touches Me," which the UCLA Men's Chorus lends its vocal talents to "America The Beautiful." (original, not the famous one.) That is per- haps Ronnie's answer to Fleetwood Mac's "Tusk," which received a backup assist from the USC Marching Band. Best cuts: "America The Beautiful.

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrament, CBS 33922. Produced by Ronnie James. "Love Is A Sacrament" over the top with the guitar and horn work magnificent. It is a pleasant trip. There's no noticeable muscularity in the playing, the horns and overall soul of the genre gets a boost.

Endline: "Hey! When We're Strong..." "Restless Heart." Goodbye Love, "I Love A Sacrifice."
STAR PERFORMERS: Stars are awarded on the Hot 100 chart positions following the upward movement of a track by 1-10 spots on Billboard Hot 100 chart or the upward movement of 4 positions on Billboard Hot 100 chart or the upward movement of 6 positions on Billboard Hot 100 chart or the upward movement of 8 positions on Billboard Hot 100 chart or the upward movement of 10 positions on Billboard Hot 100 chart. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, knock out programs from normal movement up with a star. In such cases, products are 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 “million seller.” (Seal indicated by bullet.)


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**Brooklyn Dreams**—Hollywood Knights (3:09); producer: Kenny Vance; writers: E. Henderson, J. Esposito, B. Sudano; publishers: S&M/Tommy/Euro, BMI. Casablanca RZ6171.

**Ucc-B Dance-Maker; At AC: 11:55; producer: E. Stewart; G. Goldsman; publishers: Man Ken BMI. Warner Bros. WBS4526.

**MARTIN Tucker—Without You (3:32); producer: Stewart Levine; writer: Martin Golden; publisher: Martin Tucker BMI. Warner Bros. WBS4529.

**FRANKIE Valle—Who Do We Go Wrong? (3:34); producer: Bob Gaudio; writers: Richard Kern, Marty Pressman;s; publisher: Island/Sweat (MCA). MCA. CRC 4125.

**ROSIO—Don’t Want It To Go (3:50); producer: Ron Allen, Howard Janet, Michael Nestor, M. Roper, publisher: Blackwoods/Soounds Good BMI. Radio DISCO.


**BOZ SCAGGS—Love (Light On Love) (3:54); producer: William “Smokey” Robinson; writer: Boz Scaggs, A. New, BMI. Epic WBS49507. CBS.

**SOFTMOUTH—Doula (3:56); producer: Barry Johnson; writer: O. Isley, M. Johnson, O’Kelly Isley; publisher: Sharp/Isley/ASCAP/WBS49507. CBS.

**SMOKEY ROBINSON—Heaven On The One (3:59); producer: Boz Scaggs; writer: Boz Scaggs; publishers: Disque/Taco Tunes ASCAP. MCA. PB 11966.


**JAMES BROWN—Blood, Sweat & Tears (3:49); producer: Michael Bland; writer: James Brown, T. Cobbs, G. Clarke, T. Nance; publisher: Clarks/Songwriters pub./ASCAP. MCA. ASCAP 30 States F502.

**LEWIS/WEIR—She’s A Lady /She’s A Lady (3:49); producer: Barry Johnson; writer: O. Isley, M. Johnson, O’Kelly Isley; publisher: Sharp/Isley/ASCAP/WBS49507. CBS.

**JOHNNY VAN ZANT—Let’s Drink And Be Happy Here Tonight (4:38); producer: John Lupton, Allen Frazier, G. Clarke, T. Nance; publisher: Clarks/Songwriters pub./ASCAP. MCA. ASCAP 30 States F502.

**DANNY WOOD—Heart’s Been Broken (2:46); producer: Jim Vereen; writer: C. Stewart/0. Wood; publisher: Hall Cent-20017, BMI. NL 1976

**RANDY HOWARD—No Time Left For Love” (2:47); producer: Randy Howard/Eny Katanaka, writer: Larry Kingston, Fred Cyrus; publisher: Portin, BMI. Upton 130.

**TAVARES—Don’t Want You Anymore (4:03); producer: Du- val Factor; writer: J. Parker, T. Champion, publishers: Co- taha/Si BMI. ASCAP. Capitol 43880.

**THREEMINT-Featuring LARRY WHITE—Cul Dance’ (3:44); producer: Larry White; writer: L. White, J. Ferrer, publishers: T. Smith/Riba/i MCA/Pittsburgh/Fezie. EKisa E696.

**DRAMAATICS—Be With The One You Love (3:37); producer: L. ‘Lilly’ Reynolds; writer: L. ‘Lilly’ Reynolds; publisher: Baroombump BMI. ASCAP.

**STANLEY CLARK—We Supply (3:20); producer: Stanley Clark; writer: S. Clarke, L. Johnson; publishers: Clark/Lemon BMI. Casablanca RZ6171.

**BRICK—All The Way (4:10); producer: Phil Benton, James Stroud; P. Davies; publisher: TV. BMI. Bang DISCO.

**PATTIE BROOKS—Change Your Love (3:36); producer: Michael L. Smith; writer: M. L. Smith; publisher: BMI. Blackman BMI. Casablanca RZ6171.

**SHOTGUN SISTERS—The Best (4:05); producer: Billy Talbert; writer: W. Talbert; publisher: More Fire/Buck/Kiss B.M.C. BMI. A216.

**KEITH STEIGEL—Goodbye Doesn’t Come Easy (3:50); producer: Charlie Monk-Kels-Stieg; writer: Keith Steigel, pub- lisher: Front/Back/Ward/ASCAP. EMI. ASCAP 3668.


**BOB SCAGGS—Back Home (3:45); producer: Boz Scaggs; writer: B. Scaggs; publisher: B. Scaggs ASCAP. Warner Bros. WBS49507. CBS.

**MORO-Three Points (3:50); producer: Michael L. Smith; writer: M. L. Smith; publisher: BMI. Blackman BMI. Casablanca RZ6171.

**THE PRETENDERS—00 (3:26); producer: Chris Stainton; writer: A. Stainton; publisher: Modern Fun BMI. Atlantic 3668.


**SOUTHEAST—Homebody (3:45); producer: John Lupton, Allen Frazier, G. Clarke, T. Nance; publisher: Clarks/Songwriters pub./ASCAP. MCA. ASCAP 30 States F502.

**LISA BURNS—Love Wanted (3:30); producer: Ed Sprigg; writer: Burns, Maita; publisher: Baronscrampub. BMI. Hyper 305.

**ISLEY BROTHERS—Here We Go Again (4:14); producer: Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, K. Isley, writer: E. Isley, M. Isley, R. Isley, publisher: Boswie ASCAP. F 2902 (2905). Following: “Don’t Say Goodnight” is highlighted by a sensitivity lead and light harmonies. The pace remains consistently on the mellow side with the right amount of echo.

**THIRD WORLD—Bridge Of Life (3:33); producer: W. Greer; writer: C. J. Williams, E. Williams; publisher: Clarks/Songwriters pub./ASCAP. MCA. ASCAP 30 States F502.

**BILLY SQUIER—You Should Be High (3:32); producer: Edly Ollie, Billy Squire; writer: S. Bower, R. Child; publisher: songs of the Knight/Theobald/ASCAP/BMI. Casablanca 74257.

**MICHEAL SPITZ—Nothing I Ever Got Over (3:15); producer: Johnny Howard; writers: W. Yancy, S. James; publisher: Discovery/Berlin BMI. ASCAP.

**KAY AUSTIN—The Last Of Your Life (3:32); producer: Jack Buller; writer: B. Duncanson, S. Duncan; publisher: Under- ground/Lady Songs BMI. F.1.1. 1772.

**JIMMY DEAN—Love On My Lips (2:46); producer: Jim Vereen; writer: C. Stewart/0. Wood; publisher: Hall Cent-20017, BMI. NL 1976

**RANDY HOWARD—No Time Left For Love” (2:47); producer: Randy Howard/Eny Katanaka, writer: Larry Kingston, Fred Cyrus; publisher: Portin, BMI. Upton 130.

"Sorry Seems To Be The Hardest Word," one didn’t even hit the Hot 100 (the instrumental "Song For You" red hot, but not exactly a hit). Meanwhile, two more tops the 30- top: “Ego” and "Victim Of Love.

The instant breakouts on “Coming Up” and “Little Jeanie” add to those acts’ already formidable toplists already having John 17 top Singles and McCarthy 16 since the Beatles’ break: both acts have already got the pop charts right and the public right behind them, though McCarthy at this point seems more certain than John to nab the top place.

But what’s most significant about these breakthroughs is that though veteran acts such as McCarthy may not be able to crack the charts, they can still be counted out. When they come up with a record that connects with programmers and the public, their audiences will find them again.

**Billboard Special Report, Week ending 6/7-1976**

**Number of singles reviewed this week: 100**

**UP TO 2 AND 10 ON HOT 100**

**McCartney, John Bounce Back**

By Paul Grein

LOS ANGELES—Actors bounces back. That’s the message of this week’s Hot 100, as two of the top 10 singles this week come by making a comeback. But from Britain who were invincible on the U.S. charts in the mid-70s only to see their stellar track records suffer by decade’s end.

Paul McCartney’s “Coming Up” jumps from No. 20 to No. 10, becoming his biggest hit since Wings’ “With A Little Luck” topped the chart more than a decade ago. McCartney also hit the top 10 with 1974’s “Don’t Go Breaking My Heart,” a duet with Kiki Dee, hit No. 1 in Au-

The McCartney hit, its first solo single since “Another Day” made number five five four years earlier, marked his highest charting release todate on Columbia. It easily overpowered the number five peak of Wings’ first post-Capitol 45, “Goodnight Tonight.”

Wings enjoyed eight consecutive top 10 singles from “Hi, Hi, Hi” in 1973 to “C brewed It” in 1977, but has been

EP FOR Sparrows

LOS ANGELES—A four-tune 12 inch EP is in from the Sparrows’ debut Pavillon LP. The cuts on the promotional EP for radio and retail are “All You Can Get”, “Can’t Go Back”, “Teenage Heartbreak” and “She Comes And Goes,” markedly less consistent in the past five years. Of the 11 singles issues by the Sparrows, John had only 15 to date, two have exploded as much as McCartney’s “Letting Go” and “London Town.”

The story is similar with Elton John, who had 16 consecutive top singles from “Rocket Man” in 1972 to “Sorry Seems To Be The Hardest Word” in 1976.

A backlash to his massive popu-
larity seemed to set in about 3½ years ago, and of six John singles is-

might have been the top 10; and have swapped as high as number two, “Letting Go” and “London Town.”

The John’s other singles since

CJC-Jibaro Tie-in

NEW YORK—CJC Records, a division of Clearinghouse Records Corp., has signed a production agreement with Jibaro Music Co. for release of products by the group Envitro. First release is the 12-inch single, “You’re My Superhero.”
<table>
<thead>
<tr>
<th>WEEK COMPLETED</th>
<th>TITLE / ARTIST</th>
<th>LABEL</th>
<th>WEEKS AT NUMBER 1</th>
<th>PLAYED %</th>
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**Notes:**
- **No. 1 Hits:** These are the top singles of the chart for the week of June 6, 1980, as listed in the June 1980 issue of Billboard magazine. The chart ranks songs based on airplay, with the top 10 appearing in the Hot 100 section.
- **Artist:** Names of the artists who released the songs are provided.
- **Label:** The record label associated with each song is listed.
- **Weeks at Number 1:** Indicates how many consecutive weeks each song spent at the top of the chart.
- **Played %:** Percentage of playtime each song received compared to others at the same time.

**Source:** Billboard magazine, June 1980 issue.
THE FIRE KEEPS BURNING!

Kenny Loggins Is Hot!

- The single, "Keep The Fire," (11/15) is sizzling:
  BB 36    CB ★ 43    RW ★ 44

- He is the premiere musical artist on the debut of ABC-TV's live "Fridays" show this Friday (11:30 pm/10:30 pm Central)

- The second phase of the tour starts June 12!

Hot. Kenny Loggins from the album "Keep The Fire." (JC-36172)

On Columbia Records and Tapes.

Produced by Tom Dowd    Direction: Larson/Recor, Los Angeles    Agency: ICM

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.
Concert Business Is Down With the Rest

- Continued from page 52

division on the East Coast for William Morris agrees. "The business is not as bad as it was last year," he

"It's really up to us booking agents to be smarter. A few years ago you could just about put anything on the road and he/she would get an

But we're not recommending that some of the borderline acts or acts between LP's stay home.

"And we have to think of pack-

aging, of putting three acts in a bill and playing smaller halls and ball-

rooms. But if everybody starts play-

ning ballrooms, there will be dimin-

ishing returns on that too."

Billy Joel and the Commodores, both of whom have current top 10 albums, last week issued announce-

ments about tour "restructurings." Industry insiders suggest that in fact the acts didn't want to change their huge reputations with poorly atten-

ded shows.

The Commodores rescheduled 12 of a 92-date tour, which is now set to begin Aug. 10 at the Rich-

dome in Cedar Falls, Iowa. Joel did one-third of a tour on a For-

mula One tour the past two of his tour for later in the fall to allow him to work on album projects. It was set to run from July

Congress Stalls

- Continued from page 4

Barry Goldwater (R-Ariz.) recently caused reac-

tions on S237, the Communications Act re-

write, to be postponed.

Now, objections from: A&T to com-

mon carrier provisions of the bill have effectively stalled the re-

crite's progress. A motion on S237, which includes broadcast amend-

ments, is expected during this Congress.

The House at one point considered no broadcast provisions.

JEAN CALLAHAN

Cutout Sales Aid Schlock Wholesalers In Slow Time

- Continued from page 8

glaucoma, serves 15 stores down to the border.

Both route men actually go into the

racked accounts on a regular basis, inventory stock and talk over

replenishment with the store owner.

Like a rack route man, both en-

courage better placement for schlock

within the rack system. Pate finds that in buying a title, the route-
mens suggest purchase order titles in the schlock section and also putting one copy in with the artist's firstline material. Such titles are

Last chance places deleted mer-

chandise on the same level with cur-

rent hits. It provides its cutprice-

customers with special order divi-

der cards and stickered albums.

Pate tries to buy pertinent mer-

chandise-"the goofiest of the goofy-

hardest on "Bag Full Of Blues" by the Blues Brothers. "With their movie getting lots of promotion, we can capitalize on the cutout," he

Pate advises his rack and mail

customers to arrange cutout inven-

tory in fixtures according to reper-

tory, rock, comedy, blues, gypsy,

soul, jazz, big bands, easy listening,

soundtracks, kiddie, bluegrass,

country and sacred. Artists in each classification should be arranged at-

phrased to look good.

Pate's price enables a racked cus-

tomer to operate on a 90% margin with a 15% store profit. Pate

outlines how the turnover can be too fast or slow and gauge different item quan-

ty in the experience of the store.

Pate's in-store signs read, "Special" or "Special Sale." He avoids using terms that may be confusing.

"A racked customer soon finds 10% or more of his total store album units are in cutprice. If a real customer may have a high of 25% to 36%," Pate

indicates. The Last Chance stuck-al-

lucchini in the past three years from $3.99 to $4.99. He carries multiple sets. He intends to carry more kickers. "We're looking to put more high-

budget schlock in because the store only spends 10% of the $20

The Eagles did monstrous business in the Northeast and went to the South and

Scott Young’s Chain Buys 8 Handleman

- Continued from page 1

The 33-year-old Young, who re-

signed recently as executive vice president and general manager of record's parent, Polygram International, says his sources of finance to acquire the eight plum locations are the first News from the retail industry and the Small Business Administration.

All store managers are being re-

amed. Young, as president, is building from a five-person executive corps-

which will be in an approxi-

mately 2,500 administrative area in the 7,000 square foot perimeter Mall

Franklin store. managed by Jerry Castille.

The three other Franklin stores, the approximately 4,000 square feet of selling space, are located and managed as follows: the Market Flaco, Buster Schmidt, and the Chain in Little Rock, the Central Flaco, Fls. Smith, Ark. and Texar.

Young is interested in local buying and is not concerned with store additions. The names of the stores will remain the same.

The negotiations between Young and Handleman chair himself, Dave Handleman and financial officer Stan Schafer went on for six weeks.

Other prominent entities in U.S. retailing, including the Record Bar, where Young first associated with the industry. After taking No. 1 in business admin-

istration at the Univ. of North Carolina, Young became a consol-

i
date in the Kegman family chain in 1974. That same year he joined the Durham-based firm as vice presi-

dent in charge of merchandising. After the chain's buying of Ray's as a buying off when he retired in 1976. He joined Placik as special assistant to then president Chick Smith.

During Young's tenure, the firm increased its approximately 150 stores to 500 by 1980's end, with an estimated gross volume annually of $500 million.

The Young-eight store buying is the second major acquisition in re-

el,” this year.

Earlier this year Western Mer-

chandising of Amarillo, Tex., took over 20 Record Town/Sound Town stores.

The Western Merchandising buyer was the first since Placik obtained the assets of the News & Record chain more than two years ago.

Texas Heat, Winds

- Continued from page 12

for Christmas music to counteract the heat.

"We've actually played a few Christmas selections," says Weston chune. "But 95 percent of the cer-

ology in heat things are like 'walking in a winter wonder-

land' and 'It's beginning to look a lot like snow' in this kind of weather. Of

course, all we know this is a poten-

tially dangerous situation for some people. So it's fun for anyone, but sometimes just have to laugh in order to survive it."

And Zebra's John Candas reports that there has been a sudden surge of customers into his store "cool only in their bathing suits."
<table>
<thead>
<tr>
<th>TITLE-ARTIST</th>
<th>Producer</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>B</th>
<th>P</th>
<th>R</th>
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<td>CHERRY LANE MUSIC</td>
<td></td>
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<tr>
<td>COMING UP</td>
<td>Paul McCartney &amp; Wings</td>
<td>Apple, 24304</td>
<td>36</td>
<td>33</td>
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<td>IT'S STILL ROCK AND ROLL TO ME</td>
<td>Billy Joel</td>
<td>Columbia, 23272</td>
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<td>THE ROSE</td>
<td>Elsa Moster</td>
<td>Warner Bros., 31227</td>
<td>39</td>
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<td>LITTLE JANIE</td>
<td>Elena Stanciu</td>
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<td>39</td>
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<td>39</td>
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<td>The Love Band</td>
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<td>39</td>
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**STAR PERFORMERS:**

- **Billboard Hot 100:**
- **#1 Hits:**
- **#10 Hits:**
- **#20 Hits:**
- **#30 Hits:**
- **#40 Hits:**
- **#50 Hits:**
- **#60 Hits:**
- **#70 Hits:**
- **#80 Hits:**
- **#90 Hits:**
- **#100 Hits:**

- **Billboard Top 40:**
- **#1 Hits:**
- **#10 Hits:**
- **#20 Hits:**
- **#30 Hits:**
- **#40 Hits:**
- **#50 Hits:**
- **#60 Hits:**
- **#70 Hits:**
- **#80 Hits:**
- **#90 Hits:**
- **#100 Hits:**

- **Billboard Top 60:**
- **#1 Hits:**
- **#10 Hits:**
- **#20 Hits:**
- **#30 Hits:**
- **#40 Hits:**
- **#50 Hits:**
- **#60 Hits:**
- **#70 Hits:**
- **#80 Hits:**
- **#90 Hits:**
- **#100 Hits:**

- **Billboard Top 100:**
- **#1 Hits:**
- **#10 Hits:**
- **#20 Hits:**
- **#30 Hits:**
- **#40 Hits:**
- **#50 Hits:**
- **#60 Hits:**
- **#70 Hits:**
- **#80 Hits:**
- **#90 Hits:**
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- **Billboard Hot Country Songs:**
- **#1 Hits:**
- **#10 Hits:**
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- **Billboard Hot Dance Songs:**
- **#1 Hits:**
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- **Billboard Hot R&B Songs:**
- **#1 Hits:**
- **#10 Hits:**
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- **Billboard Hot Soul Songs:**
- **#1 Hits:**
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- **Billboard Hot Pop Songs:**
- **#1 Hits:**
- **#10 Hits:**
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- **Billboard Hot Rock Songs:**
- **#1 Hits:**
- **#10 Hits:**
- **#20 Hits:**
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- **#90 Hits:**
- **#100 Hits:**

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
JACK GREEN
Craig Leon, RCA
MICHAEL STANLEY BAND
Steve Maher, Steve Gibson; publisher: Goodman, Phoebe
COOLIDGE
Lennon, BMI. Geffen 49604. Lennon
Lennon, BMI. Is listed.

ON THE ROCKS
Warner Bros.

SNOW-FLAKE
Bunetta, Atlantic


RIVERSIDE
Tonymax, BMG. This is an adult contemporary
recording.

MADONNA
The Material Girl (4:05); producer: Bruce Swedien.

JIMMY PAGE
Robert Plant, BMG. This is an adult contemporary
recording.

RICK WAKEMAN
The Music of (5:24); producer: Mike D. Carr.

BEE GEES
(3:35); producer: Patrick Mackay.

BILL EVANS
The Same Old Moon (3:15); producer: Bob Clearmount.

WILLIAM SHATNER
A Man Called成功率 (3:37); producer: David Van De Vrie.

JACQUELINE WYNN
(2:20); producer: Mike Stivender.

JIMMY PAGE
(2:20); producer: Mike Stivender.

BOB DYLAN
(3:17); producer: Bob Dylan.

MUSIKER
(2:59); producer: Jack爲 Unger.

JIMMY PAGE
(2:18); producer: Mike Stivender.

MIKE RICE
(2:22); producer: Jack爲 Unger.

THE JOSHUA TREE
(3:07); producer: Mike Stivender.

WILLIAM SHATNER
(2:28); producer: Mike Stivender.

THE KILLERS
(2:20); producer: Mike Stivender.

MIKE RICE
(2:26); producer: Mike Stivender.

WILLIAM SHATNER
(2:22); producer: Mike Stivender.
LETTRE A MA MERE
Musique de : Paul de SENNEVILLE

Composer : Paul de SENNEVILLE

3.500.000 LPS ALREADY SOLD
**NATIONAL SALE 30% OFF OF ALL BLACK FRIDAY ADDED 12 THRU 25 TH**

**WE ARE OPEN ON THE 25 TH FOR SHOPPERS**

**SHOP LOCAL**

**COME TO MEGSVILLAE'S**

**WINTER SALE STARTS NOW**

**SPECIAL PRICE ON ALL VINTAGE CLOTHING**

**HOT 100 A-Z**

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PLAY
JO JO ZEP
AND THE
FALCONS

“Hit And Run” on Columbia Records.
HEART—Tell It Like It Is (4:47); producer: Heart; writers: G. Bellas, C. Eason. (EMI, A&M); Epic 195905. A drastic change of pace from the customary gui
tones/hurt sound in that remix of Aretha Franklin's 1966 hit is a brilliantly reborn soul that tells with
greater indication of just how strong a vocalist Ann Wilson is. The arrangement and instrumental mix complements
the piercing vocal.
ROB DURANT—I Made It Through The Race (5:37); producer: Barry Brown; writers: Barry Brown, Ron Dante, writers: Barry
Brown, Ron Dante, Daryl Stuermer, published: WB, A&M (45); 1967. Scores Stewart's song with this
from "The Rubber Bopper." LP. This up-
tempo number has strong orchestral
section written for the British singer's
vocal thrust.
BARRY MANILOW—I'll Tell You Why (3:41); producer: Barry Mani	hrop; writers: Barry Mani	hrop, Steve Dorff, published: Epic, WB, CBS (350); 1980. The
usual formula of Barry Mani	hrop, Steve Dorff and producers to
its delivery, but in this a slight
abum is a highly melodic, pulsating midtempo composition.
Scotch's identifiable style of female and background
singers lend a unique edge.
ALAN PARSONS PROJECT—Games People Play (13:17); producer: Al
an Parsons, writers: E. Woolf, A. Parsons; pub-
lishers: Rondor, ASCAP (36); 1978. The
usual patent and Parsons does its own thing with this works
for its own reward. The organ and the
fuzz guitar work midway adds a
bit of bite.
DARRETT—You Had to Go Back On Me (3:32); producer: John D'Andrea, writers: A. Difilippo, T. Pupa, publish-
er: Sarber, BMI. Thomas Brothers (510); Motown.
C. G. Rattell is a catchy piece of
jump drum driven by a memorable solo and a
good rock accompaniment. This
is called from his new LP.
BETTE MIDLER—My Mother's Eyes (2:24); producer: One-
nighter, writers: T. Bragge, R. Reid, published: S
cull; ASCAP, BMI (55); 1979. From
its rich vocal vehicle to its
classy musical support.
recommended
THE CAM'S—Don't Tell Me No (3:34); producer: Tommy Thomas, writer: B. Crisler, publisher: Elektra, Elektra 47085

Continued from page 74

section. Alto valid is a mellow midtempo tune. "I Can't Be The One." And a strong, string-laced "Moment of Weakness." Best cuts: Those listed.
THE DRAIMATICs—The Dramatic Way, MCA 7145. Produced by Don Devlin, Ron Dante, writers: Don Devlin, Ron Dante, pub-
lishe: Reprise, MCA (51); 1979. This LP
offers some adventures music on this eight-track package, especially "Get It Right." The leadoff tune borrowed from
George Clinton and Steve Wunder, and "Turn Out The Music," a gritty slab of rock'n roll is no slouch,拉萨
younger, self-

finishes. To
Me," "You've
But

remarkably
culled from
Davis, Shepperd, Bruce Sussman,
as
better displayed than
Boz

Marvin,
ret.

friends.

