

Billboard
Best Selling Classical LPs

Billboard SPECIAL SURVEY For Week Ending 3/15/80
 (Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	18	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
2	2	79	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
3	3	74	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
4	5	14	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
5	9	44	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
6	10	31	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
7	4	53	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
8	11	14	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
9	22	5	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
10	NEW ENTRY		MEHTA BOLERO: L.A. Philharmonic London CS 7132
11	7	5	BERG: Lulu Orchestre de l'Opera de Paris (Boulez) DG 4711 024
12	8	27	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042
13	26	5	MASSENET: Don Quichotte Ghiaurov, Crespin, Bacquier (Kord) London OSA 13134
14	30	9	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q-37286
15	20	9	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
16	19	5	RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
17	14	22	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
18	12	5	ENCORES: Itzhak Perlman Angel SZ-37560
19	13	5	MOZART: Don Giovanni London Philharmonic (Solti) London OSA 1444
20	31	22	GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX 3868
21	NEW ENTRY		OPERA ARIAS: Vol. 2: Beverly Sills (Levine/Maazel) Angel SZ-37727
22	17	5	DEBUSSY: Pelleas et Melisande Von Stade, Stillwell (Karajan) Angel Scx-3885
23	16	14	MUSIC OF TELEMANN: Galway RCA ARL1 3488
24	6	14	O HOLY NIGHT: Pavarotti London OS 26473
25	15	27	DEBUSSY: Images Jacobs, Nonesuch H-71365
26	21	5	PUCCINI: La Boheme Carreras, Putnam, Ricciarelli, Covent Garden (Davis) Philips 6769 031
27	NEW ENTRY		SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
28	18	31	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia JS 36020
29	NEW ENTRY		STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
30	NEW ENTRY		PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan, National Philharmonic Orchestra (Bonyngé), London OSA 1173
31	29	35	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
32	24	5	SCHOENBERG: Gurre Lieder Boston Symphony (Ozawa) Philips 6769-038
33	25	61	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
34	28	88	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
35	37	14	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
36	23	9	SAINT-SAENS: Samson & Delilah Domingo, DG 2709-095
37	27	14	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
38	33	14	VERDI: Don Carlos Carreras, Freni, Ghiaurov, Berlin Philharmonic (Karajan), Angel SZDX-3876
39	39	214	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
40	40	27	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388



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Counterpoint

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 its three acts.

Joe Rosanova Jr., president of the label, has also pulled together an in-house staff—Jay Butler, who spent 19 years in radio prior to joining Playboy Records, Whitfield and U.A. Records, handles national promotion; Gordon Prince, who spent the past 14 years with Motown, is executive vice president of marketing; and Etta St. James, who formerly worked at Motown and 20th Century-Fox Records, is the marketing coordinator.

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

According to Butler, acts signed to VR are the Theatrics, Brandy, Sugar & Spice, Johnny Trudell and John Freeman & Almeta Latimore.

The label's first release schedule includes an MOR/jazz LP "Dream Dance" by trumpeter Johnny Trudell and two singles by John Freeman & Almeta Latimore and the Theatrics. The Theatrics, comprised of some of the former members of the Dramatics, have released "I Got Cha."

Firms distributing VR's product include: Zamoiski, Baltimore; Progress, Chicago; Detroit and Cleveland; All South, New Orleans; Alpha, New York; Associated, Phoenix; Bib, Charlotte; Big State, Dallas; Chips, Philadelphia; Middle West, St. Louis; Music City, Nashville; Pacific, San Francisco; Stans, Shreveport; Tara, Atlanta and Tone, Miami.

The label, a division of Rosanova Productions Inc., has a publishing wing headed by Richard Shearer, former trombonist with the Stan Kenton Orchestra. A management division also has been established.

In response to the many requests from newlyweds-to-be to use the words and music of Peaches & Herb's "I Pledge My Love" at their weddings, the performers' p.r. firm has sent two copies of the record and sheet music to every wedding chapel in Las Vegas.

Enclosed in the letter to the director of the Strip chapels is a signed certificate from Peaches & Herb to each couple offering use of the song.

Pleased with the couples' requests, cowriter Dino Fekaris comments, "I wanted to write a song that would be the new wedding song for the '80s."

Theo "Bless My Bones" Wade, known as the grand ole poppa of gospel music, has retired from WDIA-AM Memphis.

Wade took his early morning gospel show to the station in 1954 and is credited with broadening the base of gospel in Memphis. In addition to being an announcer, Wade, for 25 years, prior to joining KDIA, managed the gospel ensemble the Spirit of Memphis.

Willie Mitchell, possibly best known for producing and writing many hits for Al Green, is busy in

(Continued on page 37)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/15/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	9	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★	40	6	IS THIS THE BEST—L.A. Boppers (V. Tenor), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★	78	3	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	
	2	17	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)		35	21	PEANUT BUTTER—Tweynyine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★	79	3	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)	
	3	11	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)		36	13	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)		70	4	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	
★	5	5	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyaj, ASCAP)		37	22	