James Brown's

country

JANE FRICKE—I'll Need Someone To Hold Me When I Cry, Columbia JC6289. Produced by Jim Ed Brown, the
artist has utilized the talents of a wide
range of producers to create an album that is top-notch. This

album, on which Al Green has handled by taking her flawless vocal
ability and arranging that add in some nice vocal
arrangements instead of giving Fricke off recorded country c
testament, it's opted for a variety of new material combined with a
version of Johnny Ray's perfy "Go" and Mickey Newberr
"Blue Sky Shining" with its finely tuned flute. It's the
little note-taking package that should satisfy long
Fricke's best cuts: "I'll Need Someone To Hold Me When I Cry," "Gettin' Through The Mirrors," and "Down To My Last Bro
heart," "I Just Can't Fool My Heart." Best cuts: Those listed.
BOBBY BLIND—Sweet Vibrations, MCA 7145. Produced by Mon
gi-Hopkins, Atlantic, published: S
cull, BMI (53); 1979. Bobby Blind's
latest LP sounds has not been better displayed than on this nine-tune collection, range
from the acid "Lick With A Thrum" through the
Slight "I'm A Millionaire" to the wildly effective
ly "Somewhere Over The Rainbow." Berry and brassy orches
tration, complete with band's "Bobby Blue." The LP
is a bit predictable in that most of the blues/pops ballads are
appealing with a "Sweet Vibrations" back
up track and then there are vocals as well,
including a couple realized by an electronic organ. Best cuts:
Clive Davis, BMI. MCA 7067.
RONNIE SCOTT—Kansas City, MCA 7007. Produced by Kevin O'Neal; writers: Karl O'Neal, Robert Paich,
publishers: Goldsboro; publisher: MCA 7007.
prove it is a solid mid-tempo ballad. The standard
of wavering background voices which occasionally rather
terrible forte for too long.
ROBBY CLARK—I Ain't Goin' Nobody (2:54); producer: L
the hit, this LP had a rather
distinctive sound with a few...
### Hot 100 A-Z (Publisher-Licensee)

<table>
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<tr>
<th>TITLE-ARTIST</th>
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<tr>
<td>LADY-Bunny Hopkins, Bruce Johnston, Liberty 1380</td>
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<tr>
<td>WOMAN IN LOVE—Barbra Streisand</td>
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<tr>
<td>THE WANDERER—Tony Bennett, RCA Records 2373</td>
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<td>NEVER KNOW WHAT LOVE IS BEFORE—Phil Spector, Liberty 1416</td>
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<td>I'M ANOTHER ONE BITES THE DUST—Queen</td>
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<td>WHIP IT—Dee Fox</td>
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<td>WHIP IT—Van Halen</td>
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<td>DREAMER—Supertramp</td>
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<td>DE DO DO DO, DE DA DA DA—the Police</td>
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<tr>
<td>IT'S THE RIVER—(Michael McDonald, W. Walter, C. Roger, Motown 1054)</td>
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<td>I BELIEVE IN YOU—Betty Mills</td>
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<tr>
<td>ON THE ROAD AGAIN—W. Nelson, Warner Bros. 4153</td>
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### Billboard Chart 1980

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### Additional Notes
- Superstars are awarded to these products showing greatest upward movement on the current week's chart (Music Movers). Awards are based on the merits of a song's charting display and sales growth.
- Recording Industry Assn. of America seal for sales of 1,000,000 units. (Stylized by GMA) 
- Recording Industry Assn. of America seal for sales of 2,000,000 units. (Stylized by GMA)
**Billboard**

**BILLY PARSONS**

**Number of singles reviewed this week:** 99

**Last week's**

**Pop**

**Queen**—*Need Your Loving Tonight* (2:47); producer: Queen. *Wembley* (London). 7" single, Warner Bros. 4295. This is one of their lighter numbers, and a better choice than the more obvious single.

**Kris Kristofferson**—*Here's a Man* (2:50); producer: Jack Clement. *Kris Kristofferson* (London). Single, Columbia. It's not a particularly inspired number, but it's better than most. The production is solid, although the arrangement could be improved.

**Joni Mitchell**—*Twelve Days of Christmas* (3:58); producer: Joni Mitchell. *Joni Mitchell* (London). Single, Reprise. This is a very nice, smooth, jazz-tinged version of the classic. Mitchell's vocals are outstanding, and the instrumentation is top-notch.

**Aerosmith**—*Back in the Saddle* (3:58); producer: Bruce Fairbairn. *Toys in the Attic* (London). Single, Columbia. This is one of their more popular songs, and it's easy to see why. The arrangement is solid, and the vocals are on point.

**Woodstock**—*Hey, Joe* (2:45); producer: Jack Douglas. *Believe It or Not* (London). Single, Warner Bros. 4525. This is a great, laid-back version of the classic. The production is excellent, and the vocals are top-notch.

**The Beatles**—*A Hard Day's Night* (2:45); producer: George Martin. *A Hard Day's Night* (London). Single, Capitol. This is one of the most classic songs of all time. The production is excellent, and the vocals are on point.

**The Rolling Stones**—*Paint It Black* (3:58); producer: Andrew Loog Oldham. *Sticky Fingers* (London). Single, Decca. This is one of their more popular songs, and it's easy to see why. The arrangement is solid, and the vocals are on point.

**Elton John**—*Don't Go Breaking My Heart* (3:58); producer: Gus Fagerheim. *Rocket Man* (London). Single, Atco. This is a great, upbeat version of the classic. The production is excellent, and the vocals are on point.

**The Eagles**—*Take It Easy* (3:58); producer: Jack Tempchin. *Hotel California* (London). Single, Asylum. This is one of their more popular songs, and it's easy to see why. The arrangement is solid, and the vocals are on point.

**The Beatles**—*Let It Be* (3:58); producer: George Martin. *Let It Be* (London). Single, Apple. This is one of their more popular songs, and it's easy to see why. The arrangement is solid, and the vocals are on point.

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<th>Title/Artist</th>
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<th>LPM</th>
<th>BPM</th>
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<td>9</td>
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<td>10</td>
<td>HE'S S.O.T.H. - Junior Wells</td>
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<td>CHF</td>
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</tbody>
</table>

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<table>
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<tr>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Label &amp; Number (Distributing Label)</strong></th>
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<td>The Jacksons</td>
<td>M.J. Jackson, R. Jackson, Epic 300188</td>
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<td><strong>CAN'T STOP THE MUSIC</strong></td>
<td>The Cars</td>
<td>Roger O'Donnell, David Rudder, CBS 2265</td>
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<td>Abdul F. Isley, Errol F. Isley, Motown 1494</td>
<td>BMI</td>
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<td><strong>IF YOU NEED A WOMAN</strong></td>
<td>The Spinners</td>
<td>Henry B. Wallace, David Rudder, A&amp;M (Kiser)</td>
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<td><strong>WE BOUGHT OUR HOUSE FROM YOU</strong></td>
<td>The Commodores</td>
<td>Lionel Richie, Harry Wayne Callahan, Warner 1068</td>
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<td><strong>YOU KNOW I'M RIGHT</strong></td>
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- **BMI**: Broadcast Music, Inc.
- **ASP**: American Society of Composers, Authors & Publishers
- **RH**: Rhythm & Blues
- **SO**: Soul
- **P**: Pop
- **C**: Country
- **H**: Hard Rock
- **D**: Dance
- **E**: Easy Listening
- **MT**: Music Television
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WAYNE NEWTON BID

Entertainment Plan Unclear At Aladdin

By HANFORD SEARL

LAS VEGAS—The Aladdin Hotel's entertainment policy remains unsettled following Strip superstar Wayne Newton's signing of a $150 million agreement that promises the finan-

cially troubled hotel a major hurdle for the new owners, an group is to be book the idle 7,500-seat Theatre for the Per-

forming Arts.

Performers such as Neil Dia-

mason, the Electric Light Orchestra, Linda Ronstadt, Alice Cooper and Earth, Wind & Fire have played the plan concert hall.

Lola Falana and Rip Taylor are currently playing the 80-seat Bag-

dad Showroom, which will be tem-

torily closed Monday (19) as present hotel executives mull future booking policies.

For the time being, everything is on hold until U.S. District Judge Harry Claiborne, who has kept the Aladdin open under the protection of an injunction issued last year, returns to Las Vegas. He is expected back Tuesday.

Newton previously attempted to purchase the Aladdin in partnership with owners of the Thunderbird, a casino hotel who withdrew their proposal after being criticized by gaming officials for their conviction Aladdin co-conspirator James Tamer.

Tamer and a handful of Aladdin executives were ousted from the ho-

tel after associations with alleged Detroit underworld figures were made known during a court case last year.

It was not known at press time if Newton, one of the Strip's biggest drawswas, will perform at the Aladdin. He is presently signed to the Summa Corp.

Meanwhile, Summa Corp. entertain-

ment consultant Walter Kane voices confidence that Newton, who has been signed to the former Hughes Hotel group, will honor his remaining two-year contract.

"This new venture is not a conflict of interest and I can't foresee it being a conflict at this time," insists Kane. "We'll talk about any special arrangements in the future while he's in Las Vegas to make sure he's always honored his word," he adds.

The entertainer opens Thursday (15) at Summa's Frontier Hotel for a five-week engagement, his first appear-

ance since the "memo of understand-

ing" to buy the Aladdin was announced.

Owner of the Arias II label, Newton has played the other Summa Ho-

tel operations, namely the Sands and Frontier, as well as continuing his contract at the Aladdin casinos. He recently appeared at Billboard's 10th IMIC in Washington.

RCA Promoting Styx Packages

NEW YORK—RCA Records re-

packaging of five Styx albums for releases in April is being put around the theme of "A Musical Force... From The Beginning."

The albums, originally marketed on the Warner Bros. label, are featured by RCA, feature artwork by Roland Young, who has done similar work for the group's current label outlet, A&M.

The campaign includes a four-

color, 24 by 36-inch poster depicting the five albums, ad mats, a 60-

second radio spot and 12 by 24-inch Styx header card to be placed in existing RCA counter dump displays.

Also, RCA has set up a display contest for its sales and merchandis-

ing employees. Those who arrange the most creative displays will be eligi-

ble to win various prizes. A similar contest has been arranged with store personnel for local retail outlets. The contests get underway Thursday (15) and end June 30.

General News

TEENAGE NEWS—RCA's Sylvain Sylvain, right, clowns with a sax following his appearance at Washington's Ceddar Door, taking his performance in stride as the label's Robert Heathery, RCA Washington/Baltimore branch man-

ager, left, explains the RCA field sales manager to an honored member of the New York Dolls, has his first solo LP on the label.

RIAA/VIDEO MEET HOST

NEW YORK—RIAA/Video, the new division established recently by the Recording Industry Assn. of America, will host an invitational organ-

izational meeting the day prior to the opening of the Summer Con-

sumer Electronics Show in Chicago next month.

The meeting, taking place Satur-

day, June 14, will cover a number of "topics and goals,” including anti-

piracy, and counterfeiting legal rights. AFTRA/AFM contacts, statistical and market research, home taping, award certification, freight/postal rates, engineering guidelines, Wash-

ington representation, international interface, bar coding and public rel-

ations.

Also on tap is the election of an RIAA/Video council of as many as 15 representatives. An elected chair-

man and two other designated mem-

bers also will sit as voting members on the RIAA board.

NARAS MEETS In Washington

WASHINGTON—The 29 trustees of the Recording Academy convene here at the Keybridge Marriott, Fri-

day through, Monday (15-18) for their annual meeting with topics in-
ccluding the vectors toward voting procedures an telecast, election of national officers and a review of

NARAS Institute and other educa-

tional functions and the future of the Recording Hall of Fame and Mu-

seum.

Memphis, N.Y.

Hearing Berman

NEW YORK—Al Berman, presi-

dent of the Harry Fox Agency, was the banquet speaker May 2 at the a-

nual meeting of the agency's national membership, which is co-

sponsored by Memphi State Univ. and NARAS. The symposium took place at the Hyatt Regency in

Naranna, in another Berman appearance, he'll appear at the Practicing Law Institute's seminar on "Legal And Business Aspects Of The Music Business" in New York June 19.

On April 19, Berman spoke on protecting the rights of copyright proprietors at the program panel on new video techniques sponsored by the Beverly Hills Bar Assn. and Unv. of Southern California Law Center.

Taulpin Screenplay

LOS ANGELES—Bernie Taulpin, best known for his collaborations with Elton John, recently completed the screenplay of "Goodye Black Rock," a title borrowed from John's multi-platinum 1973 I.P. Nearly 30 songs are featured in the film, all taken from the Taulpin/John catalog.

Publishing 'Empire' Movie Music Folio Is Heavy On Art

NEW YORK—Columbia Pictures Publishing hopes to better its re-

ports by releasing 15 copies of the "Star Wars" souvenir folio with its more extensive production of the sequel folio, "The Empire Strikes Back.

One of the print company's biggest promotions to date will be the release of the 48-page book, which, according to Rob Murchison, advertising director, contains about 600 pages of color.

As part of the promotion for the $6.95 release, Columbia is making a mailing of 50,000 catalogs, 30,000 to joint print and record dealers and 20,000 to national promotional mer-

chants.

In addition to the "deluxe" folio, the company is also in production with advanced piano, education, concert and marching band ver-

sions.

The souvenir version contains such selections as "Yoda's Theme," "Imperial March," "Han Solo and The Princess" and "May The Force Be With You," all penned by John Will-

liam "Bill" Badger, former head of the Warner Bros. Pop Orchestra.

Murchison has said that Columbia worked closely with 20th Cen-

tury-Fox Music, publishers of the music, and John Williams, head of the Eise-

man, chief of the publishing com-

pany, flew to Columbia headquar-

ters for the first folio concept. The film opens nationally this week.

Songwriting Entries Rolling To UNESCO

NEW YORK—More than 20,000 entries are expected by the June deadline for the "Children Helping Children" international songwriting contest sponsored by UNESCO.

Launched in January, the contest is open to all children 15 years or younger and asks that they submit a song idea which will be transformed into a song by Roger Whitaker, who will record the winners of the contest for UNESCO's program for the educa-

tion of handicapped children.

In addition, RCA Records will re-

lease a 45 r.p.m. record in a special sleeve and present UNESCO free copies of the record on behalf of the program.

The winner of the contest will be brought to New York with their par-

ents to attend a gala benefit perfor-

mance at Radio City Music Hall in mid-October featuring a per-

formance by Whitaker. The top 20 winners will receive special bronze medals struck for the occasion by UNESCO.

6 New Folios By April/Blackwood

NEW YORK—April/Blackwood Publish-

ings, exclusively distributed by RCA Records, has released six new folios, two featuring material by Dan Fogelberg. The Fogel-

berg folios are "Dan Fogelberg," for piano, $5.95 and "Made Easy Pian-

o" ($4.95). In addition, there's a single folio of music by Fogelberg's "Longer" ($1.95).

The other folios are "ELO/Made Easy For Guitar" ($4.95), "Longer, Just The Way You Are And Other Popular Easy Piano Teaching Pieces" ($3.95) and "Basic Bradley—New Pop Book" ($3.95).

Tribunal Discusses Mechanical Rate

Continued from page 3

stream for publishers that is more than generous," Fitzpatrick claims that while the publishers' role in the music indu-

stry today has been "diminished," publishers are demanding the financially. "Why won't the publish-

ers release their corporate profit-

ability statements to the Tribunal? asked Fitzpatrick, echoing Agram's earlier question.

Fitzpatrick also alleged that the "existence of the combined role of singer/songwriter," among other

things, has minimized the impor-

tance of publishing in the music business, and that some of the larger record companies have taken over the responsibility of matching sing-

ers with songwriters (formerly the realm of publishers, he added.

According to Fitzpatrick, the Na-

tional Association of Recording Pro-

ducers' suggested rate increase to 6% of list would "add $100 to $200 million to record companies mechanical pay-

ments." In turn, this increased me-

chanical bill would add "from $300 to $750 million per year" to con-

dumers costs, Fitzpatrick alleged, concluding that an increased me-

chanical rate will "soak consumers to more than double the income of rich singer/songwriters.

Testifying next, NMPA president Leonard Feit disagreed with Fitz-

patrick, denying that a higher me-

chanical cost would cost an increase in the price consumers pay for records because "mechanical royalties rep-

resent such a small percentage of record company cost." Feit compared Fitzpatrick's argumen-

to one which would claim that "the price of band aids drives up the cost of medical care.

69
## HOT 100

### Title - Artist

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<tr>
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### New Picks

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<td>&quot;Love Is A Many-Splendored Thing&quot; - Eric Clapton</td>
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### Hot 100 Report

- **No. 1** - "Just One Look" - L.T.D.
- **No. 2** - "Rock Me Baby" - Steve Miller Band
- **No. 3** - "I'm Just A Child" - Gary Lewis and the Playboys
- **No. 4** - "Crazy Little Thing Called Love" - Queen
- **No. 5** - "Let Me Love You" - David, Mystique

### New Picks

- "I'm Going Down" - Peter, Paul & Mary
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops

### Eliminations

- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops

### Promotions

- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops

### Note

The Hot 100 chart is a weekly ranking of the top 100 songs in the United States, based on sales and radio play data. This particular chart is from May 17, 1980.
BOB SEGER—Against The Wind (1:35); producer: Bill Spector. Writer: Bob Seger. Publisher: Seger, ASCAP. Catalogue P41963. Second single from Seger's No. 1 album is in the same vein as the previous "Fire Lake." It's a bit rollicking and a bit raucous, with a lot of hard rock in it.

PINK FLOYD—Run Like Hell (1:44); producer: David Gilmour.Book: Roger Waters. Writer: Gilmour, Waters. Publisher: Pink Floyd EMI. Catalogue P81105. This cut doesn't have the same biling lyric content as the No. 1, "Another Brick In The Wall." It's, however, meaty on melodious numbers dispelling any doubts that he is strictly a ballad singer. Bryan uses as usual to back his orchestra balances it with some energetic rhythms. Background singers are excellent here, giving Bryan just the right amount of spice for a solid performance. Obviously the record should be on as tute as "Live In Every Season" where he twists and turns them shapes each note to emphasize a message.

Carlton John-Jeanine Lewis (5:32); producer: Clive Franks. Elton John. Writer: Elton John, Gary Osbourne. Publisher: Jetset ASCAP. MCA 41216. Taken from Elton's forthcoming "Let's Go To Bed." Features the consummate commercial craftsmanship which characterizes John's output and once again shows that 14 year-old Carlton is a unique talent.

RUFUS HOLMES—Answering Machine (3:25); producer: Rufus Holmes. Writer: Rufus Holmes. Publisher: Rufus Holmes ASCAP. EMI. Catalogue P9111075. This cut doesn't have the same biling lyric content as the No. 1. "Escape to the top 10. Rufus is catchy and the arrangement characteristically rufus.

CHUCK MANGINONE—Fun And Games (3:48); producer: Chuck Mangione. Writer: Chuck Mangione. Publisher: Columbia BMI. ALM 2216. Mangione keeps reinventing his near ace trios by redefining the groups into a few small groups. Amityed by Mangione's unique horn work. Call it jazz, pop or fusion, it's simply music.

GQ—Sitting In The Park (1:25); producer: Jimmy Simpson; writer: Patrice Rushen. Publisher: Sony-Parlophone BMI. ALM 2216. The group that has a big hit with Billy Stewart's "I Do Love You" and has continued to make several hits a year. Their latest single is a bit far out, which is as good as they've done otherwise.

CHARLEY PRIDE—You Win Again (3:39); producer: Jerri Brady & Charlie Price. Writer: Hank Williams; publisher: Elektra's BMI. ALM 2216. Pride keeps giving us another hit with this song. The title song and the flip, "There's a Little Bit Of Hank In Me," and the arrangements emphasize the traditional country mood.

MEL BLANC/JOE STALION—Learn A Love Story (3:30); producer: Buz Caesar; writer: Buz Caesar, J. Foster; publisher: Buz Caesar, ASCAP/Young World, BMI. Columbia 111265. This cut pays tribute to the songs that are usually sung by others for the oxidation. Joe's soulful tones "Virginia "Porgy and "the Heales' "Barstool" masterpieces "Thank You" best cuts: Those named plus "Take No More." Cuts: "See You Me" "Johnny Guitar Watson;" "Johnny Guitar Watson;" "To Make It." Cuts: "I Can't Get Started," "Fibs." D. JORDAN QUARTET—Darkey's Artistic, SteepleChase, SteepleChase CS1122. Produced by Nils Lindberg. But a big name yet, Smith impinges as a capable R&B and trumpet player. He performs usually through his six alternating cuts and he cuts strong backing from Junior Cook, Ronna Hanna, Bill Hart and Sam Jones. Use of the selection, more, Smith is originally, he's producing, simply modern jazz doing the lack. He has a long story among this year's numerous releases. Cuts: "I Can't Get Started," "Fibs."
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. For Stars at Nos. 1-9 positions, the upward movement is maintained without a star if the product is in a holding period. This will, in some cases, produce a star without this required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) © Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music supplies are the most direct and honest way to support your favorite songwriters and do not purport to represent the industry. They are available at most music stores and or at any record store which carries a full line of sheet music. ASCAP = Alfred Publishing, BMI = Broadcast Music, Inc., ASCAP = American Society of Composers, Authors, and Publishers, BMI = Broadcast Music, Inc., BPM = Peer Southern Pub., T.P.Y = Filmpix Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music.

A reflection of National Sales and programming activity selected by bulletin editors, one-stops and radio stations compiled by the Charts Dept. of Billboard.
LOS ANGELES—Sonny Burke's death May 31 came at the moment when he was enjoying what he considered the outstanding achievement of his career.

It was he who produced the three-LP "Trilogy" album which put Frank Sinatra back in the record business (and high on the charts) after a long and frustrating drought.

No one was aware that Burke, 60 years old March 22, had cancer. He was active two weeks before his death. Many industry members were present Tuesday (3) at St. Martin of Tours Church for Roman Catholic rites. Interment was at Holy Cross Cemetery.

Burke's birthplace was Scranton. He fled to New York City when he was 15, where he led a crack swing band just as Les Brown and Johnny Long had led Burke bands before him. He and Brown became lifelong friends in North Carolina, maintaining their unbroken friendship up until the moment of Burke's death.

It was the summer of 1939 that Sonny decided to leave Scranton for good, deciding "New York was the place to be." The New York critic-cum-record producer John Hammond and this Billboard article, will be reprinted in "A Chica- gorilla" to a small town in Michigan to meet Burke, and watch him play vibes in front of a remarkably musical group which Hammond quickly signed to Columbia's Vocalion label. "I can't believe it," he said at the end of the day. "I'll be on Count Basie's label."

San Donatah, a superior tenor saxophonist, later took over Burke's band. Sonny turned to arranging, attracting wide attention for his charts for Charlie Spivak and Jimmy Dorsey, and then became active in Holly- wood radio and recording studios as a conductor. Dina Shore and Peggy Lee were two of the top-flight singers who employed his talents.

Sonny was a low-key, gentlemanly man who never cracked under the strains of recording. He was a family man, married 40 years to Dorothy Gills, and the father of four sons and one daughter. One son, Mi- chael, died a child. With Les Brown's help, the Burkes worked diligently to maintain the Michael Burke Foundation at St. John's Hospi- tal in Santa Monica, near the Burke residence, Mrs. Burke last week asked friends of the family to remember her late husband with dona- tions to the Foundation.

Burke worked as West Coast ad chief for Decca Records (absorbed in the 1960s by MCA) for more than a decade, producing scores of Bing Crosby disks. He then segued over to Warner Bros. in Burbank, where he was a successful music director. It was in that slot that he first started working with Sinatra.

It wasn't all roses, however. For a couple of years, a decade ago, Sonny launched his own Daybreak label. "I believe," he told me, "that good music will find a market despite the rock 'n' roll situation. I've saved a few dollars over the years. Now it's time for me to put something back into music."

Burke recorded Les Brown's band, Dick Haymes, Frank Sinatra Jr., the orchestra of Nelson Riddle and other talents which he was convinced belonged up on the charts. He paid top dollar for attractive graphics and assigned me to write annotation. He hired veteran idiosync- ratic executive to operate the business end of the venture.

But Daybreak failed. "It was a case of inexperience and a top band."

Burke had been a member of ASCAP since 1962. His com- position included "Midnight Sun," "Black Coffee," "They Were Doing The Mambo," "I Lied, How I LIed" and "Somebody Bigger Than You And I," all of which were rec- orded by prominent singers and bands.

For his all success producing Crosby and other stars over the years, it was his recent work with Si- natra on "Trilogy," that pleased the masses. There were three im- mense orchestras led by Billy May, Don Costa and Gordon Jenkins cou- pled with overseeing the graphics, annotation, mixdowns and other in- gredients posed a gigantic challenge to Sonny. Jenkins' compilation of "The Future" composition de- manded a 150-piece symphony or- chestra as well as a full-size choir; an assemblage so large that Burke had to take over the Shrine Auditorium in Los Angeles to accommodate the troupe.

Counting technicians, more than 500 cast members participated in the mak- ing of "Trilogy."

"Frank had not been happy with his record of the 1970s," Burke said when "Trilogy" was released last March. "He hadn't made an album in five years. I wanted him to do some songs he wasn't comfortable with. He's a mature, sophisticated, elegant kind of guy and the music he records should fit his image."

"I frankly told Sinatra what I thought, honestly, as a fan. I con- vinced him his style wasn't coming across on vinyl. And he agreed, but it took a long time to achieve what we had in mind because he did a lot of pep talks. He even flew over to look around, to make sure he'd not been left behind. In fact, he got more into the swing of things, and we went into a trip to England. But, with patience, it all came together."

"There's a plan and place for all kinds of music today," Burke said. "I think Sinatra's time is here again, if he ever actually went away."

Joseph Francis Burke left, in ad- dition to his widow Dorothy and four children, six grandchildren.
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<td>#22</td>
<td>ONE FINE DAY - Larry Gatlin</td>
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<td>Larry Gatlin</td>
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<td>#23</td>
<td>LIGHTHOUSE TONE - Manhattan Transfer</td>
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<td>Manhattan Transfer</td>
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<td>#24</td>
<td>SONG SO MEAN WE WERE LOVERS - Phoebe Snow</td>
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<td>#25</td>
<td>THEME FROM NEW YORK, NEW YORK - Frank Sinatra</td>
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<td>#26</td>
<td>ANOTHER BRICK IN THE WALL - Pink Floyd</td>
<td>CPP</td>
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<tr>
<td>#27</td>
<td>TWO PLACES AT THE SAME TIME - Ray Parker Jr. and Clive Davis</td>
<td>CPP</td>
<td>Ray Parker Jr. and Clive Davis</td>
<td>A&amp;M</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following five criteria: 1) Sales, 2) Sales, 3) Sales, 4) Sales, and 5) Sales. The award is given to the artist with the largest number of sales in the last seven days. The award is given to the artist with the largest number of sales in the last seven days. The award is given to the artist with the largest number of sales in the last seven days. The award is given to the artist with the largest number of sales in the last seven days. The award is given to the artist with the largest number of sales in the last seven days.

**STEEL MUSIC SUPPLIERS:** Steel music suppliers are defined as artists whose sales have increased by more than 50% from the previous week's sales. The award is given to the artist with the largest increase in sales from the previous week. The award is given to the artist with the largest increase in sales from the previous week. The award is given to the artist with the largest increase in sales from the previous week. The award is given to the artist with the largest increase in sales from the previous week. The award is given to the artist with the largest increase in sales from the previous week.

**HOT 100 A-Z (Publisher-Licensee):** This chart lists the artists and their publishers according to their frequency of appearance on the Hot 100 chart. The chart is based on the number of times an artist has appeared on the chart in the last seven days. The chart is based on the number of times an artist has appeared on the chart in the last seven days. The chart is based on the number of times an artist has appeared on the chart in the last seven days. The chart is based on the number of times an artist has appeared on the chart in the last seven days. The chart is based on the number of times an artist has appeared on the chart in the last seven days.

A reflection of National Sales and programming activity by selected dealers, one-stop and radio stations as compiled by the Charts Dept. of Billboard.
LITTLE RIVER BAND--It's Not A Wonder (4:30); producers: Little River Band, Em Ricle; writer: Graham Goble; publisher: Screen Gems-EMI BMI. A contemporary change-of-pace ruckus that has more in common with rock than with Easy Listening. Better than LRB's pop kids "Lonesome Love" and "Cool Change." The track is taken from the forthcoming live album, "Backstage Pass."

GLORIA GAYNOR-- Ain't No Bigger Feet (2:32); producer: Kevin McCord; writers: Dino Delfino, Freddie Perren; publisher: Perren-Vibe ASCAP. Polydor P102589. As strong a female soul "Let's Be Loving" as "Will Surive." This cut has the funky, funky soul of a mid-1960s soul track. Beat is irresistible and Gaynor's vocals are full of passion.

SWING-DANCE ME (A Love Affair) (3:43); producer: Bobby De Barge; writer: B. De Barge; publisher: Jobete ASCAP (Gary Goble/Whitney Houston Group). A totally funky appeal of mid-tempo lounge with a breezy feel. Houston is excellent as the vocal interplay.


ORCHESTRA--Girls (3:35); producer: Ken Foyle; writer: C. Ono; publishers: Magnat (Overseas) ASCAP. Columbia 111234. CHERIE & MARIE CURRIE--Messin' With The Boys (3:24); producer: Jay Warding; writer: J. Braister. M. Ruhl; publishers: Some Rare Good/Boreal MAMAPU ASCAP. Capitol PB 4286.

HANK WILLIAMS JR.--Rawhide (3:18); producer: Jimmie Williams; writer: Hank Williams; publisher: Milsan, ASCAP. Capitol E46659. A catchy Hank Williams song gets an electrifying treatment from Hank Jr. A good example of funk-sound, the rhythm section roaring throughout. Williams' vocal is soulful, while fiddles fill the bridge. Suitable for pop and rock formats as well as country.

ROCKY BURNETT--Tired Of It All (3:40); producer: Ron Duska; writer: R. Duska; publisher: MCA ASCAP. Capitol E466587. Rocky's strongest track so far. Suitable for pop and rock formats as well as country.

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JIMMY CASTOR--Stay With Me (The Night) (3:15); producer: Jimmy Castor; writer: R. Brown, C. Wurbach; B. White Publishers; Shen, Long Distance OR1001. HANK WILLIAMS JR.--Rawhide (3:18); producer: Jimmie Williams; writer: Hank Williams; publisher: Milsan, ASCAP. Capitol E46659. A catchy Hank Williams song gets an electrifying treatment from Hank Jr. A good example of funk-sound, the rhythm section roaring throughout. Williams' vocal is soulful, while fiddles fill the bridge. Suitable for pop and rock formats as well as country.


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ANBROGIA—Biggest Part Of Me (3:35); producers: Amersia, Freddie Finn; writer: Pack; publisher: RBCBMI, Warner. WBR 75275. From a forthcoming album, this track features the band’s engaging harmonies, a strong, fan-friendly vocal line, and an overall catchy hook.

LINDA RONSTADT—Hurt So Bad (3:03); producer: Peter Rahm; writers: Teddy Randazzo, Bobby Widing, Bobby Hart; publisher: Vee-Pal. Arista 466624. Ronstadt’s follow-up to her top 10 “How Do I Make You.” A silky and emotive pop song that showcases her emotional depth and vocal prowess.

PIT BENNET—We’ve Lost For Love (3:35); producer: Peter Coleman; writer: Norman Greenbaum; publishers: Bally, Arista, BMI.—Recommended.

RECOMMENDED: ATLANTHA RHYTHM SECTION—Indian Passion (3:39); producer: Buddy Baris; writer: Bubba; label: Small sailor. BWR 30978. The band’s debut single, which combines a catchy melody with a soulful rhythm section.


JOHN COUGAR—A Little Night Dancing’ (3:29); producers: Ron Oates, Darryl Hall, publishers: Womack Memorial; writers: Johnny-Tas and Co., publisher: Fantasy/Island BBR.


GEO GATENSH—Bedroom Ballad (2:52); producers: Russ Reed, writers: Allen Jones, Reed, Puffy, BMI. Capitol. PCH 35468. A soulful, iridescent pop song with a strong vocal performance.

HOY ASTRON—Evolution (3:23); producer: Hoy Astron; writers: A. H. Hignett, Anthony, BMI. Jermham (101). Hoy Astron’s label is a catchy tune, powered by a strong, emotive vocal and some vibrant upfront guitar licks in the bridge.

JIM REEVES/DEBORAH ALLEN—Take Me in Your Arms and Hold Me(2:56); producer: original production—Chet Atkins, sound overhaul—Bee Gees, writer: Country, BMI. JRIH 1945. The original of this release was recorded by Reeves several years ago. The Reeves vocal track was recently reworked with string, rhythm and steel guitars and the fetching voice of Deborah Allen. Reeves has a star turn in the voice and it’s a strong, upfront instrumentation that fills the peaks for the song.


JOHNNY CASH—Ball Rider (3:03); producer: Brian Ahern; writer: R. Crowell; publisher: Jolly Cheeks, BMI. Columbia 111237. Taken from his “Silver” album, this could easily be considered one of Cash’s greatest hits.

YORKTON DAVIS—Heart Failure (3:41); producer: Leo Graham; writers: L. Graham, P. Richardson, publisher: Contey/Flaxman, BMI. Columbia 111246. A soulful, emotive pop song with a strong mid-tempo rhythm section and powerful vocals.

ANGELA BOLLY—Angel Of The Night (3:23); producer: Glass Davis, Larry Leon; writers: B. J. Leon; publisher: Brass Heads BMI. Arista 52026.

CHUCK CISELL—Forever (3:41); producer: Skip Scobourn; writer: Brian Holland, Lamont Dozier, Freddie Garrett; publisher: Libbie Stone-Agile BMI. Arista 466299.

AVA CHERRY—I Just Can’t Shake The Feeling (3:23); producers: Bobby B. King, writers: B. B. King, publisher: Fri- day’s Child BMI. ISCO/Corstat R15077.

WADDELL PIPER—Gimme Some Real (2:39); producer: John Davis; writer: Nick Ashford, Val Simpson; publisher: Nick O’Mal ASCAP. Midtown 9577000.

ROSE BANKS—Papa, Daddy Dear (3:45); producers: Babb Bank, Norp Uncle Joe, writer: Delightful Crown Heights BMI. De-Lite (6202).

MANMATEE—Don’t Bite the Hand (That Feeds You) (3:48); producer: Norman Weinstein; writer: Mark Kenny; publisher: May Twelfth Home Jane Tamarind BMI. WBS 491201 (Warner Bros.).


LOWELL—You’re Playing Dirty (0:45); producer: Eugene Record, Bruce Harwes, Tom Stern; writers: L. Simon, A. I. Tribble; publisher: Simon Redmond BMI. AV 2145.

KICK—Let This Moment Be Forever (3:44); producer: Allen Jones; writer: Allen Jones; publisher: Cassix BMI. EMG America (3541). A synth-heavy pop song with a strong, emotive vocal.

ROBIN BECK—Hello, It’s Me (3:56); producer: Kenny Lehman; writer: Randy Grindam; producer: Screen Gems BMI. Mer- cury 67053.

TWO TONS OF JUN—Just Us LC (3:45); producer: Harvey Hancock; writer: Robinson, Orbiter; publisher: Isabella ASCAP. Fantasy/Island BBR.

GAYE GATENSH—Ballroom Gig (2:52); producers: Russ Reed, writers: Allen Jones, Reed, BMI. Capitol. PCH 35468. A soulful, iridescent pop song with a strong vocal performance.

NIGHTSHADES—Maiden, Maiden, ADID 124; producers: Jan Carter and Billy Higgins; writer: Richard Berry, publisher: Unart/Serendipity BMI. Like- wise 105. A catchy, upbeat pop song with a strong, emotive vocal.

NEIL YOUNG—Lucy (3:45); producer: Neil Young; writer: Neil Young; publisher: Womack Music, BMI. AOR 1425. A heartfelt, soulful pop song with a strong emotional component.

DAVID GEST—Night Time Afternoon (3:15); producer: Michael Sarne, writers: Michael Sarne, publisher: Warner Bros. PIC 41216 (MCA). This track is a pop opera, featuring a dramatic, emotional vocal performance.

DAMIEN WILLIAMS—Poison Ivy (4:24); producer: Peter Cal- lino; writer: Lembers, Mark; publisher: Intersong/Biggest pop song, which combines a catchy melody and a fiery vocal performance.

This track is a pop opera, featuring a dramatic, emotional vocal performance.

The principal instrument that brought this single to life was the piano. This tune combines traditional pop influences with some more contemporary rock elements.

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<table>
<thead>
<tr>
<th>TITLE-ARTIST</th>
<th>(Produced by) Writer, Label &amp; Number (Distributing Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>35 36 10 YEARS—Time Garden (Chesney Hanks, Dan Seals, Bob McSwain) (Chesney Hanks)</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 10-10 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 pattern. This will, in some cases, block out products which would normally move up. 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 shown above is at the discretion of the RIAA. Steel music suppliers are confined to piano-steel sheet music copies and do not purport to represent mixed player distribution. ABR = April Backboard Pub. ALF = Alfred Publishing. ALM = Alfred Music. AR = Alcott-Rose. BMI = Belwin Mills. BB = Big Ball. B-J = Big Three Pub. BFP = Bradley Pub. CHN = Chappell Music. CLM = Cherry Lane Music Co. CPP = Crown Pub. CPP = Columbia Pictures Pub. FMC = Frank Music Corp. HAN = Hanson Pub. JMI = Ingram Music. MCA = MCA Music. MEF = M.E.F. Publishing. NEW = New World Music. NO = One Stop. PPP = Peer Publishing. PUB = Publisher's Library. 88 | APRIL 5, 1980 BILLBOARD |
No Nukes’ Packed With Talent, Political Message

NEW YORK—The Warner Bros. film "No Nukes," which premiered in New York Friday (18) with its national opening set for this week, is a clocks-and-calendars thriller.

The concert—actually there were five in all—took place last September in New York Square Garden. Among the artists who appeared there; and who are seen in the film, are Jackson Browne, who composed and produced the Doobie Brothers, John Hall, Bonnie Raitt, Gil Scott-Heron, Carly Simon, Bruce Springsteen and James Taylor and Jesse Colin Young.

The message is a campaign against nuclear energy. To spread that word the performers played for free; revenues from the album's gold-foil insert have gone to the cause, and so will the money earned from the film.

The film could have been a disaster—a bunch of wimpy old folks preaching about something they know nothing about. That isn't the case at all. "No Nukes," produced by Julian Schlossberg and Danny Goldberg, and directed by Schlossberg, Goldberg and Anthony Potenza, works well indeed.

The concerts themselves were marathon affairs, each running for five hours and more, and from this wealth of material the directors were able to pick out the highlights. Some of these were a "Mockingbird" duet by James Taylor and Carly Simon. Jackson Browne's "Running On Empty," Gil Scott-Heron's "We Almost Lost Detroit" and James Taylor, Jackson Browne, John Hall, Carly Simon, Bonnie Raitt, Graham Nash, Pheobe Snow and Nicolette Larson joining the Doobie Brothers for "Taking It To The Streets.

And most stunning of all is Bruce Springsteen's first cinematic appearance, performing a new song, "The River," a Springsteen favorite, "Thunder Road," and a rock'n'roll classic, "Quarter To Three." If any artists showed career-wise from the film it will be Springsteen.

ROMAN KOZAK

Anticounterfiet Jacket Utilizes Orange Edge

* Continued from page 3

vincente against its impropur use.

To Block, the system represents “one of the simplest answers to counterfeiting, which is finding ma- terial made on a paper machine that cannot be duplicated by others.”

He contends that his company and the Continental Group have found such a solution.

He insists that attempts to duplica- te this type of board would invari- ably meet with failure and would be easily detectable through a conven- tional magnifying glass or, as one got used to seeing the orange im- print, through the naked eye. "No

one could create, for instance, the fine lines between orange-and-white other than utilizing the Continental Group’s products." At as Block, says daily capacity of the machine amounts to 500 tons per day, translated into recording industry terms, 5 million single paperboards per day. Album Graphics charges an aver- age of about 17 cents per album jacket per 50,000 run. But, although there are "no duplicates" (the thickness of the jackets), Block says the increased costs would be minimal, since it will in- dustry of a reduction in the thickness of jackets from a current 22 points.

The system uses paper suitable for printing in black ink, but, according to Block, the orange logo can be made with any color the customer desires.

Detroit Free Press editor Fred A. Hogeboom: "This is the most important development in the field of counterfeiting in a very long time. It is the logical consequence of the development of breakthroughs in the science of printing. There was a time when it was thought that the problem of counterfeiting could not be solved. Today, the development of this method of printing demonstrates that there is a solution to the problem."

The system is one of the most promising developments in the field of counterfeiting. It is an improvement over previous systems, as it is more difficult to reproduce and can be detected more easily.

Trombonist Watrous & Big Band

* Continued from page 37

of the L.A. musicians—Wayne Wacker- man, drums; Tom Child, bass; and Dave Levin, percussion. It's probably the best band ever seen on vinyl," Watrous notes. "One of these days I hope to record with my big band in Madison Square Garden." Famous Door president Harry Lim, who produced the small combo album, says that he will be in New York for 40 years. “Bill's solo on 'Body And Soul' will live through the coming years as a symbol of Watrous' tremendously versatile trombone. It's a good gig to work," he ven- tures, "but it would be even better if I had 17 men on the stand. One of these days that's going to happen."

The concert included radio advertising in 24 major metropolitan areas, newspapers advertisements and music videos on WTBS (channel 7) satellite cable TV and on a cable video link network. It will also feature point-of-purchase displays, including one foot-by-one foot banners, two foot-by-two foot album cover blow-ups and specialty designed "21 At 21" (the name of John's latest album) mobiles.

BROWNIE—Hold Out, Askania, and Young New World. Produced by Jackson Browne, Greg Ladanyi.

For most Browne observers (this one included) "Hold Out" is the Sky that is tough to attack, although the subsequent "The Preten- der" and "Night Life in Los An- geles," Father is a.d. supervisor for Warner Bros, Special Products.

Boy, William IV, to Tricia and William H. Gilpatric III June 27 in Framingham, Mass. Father, also known as Hank Brownie, is deo- jy with Worceester WAAF.

Boy, Mike Jr., to Susan and Mike Tippens recently in Bradenton, Fla. Father is general manager of Kub- ban's audio and record chain in Flori-

amusements. The message is "a bunch of wimpy old folks preaching about something they know nothing about," but the case at all. "No Nukes," produced by Julian Schlossberg and Danny Goldberg, and directed by Schlossberg, Goldberg and Anthony Potenza, works well indeed.

The concerts themselves were marathon affairs, each running for five hours and more, and from this wealth of material the directors were able to pick out the highlights. Some of these were a "Mockingbird" duet by James Taylor and Carly Simon. Jackson Browne's "Running On Empty," Gil Scott-Heron's "We Almost Lost Detroit" and James Taylor, Jackson Browne, John Hall, Carly Simon, Bonnie Raitt, Graham Nash, Pheobe Snow and Nicolette Larson joining the Doobie Brothers for "Taking It To The Streets.

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ROMAN KOZAK

Bill Watrous: He makes no bones about it—he wants to succeed with a big band.

get the radio stations to program the big bands, he believes that the na- tion's taste in music would change radically.

He is bitter about Columbia Rec- ords, which signed his big band, re- corded it and, in its words, "forgot about it." Yet he is confident that, somewhere along the way, perhaps with Jim's Famous Door label, the Watrous California big band will record records that will tell briefly.

Last weekend, at Donnie's in the San Fernando Valley, it was stand- ing room only as Watrous led his quartet in a rurally exciting cabaret around his wondrous trombone. It's a good gig to work," he ven- tures, "but it would be even better if I had 17 men on the stand. One of these days that's going to happen."

One of these days he'll be able to say, "I've got used to failure. I can't meet with failure. I can't stand the money. To

Continued

from page 1

Continental Recording Industry, the system also contains an echo in spots on Browne's vocal—a bit of studio wiz- ardy that seems too calculated.

"Boulevard" is reminiscent of the fast moving "Running On Empty," and while strong from a musical point of view, the lyrics seem to stumble with the obvious mes- sage. "Nobody's for free! Nobody's got a life like it, they say. Nobody hands you any guarantee! Nobody."

"Of Missing Persons" is a haunt- ing tale of a search for a lost friend (Lowell George?) sung to a daughter. Browne gives it a com- passionate reading, while Butler adds inspired vocal harmony.

"Call It A Loan," another roman- tic ballad, has a hypnotic keyboard sound as an underpinning that works to effectively complement the melancholy, piercing lyrics. "Oh—if I'd only know/What your heart cost?/Oh—can we call it a loan?/And a debt that I'll pay...

With an anthem-like quality, "Hold On Hold Out" closes the thought. The length of time that human spirit is heralded. It's upbeat and complexly ebbling and flowing, making the listener wonder about the end of it to talk his lines rather than sing.

JIM McCULLOUGH

Cardiac Kills

Ben Selvin, 82

NEW YORK—Ben Selvin, who is credited with recording the first mil- lion-selling dance record, "Darda- nella," in 1919, died of a heart attack in his Manhasset, L.I. home Tuesday (17) morning.

Selvin began his career as a band leader and recorded about 9,000 songs. His recording days were Benny Goodman, Tommy Dorsey, Eugene Ornstein and Ar- thur Godfrey.

Selvin joined the Columbia Phonograph Co., later Columbia Records, following a trip to Europe. Before Selvin's death he was executive with Majestic Records, RCA Victor and Muzak. After retiring he served as a consultant with the 3M Co. From the time he gave his first violin re- cital when he was 8 years old. Selvin's career in the music business surpassed more than 70 years.
<table>
<thead>
<tr>
<th><strong>#</strong></th>
<th><strong>Type</strong></th>
<th><strong>Stylist</strong></th>
<th><strong>Cuts</strong></th>
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<tr>
<td>1</td>
<td>10</td>
<td><strong>IT'S STILL ROCK AND ROLL TO ME</strong></td>
<td>Don McLean / Rick Hall (Mercury/Chrysalis)</td>
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<td>2</td>
<td>11</td>
<td><strong>BILLIONDOLLARS</strong></td>
<td>Graham Nash / Stephen Stills (Asylum)</td>
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<td>3</td>
<td>12</td>
<td><strong>STEAL AWAY</strong></td>
<td>Paul McCartney (EMI)</td>
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<td><strong>PLAY THE GAME</strong></td>
<td>Eurythmics (MCA)</td>
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<td>5</td>
<td>14</td>
<td><strong>ONE DAY AT A TIME</strong></td>
<td>Carmen (Reprise)</td>
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<td><strong>ALL NIGHT LONG</strong></td>
<td>Lionel Richie (StyList)</td>
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<td>7</td>
<td>16</td>
<td><strong>EMPIRE STRIKES BACK</strong></td>
<td>John Williams (W.B.)</td>
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<td>8</td>
<td>17</td>
<td><strong>LET'S GET SERIOUS</strong></td>
<td>George Michael (Elektra)</td>
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<td><strong>INTO THE NIGHT</strong></td>
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<td><strong>I'M ALIVE</strong></td>
<td>Eric Clapton (PolyGram)</td>
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<td><strong>TAKE A LOOK</strong></td>
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<td><strong>CAN'T LET GO</strong></td>
<td>Gladys Knight &amp; the Pips (ABC)</td>
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**STAR PERFORMERS:** Stars are awarded on the following Hot chart based on the following upward movement of singles: 10-15 Strong increases in sales / 11-20 Upward movement of 4 positions / 12-20 Upward movement of 6 positions / 13-20 Upward movement of 8 positions / 21-100 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 would be moved up one position without the required upward movement noted above according industry Asap. Of America sound of certification as "two million sales." (Seal indicated by triangle.)

**STEEL MUSIC SUPPLIES:** Steel music supplies are confined to piano-velo sheet music copies and do not represent reprints of any magazine or album publications. **ABP** = April Blackwood Pub. **ALT** = Alfred Publishing. **ALM** = Almo Publications. **ARM** = Acuff-Rose. **BM** = BMI Mills. **BP** = Big Brits. **B** = Big Three Pub. **BP** = Bradley Pub. **CHP** = Chappell Music. **CLM** = Cherry Lane Music Co. **CFP** = Century Pub. **CPP** = Columbia Pictures Pub. **FMC** = Frank Music Corp. **KHA** = Henson Pub. **LM** = Isaac Mills. **MCA** = MCA Music. **PS** = Peer Southern. **PUBLISHERS-LICENSEE**

**HOT 100 A-Z**

**_For the Week Ending July 26, 1980_**

*For the Week Ending July 26, 1980*
LOS ANGELES--The reason why radio is not embracing new product with open arms is because there is a “music lull,” says Kent Burkhart, president of the Atlanta-based Burkhardt/Abrams consulting firm.

The lull existed before and it exists now. In recent weeks, such as Elvis Presley and the Beatles exploded,” says Burkhart. “Something will catch on.”

“But as long as groups keep coming up with the same sounding albums it is not going to be a more variety. We need a better variety of rock from the record business.”

Burkhart’s comments came during a UCLA Extension class Wednesday (9/30) on The Record Industry In The ‘80’s: Is The Record Industry Losing Its Foothold?” Burkhart was joined by Dwight Case, president of RKO, and Bob Sherwood, president of Phonogram. The class was moderated by Bill Moran, KABC-AM personality.

Stating that the record industry is not supplying radio with good product. In the last two or three years the value on records has greatly escalated so that now you can’t afford to make mistakes.

That combination of rock industry’s problems and rating fluctuation is why we think about going on a record for a long time,” noted Case.

Stated Burkhart: “If you have a station that leads the market by 5% then it will continue to do well. The key is to play new music that is proper for the station. The leadership role in music selection is parallel to its ratings.

“If you have an active station, an active program director, music director and manager, it all comes across on the radio through the jocks.”

Sherwood, speaking from the record industry viewpoint, said his biggest problem is the discrepancy between AOR and Top 40 formats, citing Mercury acts De La Font and Scorpions examples of groups that are getting heavy AOR play but none at the Top 40 level.

Burkhart acknowledged that AOR is currently the “hottest” radio format.

But Sherwood stated that the RIAA Records

PolyGram Goal

Continued from page 6

Lou Simon’s novel is now that of senior vice president of Phonogram/EMI, product development, with a similar post held by Harry Anger at Polygram.

Another major development involves the naming of Jim Lewin, formerly head of sales at Polygram Classics. Lewin joined the firm from Polygram Records “centralized services,” reporting directly to Steinberg.

Yet another reported development but not fully confirmed involves the addition of Fred Haaven, president of Polydor; Bob Sherwood, president of Phonogram/Mercury and Ron Reynolds, president of Polygram Records “centralized services,” reporting directly to Steinberg.

The anticipated deal formalized announcement of the moves for several weeks, but other than an expected stream of announcements of new appointments, it’s felt that high-level Polygram executives view the reorganization as basically an internal corporate matter.

There’s also little doubt that the greater centralization of various functions has resulted in departures from that company, the number of which are not immediately known.

KIRBY

Mercury Offering London Trip Prize

CHICAGO--Phonogram/Mercury is mounting a promotion for its recent Peter Gabriel album, “Peter Gabriel,” open to all dealers from June 23 through Aug. 4. A free prize and special promotion in London will be awarded for the best retail display featuring the new release in addition to other prizes that include a videocassette recorder and a color television.

Photo submissions will be judged by PolyGram Distribution’s Rob Singer and David Fiore in the preliminary stage of the competition.

record industry is “overreacting” to AOR as it did with disco. “Radio is shooting itself in the foot,” a prominent Sherwood, “If radio says it will play disco, then record companies go out and sign disco. It’s the same with AOR.”

Commented Case: “Years ago if you liked a record you played it. Now you don’t listen but call stores and ask how many they sold before you play it.

Cuse complained that record promotion people aren’t good “salesmen” in that they don’t fully comprehend the station. Instead, says Case, they should come in and sell the record by saying “this one’s for your station.”

Tape Indictment

Continued from page 14

RSO, WEA, ABC Records, Buddha and Roulette.

The investigation into other sources of counterfeited tapes is continuing, according to federal prosecutor Jerry D. Bernstein, and other indictments are expected.

Criminal charges have already been brought against alleged tape dealer George Ticker as an outcome of the Modoson operation, and wholesaler Murray Kaplan pleaded guilty to trafficking in counterfeits.

Other parties who were connected to the alleged counterfeiting pipeline have become government witnesses.

As aspects of the investigation are completed, says Bernstein, “the indictments are returned.” It explains the two-year lapse between the alleged crime and Hydock’s indictment, he adds.

Arrangement for Hydock has been set for Thursday (17) at U.S. District Court in Westbury before Judge George Pratt. If convicted, she faces a maximum penalty, on all counts of 30 years in prison and/or $6,000 in fines.

In Nashville...

AT THE TOP OF EVERYBODY’S CHART!

A MOTEIL DESIGNED FOR THE DREAMS OF THE MUSIC PROFESSIONAL

- LOCATION: Right on Music Row, beside the Country Music Hall of Fame Studios, publishers, record companies - easy parking-distance.
- SOUND TRACK RESTAURANT & LOUNGE: with live music, in house entertainment and the facilities.
- D na & L - 10% Percent off rooms

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Nashville, Tennessee 37214

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CALL FOR RESERVATIONS
615/244-8989
HALL OF FAME MOTOR INN
Nashville, Tennessee 37214
On Grammy night, you didn't hear our name, but you sure heard our music.

April Blackwood extends its heartiest congratulations to Billy Joel on the selection of "52nd Street" as Album of the Year and Best Male Pop Vocal Performance.

This marks the second consecutive year that Billy's talents have been so honored by the members of NARAS.

Along with Billy, we're especially proud of Larry Butler for his Grammy as Producer of the Year.

Each of these men has contributed immeasurably to the remarkable success of April Blackwood Music during the past year. We look forward to many more chart-topping and award-winning hits from these two gifted members of the April Blackwood family.

Thanks, and all the best, to both of them.
**FOR WEEK ENDING MARCH 15, 1980**

- **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: |10-19|20-39|40-100|
- **HOT 100 A-Z:** Publisher-Licensor

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A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Dept. of Billboard.

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**Billboard**

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<td>76</td>
<td>17</td>
</tr>
<tr>
<td>COME BACK TO ME</td>
<td>Al Green</td>
<td>Vertigo</td>
<td>76</td>
<td>18</td>
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<tr>
<td>COME BACK TO ME</td>
<td>Al Green</td>
<td>Vertigo</td>
<td>76</td>
<td>19</td>
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<tr>
<td>COME BACK TO ME</td>
<td>Al Green</td>
<td>Vertigo</td>
<td>76</td>
<td>20</td>
</tr>
</tbody>
</table>

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Dept. of Billboard.
 canadian raid by police may hurt bootleg market

- continued from page 1

OTTAWA--The hearts sigh of releif that washed across the rock industry here when a Conservative government was elected to power has yet to have its response now that the Liberal Party is back in with a majority.

The Feb. 13 election immediately gave Canada's rock industry a major boost, not surprisingly, by returning the Liberal Cabinet to power. It has done much indeed with the passage of an act that is designed to make it feasible for Canadians to own a rock record, and to have the right to perform it in public.

The Liberal Party's long-standing policy of cooperation and agreement with the record industry, and solid Liberal support in the contumacious province of Quebec, will likely result in the government's agreement to the measure.

Industry observers, who have been declining offering opinions or sentiments on the outcome of the recent election, are now saying that it was too soon to venture an opinion on the near and far reaching effects it may have on the music industry.

The 11 years of Liberal domination are generally viewed with mixed reactions in Canada and abroad. The key legislative house has been playing in a losing industry in Canada for much of that time, and before it became mandatory for AM stations to allocate 30% of their time to Canadian content recordings.

Shortly before the defeat last spring, an industry-revived tariff duties on foreign recordings, the higher duties in effect creating a healthy climate for domestic manufacturers.

The Liberal Party's prolonged stay in power and its refusal to listen to the industry's uniting issue and Quebec did much to isolate them from the rank and file of other rock players in Canada, however.

The Canadian Recording Industry Assn., the Canadian Independent Production Assn., publishing concerns and broadcast 'ladies' all found that on going discussion with Ottawa in the final years yielded more formality than substance, and dimension grew within the industry.

The sudden death of the government in the fast paced music business in the past year included a tax break for the private investor who wanted to finance domestic works, and was that the industry's interest in creating a friendlier and more positive attitude in dealing with government by the industry associations during Clark's tenure in office.

The news is one on the back burner and whether or not the Liberals will decide to revue the plan or ditch it is purely a matter of speculation at this point.

Economically it's predicted by analysts that the Canadian dollar will fluctuate at high 94.50 U.S. and that interest rates will favour short term commitments in the next while. Beyond this is anyone's guess. The cabinet has yet to decide.

Juno Awards Show

TORONTO - The Canadian Academy of Recording Arts & Sciences is releasing the nominations list for the National Juno Awards show.

The 23 categories are to be voted on by the Academy with a March 21 deadline on the slate.

The network telecast is to be shot on location at the Harbour Castle Convention Centre here April 2. Burton Cummings honours the prestigious awards program, and he is himself a candidate for the male vocalist award.

Canada

Industry Will Walt & See With Trudeau

Dilemma For A&M Group

TORONTO--A&M act Cano is carried on the package tour which they find no man's land as far as the annual Juno Awards are concerned.

But Cano's manager, Bill McGeorge, "even though our combined sales on catalogue are probably enough to enter to for a Juno nomination, because some are French language releases we are disqualified"

The irony of the situation is that Cano recorded its first fully English language album last year, and thus was disqualified from entry into the first annual Quebec music awards.

Obviously not too traumatized by the rules of the game, Cano has just issued a cover of Bob Orton/ Britten tune "Carrie," a song charting in the U.S. at this time sung by Clay Richards.

In addition, Cano is shortly to release an anthology album for the Canadian market, and this time on foreign market release on a similar scale.

"The whole language thing is something that we have to overcome," the manager says. "Our problem is that we've never been Quebec, but we are changing our modus operandi on tours from now on. In the past we have hit our cult audiences in concerts, but now we are going out and doing a tour in prestige clubs. We want to build some excitement on the street and I think we may have a single to do with it," he says referring to "Carrie."
<table>
<thead>
<tr>
<th>TITLE/Artist</th>
<th>(Producer) Writer</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>CPM</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRAZY LITTLE THING CALLED LOVE—Guns N Roses</td>
<td>(Duff McKagan, Izzy Stradlin, Slash)</td>
<td>Geffen 51232</td>
<td>CPM</td>
</tr>
<tr>
<td>WHAT A MAN WANTS A WOMAN—Steve Miller</td>
<td>(Paul A. Rothfield, C. Lewis, A. Wright)</td>
<td>Atlantic 3433</td>
<td>CPM</td>
</tr>
<tr>
<td>KISS ME IN THE RAIN—Barry Ryan</td>
<td>(Gary Numan, S. Finner, L. Feiner)</td>
<td>Columbia 31 179</td>
<td>CPM</td>
</tr>
<tr>
<td>BABY BABY BABY—Elton John</td>
<td>(Steve Lillywhite, T. Baskin, M. Such)</td>
<td>Epic 43092</td>
<td>CPM</td>
</tr>
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<td>BABY BABY BABY—Elton John</td>
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<td>(Steve Lillywhite, T. Baskin, M. Such)</td>
<td>Epic 43092</td>
<td>CPM</td>
</tr>
<tr>
<td>THE SECOND TIME I MET YOU—Guns N Roses</td>
<td>(Duff McKagan, Izzy Stradlin, Slash)</td>
<td>Geffen 51232</td>
<td>CPM</td>
</tr>
<tr>
<td>I'M NOT THE ONE FOR YOU—Dickie Valentine</td>
<td>(Mike Myers, Tim Gerges, Tim Gerges)</td>
<td>Warner Bros 4233</td>
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<td>CPM</td>
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**HOT 100 A-Z—(Publisher-Licensees)**

**BILLBOARD (Columbia 1-1214)**

**TRADE IN VAIN—The Clash (Epic 10 079)**

**SEE TOP SINGLE PICKS REVIEWS, page 5B**
SEARCH FOR THE PERFECT!

The search for perfection in an imperfect world continues. Now the Frontier Hotel and Casino in Las Vegas takes up the challenge to discover perfection-plus. No longer is "10" tops. The Frontier believes perfection must be pursued to its ultimate. The Frontier's mission: "To boldly go where no one has dared to venture before. To the outer limits of beauty. To once and for all prove that beauty is probably skin-deep. To find an "11." If you're an "11" or know of an "11," we want you to enter. No talent is required. Just great looks. The Frontier "11" will be on the cover of a national magazine, represent the hotel in world-wide advertising, featured on radio and TV shows and given a Hollywood Screen Test (if she wants one). Submit your entry now. If "10" was tops, "11" must be heaven.

STOP LOOKING...YOU'VE FOUND AN "11"

NAME
ADDRESS
CITY ZIP
BUST
WAIST
HIPS
HEIGHT
WEIGHT
HAIR COLOR
PHOTO ENCLOSED

CLIP COUPON AND MAIL TODAY TO:
RED McILVAINE
Director of Advertising and Publicity
FRONTIER HOTEL
3120 Las Vegas Blvd. So.
Las Vegas, Nev. 89114

RATED
PG
(Perfectly Great)
<table>
<thead>
<tr>
<th>TITLE-ARTIST</th>
<th>Copyright (Where applicable) Writers &amp; Label (Where applicable)</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>64</td>
<td>MADE ME LOSE YOU (Terri Lynne, W. McDowell)</td>
<td>69</td>
</tr>
<tr>
<td>65</td>
<td>CAME TO LOVE YOU</td>
<td>80</td>
</tr>
<tr>
<td>66</td>
<td>DON'T TELL ME</td>
<td>80</td>
</tr>
<tr>
<td>67</td>
<td>COME BACK TO Me</td>
<td>80</td>
</tr>
<tr>
<td>68</td>
<td>BABY TALKS DIRTY</td>
<td>80</td>
</tr>
<tr>
<td>69</td>
<td>COME BACK</td>
<td>80</td>
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<tr>
<td>70</td>
<td>BABY'S heating up</td>
<td>80</td>
</tr>
<tr>
<td>71</td>
<td>COME BACK</td>
<td>80</td>
</tr>
<tr>
<td>72</td>
<td>BABY'S heating up</td>
<td>80</td>
</tr>
</tbody>
</table>

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QUEEN.
Number 1 across the board!

“CRAZY LITTLE THING CALLED LOVE”

Produced by Queen
FOR WEEK ENDING FEB. 23, 1980

**STARR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 10 Strong Increases 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 move up 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 "million seller." (Seal indicated by triangle).**

Recommended

TUG NUGENT—Wango Tango (4:47); pianist: T. Nugent; publisher: Magicland ASCAP. EJL95067 (CD).

DONNA SUMMER—Try Me On For Size (3:31); writer: Tony Hadley; produced: John D’Aquino, Ken Nelson, Andy Wright, William Orbit. BMG. 80652047022 (CD).

SLADE—Looking For The Hand That Feeds (3:53); produced: Dave Hill. EMI. HMA 123534. (CD).

ALBERTO—Miami (3:40); producer: Alomar St. John. BMG. 5380671184 (CD).

Michael Jackson—You are Not Alone (3:40); writer: Larry David. Sony. 8432515062 (CD).

RICK WAKEMAN—The Final Countdown (3:33); produced: John Fiddes. Sony. 8432515067 (CD).

ISAAC HAYES—Theme From Shaft (4:33); produced: strongly by Shaft. Chess. 8432515063 (CD).

ROBERT PLANT—Freebirds (4:17); writer: Jimmy Page; produced: Robert Plant, John Paul Jones. Atlantic. 8432515051 (CD).

RHYTHM TUNES—(I’ve Had) The Time Of My Life (1:53); writer: Kenny Loggins; produced: Larry Klein. Doobie Brothers. 8432515043 (CD).

DAVID BOWIE—Locomotion (2:25); writer: Tony Hatch; produced: David Bowie. RCA. 8432515044 (CD).

WILLIE NELSON—Low Rider (3:21); writer: Billy Green; produced: Jerry Long. Capitol. 8432515050 (CD).

SUGAR MINOT—At The Speed Of Light (4:44); writer: Roger Daltrey; produced: Paul Punch. Atlantic. 8432515046 (CD).

DOLLY PARTON—I Will Always Love You (3:40); writer: Dolly Parton; produced: Dolly Parton. MCA. 785011 (CD).

Three years prior to his death in 1967. His vocals and guitar work are idiosyncratic but never dull and the mephia’s hushed nature of the recording underscores the spontaneity of his blues takes.

Best cuts: “Nightbeliever”, “Maxwell Street Melody”.


BILLY MICKLES—Calling All Girls (4:47); producer: Roy Thomas-Bell. Warner Bros. 8432515057 (CD).

REVOLUTION—(I’ll Make) Believe In You (3:47); writer: Guy GeSGerman; produced: Kenneth Clarke. UMG. 8432515048 (CD).

BAND—Ride A White Horse (3:16); writer: John D’Aquino; produced: John D’Aquino. MCA. 76314 (CD).

THE ROLLING STONES—Emotional Rescue (4:18); writer: Giannoula Tzavara; published: EMI. 29457220 (CD).
<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>Artist</th>
<th>Release Date</th>
<th>Chart Position</th>
<th>Label</th>
<th>Format</th>
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<td>1</td>
<td>COMING UP</td>
<td>Paul McCartney</td>
<td>1965-07-24</td>
<td>36</td>
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<td>2</td>
<td>FUNKY TOWN</td>
<td>Lipps, Inc.</td>
<td>1974-09-13</td>
<td>33</td>
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<td>3</td>
<td>I'M HERE TO ROSE</td>
<td>Paul and Paula</td>
<td>1961-10-14</td>
<td>16</td>
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<tr>
<td>4</td>
<td>It's Still Rock and Roll to Me</td>
<td>Billy Joel</td>
<td>1977-04-08</td>
<td>4</td>
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<td></td>
<td></td>
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<td>5</td>
<td>11:59</td>
<td>Elton John</td>
<td>1970-11-20</td>
<td>10</td>
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<td>6</td>
<td>Against the Wall</td>
<td>David Bowie</td>
<td>1971-08-15</td>
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<td>7</td>
<td>Stay</td>
<td>Bee Gees</td>
<td>1977-10-07</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
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<td>8</td>
<td>I've Loved You</td>
<td>Marvin Gaye</td>
<td>1971-06-14</td>
<td>9</td>
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<td>9</td>
<td>The Big Four</td>
<td>BJ Thomas</td>
<td>1969-03-29</td>
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<td>10</td>
<td>A Lover's Holiday</td>
<td>Janet Jackson</td>
<td>1984-11-17</td>
<td>11</td>
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**Notes:**
- **Label:** The label is represented by a three-letter code, e.g., B-3 for Buddah Records.
- **Format:** Represents the format of the release, such as B-3 for LP/33rpm.
- **Notes:** Contains additional information, such as the date of release or special edition details.

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CRICKETS—Are We Me (2:13); produced by Nile Rodgers, Bernard Edwards; writer: Bernard Edwards, Nile Rodgers; publisher: ChABC BMI; Atlantic's single, 1973's first No. 1 hit has often been faulted; People are thinking of it as a jingle-junk band in addition to its usual space, thus production appears off. The group has been shortening its fave “BBB 6000” hits, No. 1 hit last August, but this clever record should return to the top this time.

VILLAGE PEOPLE—Can't Stop the Music (3:29); produced by Giorgio Moroder; writer: Giorgio Moroder; publishers: Sire/ABC Music/ASCAP.

FRED KNOBLOCK—Why Not Me (3:43); produced by James Stroud; writer: Fred Knoeblock; publishers: Street/United Artists ASCAP/Whitfield BMI/Churchil BMI; Scott Brothers SBE001 (Atlantic).

LYNN FIELD—She's Rebel (3:10); produced by Bobby Orlando; writer: David Bowier; publishers: Chrysalis/Mammas ASCAP Vanguard VG35216.

TEDDY PERDORAGRES—Can't We Try (3:43); produced by Teddy Pendegrass, John R. Faith, writers: B. Mika, P. Palladino; publisher: Seven Songs/Do Vine BMI; Undoubtedly Greatest Unreleased Gold 291131741.

B.B. KING—Rock Me Baby (3:05); produced by Sonny Productions; writer: B.B. King, Joe Holmes; publishers: BMI.

BRECKER BROTHERS—You Go To (3:42); produced by George Duke; writer: Randy Brecker; publisher: Bowery BMI; Anita ASCAP.

FRED WESLEY—House Party (3:51); produced by Fred Wesley; writer: Fred Wesley; publisher: Fred Wesley BMI.


LANCOTT-JOHNSON—Mama Lova (3:55); produced by Jerry Peters; writer: L.L. Johnson, R. Jackson, P. Taylor; publisher: Dumi BMI (Frag).

FLATBACK—Backwater (3:49); produced by Bill Curtis, Gray Thomas; writer: Johnny Irippi, Bill Curtis; publisher: BMI Spring EP3218 (Polygram).

CHRISTINE ALLEN—Somebody (4:29); produced by Terry Britten; writer: Britten, Robertson; publisher: Unif BMI Gold/ASCAP. French Pop FC97279.

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---Continued from page 86---

Buddy & the Spiders—Flies (2:40); producer: Buddy & the Spiders; writers: Buddy, Artie Scheiber; publisher: Butch Adery BMI. This is a fast, punchy record which will certainly appeal to the oldies fans.

JUNE 28, 1983
AS0523. Parker
Captain
it's still
writer: [illegible]

PARKER BRYDON—"I Love You More Than You Love Me." (4:40); produced by Pete Townshend; vocals: Pete Townshend; producer: Wild/Polo ASCAP. Capital PR587
MACHINE—"Power And Resistance." (3:43); machine: writer: Kevin Nation; publisher: Machine/ASCAP. Columbia P114627
WATSON BEASLEY—"Don't Let Your Chance Go By." (2:30); producer: Watson; writer: Beasley; Columbia: ASCAP 651298
CHOCOLATE MILK—"Hey Now." (3:52); writer: Tom; writer: Rick Jackson, Smith, 50s; publisher: Chocolate MIL wt. RIA J129306
J. LAWRENCE & SIMMS—Never Had A Dream Come True." (4:30); writer: Jones; publisher: Jones/ASCAP. Columbia P120599
FLASH AND THE PAN—"Media Man." (3:39); writer: Vanya; writer: Yunga; writer: Edward B. Murry; publisher: MURRY & CO. 358822
FOOLS—"How Grow Up." (2:36); producer: Pete Sotley; writer: Leigh M. Charlap; publisher: Edward H. Morris (Div. of M) ASCAP. AMERICA 59664
POINT BLANK—"Capital Sound." (3:09); producer: Bill, writer: Troy Stagh, Eddie Setters; publisher: Down N Wayne/Emi/COL 26172
SUE AND THE NEXT—"Power." (3:49); writer: Richard; producer: B.B. King; writer: T. Ripple; writer: Wild; ASCAP. P11451A (A)
BRUCE ROBERTS—"Good End." (3:49); writer: David Malloy; writer: Bruce Roberts; writer: Allen Feldman; FERMA ASCAP. Be动手/ASCAP.W 4661A
MIX—"Rockin' Chair." (3:33); writer: Bob Frank; writer: Warner; composer: Warner brothers. ASCAP 1511273. every exhibition of Bruce's career, this hasty story of a sporting bear bored against an exiguous roof. could become one of year's top records. Flip side carries a (bigger) 45 version.
ANNE MURRAY—"I've Never Seen The Love Of You." (4:27); writer: D. MacDougall; publisher: MCA/ASCAP. P14578. though not as distinctive as a song of some recent releases. Murray's vocal abilities bring off this bittersweet, sometimes melancholy, style. Luckily orchestrated with strings and a sax to bridge the record, the mood is much more pop than country.
CONWAY TWITTY—"I'll Never Say The Love Of You." (6:40); writer: David Domschat; writer: Bob Feldman; writer: Paul Fierrozzino; publisher: Barzam/COL/MCA 1 F1112.
JACKIE MOORE—"Help." (3:23); writer: Bobby Eld; producer: Ted Partin; publisher: ASCAP. 1104897.
ETTA JAMES—"Mean Mother." (3:57); writer: Artfield; producer: Wili Motch; publisher: Warner Tamerlane 4 BMG 1111296. the seasons have sung that some purveyors in this uptown rub his. This is her first hot entry.

Country
ED BRUCE—The Last Cowboy Song." (3:38); writer: Tommy West; writer: Ed Bruce-Ron Porter; publisher: Ed Bruce/Tom Porter. ASCAP. 1104513. a timely release of this highly acclaimed song. It would be the last cut on the album and, performance. recorded in May.
LINDA LYNCH—"In The Morning." (2:57); writer: Steve Gordon; writer: Ron Casaszt; publisher: ASCAP. 1104513. rod the morning's cut for Morning in the Morning.
RON ROBBINS—"I'm A Long Ways From Home." (4:31); writer: James; publisher: Tunesmith; publisher: ASCAP. 1104513. Robbins' so-net, which is considered one of the best thoughtful and powerful sound band, and eye catching cover graphics adds to the appeal of this will-
timoned review.

JUDY COLLINS—The Rainbow Connection (2:50); producer: Judy Collins; writer: Paul Williams, Kenny Ascher; publisher: Weilbeck ASCAP. 1104513. a hot top chart spin in the opinion of the review panel which includes publishers. The seven cuts on this album were highly recommended—seven cuts predicted to be on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

JUDY REED—The Friendly Family Joe (2:38); producer: Reed; writer: Lee George Lutes & Barry Grant March; publisher: Suntan M, ROA R121942. this upbeat cut forms an easy-going, catchy session with a bass, guitar, and drums.
MEL DANIEL—Hobo Daddy, Good Morning Darling." (2:35); producer: Larry Ryders; writer: Dun Andre-Linard; publisher: MCA/Bob Miller, ASCAP. P114513. Mel Daniel carries this flowing number, lined by prominent stab of the strings, is close to back to back memories of a broken love is roused with conviction.

JERRY WHITWAM—Go To Hell When You Die." (3:28); producer: Dan Noll & Sandy Warren; writer: Jerry Whitwam; publisher: Shoreline/Universal/ASCAP. ROA R121942. this upbeat cut forms an easy-going, catchy session with a bass, guitar, and drums.
MARTY ROBBINS—One Man's Trash Is Another Man's Treasure." (2:58); producer: Marty Robbins; writer: Winters;亡者: Maronna, MCA. COLUMBUS 112191.
SIVE WATTS—A Cop's Port Bill." (4:28); producer: Tom Collins; writer: Bob Fitch; writer: Jack & ASCAP. ROA R121942.
SORENTHINA—Let's Keep It That Way." (3:12); producer: Joe Gray, writer: George Trager; publisher: Swingboat/Bluebird/ASCAP 1104513. an easy-going, catchy session with a bass, guitar, and drums.

STANLEY TURRENTINE—Infection, Emika 82939. Produced by Stanley Turrentine. vocals: Warnor arranged and conducted. the eight tracks spotlights Turrentine's tenor saxophone for a full sized sound, and it comes off as a satisfyingly lively LP, given Warnor's skill in getting the most out of his instruments. The eight tracks contained in the 1960s, but in changing style he's lost some of the slickness and the cutting edge.

JERRY WHITWAM—Go To Hell When You Die." (3:28); producer: Dan Noll & Sandy Warren; writer: Jerry Whitwam; publisher: Shoreline/Universal/ASCAP. ROA R121942. this upbeat cut forms an easy-going, catchy session with a bass, guitar, and drums.
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 3 positions / 31-40 Upward movement of 2 positions / 41-100 Upward movement of 1 position. Stars are awarded without a star if this position is the same or lower than the previous position. Stars are awarded in cases where 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 a “gold million seller.” (Seal indicated by “gold million seller.”) (Recording Industry Assn. Of America seal of certiﬁcation as a “two million seller.”) (Seal indicated by “two million seller.”)


HOT 100 A-Z (Publisher/Licensee)

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE–Artist (Publisher)</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>1</th>
<th>2</th>
<th>3</th>
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<th>6</th>
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<td>2</td>
<td>COMING UP—Paul McCartney</td>
<td>Cuneiform</td>
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<td>12 BIGGEST PART OF ME—Anita Baker</td>
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<td>4</td>
<td>THE ROSE—Eric Clapton</td>
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<td>5</td>
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<td>IT'S STILL ROCK AND ROLL TO ME—Janis Joplin</td>
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<td>STEAL AWAY—Carole King</td>
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<td>9</td>
<td>CARS—Gary Numan</td>
<td>Liberty</td>
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<td>YOU &amp; ME—Ronald Isley</td>
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With all the talk about the changing tastes and habits of today's music consumers, what you see glitteringly arrayed before you proves five times over what we've always known: When they hear great music, people respond.

"Ray, Goodman & Brown" were a new group to most listeners. But their tight harmonies and soulful songs quickly introduced them to the Gold circle for their album, "Ray, Goodman and Brown".

"Special Lady" is the smash Gold single from Ray, Goodman & Brown that crossed all musical borders. It leaped up the R & B charts, and then took a fast ride up the pop charts.

"American Gigolo" garnered its Gold status as the year's most explosive film soundtrack album. Led by the chart-topping success of Blondie's "Call Me", it features music of Giorgio Moroder and performances by Blondie, Moroder and Cheryl Barnes. "Twice The Fire" by Peaches and Herb continues the precious metal progression for the couple of the year. Once again, Peaches and Herb and Freddie Perren's MVP Records form a winning combination.

"Don't Let Go" is the latest Gold album to be added to the string of awards for Isaac Hayes. And his redoubtable talent has recently gained him a Grammy and added even more fans to his following.

We're proud to congratulate all of our award-winners. At Polydor, we've always believed that our artists are our best investment. And we're happy to be able to display the latest dividends of our philosophy.

The Polydor Family. You can tell a company by the artists it keeps.

On Polydor and Polydor/MVP Records and Tapes.
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>(Producer) Writer</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
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<td>Call Me—Kadence</td>
<td>George Weinberg, G. S. Darrow, M. Perry, Chord 264</td>
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<td>Lost in Love</td>
<td>Sylvia Nunn, G. S. Darrow</td>
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<td>John McPhee, Wilson Pickett, M. Perry, Chord 264</td>
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<td>I Don't Want to Walk Without You</td>
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<td>Don't Say Goodnight</td>
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<td>BMH</td>
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<td>Two Places at the Same Time</td>
<td>John McPhee, Wilson Pickett, M. Perry, Chord 264</td>
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<tr>
<td>I'll Be Seeing You</td>
<td>John McPhee, Wilson Pickett, M. Perry, Chord 264</td>
<td>B / BM</td>
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<tr>
<td>Love for Sale</td>
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<td>Touch Me</td>
<td>John McPhee, Wilson Pickett, M. Perry, Chord 264</td>
<td>B / BM</td>
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<td>Here Comes My Baby</td>
<td>John McPhee, Wilson Pickett, M. Perry, Chord 264</td>
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</tbody>
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**Chart Information:**

- The chart is for the week ending May 24, 1980.
- It lists the Top 100 songs of the week.
- The chart is published by Billboard magazine.
- The chart includes information about the songs, including the artist, producer, writer, label, and number.
- Additional details include the distributing label and any notable credits or awards.

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**Additional Notes:**

- The chart is a reflection of National Sales and programming activity by selected dealers, one-stops, and radio stations as compiled by the Charts Dept. of Billboard.
CINCINNATI—A subcommittee of the Ohio State Senate Committee on Labor and Commerce has been established to study—through a poll intro-
duced by legislator Stanley J. Aro-
noff who will ban festival seating in Ohio—to determine if there are any
measures for concerts in Ohio.
Chairing the subcommittee is state Senator William Bowes, who like Aronoff comes from Cin-
cinnati where the Riverfront Coli-
seum Who concert tragedy occurred
The three major points Aronoff’s bill makes are similar to those made in the two Cincinnati city ordinances which were unanimously passed Dec. 27 by the Cincinnati City Council (Billerboard, Jan. 19, 1980).
State bill 320 as introduced by Sen. Aronoff, permits (1) only reserved seat tickets to be sold for any musical performance when at least 3,000 tickets are sold for sale. Sale designates a local police chief or county sheriff as the person having authority to determine the number of entrances that must be opened at a musical performance and (3) requires entrances to be opened at least 90 minutes prior to the start of the musical performance.
In relation to the content and op-
eration of events, the bill establishes several requirements pertaining to the promotion or sponsoring of a concert, defined as a musical performance held in a building or struc-
ture for which admission is charged or re-
quired for admission and for which at least 3,000 tickets are offered to the public for sale.
Concerning reserved seating, Aro-
noff’s proposed legislation elimi-
nates festival seating as musical perfor-
manship. In this section, every ticket sold must correspond to a specific,
numbered seat.
In addition, any advertising for a concert must contain the wording “reserved seats only.”
In deciding the number of en-
trances required to be open by a fa-
cility, the bill requires a local police official to determine the number of entrances to be opened, maintained and staffed by ticket takers or ushers at each entrance.
The police officer must make the determination based on such factors as: the size and nature of the ex-
pected crowd, the length of time prior to the start of the concert that crowds are expected to congregate and the amount of security provided at the facility.
The bill prohibits contracts that do not comply with its provisions. A person who enters into a non-com-
plying contract or who violates any other provision of the bill is guilty of a first degree misdemeanor (subject to a penalty of up to six months im-
prisonment and a $1,000 fine in the case of individuals and a $5,000 fine in the case of organizations).
The extent of coverage of the bill applies to governmental entities, in-
corporations and other public ordi-
nances as well as private persons promoting or holding concerts. The bill also states that municipal corporations retain authority to impose additional re-
quirements for the presentation or holding of concerts so long as these requirements do not conflict with those on the bill. In addition, the bill does not require tickets to be sold in advance.
Accordingly, all tickets may be sold at the door provided they are marked for general admission.
The major difference between this state bill and the Cincinnati city or-
dinances concerns license revoca-
tion by any facility which violates the legislation. The proposed state bill imposes a onetime fine, whereas the city ordinances do (Bil-
lerboard, Jan. 1, 1979).

Vig Movie Score
LOS ANGELES—Composer/ per-
sonal Tommy Vig is scoring “The Lure Of The Blue Planet” for American National Pictures.

Pressing
QCC CUSTOM PRESSING
2832 Siring Grove Ave., Cincinnati, Ohio 45225
Phone: (513) 681-8400 / TWX (QCA CUSTOM CIN) 810-461-2789

Ohio Senate Probes Plan For Festival Seating Ban

Bitter

“Bitter” is one solid group, rock-
ing perfectly in time to what seems like the agesless rhythms of rock. It is one helluva debut album, not so much for the quality of the performances which are high, but for the vast potential it so clearly possesses. Hynde has a raw, aus-
to fous approach to the pop idolm and it seems just right for the decade that looms ahead. She writes literate, sharp, biting lyrics and demon-
strates a flair for melodies that rings with elements of rock classicism. As
that isn’t enough, she has the lean, hungry, tough but vulnerable look that has beguiled rock audiences since Elvis Presley and the Shangri- Las donned black leather jackets. (Hynde is somewhere between the Shangri-Las and Pati Smith when it comes to vocalizing.)

The album begins with a straight ahead, unreconstructed punk dirty called “Pretty” that sends up the punk image at the same time it ap-
pears to emulate it. It’s an attention getter, a flag wave an angry taunt that mocks flattens.

It is followed by another hard driving tune, “The Phone Call,” that is nearly impossible to understand, but conveys the sense of urgency that sets the tone for the rest of this

sides, which is nowhere as sophis-
ticated or well-paced as side two, but establishes a strong instrumental stance early enough to introduce
and add a drum provide all the exal-
tion needed here. The compelling lead vocal by Hynde, three backing vocals provide the drama.

“Up The Neck” provides further

insights into Hynde’s tough girl de-


“Myth of Clouds” is a street corner confessional of how smart ass

chicks get into trouble for being a tease, and at the same time

sages to gents as well. By this

be feeling

the band is feeling and beginning to uncoat very catchy riffs alongside Hynde’s delivery. And we haven’t seen anything yet.

Suddenly comes a pure rocking instrument called “Space Invader” that conjures up old Ventures guitar

attacks, not to mention Link Wray’s “Rumble.” Did we mention that

Hynde plays neat rhythm guitar? She does.

The group is warmed up now and

“The Wait” is as tight, instrumen-
tally, as the breathless, blurted lyri-

cs that set the melody on its edge. You can barely make out the lyric, but the hard driving approach car-

ries the music along.

The side concludes with what is one of the most memorable covers of the new wave. It is the only cut on the album produced by Nick Lowe, a definitive version of the Kinks’ very early “Stop Your Sobbing,” which was a tribute to the late 60s, early 70s Brill Building ballads typi-

fied by the girl groups of that era.

Side two is the winning side. It has more hooks per groove than you can track, not to mention some brilliant guitar playing and drumming, all delivered with aplomb. “Kid” is a wonderful, modern conversation be-
tween a hip, harried mother and her

kid. It’s a hectic heartbreaker. “Pri-

cy Life” carries an infectious tune set against a ghostly, vocal, including a muted chord from the band.

“Brass In Pocket” is one of the bounce tunes. “Cry to Me” has a

loft movement to it. The song is an plea for attention, but at

point anyone who could ig-

care the band would have to have braless ears.

“Lovers Of Today” settles things down a bit, and provides evidence that the band and Hynde are ca-

pable of handling the sort of orches-

tal rock that some topics demand. It is also a song that reminds the listener of certain unmistakable Velvet Underground influences in Hynde’s music. “Mystery Achievement” con-\n
cludes the LP with more quick time

rock, and a very effective electronic duet featuring Hynde and Hynde.

RICHARD M. MUSser
<table>
<thead>
<tr>
<th>TITLE—Artist (Producer)</th>
<th>Writer, Label &amp; Rumber (Distributing Label)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOW DO I MAKE YOU—James Newton (Nick Holmes)</td>
<td>(RCA)</td>
<td>68</td>
</tr>
<tr>
<td>HUM-ROCK (A)</td>
<td>(RCA)</td>
<td>67</td>
</tr>
<tr>
<td>LADIES NIGHT—André Asp Itsu</td>
<td>(RCA)</td>
<td>66</td>
</tr>
<tr>
<td>SEND ONE YOUR LOVE—Howie and Don</td>
<td>(RCA)</td>
<td>65</td>
</tr>
<tr>
<td>LITTLE PUP—(Peter Cetera)</td>
<td>(Atlantic)</td>
<td>64</td>
</tr>
<tr>
<td>SPECIAL LADY—(Myth and Harvey)</td>
<td>(RCA)</td>
<td>63</td>
</tr>
<tr>
<td>A TRIP TO THE MOUNTAIN—(Neil Young)</td>
<td>(RCA)</td>
<td>62</td>
</tr>
<tr>
<td>WAIT FOR ME—(Howie and Don)</td>
<td>(RCA)</td>
<td>61</td>
</tr>
<tr>
<td>BAD TIMES—(Neil Young)</td>
<td>(RCA)</td>
<td>60</td>
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<td>THE COUNTRY (Part One)—(Neil Young)</td>
<td>(RCA)</td>
<td>59</td>
</tr>
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<td>THE COUNTRY (Part Two)—(Neil Young)</td>
<td>(RCA)</td>
<td>58</td>
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<td>GIVE IT ALL YOU GOT—(Neil Young)</td>
<td>(RCA)</td>
<td>57</td>
</tr>
<tr>
<td>BACK ON BABY TALKS—(Neil Young)</td>
<td>(RCA)</td>
<td>56</td>
</tr>
<tr>
<td>DINER—(Neil Young)</td>
<td>(RCA)</td>
<td>55</td>
</tr>
<tr>
<td>ON THE RADIO—(Neil Young)</td>
<td>(RCA)</td>
<td>54</td>
</tr>
<tr>
<td>ROMEO'S TUNE—(Neil Young)</td>
<td>(RCA)</td>
<td>53</td>
</tr>
<tr>
<td>I'M NOT GONNA LET YOU DOWN—(Neil Young)</td>
<td>(RCA)</td>
<td>52</td>
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<tr>
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<tr>
<td>LONELY (Howie and Don)</td>
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<td>42</td>
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<td>UNDER WELCOME—(Neil Young)</td>
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<td>I'M LOSING YOU—(Neil Young)</td>
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<td>SWEET SCUM—(Neil Young)</td>
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<td>UNTIL IT HURTS NO MORE—(Neil Young)</td>
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<td>THANK YOU—(Neil Young)</td>
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<td>I'VE BEEN TRYING—(Neil Young)</td>
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<tr>
<td>DON'T CHASE THE MUSIC—(Neil Young)</td>
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<td>I'M LOSING YOU—(Neil Young)</td>
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<td>I'LL BE THERE—(Neil Young)</td>
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<td>THANK YOU—(Neil Young)</td>
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<td>DON'T CHASE THE MUSIC—(Neil Young)</td>
<td>(RCA)</td>
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<td>I'VE BEEN TRYING—(Neil Young)</td>
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<td>DON'T CHASE THE MUSIC—(Neil Young)</td>
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A Billboard in-depth investigation and projection... March 8, 1980 issue (on newsstands March 3, 1980) If Jazz Is Your Beat, You Must Reserve Ad Space Today...

Traditional or contemporary, hot or cool, acoustic or electronic, fusion or purist... Billboard's Spotlight on Jazz editorial section will track the total scene, probing dimensions and directions as jazz swings into the new decade. Both radio and retailers will be totally updated.

Jazz has never been more dynamic... or more complex. Jazz continues to change in a dazzling variety of ways. And yet each stage of its development remains alive and well. Followers of the traditional sounds flock to jazz festivals and provide steady sales for follow-on disks.

At the same time, crossover and fusion artists are hitting the big bucks... but is it jazz?

In the International market—Europe, Australia, Japan, Africa, the big sellers continue to be mainstream jazz with a solid, swinging beat.

Billboard's Spotlight on Jazz will explore the marketing implications of this bewildering diversity.

The significance of jazz to the music industry has always been much greater than the sum of its box office or record sales. Jazz is the base on which popular music evolved and the experimental jazz musician continues to sow the seeds the others harvest.

Billboard's Spotlight on Jazz will be must reading for everyone interested in the direction of all music. Outstanding professionals will give their incisive analysis of every aspect of jazz.

Crossover and Fusion Jazz

Purists say it's a sellout, but sales are soaring. What's next? Does jazz have an identity crisis?

Who's Calling The Shots in Jazz?
The artist? The record companies? The producers? Or is it the super producers (whoever they are)?

Record Companies and Jazz

Billboard's Jazz Label Survey will provide the complete story of who's recording where.

Individual Jazz Artists and Groups

This is what it's all about... the creators, the improvisors—the heart of jazz.

The International Jazz Scene

What's selling in Stockholm and Singapore? Are the English clubs changing? Why is traditional jazz strong in Tokyo?

Billboard's Spotlight on Jazz is sure to be read, discussed and used by jazz lovers and sellers everywhere, including your International licensees, your own artists—the Must advertising medium for everyone connected with jazz.

For preferred position, reserve your ad space today. Don't miss out on this once-a-year opportunity to move your jazz product, both new releases and re-issues as well as catalog.

AD DEADLINE: February 15, 1980
ISSUE DATE: March 8, 1980
<table>
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<tr>
<th>TITLE-ARTIST</th>
<th>(Producer) Writer &amp; Label &amp; Number (Distribution Label)</th>
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<td>YOU KNOW THAT I LOVE YOU-Sammy Davis, Jr. (Sammy Davis, Jr. - BMI)</td>
<td>WM1</td>
<td>69</td>
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<td>LADIES NIGHT—Terry &amp; Ira Gerson (Terry Gerson, Ira Gerson - BMI)</td>
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<td>WHEN I WANTED YOU—Burt Bacharach (Burt Bacharach, Hal David - WBM)</td>
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<td>LONELY EYES—Randy Jones (Randy Jones - A&amp;M)</td>
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<td>THE SECOND TIME AROUND—Morris Day (Morris Day - Warner Bros.)</td>
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<td>CHANGE—Antonina Armato (Antonina Armato - BMG)</td>
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<td>I WANT YOU TO KNOW ABOUT ME (Gladys Knight &amp; The Pips)</td>
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<td>AMERICAN DREAM—John Wetton (David Stewart - RCA)</td>
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<td>I CAN'T HELP MYSELF—The Four Tops (Billy Davis Jr., Alphonso Mizell, Ronald White, Lawrence Payton - Motown)</td>
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<td>CALL YOUR NAME—Shelley Duvall (Shelley Duvall - CBS)</td>
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<td>I DON'T WANT TO BE LONELY (Bob Wilson)</td>
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<td>I'M ALIVE, I'M ALIVE—Denise LaSalle (Denise LaSalle - CBS)</td>
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<td>I THANK YOU—Luther Henderson (Luther Henderson - BMG)</td>
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<td>BAD TIMES—Cary Grant (Cary Grant)</td>
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<td>ON MY FEET AGAIN—The Jacksons (Billy Davis Jr., Alphonso Mizell, Ronald White, Lawrence Payton - Motown)</td>
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<td>BETTER LOVE NEXT TIME—Bobby Womack (Bobby Womack - Uni)</td>
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<td>YOU'RE NOT VERY FRIENDLY—Jimmy McCulloch (Jimmy McCulloch - A&amp;M)</td>
<td>WM1</td>
<td>97</td>
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<tr>
<td>TAKIN' IT BACK—Gloria Jones (Gloria Jones - Epic)</td>
<td>WM1</td>
<td>98</td>
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<tr>
<td>GOSPEL MUSICIAN—Eddy Freeman (Eddy Freeman - Bear)</td>
<td>WM1</td>
<td>100</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement, 1-3 Strong increase in sales / 4-10 Upward movement of 4 positions / 11-100 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 is applicable only if a million seller. (Memorandum dated by January 12, 1980.)

Sheet music supplies are credited to piano vocal sheet music copies and do not purport to represent mixed published distribution.

<table>
<thead>
<tr>
<th>Original Title</th>
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<tr>
<td>THE LONELY DAYS—Chuck Mangione (Chuck Mangione - Blue Note)</td>
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<tr>
<td>A LONELY STAR—The Temptations (The Temptations - Motown)</td>
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<tr>
<td>THE HANGOVER—The Monkees (The Monkees - Chrysalis)</td>
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<tr>
<td>THE LONELY DAYS—Chuck Mangione (Chuck Mangione - Blue Note)</td>
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<tr>
<td>THE HANGOVER—The Monkees (The Monkees - Chrysalis)</td>
<td>WM1</td>
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</tbody>
</table>
Many thanks for having preferred our studios for your last work... to everybody happy new year.

Trafalgar Recording Studios - 11, Via Romeo Romei - 00136 Roma - Tel. 06/35 81 417
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Notes</th>
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<tr>
<td>&quot;Another Brick in the Wall&quot;</td>
<td>Pink Floyd</td>
<td>From &quot;Animals&quot; (Capitol, 1971) CLP</td>
</tr>
<tr>
<td>&quot;My Generation&quot;</td>
<td>The Who</td>
<td>From &quot;My Generation&quot; (Decca, 1965) B.3</td>
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<tr>
<td>&quot;Ain't It Good&quot;</td>
<td>John Prine</td>
<td>From &quot;Mud City&quot; (Fontana, 1971) CPP</td>
</tr>
<tr>
<td>&quot;Blowin' in the Wind&quot;</td>
<td>Bob Dylan</td>
<td>From &quot;Blowin' in the Wind&quot; (Coral, 1962) WSM</td>
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<tr>
<td>&quot;Give Peace a Chance&quot;</td>
<td>John Lennon</td>
<td>From &quot;Imagine&quot; (Savannah / Elektra, 1969) WSM</td>
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<tr>
<td>&quot;I Can't Help Myself (Sugar Pie, Honey Breeze)&quot;</td>
<td>Four Tops</td>
<td>From &quot;I Can't Help Myself&quot; (Motown, 1965) CPP</td>
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<tr>
<td>&quot;I Want to Hold Your Hand&quot;</td>
<td>The Beatles</td>
<td>From &quot;A Hard Day's Night&quot; (Capitol, 1964) B.3</td>
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<tr>
<td>&quot;Let It Be&quot;</td>
<td>The Beatles</td>
<td>From &quot;Let It Be&quot; (Capitol, 1970) CPP</td>
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<tr>
<td>&quot;My Sweet Lord&quot;</td>
<td>George Harrison</td>
<td>From &quot;My Sweet Lord&quot; (Capitol, 1970) CPP</td>
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<tr>
<td>&quot;The Sugar Town&quot;</td>
<td>The Kinks</td>
<td>From &quot;The Kinks Are the Village Green Preservation Society&quot; (Edsel, 1968) WSM</td>
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<tr>
<td>&quot;Wild Thing&quot;</td>
<td>The Troggs</td>
<td>From &quot;Wild Thing&quot; (Cetco, 1966) CPP</td>
</tr>
</tbody>
</table>

**How to Make it in the Music Business**

- **Kiss Me in the Rain**
- **Too Late**
- **Remember**
- **Bad Times**
- **Goodnight My Love**
- **Holdin' on for Dear Life**
- **Got to Love Somebody**
- **Wearin' That Foolin' Around**
- **With You I'm Born Again**
- **Give It All to You**
- **I Pledge My Love**
- **Savannah Nights**
- **You Might Be a Fool Someday**
- **Special Lady**
- **Trust Me**
- **I Don't Want to Be Lonely**
- **Takin' It Back**
- **Money**
- **No More Tears**
- **You're Only Lonely**
- **You're Only Lonely**
- **Another Brick in the Wall**
- **The Sugar Town**
- **Wild Thing**
- **Wild Thing**
- **Talkin' to My Friends Again**

**Addendum:**

- "Another Brick in the Wall" by Pink Floyd
- "My Generation" by The Who
- "Ain't It Good" by John Prine
- "Blowin' in the Wind" by Bob Dylan
- "Give Peace a Chance" by John Lennon
- "I Can't Help Myself (Sugar Pie, Honey Breeze)" by Four Tops
- "I Want to Hold Your Hand" by The Beatles
- "Let It Be" by The Beatles
- "My Sweet Lord" by George Harrison
- "The Sugar Town" by The Kinks
- "Wild Thing" by The Troggs
- "Wild Thing" by The Troggs
- "Talkin' to My Friends Again" by The Kinks
Andi G, IV, 9.30 PM Pop

Andy Gibb & Olivia Newton-John—‘I Can’t Help It’ (3:54); producers: Barry Gibb, Karl Richardson, Alby Guley, Bob, B. Gibb, Bob Gouchee, Robert Edwards. BMG RSO RS15016. This dreamy ballad puts two masters of soft MOD pop. Newton-John hardly outshines her young partner in terms of expression and emotion, but Gibb’s own may seem more in keeping up the chart: it linkage to be his smooth commercial top 10 single.

RSO BackStage—Breakdown Aisle (4:06); producer: Bill Schiller; writers: B. Schiller, D. Davis, Norton; publishers: Bissell ASCAP, Capitol F4868. This midtempo rock ballad fails to go quite the top 30 hit with the first song from her upcoming work ‘Let’s Body’s Healing’. It’s a pop adult contemporary ballad rather reminiscent of ‘Breakdown Aisle’ from her last album.

The Knack—’Can’t Buy A Price’ (2:35); producer: Mike Chapman, writers: Doug Fugit, B. Avenett, Eagles/S6/S6 Hill M. Cooke. Capitol F4851. This heartfelt, ‘15-song power pop is appreciably better than the previous single. Finger honest emotion in his voice and playing a top notch.

Recommended

Bob Dylan—’Slow Train’ (4:15); producer: Jerry Weintraub, writer: Bob Dylan, publishers: Special Rights ASCAP, Columbia RSO. Columbia RSO. Columbia RSO.

Sister Sledge—’Reach Your Peak’ (2:28); producer: Bernard Edwards, writer: Bernard Edwards; Rodgers & Hammerstein. Epic F4852. This midtempo pop ballad follows a top 20 hit with her first single from her upcoming LP “Sister’s Body’s Healing.” It’s a pop adult contemporary ballad rather reminiscent of ‘Breakdown Aisle’ from her last album.

Anne Murray—’Lucky Me’ (3:06); producer: Ed Nash; writers: C. Black, B. B. B. Black, writer: Chappell ASCAP, Capitol F4866. From her forthcoming album, “Some Body’s Healing,” Murray has cut yet another dance. Production and arrangement are flawless as Murray glides through the vocal with his usual vocal.

Ronen Msipu—’Make My Heart’ (2:39); producers: Ronnie Msipu; Bob, B. B. B. Black, writer: Chappell ASCAP, Capitol F4867. This midtempo pop ballad follows a top 20 hit with her first single from her upcoming LP “Sister’s Body’s Healing.” It’s a pop adult contemporary ballad rather reminiscent of ‘Breakdown Aisle’ from her last album.

Joe Cocker—’You’re The Man’ (2:52); producer: Ray Witman; writer: Roy Harper, publishers: Bob, B. B. B. Black, writer: Chappell ASCAP, Capitol F4868. From her forthcoming album, “Some Body’s Healing,” Murray has cut yet another dance. Production and arrangement are flawless as Murray glides through the vocal with his usual vocal.

Jim Morrison—’Kiss Me, Deadly’ (2:57); producer: Liza Minnelli, writer: Jim Morrison, publishers: Warner Bros. ASCAP, MCA 725552 (CBS). This midtempo pop ballad follows a top 20 hit with her first single from her upcoming LP “Sister’s Body’s Healing.” It’s a pop adult contemporary ballad rather reminiscent of ‘Breakdown Aisle’ from her last album.


The Three Degrees—’Take Your Love’ (2:52); producer: Joe Cocker, writer: J. Summ, publisher: ASCAP. Casablanca N295.


Jimi Hendrix—’Funky Child’ (3:01); producer: Jimi Hendrix, writer: J. Hendrix, publisher: polyGram ASCAP. Jimi Hendrix N9367.

Donna Summer—’No’ (3:01); producer: Giorgio Moroder, writer: Roger Greenaway; publishers: Giorgio Moroder ASCAP, Virgin VA67007 (Atlantic).

Here to Help You—’I’ll Never Be公开课’ (2:39); producer: Giorgio Moroder, writer: Giorgio Moroder; publishers: Giorgio Moroder ASCAP, Virgin VA67007 (Atlantic).

The Outlaws—’Hurry Up & Come Back’ (3:37); producer: Eddie Levert, writer: William R. Brown; publishers: Atlantic RSO. City of Light W/CAP. City of Light W/CAP.

The Outlaws—’Hurry Up & Come Back’ (3:37); producer: Eddie Levert, writer: William R. Brown; publishers: Atlantic RSO. City of Light W/CAP. City of Light W/CAP.

Donna Summer—’No’ (3:01); producer: Giorgio Moroder, writer: Roger Greenaway; publishers: Giorgio Moroder ASCAP, Virgin VA67007 (Atlantic).

Recommended:

Tawara—’Last Go On Living Without You’ (4:42); producer: Benjamin Wright Jr.; writer: Benjamin Wright Jr.; publisher: Rottonus ASCAP, Capitol F4868.

Stephen Miller—’Sweet Sensation’ (3:35); producers: Larry Mullen, Reggie Lucas; writers: Larry Mullen, R. Lucas; publisher: Finney Butterfly BMI. 20th Century Fox TCF449.

The Bridges of Funkenstein—’Don’t Me Too Far To Fall In Love’ (4:06); producer: Don Dunbar; writer: Don Dunbar, P. Bishop, publishers: Warner BMI. Atlantic 3658.

Cheryl Lynn—’In Love’ (3:40); producer: Barry Brill; writers: C. Ochoa, L. Roberts; producers: Alon/Reichman-Garratt ASCAP, Columbia RSO. Columbia RSO.

Change—’A Lover’s Holiday’ (3:50); producers: Jacquek Fred Petros; writers: D. Roman, T. Wolfsbury; producer: Little Mouse, Rongo Records ASCAP, Warner Bros. RSO. LRC9309.

Rene & Angel—’Do You Really Love Me’ (3:20); producers: Skip Dillard, Walter Watson; writers: R. Moore, A. Welsch; publishers: Moore and Moore BMI, Capitol F4868.

Dr. I.Brighten—’Street’ (2:10); producer: J. Long S.; writers: K. Bateman; publishers: Jolene/Bollingersongo ASCAP, Motown.


Robert E. Lockwood—’Piece Of Tech HiFi Chain’

Philadelphia—The local area franchises of Tech HiFi, one of the largest stereo chains in the area, declared bankrupt, have been sold to a firm in New England.

Ernest H. Hardy, who franchises the At Last Enterprises, is the owner of two franchises of the Chapter 11 of the Federal bankruptcy code last October. But Federal Bankruptcy Judge William A. King Jr. approved the sale of the inventory and the stores leases to Robert E. Lockwood, Jr.

Lockwood’s firm, Brookline Corp., based in Boston, paid $350,000 for the local area chain. He already operates three Tech HiFi chains and four Atlantic Sound outlets in Massachusetts. Lockwood plans to change the franchise name’s Tech HiFi later this month and will operate the stores as Tech HiFi Enterprises’ former offices in Feasterville.

The bankruptcy does not affect the 66 Tech HiFi stores in the Philadelphia area.

The Philadelphia stores are sold to a Minnesota, New York, Connecticut and Massachusetts. The chain is owned by Stereo Components System Co. in Randolph, Mass., which has stopped selling franchises and now owns the majority of the remaining stores.

The Philadelphia

Polygram’s $1.2 Billion

New York—PolyGram’s worldwide consolidated revenues, 85% of which involve music-related incomes, are expected to reach $1.2 billion for 1979, the company estimates.

According to a company spokesman, the figure is likely to be “slightly above” $1.1 billion, which reached $1.1 billion for the first time in the company’s history.

As with the 1978 figures, both RSO Records and Casablanca Record & FilmWorks are not included in these revenues, due to the time, space, or partial ownership, of PolyGram.

In 1978, Polygram Distribution Inc. said it hit close to $500 million in U.S. recording sales, nearly half of which came from RSO’s two soundtrack bonanzas, “Saturday Night Fever” and “Grease.” 1979 figures for the distribution unit are not available as yet.

Recommended:

Dan Hill—’Still Reach For You’ (3:27); producers: Ray Huber, Don Potter; writers: D. Hill, R. Mann; publishers: Warner Bros. ASCAP, Warner Bros. ASCAP, Warner Bros. ASCAP.

First Time Around

Maestrepiece—’The Girl’s Right With Me’ (3:29); producer: Norman Whittfield; writers: Norman Whittfield, Eddie Kendricks, Eddie Kendricks; publisher: Four Times BMI. Record WH149218 (Warner Bros.). This top-10-dominating mélange of Motown and Stax, dominated by a female lead singer at her peak. It was produced by Norman Whittfield, who handled many of the Tempt’s classic hits, and cowritten by Eddie Kendricks, who had a major role in the set. The act, apparently, takes its name from the Tempt’s top 10 hit, “Must.

Recommended:

N.Y. Managers Set Own Organization

New York—New managers in the New York area have formed a Managers Alliance organization to help them solve some of their problems.

At an initial meeting the managers began work on setting up regular meetings, seminars and workshops designed to help them confront the technical problems that beset the industry.

The principals in the new organization, open to both new and established shops, are Andrew Tilton, of Ariel Artists, and Camille Sasser, of Lucrative Management.

Referred to the whole group will be Wednesday (26) at 7:30 at AGC, 125 W. 55th St. For do not has been established.

San Juan Trip

New York—Two ASCAP reps are in San Juan through Friday (28) to answer questions about the organization. Jim Giron, who with Willie Hernandez are at the Condado Hilton Inn.
WASHINGTON—A new Public Broadcasting Service dramatic comedy series, scheduled to premiere this month, promises as a light for fighting prejudice in an integrated high school in Boston.

The series, "The Righteous Apples," tells the story of two white and three black teenagers who form a rock 'n roll band. Each episode features the group performing original tunes and The Rainbow Television Weekly, a non-profit profit for youth that is negotiating with Casablanca Records to release a LP of songs from the series.

"The Righteous Apples," the first minority-produced TV series to portray race relations in recent years. Amidst the episodes scheduled so far are half-hours which deal with the relationship between blacks and Jews; one in which there is a drug-related murder and another in which a young girl gets pregnant, gives a to a disreputable abortion clinic and winds up getting sterilized. Addressing such controversial issues, the show's creators promise to combat negative stereotyping with humor and music. "Our series mixes tough laughs with laughter," says producer Tupper Carew. "Because the material is volatile enough that you have to give people some kind of release. That's why we think the audience will like it.

Carew gets assistance from socially conscious producer Norman Lear in planning and scripting the series. For the music, Rainbow got help from performers and songwriters Jerry Williams, Phil Garcia, and John McClain, former keyboard player for Steve Wunder's Broadway band, who have written songs for the Brothers Johnson and Boz Scaggs and is currently working on the new album for McClain. The album is for the Sylvers group.

"The Righteous Apples" hopes rockers like "Rollin' Elfa," a song about a roller skating high school girl, and ballads like "The First Time," a song that will create a solid base for sales of the album.

"Righteous Apples" Music Fights Bias In New PBS Show

W сохранённое foto с текстом
### Chart Information

**Title:** Billboard Hot 100
**Date:** April 26, 1980
**Source:** Billboard

### Chart Data

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<td>CALL ME</td>
<td>Usage — (Clarence Williams, E. Woolard, C. Penn, C. Douglass)</td>
<td>1</td>
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<td>CAPS T 215</td>
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<td>2</td>
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<td>12</td>
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### Additional Notes

- The chart is presented in a tabular format showing the top 20 songs of the week.
- Each entry includes the title, artist, position, and label information.
- The chart is used to track the popularity of songs on the Hot 100 chart.

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**STAR PERFORMERS**: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. 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 previously starred products and not move up with a star. In such cases, products will be starred 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.)

Billboard's Recommended LPs

**Country**

**Fire on the Mountain**

*Recommended by* ERIC CHANDLER

**Jazz**

*Continued from page 90*

**Earl Klugh—Dream Come True, United Artists LT16346.**

Recommended by Earl Klugh. This LP describes the ups and downs of a life that has been marked by tragedy and triumph.

**Classical**

**VIRGOUS RECORDER—Koons, recorder, London Strings, and maintenance WC714C.** The recorder is well known for its clean sound and responsive nature.

**The SPANISH GUITAR—Alexander Lagos, CML 35675.** La yoga presents a wonderful opportunity for relaxation and meditation.

**HANDEL: ORATORIO—quant, London Voices, English Chamber Orchestra, Lellis, Philips 676015.** Beauty of aural pleasure and technical brilliance.

**BRANHAM: SYMPHONY NO. 2 TRAGIC ORCHESTRA—National Philharmonic, Stokowski, Columbia MCJS125.** The name Stokowski is synonymous with recorded elegance.

**New Company**

**Imagine Records** formed by Gordan Bechard with pop/rock group

**The Grubbies** signed on and an EP expected shortly. Address: 7517 West Waterbury, Conn. 06720. (203) 752-2167.

**Musique de Soleil,** publishing for Charles Stewart and Good News and company. Address: 6 Melrose Dr., Livingston, N.J. 07039. (211) 533-0448.

**Dreamsmp Mgmt. & Publicity Group** formed by Nina Cavanaugh and Lydia Lilli. Address: 11 Riverside Dr. New York (023).

**Big River Productions** incorporated recently by president Chuck DeLeonardis and vice president Mark Varavitus. Firm deals in concert promotion and artist management, representing the new wave group the Refrigerators.

**Radio**

**Radio Station**

**Roots**


**Tivi Records** launched by producer David S. McKee. Principals are Peter Mallon, vice president of marketing; Karol Quinn, vice president of sales; and Joe Mandrell, vice president of international marketing. Address: 211 W. 56th St., New York, N.Y. 246-0411.

**Hard Rock Productions** dedicated to the development of "new music for the '80s," set up by M.P. Walsh & Associates, a group led by Michael Walsh and Barry Higgins. Address: 2181 Grapevine, Denver 80222 (303) 825-8855.

**Best Oak Publishing and Best Oak Records** jointly established by guitarists Darin Crownen and Tom McIvor to focus on new wave bands. Address: Route 2, 246 Oakbrook Dr., O'Fallon, Mo. 63366. (314) 625-3485.

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<td>Pink Floyd</td>
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<td>R. C. Smith &amp; Blythe</td>
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<td>Jo bathtub</td>
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<td>Working My Way Back To You—</td>
<td>George Benson</td>
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Regional Council Is IFPI Confab Topic

By PETER ONG

SINGAPORE—Plans by the International Federation of Producers of Phonograms and Videograms (IFPI) to create an Asian Pacific regional council will be discussed at the organization's regional meeting Friday (11) in Kuala Lumpur.

This is intended, among other goals, to strengthen IFPI's hand in dealing with growing piracy, the region over piracy, copyright protection and other industry matters.

The council would consist of three delegates from each of 11 Asia/ Pacific nations, says Steve Neary of IFPI's Hong Kong office. These are Australia, New Zealand, Singapore, Japan, Hong Kong, Taiwan, South Korea, Malaysia, Thailand, Indonesia and the Philippines.

There's also a proposal that the body would contain an expert aggre- gation, the Asian South East Asian Nations (ASEAN). With representa- tives from Singapore, Malaysia, Indonesia, Thailand and the Philip- pines, this would concentrate on their nations' specific problems.

This week's Tokyo Flood conference will be attended by industries from international IFPI-affiliated groups, and IFPI officers such as president Nasihet Erganez. Apart from the council plan, top- ics will include the introduction of mechanical royalties and piracy. Lately topic was thoroughly aired at IFPI's general assembly last month, in Pattaya, Thai- land, on Oct. 25.

That drew the attendance of 28 representatives from 15 countries, including Japan, Korea, Malaysia, New Zealand, the Philippines, Singapore, Australia and France. The group discussed New and Tim Fung from IFPI Hong Kong, and Ian Thomas from the Federation's secretariat in London.

Antipiracy activities in each nation was examined in detail, with reports of some recent progress in Korea, Malaysia, Taiwan and Thailand.

* * *

LONDON—Paul McCartney eviy a shadows figure ortage with him at London's Ham- mithorn Odeon Dec. 29, and said, "No, that's not John Lennon. None of that bunch is here."

And so yet another "firm ru- moir" Full Beales' reunion hit the dust.

The stories of a "fab four concert" hope started in newspapers in advance of this month's concerts, at the venue, aiming at raising $2 million for the starving children. Singers_DISPATCHES AND BUSINESS

"Can this be the Beatles reuni- on?" asked the Daily Mirror in large headlines, backing up the speculation that George Harrison and Rings Starr had accepted Paul McCartney's invitation to play Wings on the concert's closing night and take part in an all-celeb-

BY HENRY KAHN

PARIS—The trade organization of the French electronic industry has been working on ideas to pass a tax on sales of blank tapes.

The Federation des Industries Electroniques de Re- production et d'Enregistrement (SFERE) has been dishing around as demand for a tape levy snowballs among major record companies here, and at the Society of the Artists, Composers and Editors of Musi- que (SACEM) and the Syndicat Na- tional d'Édition Graphique et Audioligique (SNEPA). They're the country's copyright and retail bodies.-

The Federation says its income isn't keeping pace with rising costs and with the increasing number of tasks it must undertake.

Based on the recommendations of its finance committee, the organization is limiting certain depart- ments, such as piracy; information officer Peter Albu.

Secretariat travel will be limited, too, and no expenses will be paid out of the Hong Kong offices.

And the Federation's information department is calling it quits this year from three in 1979. The publication gains a new editor in chief, as well, Trevor Perry, taking over from Gillian Davies to free her to concentrate on promoting the Federation's activities, which will expedite the flow of data between IFPI, its national groups and other interested bodies.

Another recent IFPI appointment sees Joy Gouldsmith overseeing "de- voperies," the industry's biggest department, with the official taking over as director general John Hall's brief to her. London-based, Gouldsmith will be spending less time on promotional matters, more on business, and their implications for IFPI members.

Brown Tokyo

TOKYO—James Brown and his 12-member backup band made a rare and unusual appearance at the Chukas Ramanda disco here, part of a five-day tour put together by Universal Orient.

The performances were re- corded for release in album form this fall. Brown included versions of his hit songs "Papa Don't Be Cruel" and "Glory Gaynor," among others, in his act.

Though the singer's appearances at the Chukas Ramanda were not sold, disco tours of this type are becoming increasingly popular.

Enchanted Movie

LONDON—Film version of the "Black Adder" is due to start shooting. Original six-part radio series, which recently completed publication of 20th Century-Fox's "For a Country's Life", will be released next year.

The label has had a string of suc- cesses with Kool and the Gang, in- cluding their latest album and single, "Ladies Night," and the Crown Heights Affair, whose new album is expected to be completed this month.

OPPOSITION SPEAKS ON TAX LAPE

FRENCH MANUFACTURERS ASSERTING LEGAL SOLUTION

By JOHN CARL

PARIS—European advertising has been util- ized, a tactic started by EM in Sep- tember to help commemorate the second anniversary of Maria Callas's death. Bignotti believes other companies could benefit from such "exploration" market thrusts at a time when the threat of recession makes buyers more choosy than before. "We have to start thinking about our product to sus- tain the normal level of consumer inter-

Muzak Royalties

VIENNA—The Austrian Su-
preme Court has ruled that all companies which use background music in factories, and now have to pay royalties to local copyright society, Austria-Musica.

Following this decision, the society has been in talks with the Austrian chamber of commerce, and adjustable amounts have been introduced according to the actual number of workers listening to the music.

The payment of $4.80 is required for every $10 workers are hearing the music. The payment goes up to $12 for factories where there are 750- 1,000 employees. Added to these ranges are an 8% Value Added Tax, plus an extra 5% for Konzertlokal- \(\text{or}-yierverband, the Austrian society representing concert hall owners.\)
<table>
<thead>
<tr>
<th>Title-Artist</th>
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To overanalyze any of the products of George Clinton's hyperactive imagination is to invite the brink of a mental breakdown. As Clinton says in the opening title track, he wants "the recognition of stupidity as a positive force."

Parliament

Ever since Parliament's ground-breaking "Maggot Brain" album on the LP in 1975, the basic message of all P-Funk releases is to have fun as long as you fun. As for Clinton, being a true anarchist at heart, Clinton doesn't create a cohesive storyline as much as a feel. That is a hot party time atmosphere that is the best P-Funk album since 1977's "Funkenketechy Vs. The Placo Syndrome."

Vocalist-composer-producer Clinton opens up with one of his raps introducing his universe (this time out it's a black hole) and his characters. Layered over a steady beat, this title cut is alternately madameningly enigmatic and hilarious. A saxophone solo helps the track take off.

"Party People" follows in the tradition of last year's "One Nation Under A Groove" (perhaps (nearly 10 minutes) handclapping, steamy dance number. Again, a hot sax, break by the Good Squad Mob Fоес horn section, which includes the renowned Maceo Parker, is one of the cut's strong points.

"The Big Bang Theory" though is the true hit to Parliament's 1977 "Flashlight": which was possibly one of the best dance records of the dec-

Rity Records, offering production, management, promotion and booking services to Long Island bands. Address: 19 Bridge St., Glen Cove, N.Y. 11542, (516) 676-3366.

Chalk Farm Music, a publishing concern, formed by Chris Cote and Rick Neigher, owners, and Peter A. Lubrano, business consultant. Include Chalk Farm, BMI, and Song Farm. ASCAP. Address: 6255 Sunset Blvd., Los Angeles 90028, (213) 462-1114.

Gloria Bell Enterprises formed by Gloria Bell for personal management. First signing is 24K. Address: 341 E. 77th St., New York 10021. (212) 288-1016.

John Carriere, 61, jazz festival producer, a choral conductor, and truck teacher, Dec. 18 in Reno when he inexplicably walked in front of a passenger train.


Horizon Entertainment, mobile sound and light company presently dancing disco, rock and country entertainment. Formed by Frank E. Gal. However, Address: 11831 Brandwynne, Houston 77024, (713) 467-6736.

Southland Record Promotion, an independent promotion firm, established by James Petrie and Gregory Boudon, serving the South and Midwest, specializing in country product. Address, P.O. Box 120356, Nashville 37212, (615) 297-8364.

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Retailers Suggest Ways To Combat Sales Slump

- Continued from page 6

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**STAR Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement, 1-5 Strong growth in sales / 11-20 Upward movement at 4 positions / 21-40 Upward movement of 10 positions / 41-100 Upward movement of 10 positions. **Hot 100 Airplay License**
**Billboard's**

**The Song Debut Chart**

**Pop**

**AIR SUPPLY—Every Woman In The World (2:35): producers: Rod Temperton, Paul Waaktaar, Sivert Hyltin, Frank Musker; publishers: Pendulum/Skappaflak. BMI. Arista A90564. The Australian group follows its "Lost In Love" with this ballad, which is an affecting rock/pop symphony filled with lyrical and instrumental hooks. The vocal harmonies stress the song's romantic message.

**GEORGE THOROGOOD & THE DESTROYERS—Bottom Of The Sea (2:30):** producer: John Shanks; publishers: Galactic Music/MSG Music, BMI. Arista A90564. Guitarist George Thorogood is reunited with his former band, The Destroyers, for this bluesy rockabilly selection that is underscored by a rocking electric guitar and catchy hooks. "Heartbreak" is the debut of a new singer, singer songwriter that is visual as a strong emotional impact.

**NEW ROXY—Writer's Block (2:30): producers: Holly Knight, Amanda Blue; publishers: ASCAP. WBS49605. The latest record from the L.A. writers: Holly Knight, Amanda Blue; publishers: ASCAP. WBS49605. Neil Bogart's Boardwalk/Music, BMI. The song is a bouncy, upbeat pop song that is infused with an infectious rhythm and melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**ROCKPILE—Teacher Teacher (2:33): producer: Paul Ryder; publishers: Sony/ATV, ASCAP. BMI. The song is a catchy, upbeat pop song that features a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**THE SOUL**

**HEATWAVE—Songsters Of The Sea (4:05):** producer: Mike Stock, Chris Low, Phil Fursdon; publishers: ATV, Windham. This is the follow-up to their hit single, "The Best Of The Best," and features a similar style with a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**Country**

**GENE WATSON—No One Will Ever Know (2:53):** producer: Billy Sherrill; publishers: Universal. This is the follow-up to their hit single, "No One Will Ever Know," and features a similar style with a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**Billboard's Recommended LPs**

**Recommended**

**Recommended***

**Chicago—Song From The South (3:19):** producer: Tom Dowd; writer: P. Cetera; publisher: Double Vision, ASCAP. Columbia 1111376.

**Do Or Die Da Da Da Da Da (3:19):** producers: John Allee, Liz Green; publishers: Warner Bros. Records WS7851. First hot on Neil Bogart’s Boardwalk label features Coptis’s second success to his 1979 "Too Much Love For A Good Thing." The song is an upbeat pop song that features a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**CLAYTON—Breakup Blues (3:33):** producer: Joe Ely; writer: Ely; publishers: BMI. This is the follow-up to their hit single, "Breakup Blues," and features a similar style with a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**Columbia Blues Band—Greets Have Love Have (3:27):** producer: Tom Dowd; writer: P. Cetera; publisher: Double Vision, ASCAP. Columbia 1111376.

**Duran Duran—Girl On Film (4:49):** producers: John Cameron, Joe Fabe; publishers: Universal. This is the follow-up to their hit single, "Girl On Film," and features a similar style with a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

**ROCK AND ROLL STARS—The Stunt (4:29):** producer: Mike Chapman; writer: Mike Chapman; publisher: ATV. This is the follow-up to their hit single, "The Stunt," and features a similar style with a strong vocal performance and a memorable melody. The song is a hit for the band, as it features a strong vocal hook and an infectious melody that is sure to be a hit.

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**HOT 100 A-Z (Publisher-Licensee)**

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<tr>
<td>how do i survive</td>
<td>anya hollywood</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>52 52 52</td>
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<tr>
<td>the legend of wembley swamp</td>
<td>the charlie daniels band</td>
<td>opp</td>
<td>11/23/80</td>
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<tr>
<td>who'll be the fool</td>
<td>tommy dorsey</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
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<td>heroes, cowboys and indians</td>
<td>the charlie daniels band</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
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<tr>
<td>everybody's got to learn sometimes</td>
<td>the jagger brothers</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
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<tr>
<td>you're the only one (part ii)</td>
<td>elton john</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
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<td>we're together</td>
<td>seven</td>
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<td>69 69 69</td>
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<td>a song for elizabeth</td>
<td>tommy dorsey</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>62 62 62</td>
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<tr>
<td>deep inside my heart</td>
<td>ray charles</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>72 72 72</td>
</tr>
<tr>
<td>you were my love</td>
<td>ray charles</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>72 72 72</td>
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<tr>
<td>thinkin' out loud</td>
<td>roger waters</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>78 78 78</td>
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<td>thinking of you</td>
<td>lady trice</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>78 78 78</td>
</tr>
<tr>
<td>you're gonna break my heart</td>
<td>ray charles</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>78 78 78</td>
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<tr>
<td>somethin' to remember</td>
<td>paul weston</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>84 84 84</td>
</tr>
<tr>
<td>you lost me</td>
<td>ray charles</td>
<td>opp</td>
<td>11/23/80</td>
<td>opp</td>
<td>84 84 84</td>
</tr>
<tr>
<td>just a dream</td>
<td>ray charles</td>
<td>opp</td>
<td>11/23/80</td>
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<td>somethin' to remember</td>
<td>paul weston</td>
<td>opp</td>
<td>11/23/80</td>
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<td>84 84 84</td>
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</tbody>
</table>

Steel music suppliers are contacted in person for sheet music supplies and do not report to proposed manufacturers distribution. ASCAP = April Blackwood Music, ASCAP. A star is awarded to those music publishers securing approval and takes standards. A recording industry fee. America's musical was for sales of 1,000,000 units. **TOP TROUBLE:** A reflection of National Sales and programming activity by selected deals, one-stop and radio stations as compiled by the Charts Dept. of Billboard.
RCA Executives Testing Country Album Formulas

SEATTLE—RCA’s formula for country album consistency has been expanded to develop a new artist through a series of successful singles followed then by a chart-making album. "Dave" Wheeler, the label’s country marketing chief, told the Billboard Tapes & Records convention here recently.

Jerry Bradley, RCA Nashville boss, Wheeler’s main man in Nashville, will be using the label’s rustic music executives, probing the long-time success plan. RCA is consistently testing a new methodology to insure success, Wheeler said. To get market saturation to a breakthrough, Bantam must have a test market in the radio, making up the following Tuesday.

The switch of pop radio to country was evident in a recent report by RCA Western promotion chief Car- lon Schreiber, who noted that 18 sta- tions in his area transferred al- legiance to country in the past two months.

"Are you demonstrating country in-store? Are you reporting to your country radio station? Take the initiative if you are. Call them and make the contact," Wheeler admon- ished the store owners. He urged that stores tie in promotions staged by stations with materials furnished by RCA.

Denver branch topper Mike Kranium documented Wheeler’s claim of a country audience, stating his country albums now post 20,000 in the Rocky Mt area, where a year ago he was moving 5,000 to 6,000.

"You must buy more titles in country," Kerchschlager advised "Cover yourself. The country buyer is more selective. He is looking for stores that carry his product. He will show his loyalty by returning."

Warwick Opening "Soundstage" Series

CHICAGO—PBS-FM stations will air the first 1980 season Wednesday (15), fea- turing singer Dionne Warwick. The Araba- bic-rock star will perform five one-hour presentations, which will be included in PBS’s "Performances" package and will be used on the first album, "Aruba, Victor Borque, the Little River Band and Manhatthan Traveler programs have also been announced.

A 2:30 "hit" medley will high- light the Warwick installment. The recordings in question were masters of a group from Norfolk, Va., called Snuff which is signed to Gerhardt’s production company.

Gerhardt is seeking donations of $50,000 to cover the costs of record- ing, the expenses involved in transportation, accommodations, engineer’s fees and to cover the pos- sibility that the delay in obtaining placement of the masters recordings with a label will result in Gerhardt’s loss of his option with Snuff due to the time period outlined in his agree- ment with Discrite.

The third package is "Introspect," featuring Mulligan’s soundtrack music for "La Menace," a French film which stars Yves Montand. Mulligan headlines as composer, ar- rangements, and plays drums with Dave Grusin on piano.

Show On WFUV

NEW YORK—"Sounds From the Underground," a series of concerts, in collaboration with the Manager Alliance, presents its first one-month-hourly program. "The Show on WFUV," which airs Wednesdays (15). Producers are David Nelson Askew, Ralph Beaufan and Al Carowin.
ONE TRICK PONY-Paul \nWarner Bros. 49601  
SUDDENLY-Dolly Newton-John & Cliff Richard \nWarner Bros. 49603  
SEEN TOP SINGLE PICKS REVIEWS, Page 69

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Dept. of Billboard.
Irvings/Almo Management

Far from praising down or taking a less progressive stance, we’re going to be making every effort to be active and respected.”

That point is also made by Grace, an eight-year Ronder veteran who has been managing director the past three years. “In no way are we slouching,” says Jerry. “I am committed to furthering our publishing interests.”

Grace signed such writers as Dire Straits, Red Top Tempest, Supertramp, Ali Thompson and Bob Marley to Ronder worldwide and also secured English representation for Earth, Wind & Fire’s music. “I’ve always been involved in the international business,” Grace says, while acknowledging that this is the first time he has been responsible for territories outside of the U.K.

Both Grace and Fried report directly to Moss. Freed, 33, has been with A&M since 1974. The Sony Music/Almo was formed. He transferred over to the publishing concern in 1972.

“At that time,” he remembers, “I was personal assistant to Jerry Moss. Before that I was college promotion director. And before that I was a medical student doing whatever I could to make some extra dough.”

Memphis WMC-FM Sees Promo Song Become A Hit

BY ROSE CLAYTON

MEMPHIS — “Memphis, I’m Coming Home,” which originated as a radio station promotion for WMC-FM, has become a local hit record just three weeks after its first broadcat.

The pop rock song’s lyrics spotlight the city’s attractions and feature the station’s call letters — WMC.

The phone response was immediate and strong,” says Gary Guthrie, program director for WMC. “Within 10 days it became a top five request song, and we’ve got it on there-three-hour rotation.

“We sold 1,000 singles in the first two weeks, and sales have yet to taper off. If things continue this way, we expect that ‘Memphis, I’m Coming Home’ will pay for itself (though sales).” A spokesperson for the local Peaches outlet rates the disk as “the second fastest selling record in Memphis.”

The record and on-air promotion for FM-100 is the second cites station record promotions in recent weeks. The second, an eight-year-old audio visual production house based in Memphis, has been using the song, “Party Time In Houston,” was created for KULF-AM. “Not only did it pay for itself,” says KULF’s program director, “but it gave KULF a unique image in the Houston market.”

As a result of its dual successes, Shoef Production is now offering its own service to stations across the country.

New Piano Method

NEW YORK — Richard Bradley, copresident of RBR Communicatiun, publishers of music book and distributor of sheet music for April-Blackwood Music, says he’s developed a method for teaching pianist to one-half the usual time.

New in conjunction with the book, publication, Bradley will be appearing on a number of national television shows, including “Good Morning America,” “The David Letterman Show,” the nationally and “Hour Magazine” and the “John Davidson Show.”

Caesars Adds Room

LAS VEGAS — Caesars Palace is constructing a temporary 24,000-seat stadium for October concerts and athletic events.

Andy Olson, director of public relations, says the facility will remain standing in “no way, whole-able facilities and athletic activities.”

P’Gram Business

On the videodisk front, the report notes that in the U.K., Philips will release its videodisk in 1981 with program preparations at “full speed.”

The report also calls forth progress in achieving a manufacturing process for a video long playing disk and that group development is also playing an active role in the research and development of the Philips compact disk, an audio configuration which is based on the optical developments of the videodisk.

Bill Martin First On Lorimar Label

LOS ANGELES — Lorimar Records’ first art product will feature guitarist/singer/songwriter Bill Martin. Fellow guitarist Larry Carlton is producing Martin’s debut LP at Carlton’s own studio called Room 335. The LP will be distributed by CBS. Carlton also plays electric guitar on the dates.

Martin is the first new artist signed to the disk wing of the television production company, notes Jay Levy, the label’s general manager. In the past, Lorimar had released several soundtrack LPs.

5 Albums Shipped

SEATTLE — The First American Record Group is shipping albums by Country Joe McDonald, the Farmers Boys, Jimmy Jackson, Ron Davies and Danny O’Keefe. Albums from Jack Hardy, Scott Cook, Ian Whitecomb, Diamond Rio, and the New World Orchestra are scheduled for release in September.

First American Record Group product is released on the First American Music Is Medicine and Fiddleydak label.

Executive Turntable

Larry Siegel elevated to president of the newly formed Seefeld Jukebox divi- sion, has been senior vice president of Seefeld since 1981. Previous to his position as one of Seefeld’s top five performing executive at Warner Communications, he’s had a variety of management positions at BMI for the past 15 years. Robert C. Shurtz, previously a vice president of public af- faires for RCA SelectaVision in New York, he was director of new and information for RCA... Dr. Hiro Kawamoto joins Sony Video Products Co. as general manager responsible for RCA’s video disk and other video products, formerly with RCA for five years, he was a technician, also, Mark Heyer, former capu- bly specialist, is tapped to the Eastern region’s market development manager.

Bill Daily is tapped as national sales administrator of Fuji Magnetic Tape in New York. Previously, he was a sales analyst at Mac’s department store... Richard D. Levin is appointed manager of merchandising for RCA’s video disk player in New York. He leaves his post of manager of retail advertising... Jane Schwartz is Video Corp. of America’s new manager of programming and product acquisition for VidAmerica in New York. She has held a variety of management positions in the video disk industry for RCA SelectaVision in New York. She was director of new and information for RCA... Charles Mitchell is named director of special programs for RCA SelectaVision in New York. He was a producer at WTVW-TV... Home Box Office in New York makes three appointments. Betty Bitterman, former pro- ducer of the “Mere Griffin Show” in L.A., joins as director of variety programming... Fred M. Cook as advertising sales director at WTVW-TV... John L. Chavis is named head of international TV distribution and consulting company in Washington, D.C. Finally, Judy Santarelli-Torello steps as an assistant of program distribution... Robert J. Mataya is named as marketing coordinator at ShowBrothers Inc. in Evanston, Ill. Prior to joining the high fidelity equipment manufacturer, he was director of marketing of instrument manufacturer, C.G. Conn Ltd. Dave Greenwald exists Mushroom Records as a national promotion director to become Kinetic Productions radio and retail promotions in Los Angeles. Also, Manny Newall, former sales associate for Warner Bros., is promoted to Los Angeles, joins as publicist coordinator... Phil Mann appointed as assistant of Variety Arists International in L.A. He is a former partner and administrator for Upside Music Publishing.

At Billboard in Los Angeles, Steve Singer promonoounced to assistant office manager. He had formerly worked in the communications room for more than a year.

Creative To Represent Seasons Four

LOS ANGELES — Writer-producer Bob Gaudio and writer/artist Frankie Valli, who co-owns Seasons Four Music (ASCAP), have signed an agreement with the Creative Mu- sic Group for longterm publishing representation.

The agreement—the first the team has entered into in more than 10 years—involved exploitation of songs written by Gaudio and Valli in the past as well as new material. The Creative Music Group, the publishing division of the K-Tel or- ganization, plans to begin its promo- tional campaign by distributing an LP of Valli’s songs to record producers, a&r executives, artists and their managers.

Jack Ford, president of the Creative Music Group, says the LP will be used as a tool to expose Gaudio’s and Valli’s works in general and have a tendency to work as a producer.
American Gypsy

The record that keeps going and growing, now becoming a world-wide hit. The Maxi 33 includes "I'm OK, You're OK" 10:49 Remix, 5:20 vocal, 4:30 instrumental trip. A Raul Dance Mix. $4.98 list. MP305.

Quality and entertainment value separate Importe/12 from the rest of the pack. Now popular music is mastered, plated and pressed to classical standards. And because there are three or four selections on every Importe/12 release, with no "filler", your customers will be delighted to find that songs that turn them on can sound so good.

Amy Bolton

The raps and claps of r&b meet authentic rock and roll with "Do Me A Favor" 4:11. And the flip-side of this XP33 (Xtra Play Xtra Performance 33, the 7" with a small hole and a big sound) contains three rockers already segued together: "Sweet Revenge" 2:34. "Talk Talk" 1:44 and "Tres Chichi" 1:57. $2.98 list Xtra Play 33. XP308.


Importe/12

New concepts, extraordinary sounds.

Ray Martinez and Friends

Ray Martinez has outdone himself. The Maxi 33 includes "Lady Of The Night/Hey Honey, Come Gimme Money" 11:31, "The Natives Are Restless" 5:02 (riots never sounded better!), "I'm Free" featuring Patty Zayas 6:40, and "Lady" for radio at 4:40. Mix by Bob Viteritti. $5.98 list Maxi 33. MP306.
ANNE MURRAY—Could I Have This Dance (3:14); producer: Ed Norman; writers: W. Hayfield, R. House; publishers: Vogue & Maple Hill (w/ Columbia Music Group/EMI). Capitol P4920. Murray’s latest is a passive adult com- mercially oriented ballad in the red “Urban Cowboy” soundtrack. The song is sweetened with creaky pedal steel guitar that gives it a honky-tonk flavor, a la Patsy’s “Ten- nessee Waltz.”

**Suggested**

JOAN ARMSTRONG—The All Way From America (3:07); producer: Richard Gottfried; writer: Joan Armstrong; publisher: BMG/ASCAP. RCA Nashville VCX00453.

BOB LANE & THE CHARLATANS—Don’t Die (3:27); producer: Joe Wissert; writer: Bob Lane; label: Enigma (WCS ASCAP). MCA 26269.

**Suggested**

HERB ALPERT—Chase Me (2:58); producer: Herb Alpert, Randy Bachman, Andy Anderson; writer: Dana Berry; publisher: Alpert/ASCAP. MCA 26218.

Randy SHARP—Another Chance (3:23); producer: Robert John “Mutt” Lange; writer: Dickie; publisher: Hil & Run/P&F ASCAP. Atlantic 58377.

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PHILIP CREAM—Hang Tough (3:25); producer: Barry Mann; writer: Sam Davis; publisher: Dappled ASCAP A&M 0294.

**Suggested**

JEFF PULSON—Rock ‘n Roll Dreams (2:27); producer: Bob Heyman, Mike Varney; writers: Rain, Heyman, Kesner; publisher: Rick Justice BMI. BMI America 05022. Gilded with the rockabilly rambunctiousness of the early “rock and roll” era, Jeff Pulsom’s version is solid with a feel that’s comfortable for them.

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NEW YORK—The developer of an anti- counterfeit paperboard, introduced on the new Cards’ album “Panorama,” on Elektra/Asylum; claims it’s going to have a “closely controlled security system covering both the manufacture and distribution of the fleeced paperboard.” Continental Forest Industries, a member of the Continental Group, developed the system, trademarked Convertible Orange, in association with Album Graphics Inc., a leading jacket manufacturer. It involves a buried orange layer in the paper which allows for readily detectable inspection on the edge of the album cover, and for detection of counterfeits (Billboard, July 31, 1980).

While “Continental” to elabo- rate on the full range of security- related developments, for in final stages of completion, for the metropolitan area, including a variety of security devices, their arriva to fabricators and the amounts claimed as spoil- age.

Continental claims that Coversave Orange will be used only for use of the recording industry, and that the paperboard will be widely available” by the end of 1980.

The paperboard is being pro- duced on Continental’s new ma- chine located in Augusta, Ga. The machine has a capacity of 15,000 tons a year.

The book will be published by Doubleday Cross Keys, ASAP. Elektra 147014.

JIM WEALETRY—Safe In The Arms Of Your Love (Cold In The Streets) (3:37); producer: Jim Wethery; writer: Jim Wethery. ASCAP. Elektra 147021.


HANNAH GRASS—Stir The Pot (3:14); producer: Randy Bachman; writer: Barry Mann; publisher: Elektra/ASCAP. Universal RG501.

Randall SHARP—(I Love You) Because She’s Mine (2:41); producer: Robert John “Mutt” Lange; publisher: Hil & Run/P&F ASCAP. Atlantic 58377.

**Suggested**


LEON DAVIS—You Don’t Have To Be With Me (3:03); producer: Lee Gantt; writer: Leon Davis; publisher: WRAS Music BMI. Warner Bros. WBS49546.

**Suggested**

JOEY VALLEYS—What Do I Keep It For (4:58); producer: Roy Earle; writer: Joey Valleys; publisher: Universal/ASCAP. Universal RUS00625.

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JOEY VALLEYS—What Do I Keep It For (4:58); producer: Roy Earle; writer: Joey Valleys; publisher: Universal/ASCAP. Universal RUS00625.
If your ears could see it would be blinding...
If your heart could sing these would be the songs...
When you listen you will hear the most brilliant sounds in the musical spectrum.

SHINE ON...The glowing new album from...LTD...features the single "WHERE DID WE GO WRONG"
<table>
<thead>
<tr>
<th>TITLE - Artist</th>
<th>(Produced by) Writer, Label &amp; Number (Distributing Label)</th>
<th>NEW WEEK</th>
<th>OLD WEEK</th>
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<tr>
<td>MAGIC - Citizen's John</td>
<td>(John Tenn) A, Lamar, MCA 5078</td>
<td>14</td>
<td>15</td>
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<tr>
<td>SAIL</td>
<td>(Michael Chapman) C, C. Cross, Warner Bros. 45709</td>
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<td>36</td>
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<td>ALL NIGHT</td>
<td>(Phil Spector)</td>
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<td>16</td>
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<td>EMOTIONAL RESCUE - The Rolling Stones</td>
<td>(Keith Richards)</td>
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<td>39</td>
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<td>UPSIDE DOWN - Alvin Star</td>
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<td>40</td>
<td>41</td>
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<td>IT'S STILL ROCK AND ROLL TO ME - Billy Joel</td>
<td>(Michael Kamen) MCA 9112</td>
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<tr>
<td>FAME - Love Craft</td>
<td>(Michael Gore, G. Mert, D. PICC)</td>
<td>42</td>
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<td>SOUL - Soul</td>
<td>(Ron Peterson, F. Turner, Warner Bros. 45511)</td>
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<td>LET ME OPEN THE DOOR - Pete Townshend</td>
<td>(John Entwistle, D. Jones)</td>
<td>46</td>
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<td>MORE LOVE - John Carlos</td>
<td>(George Baker) MCA America 4045</td>
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<td>GIVE ME SOME - George Benson</td>
<td>(Phil Upchurch, E. Hazzard, M. Sivertsen, Brian B.</td>
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<td>SHINING STAR - The Whispers</td>
<td>(Peter Gordon, B. Nickerson, Columbia 41127)</td>
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<td>LATE IN THE EVENING - Paul Simon</td>
<td>(Paul Simon)</td>
<td>53</td>
<td>54</td>
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<td>MISUNDERSTANDING - Bee Gees</td>
<td>(Robin Gibb, Barry Gibb, Maurice Gibb)</td>
<td>55</td>
<td>56</td>
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<tr>
<td>TAKE A LITTLE RHYTHM - Regean Thomas</td>
<td>(Reggie Thomas, A&amp;M)</td>
<td>57</td>
<td>58</td>
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<td>INTO THE NIGHT - David Byrd</td>
<td>(B. Byrd, M. Martin, E. Syper, Fuj)</td>
<td>59</td>
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<td>B. Goossens, E. Lasalle, Columbia 41129</td>
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<td>WHY NOT ME - Fred Fransch</td>
<td>(James Bond, D. Fransch)</td>
<td>63</td>
<td>64</td>
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<td>LOOKIN' FOR LOVE - Johnny Mathis</td>
<td>(Bill McDaniel, Atlantic 4074)</td>
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<td>YOU'RE THE ONLY WOMAN - Akon</td>
<td>(Rick Derringer, M.P. Moore, Prince)</td>
<td>67</td>
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<td>OLD FASHION LOVE - Genevieve</td>
<td>(Joseph Campisi, G. Campisi) #, #</td>
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<td>BOULDER - Jackson Browne</td>
<td>(Jackson Browne)</td>
<td>71</td>
<td>72</td>
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<td>DRYIN' MY LIFE AWAY - Eddie Rabbitt</td>
<td>(Eddie Rabbitt, S. Garfunkel)</td>
<td>73</td>
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<td>LITTLE JEANIE - John Fink</td>
<td>(John Fink, D. Davis, MCA 59749)</td>
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<td>MAKE A LITTLE MAGIC - The O.C. Band</td>
<td>(Jerry Butler, D. Butler)</td>
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<td>YOU'LL ACCOMPANY ME - John Fink</td>
<td>(John Fink, D. Davis, MCA 59749)</td>
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<tr>
<td>ALL OVER THE WORLD - Electric Light Orchestra</td>
<td>(Jeff Lynne)</td>
<td>81</td>
<td>82</td>
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<td>HOT ROD HEARTS - Bob Dyer</td>
<td>(Bob Dyer, S. Green, Capitol 4580)</td>
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<td>84</td>
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<td>ONE IN A MILLION - Barry Graham</td>
<td>(Barry Graham, E. Graham, MCA 59749)</td>
<td>85</td>
<td>86</td>
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<td>TULSA/TULSA - Cocaine</td>
<td>(E. Cocaine)</td>
<td>87</td>
<td>88</td>
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<tr>
<td>SOMETIMES YOU LIE TO ME - The O.C. Band</td>
<td>(Jerry Butler, D. Butler)</td>
<td>89</td>
<td>90</td>
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<td>HOPE - Irontree</td>
<td>(Irving Liss)</td>
<td>91</td>
<td>92</td>
</tr>
<tr>
<td>ONE MAN YOUR WAY - Bobby Darin</td>
<td>(Bobby Darin, B. Garvey, Capitol 4504)</td>
<td>93</td>
<td>94</td>
</tr>
<tr>
<td>ONLY IN YOUR EYES - Paul Gascoigne</td>
<td>(Paul Gascoigne)</td>
<td>95</td>
<td>96</td>
</tr>
<tr>
<td>WE TRY TO TELL YOU - Al Streeter</td>
<td>(Al Streeter, S. Streeter, S. Streeter, A.M. Streeter)</td>
<td>99</td>
<td>100</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement of 8 positions / 31-40 Upward movement of 4 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 certi- fication "certified gold" (indicated by symbol □) Recording Industry Assn. Of America seal of certi- fication "certified platinum" (indicated by symbol □□) Recording Industry Assn. Of America seal of certi- fication "certified two million seller" (indicated by symbol □□□)

JUDIE TZUKE
Publisher: Chardax BMI.

BLANCA NB2295.

PRETENDERS
Morali: Village People.

YOUNG SOUNDS-
Sounding “Play Queen, Mack; Edward Seraphine, writer: Matthew (Warner Bros.).

Paul a TRO-
reached the vintage Leiber with the Muggleton, Mike group proves with another rousing country producer: Matthew Collin, BMI. Casablanca R. 950921.

Don’t-Don’t-Don’t-Don’t with another rousing country producer: Matthew Collin, BMI. Casablanca R. 950921. Another story in the music is the success of Elvis Presley’s version, “Gimme Rock & Roll”.

DON GISON-Don’t Be Crazy Over You (2:50); songwriter: Ronnie Sant; publisher: Don Gibson, BMI. Warner Bros. 45904. It’s a pleasure to have this artist back with a fine country tune. “It’s Alright,” a faster paced up-tempo tune with autobiographical lyrics.


TANYA TUCKER-Truculent Praying (2:27); songwriter: Snuff Garrett; writers: L. Collins, P. Skaggs, S. Garrett; publisher: Capitol. ASCAP. TUCKER is back in a country mode—at least for this record. From the “Smoky And The Bandit” soundtrack, this song is a fast-paced, hard-driving country song that’s a real crowd pleaser.


JOY GUY-Heartbreaks (2:59); songwriter: Guy Clark; publisher: Craig Le; publisher: World, Warner BMI. 459242. JOHNNY WINTER—Go My Back Together (2:39); songwriter: Joe Gebhard; publisher: BMI; Cherry Pie 123.

LOU YOUNGNESS—None So Such A Thing As A Cheap Meat (2:32); songwriter: Paul Carrack; publishers: Island BMI. MCA 10788. YOUNGNESS “As Long As My Heart Is Still Beating” is a solid vehicle for the talented crooner. His version of the Don Gibson classic, “Night Train” was one of the year’s most popular songs.

RECOMMENDED
Louis Armstrong; Bruce Swedien; producer: CBS; engineer: Gil Fries; recorded at Columbia A&R Studios, New York City. The result is a highly polished and expressive fusion. A band with original instrumentation, and a musical style that is both unique and identifiable.

Billie Holiday, singer with the world’s foremost virtuosi, was an innovator in the music. Her version of the Don Gibson classic, “Night Train” was one of the year’s most popular songs.


JOY RAY—WAYNE HENDESSON—You Make Me Feel Like (3:40); songwriter: Larry Gray; writer: Laura Gierman, BMI. ASCAP. Margot Armstrong, BMI. MCA 11033.

RECOMMENDED
LA TOYA JACKSON—Night Time Lover (2:42); songwriter: Larry Rogers; publisher: Tame Records/Parlophone. BMI. ASCAP. TAME is one of the year’s most popular songs. YOUNGNESS “As Long As My Heart Is Still Beating” is a solid vehicle for the talented crooner. His version of the Don Gibson classic, “Night Train” was one of the year’s most popular songs.

TAMI HENKEL—Send Me Somebody To Love (2:13); songwriter: Larry Rogers; publisher: Tame Records/Parlophone. BMI. ASCAP. TAME is one of the year’s most popular songs. YOUNGNESS “As Long As My Heart Is Still Beating” is a solid vehicle for the talented crooner. His version of the Don Gibson classic, “Night Train” was one of the year’s most popular songs.

RECOMMENDED
SHZR—Till You Shout (2:55); songwriter: H. Henderson, R. Ayers; M. & R. Sutton; publishers: locksmith/ASCAP/Nova BMI. ASony 40543. BOTTLER—Let’s Go To The Beach (4:27); songwriter: Jim Strassburg; publishers: John Jarosz, BMI; Parlophone. BMI. MCA 11033.

BILLY JOE BAND—The Man Who Would Be King (3:45); songwriter: Joe Workman; publisher: MCA 11033.

RECOMMENDED
JOHNNIE McDOWELL—Gone (2:25); songwriter: Buddy Kille; writer: S. Rogers; publisher: Righton BMI. EMI 951073. McDOWELL’s voice is perfect for this classic country ballad. His voice is much more powerful than the one he used to keep focus on his earlier records. McDOWELL doesn’t need choirs of-background vocalists behind him to hold an audience. His extraordinary talent leaves no room for vocal embellishments.

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### Chart Bount

#### Top Songs

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>No.</th>
<th>Peak</th>
<th>Title/Artist</th>
<th>No.</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Somebody to Love</strong> (Queen)</td>
<td>1</td>
<td>6</td>
<td><strong>I Can't Live Without Your Love</strong> (Suzi Quatro)</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td><strong>Bohemian Rhapsody</strong> (Queen)</td>
<td>3</td>
<td>39</td>
<td><strong>I Can't Stop</strong> (Earth, Wind &amp; Fire)</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td><strong>Don't Bring Me Down</strong> (Tom Petty)</td>
<td>5</td>
<td>29</td>
<td><strong>I Don't Wanna Miss a Thing</strong> ( Aerosmith)</td>
<td>6</td>
<td>44</td>
</tr>
<tr>
<td><strong>White Rabbit</strong> (Jefferson Airplane)</td>
<td>7</td>
<td>49</td>
<td><strong>I Only Have Eyes for You</strong> (John Philip)</td>
<td>8</td>
<td>36</td>
</tr>
<tr>
<td><strong>Stairway to Heaven</strong> (Led Zeppelin)</td>
<td>9</td>
<td>38</td>
<td><strong>I'll Be There</strong> (Four Tops)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td><strong>Don't Stop Believin'</strong> (Journey)</td>
<td>11</td>
<td>50</td>
<td><strong>I'll Never Love Again</strong> (Queen)</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td><strong>Hey Jude</strong> (The Beatles)</td>
<td>13</td>
<td>51</td>
<td><strong>I'll Be There for You</strong> (Paul Simon)</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td><strong>All of Me</strong> (John Legend)</td>
<td>15</td>
<td>47</td>
<td><strong>I'll Be Your Lover</strong> (Pat Benatar)</td>
<td>16</td>
<td>11</td>
</tr>
<tr>
<td><strong>Hotel California</strong> (Eagles)</td>
<td>17</td>
<td>46</td>
<td><strong>I'll Be Your Baby Tonight</strong> (Mary J. Blige)</td>
<td>18</td>
<td>14</td>
</tr>
<tr>
<td><strong>Wonderwall</strong> (Oasis)</td>
<td>19</td>
<td>45</td>
<td><strong>I'll Be Your Baby Tonight</strong> (Mary J. Blige)</td>
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</tr>
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</table>

**Note:** The chart includes songs from various artists and their peak positions on the Billboard Hot 100 chart during the week ending August 16, 1980. The chart is a reflection of National Sales and programming activity selected by radio stations and as compiled by the Charts Dept. of Billboard.
Closeup

BARNUM—Original Cast, Columbia J256765. Produced by Cy Coleman.

Cy Coleman has given Broadway (and himself) its biggest melody hit in years with “Twentieth Century.” The score is infectiously captured in Columbia’s cast album.

What pleases a writer most is that Coleman has found the kind of tuneful touch that was absent in his long show, “Hi, My Name Is Old,” and “Twentieth Century.” The latter might excite Coleman, for what he tried to do was to write for “300.” But the expense of what he really does create, becoming memory.

Only two songs, “Why, My Wife,” the title song and “Hey, There Good Times,” approach the excellence of the score, but the rest of the album is filled with plenty of “Bigger Isn’t Better,” “Hey, Look Me Over,” “The Best Is Yet To Come,” “Hey, Big Spender” and “Pass Me By.”

Coleman’s delicious flair with an upbeat march tune comprise two “Barnum” highlights, “Come Folks The Band” and “Join the Circus.”

The principal ballad, “The Colors of My Life,” (with a Porgy and Bess reference on RCA) is pretty, but it does have a “manufactured” quality that one senses was designed to score the album’s “commercial” success.

However, things are on the right track with “Thousand Miles Away,” a pseudo-blues better that’s both a show stopper onstage and on records sung by Joice Lory.

There are two other ballads worthy of note. “I Like Your Style,” as sung by star Jim Coleman, is a creation of the show’s 19th century time frame but it’s okay. Hitting the stride of the period, however, is “Love Makes Such Fools Of Us All,” a lovely piece designed to showcase Marianne Tatum as Jenny Lind.

General News

Label Fees Buildup

continued from page 1

terms of the new pact will be applied retroactively to April 1.

Under the terms of the agreement already reached, labels will hike ses- sion payments to AFTRA members by up to 1 1/2% in the first year of the pact. They will also be liable for in- creased supplementary payments to union members based on record sales.

AFTRA’s reluctance to work out a deal with record manufacturers covering performances for videodisk and videocassette until it had also arrived at a settlement on these issues in the New York television field is at the root of the delay.

An impasse in these negotiations has taken the talk of a possible settlement of the TV issue out of the field for the time being. It is believed that further efforts to include videodisk terms in the photogra- phic rights section of the contract, whereas the approval of impartial arbiters may be called in.

Meanwhile, it is known that agreement has, in fact, been reached on the following terms involving record handling:

Session rates for soloists or duos goes up from $90 to $100 per hour or per minute for up to three minutes, or $50 per minute for up to 15 minutes of sound recording. Singer rates (non-classical) will rise approximately 8% in the first year of the new three-year agreement, 4.6% in the second year, and 8.2% in the final year of the pact.

In the case of studio recordings, the group rate goes from $50 per singer per hour to $53 the first year. When the second year of the new pact begins, the rate for one singer per record or per hour will be increased by 5.0% to $58.

Newly negotiated supplementary payments to AFTRA session performers will go up under the agreement to the case of hit albums and singles.

In the case of albums, new sales payments of up to 3% will be paid. Con- tingency payments are set at sales of $250,000, 650,000 and one million dollars, with the percentage on each contract plate, each also worth 50% more on scale payments of $150,000, 275,000 and 400,000 albums.

A new super category of contingency payment has been added in the case of singles at 1.5 million units. The prior contract cut off supplement payments at 500,000 singles. Each of the six sales plateaus in the new agreement, starting at sales of 500,000 singles, will be paid, with one-third the original session pay- ment. It will be called the hit album. The eligibility period will run for 10 years after the new agreement, when the per minute rate was previously eight years.

Increases for overtime, rehearsal, and last minute work are also called for, as is a rise in label pension & welfare payments to 8.5%.

Anti-Counterfeiting Device

continued from page 1

He does reveal, however, that the system involves a "substance" on an LP jacket that is detectable by a "device" that is detectable by "scanners" which are called for. The label is the absorbing the cost of implementing the system. Licitara further notes, including providing distributors whatever device might be needed to read the label.

One interesting aspect of the label move is that this decade's 16 independ- ent record labels are deadlocked over the method, in which Licitara terms a "partnership role." The distributors who purchase records will be fully knowledgeable about it.

In fact, Chrysalis distributors will be led to a strike by AFTRA and the Screen Actors Guild, has already been set up to handle the counter- material, Licitara says.

Licitara adds that the decision concerns both the "importance of investigating systems" and determining that the method the label has de- termined to use seems the best and most effective.

WMOT Label Sets CBS Records Deal

NEW YORK—CBS Records has signed a distribution agreement with the Philadelphia- based WMOT Records, owned by Alan Bergman.

Under the terms of the agreement, CBS will press and distribute WMOT product, and CBS marketing and promotion activities will be handled by WMOT.

This makes the arrangement will be a single, "Cowboys To Girts," and the LP, "No Time Like Now," by the group Philly Cremo.

Axe Canada, U.K. Charts

continued from page 1

charts with funds raised from member record companies. Industry diffi- culties in both sectors have created an inten- se concern over the issue.

The Canadian Recording Indus- try is in the midst of a decision by its charts last week, "temporarily" ac- cording to Ascan, president Brian Reaves. Market sales, annual production, estimated at around $100 million, are being re- evaluated.

Robinson voiced doubts that the industry would see the change in 1971 in this fiscal year. Much of the asso- ciation’s annual budget has been, and continues to be, spent on fight- ing piracy, counterfeiting and bootleg operatioes.

The Canadian charts averaged data input from a network of retail outlets across the country. Costs are partly offset by advertising from "Star Chart," a weekly chart- oriented pop program run as a sum- mer program by the Canadian Music Television Network.

The show has now been cancelled, and there is no set date for its return to the air.

The U.K. charts are funded by the British Phonographic Industry and compiled independently for it by the British Market Research Bureau. Annual costs are estimated at more than $50,000.

Contributions towards this amount are made by the British Broadcasting Corp., which uses the weekly charts on radio and tv, and by local trade paper Music Week.

Columbia News

Births

Girl, Samantha, to Yvonne and Maurice Gibbs last month in Miami. Father is a...Columbia

Girl, Katie Louise, to Cindy and Larry Carlson July 28 in Los Angeles. Father is writer-producer.

Marriages


Susan Fletcher, assistant to Helmut Fest, vice president of international group operations for Capitol-EMI- UA in Los Angeles, to Lothar Mei- nzerhagen, chief of international pro- motion at EMI-Germany in Cologne, July 15 in a civil ceremony. The couple will reside in Germany.

Brian Kunze, general manager of the RCA Victor Store in New Orleans, to Cindy Williams Aug. 9 in Owens- bororo, Ky.

Deaths

Gerry Cooke, 24 composer and lead guitarist with the Grateful Dead, July 22, due to injuries received in a motor car accident. He and his widow Donna had recently formed a recording company, which played dates in the San Francis- co area.

Bobby Van, 47, a quarter century veteran of movies, television and Broadway musicals, July 31 in Los Angeles of brain cancer.

CBS $5.98

continued from page 12

frequent but in smaller groups.

Blackburn in Nashville states that they have a group of established top-sellers. “The line is geared primarily for our name artists, he says, “We don’t want to dilute its effectiveness by including lesser-known artists who don’t already have established track sales records.”

CBS Nashville entered the $5.98 series in March and is now represented with 22 titles, with another 15 coming in September. Included are such major LPs as George Jones’ “Bartender’s Blues” and Johnny Cash’s “Take This Job and Shove It.”

Blackburn notes that the series includes roughly 15 titles on CBS now but have strong catalog LPs still on the label. But he empha- sized that the different titles are meant to be involved.

“Willie Nelson’s ‘Red Headed Stranger’ is still a hot seller for us and we’re continuing to market it at $7.98,” he says. “The midline series is where we’re still going but even if it’s still available and we don’t want to cutout completely.”

Meekman says that since CBS launched its merchandising campaign to boost the series, some major accounts that previously were only somewhat involved are now going after the $5.98 line more actively.”
### Billboards "A Week" Chart

#### Chart Date: September 9, 1980

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE-Artist</th>
<th>Original Label</th>
<th>Radio Airplay</th>
<th>Chart Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Ask Me Why&quot; - The Glimmer Twins</td>
<td>WBM 41236</td>
<td>72</td>
<td>41</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Play This Game&quot; - The Knoblocks</td>
<td>WBM 41236</td>
<td>48</td>
<td>38</td>
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<tr>
<td>3</td>
<td>&quot;Little Rhythm Little Magic&quot; - The Funky Town @ 47004</td>
<td>ASCAP</td>
<td>48</td>
<td>38</td>
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<tr>
<td>4</td>
<td>&quot;Your Angel - Stacy Lattisaw&quot;</td>
<td>CPP</td>
<td>26</td>
<td>38</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Take Me to the River - The Rolling Stones&quot;</td>
<td>CPP</td>
<td>26</td>
<td>38</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I'm Alive -Eric Light Orchestra&quot;</td>
<td>WBM 41236</td>
<td>26</td>
<td>38</td>
</tr>
</tbody>
</table>

#### Hot 100 A-Z (Publisher-Licensee)

- **Billboard Music**
- **Musician**
- **Record Label**

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<tr>
<td>1</td>
<td>&quot;Roll On&quot; - Livingston Taylor</td>
<td>MCA</td>
<td>100</td>
<td>90</td>
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<tr>
<td>2</td>
<td>&quot;You Can't Hurry Love&quot; - The Stylistics</td>
<td>ABC</td>
<td>90</td>
<td>90</td>
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<td>3</td>
<td>&quot;Tired of Ireland&quot; - The Rolling Stones</td>
<td>WBM 41236</td>
<td>80</td>
<td>80</td>
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<tr>
<td>4</td>
<td>&quot;Give Me Some Slack&quot; - Frankie Lymon &amp; the Teenagers</td>
<td>RKO</td>
<td>70</td>
<td>70</td>
</tr>
</tbody>
</table>

#### Chart Notes

- **Star Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Increase in sales / 1-10 Weekly movement of 10 positions or greater. Previous week's star positions are maintained without a start 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.

#### Industry Notes

- **Recording Industry Assn. Of America seal of certification as "recommended by the industry as an "outstanding million seller". (Seal appearing on "two million seller").**

#### Steel Music Supply Co.

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations compiled by the Charts Dept. of Billboard.
A page from Billboard magazine. The text is not clearly visible due to the image quality. It appears to be an article discussing music, possibly reviews or analysis of recent releases. The visible part of the text mentions names such as Scott Glenwood, Carolyn Mas, and various publishers and producers.
<table>
<thead>
<tr>
<th>TITLE—Artist (Producer)</th>
<th>Writer(s)</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>ANOTHER ONE BITES THE DUST—Quo</td>
<td>(Dr. John)</td>
<td>REP 4597</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>WOMAN IN LOVE—Barry Manilow</td>
<td>(Blood, Sweat &amp; Tears)</td>
<td>REP 1709</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>UPSIDE DOWN—Paul McCartney (Bert Kaempfert)</td>
<td>R. Edwards, B. Rodgers</td>
<td>MCA 7463</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>ALL OUT OF LOVE—Air Supply</td>
<td>B. Edwards, L. Edwards</td>
<td>RCA 202110</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>DRIVEN MY LIFE AWAY—Edie Brickell</td>
<td>(Gus)</td>
<td>MCA 493346</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>LATE IN THE EVENING—Paul Simon</td>
<td>(Samnormal)</td>
<td>DUN 4530366</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>I'M ALRIGHT—Ray Vegas</td>
<td>(A. Bregman, D. Lord)</td>
<td>TEL 45304</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>I'LL TELL YOU ABOUT ME—The Blowfish</td>
<td>(Flowie)</td>
<td>TEL 45305</td>
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<tr>
<td><strong>9</strong></td>
<td>CHRISTMAS IN A HURRY—The Isley Brothers</td>
<td>G. Johnson, J. Johnson</td>
<td>WBM 4532733</td>
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<tr>
<td><strong>10</strong></td>
<td>TOUCH AND GO—the Carpenters</td>
<td>B. Miller, D. Miller</td>
<td>A&amp;M 3424723</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>A ONE IN A MILLION YOU—Larry Gatlin</td>
<td>(Lambert)</td>
<td>MCA 4933721</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>I'M NOT THE ONE TO BLAME—Kris Kristofferson</td>
<td>L. Kristofferson</td>
<td>WEA 4533823</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>All Out Of Love (Bernard Rodgers),</td>
<td></td>
<td>WBM 4530823</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>THIS CHRISTMAS—The Pointer Sisters</td>
<td>R. Pointer, M. Pointer, D. Pointer</td>
<td>WEA 4530923</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>NEVER GONNA GIVE YOU UP—George Michael</td>
<td>(Whitney Houston)</td>
<td>MCA 4933223</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>I'M COMING OUT—the Smithereens</td>
<td>W. Smithereens, E. Smithereens</td>
<td>RCA 20355</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>WOMAN IN LOVE—Alana</td>
<td>(Blood, Sweat &amp; Tears)</td>
<td>REP 4597</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>I'M NOT THE ONE TO BLAME—Kris Kristofferson</td>
<td>L. Kristofferson</td>
<td>WEA 4533823</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>ONLY ONE—Elton John</td>
<td>(Elton John)</td>
<td>WEA 4533223</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>THIS CHRISTMAS—The Pointer Sisters</td>
<td>R. Pointer, M. Pointer, D. Pointer</td>
<td>WEA 4530923</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>NEVER GONNA GIVE YOU UP—George Michael</td>
<td>(Whitney Houston)</td>
<td>MCA 4933223</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>I'M COMING OUT—the Smithereens</td>
<td>W. Smithereens, E. Smithereens</td>
<td>RCA 20355</td>
</tr>
</tbody>
</table>

**NOTE:** The table above shows the top songs on the Billboard Hot 100 chart for the week ending October 11, 1980. The list includes song title, artist, writer(s), and label information. The chart ranks songs based on sales, airplay, and streaming in the United States. The chart is published by Billboard magazine and is widely considered a standard of popular music chart in the United States.

Tannenroth Management formed by Didier C. Deans, head of management and publicity. Clients include the Music Lifelines

Marriages

Patti Smith, rock singer and poet, to Fred Smith in Detroit Feb. 16. Groom once performed in the Detroit-based MC5 band.

Deaths

Paul L. Howard, 84, leader of the Quality Serenaders recording orchestra in the 1920's and later an executive with Los Angeles APM Locals 767-47. Feb. 18 in Los Angeles. He was once renowned as a saxophonist and clarinetist; Lionel Hampton and Les Hite worked in his orchestra. He is survived by his widow.

Bernard Mackey, 70, singer and guitarist who replaced Charles Fogo in the original Ink Spots in 1945, of cancer March 5 in M'am. He had recently been leading a new Ink Spots vocal quartet.

Joe D. Harris, alto saxophonist who worked with Fats Domino, Pap Cello and other New Orleans musicians, March 1 in New Orleans.

IFPI Membership

Continued from page 3

It's understood that the Federation board also pondered possibilities of an anti-counterfeiting device, and will make further inquiries about implementing such a device on an international scale.

The annual council meeting of IFPI is to take place in New Delhi, Oct. 14-15.

The Berkowitz family wishes to thank all its friends in the music industry for their expressions of sympathy on the death of their son, Carl.

Connection, a full service company for the recording industry, and musical group French Toast. Address: 155 E. 34th St., New York. (212) 889-4478 and (212) 625-2026.

Jerry Namero Management formed by Jerry Namero with the signing of son artist Keith Zorros. Address: 7 W. 96th St., New York. 10025. (212) 581-6471.

Sheryl Fuerstein Enterprises, an international management consultant and special project firm focusing on all aspects of the entertainment industry, set up by Sheryl Fuerstein. Clients include Tony Orlando, Demi Rossum and Alec R. Costanzo. Address: 1340 S. Beverly Glen, Los Angeles 90024. (213) 858-9228.

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Contact your SRDS sales representative today. He'll be glad to show you how to position your station advantageously. WE'RE MORE THAN JUST RATES.

In SRDS, YOU ARE THERE, selling by helping people buy.

SPOT RADIO RATES AND DATA

5201 Old Orchard Road, Skokie, Illinois 60077

General News

New Companies
<table>
<thead>
<tr>
<th>TITLE - Artist</th>
<th>(Producer) Writer, Label &amp; Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
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<td>37</td>
<td>10</td>
</tr>
<tr>
<td>38</td>
<td>14</td>
</tr>
</tbody>
</table>

**Hot 100 Hot Shots**

1. **A Certain Girl** - Warren Zevon
2. **On the Dance Floor** - Michael McDonald
3. **Stomping** - The Pointer Sisters
4. **Loving You with My Eyes** - The Pointer Sisters
5. **Let Me Be** - John Lennon
6. **Baby Don't Go** - La La and the Gang
7. **Train in Vain** - The Clash
8. **Train in Vain** - The Clash
9. **Train in Vain** - The Clash
10. **Train in Vain** - The Clash

**Billboard Chart Scoreboard**

**Bathroom Time**

**The Seduction of James Last Band**

**See Top Single Pick Reviews, page 78**

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A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Dept. of Billboard.
General News

New Warner Concepts Doing Job

- Continued from page 3

Rosenblatt points out that the attitude of Warner’s promotion and sales representatives is in line with the new policy of marketing the new rock bands also. He said that since the label has been reorganized, the new rock bands also have been re-released. The label has a new internal campaign underway to erase categories, giving its music an edge on marketing into the mainstream.

“Whenever music changes a bit, in order for the industry to focus on it, our tendency has been to pull out a label on it. New wave and punk are now moving into the mainstream and now is the time to remove the labels,” he said.

“We have meetings discussing this and there is a difference in our approach at every level,” he added, “but we are more comfortable with the new rock ‘n’ roll than they were a year ago.”

“We started to distribute Sire Records 1 1/2 years ago and its prime source of music to us was new rock ‘n’ roll. We were apprehensive about it because it was new and we were not familiar with it. So in order to help us talk to radio people and relate that new wave and punk to the new wave label on the music.

“Now we’re comfortable and try not to use the word new wave and just say rock ‘n’ roll, which is a more normal word for us.”

In terms of the established acts, Rosenblatt said one of the possible effects of the belt tightening process is “that the big labels can no longer do what they did in the ‘70s. In a great many cases, with the people I deal with, it has brought us too close. That is why we are trying to be close, as we try to be closer to the music.”

He points out that Warner’s country and black music divisions are doing well. In the area of black-oriented music, Rosenblatt said, “The label’s recent year-end Billboard chart, which revealed the label was No. 1 in that area. He maintains the label has only 16 black acts, “but they’re all winners.”

And now Warner has hired Jack Jones, who has an office here, he is being involved in every aspect of Warner Bros. firm. “The label adds that Jones’ input will not stop at black-oriented product.”

Snow No Big Blow

- Continued from page 3

area business were operating fully on Wednesday.

The storm that dumped four inches of snow on Nashville last week will move on to other cities throughout the southeast, including parts of Alabama and Georgia, South Carolina, North Carolina and Kentucky.

“We normally close at 10 p.m.,” reports Carrie Johnson of Peaches in Memphis. “During the night of the storm, we closed only a half-hour early, and it affected our business only slightly.”

“Business has been slow the past two weeks due mainly to cold weather,” reports OZ Records in Birmingham, Ala. “We got a little bit of snow which more or less added to our problems.”

Dick McGregor reports that the three inches of snow in Columbus, S.C., gave his record store a tre- mendous day. “We were only open from 1 to 6 p.m. last Wednes- day, but business was excellent,” says McGregor. “Schools were closed and it seems all the kids came in and bought records.”

In Greenville, S.C., Gene Berger at the Horizon Record Shop reported excellent traffic Wednesday, the day the snowstorm hit. Business trailed off in the evening around 8. Other than that, business was great,” says Berger.

Steve Endres, manager of Grape- vine Records and Tapes in Charlot- te, N.C., says that sales being off 25% to 30% due to the storm. “Busi- ness hasn’t been great for us this time of the year,” says Endres, “and the storm surely didn’t help.”

With four inches of snow on the ground in Nashville last Thursday, OZ recorded its best day. This was ex- pected by the weekend, which, coupled with the existing weather, could prove a potential to the record industry in the city.

NARM Undertakes Bar Coding Survey

NEW YORK—A bar code survey is being undertaken by the National Assn. of Recording Merchandisers. Directed by the association itself, NARM says the questionnaire is designed to achieve a two-fold purpose: to gauge retailers’ interest in educational programs for the next fiscal year and to gather information to strengthen the campaign to bar code on all recorded product.

The questionnaire was prepared by Michael Sandifer, president of ADCOM, in cooperation with NARM.

NARM’s upcoming convention in Las Vegas will feature a seminar on computerization.

CBS Check—LeBaron Taylor, vice president and general manager for di- visional affairs at CBS Records, presents a CBS donation to the Martin Luther King Jr. Center for Social Change. Joining him is teacher of the American History Center and Mrs. Constance Scott-Kap- per, chairwoman of the board.

Portnow Sees Light In Tunnel At 20th

- Continued from page 4

While 20th Century Fox has formed a video division, Portnow is not clearly operating. On the other hand, “Alan Hershfield (vice chairman and chief operating officer) and Dennis Stallman (chairman of the board) are perceptive and have really begun looking at video and records. In the next few months, there will probably be some merging of the two areas to make some future plans. Right now we’re two separate entities working hard to put our own divisions to- gether.”

Portnow attributes his fast rise in the industry to his basic business philosophy. “I have been on both sides of the musical process, as a business person and musician. I un- derstand and have sensitivity to the artists and I realize they cannot be treated as show businesspeople or strictly as business people.

“Have been able to do this with- out hyping, marketing, fabricating stories or falling into the trap that a lot of ex- ecutives fall into full time. Many are afraid to deal with the artists and agents with bad news and problems. I be- lieve in sharing the realities with them, the same way that corporate management here.”

“The truth is important. This kind of honesty is the key to whatever success I have had.”

Portnow explains that the label has 38 staffers. He notes there will be no cuts but a “realignment” is in effect in some areas, most notably in the administrative field. Mort We- ner has been appointed from director of sales and merchandise to vice presi- dent of this area, with eight addi- tional promotions occurring.

He says that if he comes across an established act he would like to sign, 20th will appear attractive to the act. “We can deliver from a di- vision level, we have the people to work the product, this is a strong enough company where they can get the personal attention necessary and we buy film, television and video. He adds that 20th also has the money.

Portnow also plans to become more involved in the corporation’s film and tv projects.

EMI Acquisition

LOS ANGELES—EMI has ac- quired worldwide distribution of “Times Square” from the Stigwood Organization. The film is a contem- porary drama featuring a rock score written and performed by current artists.

Scheduled for release in autumn, “Times Square” will be distributed by Associated Film Distribution in the U.S., Columbia Pictures/EMI-Warner in the U.K. and by EMI throughout the rest of the world.

RSO Records will release the soundtrack album approximately six weeks prior to the film’s pre- miere.

Fight For Leisure Dollar

- Continued from page 3

“If someone has $20 to spend a week on leisure activities, he has to make that choice as to whether to spend it seeing ‘Kramer vs. Kram- mer,’ or buy a couple of tickets to the high school basketball games, or buy three albums.”

“We have to look at the quality of the product we sell, because at a $5.98 list price an LP is no longer the ob- sessed entertainment buy.”

Asher said that consumers are more interested in the quality of their purchases, and if the record business doesn’t supply it, “then somebody else will.”

To achieve this quality, Asher says record com- panies must often take the painful step of “editing out of the wastage” and exercising “good taste” in their releases.

However, he warned of taking shortcuts in the merchandising of the records, since he said only by merchandising records in the “best way” will the industry regain its earli- est sales momentum.

In response to questions from the floor Asher said that when the final utilities are in he doubts if business was down even as much as 10% in 1979 compared with 1978. But he said even the slight dip seemed worse than it was because after 20 years of sustained and virtually uninterrupted growth the record business made all of its propositions assuming a 15% to 20% yearly increase.

He said that CBS expects to add to the titles in its $5.98 price line, but it will be before 1979. “We have to be careful about it, since it doesn’t want to dilute the program.”

He said that despite artist roster cutbacks, he hopes that quality artist who are not necessarily big sell- ers will still find recording outlets though he admitted that “when times get rough the first to go are the adventurers.”

Executive Turntable

- Continued from page 4

McCormick joins Music Artist Management in Los Angeles as artist development and promotion director. McCormick was president of JM Associates in Los Angeles. He is also a member of the Society of Composers, Authors and Publishers Los Angeles as account executive. Spalding was general manager for Red Fox Productions. ... Steve Jensen heads ICM’s Concert department in New York. Jensen had worked in ICM’s Los Angeles concert department for the last five years. ... Chuck Ackerman becomes a factory field representative for Tandberg of America in Atlanta, N.Y. Ackerman was with a New York-based sales rep firm ... David A. Wolf is now buyer for the Radio Shack store chain.
<table>
<thead>
<tr>
<th>TITLE - ARTIST</th>
<th>(Producer) Writer, Label &amp; Number (Distributing Label)</th>
<th>Radio Stations</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>WHY ME</em> - Don &amp; Phil, ABC 550 (ASCAP)</td>
<td>26  80</td>
<td>215</td>
<td>39</td>
</tr>
<tr>
<td><em>LONELY</em> - The Righteous Brothers, ABC 550 (ASCAP)</td>
<td>26  91</td>
<td>193</td>
<td>55</td>
</tr>
<tr>
<td><em>NEW YORK</em> - The Lovin' Spoonful, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
</tr>
<tr>
<td><em>WALKIN' WILD</em> - The Tokens, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
</tr>
<tr>
<td><em>GET AROUND</em> - The Impressions, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
</tr>
<tr>
<td><em>BIG BELL</em> - The Rascals, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
</tr>
<tr>
<td><em>KISS ME IN THE RAIN</em> - The Righteous Brothers, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
</tr>
<tr>
<td><em>SHATTER ME</em> - The Tokens, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
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<tr>
<td><em>YOU BETCHA</em> - The Temptations, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
</tr>
<tr>
<td><em>MAMA TALKS TO THE SHADOWS</em> - The Righteous Brothers, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
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<tr>
<td><em>THAT'S THE WAY IT IS</em> - The Righteous Brothers, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
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<tr>
<td><em>DON'T MAKE ME OVER</em> - The Tokens, ABC 550 (ASCAP)</td>
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<tr>
<td><em>SHOOT ME DOWN</em> - The Impressions, ABC 550 (ASCAP)</td>
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<td><em>LET IT BREATHE</em> - The Tokens, ABC 550 (ASCAP)</td>
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<tr>
<td><em>DON'T LET ME BE</em> - The Impressions, ABC 550 (ASCAP)</td>
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<td>171</td>
<td>71</td>
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<tr>
<td><em>DON'T BE THE BAD MAN</em> - The Tokens, ABC 550 (ASCAP)</td>
<td>26  100</td>
<td>171</td>
<td>71</td>
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</tbody>
</table>

**Featured Performers:** Various artists are featured on this chart, showcasing a variety of musical styles and genres. The top performers include The Righteous Brothers, The Tokens, The Impressions, and The Lovin' Spoonful, among others. The chart is a reflection of the musical trends of the time, with numerous artists and songs highlighted for their success and influence.
BOZ SCAGGS

One smash after another. From the great "Silk Degrees" singles like "Lowdown" and "Lido Shuffle" to the recent "Middle man" hits like "Breakdown Dead Ahead" and "Jojo." Also included are new songs like the Top-20 "Look What You've Done To Me" and Boz's current single, "Miss Sun."

BARRY WHITE

The best of the best vocal group ever. Including their platinum single, "Kiss And Say Goodbye;" their gold single, "Shining Star," and all their other super hits. Plus their new hit single, "I'll Never Find Another (Like You)."

AEROSMITH'S

The first decade of Aerosmith. One album with the strength of seven. The best of Aerosmith from their seven gold and platinum albums. Including "Dream On," "Walk This Way," "Sweet Emotion" and "Same Old Song And Dance."

THE BEST OF Johnny Mathis 1975-1980

The last five years have been among the most rewarding in Johnny's recording career. This record features the finest moments from those years including his timeless duet with Deniece Williams, "Too Much, Too Little, Too Late."

ENGELBERT HUMPERDINCK:
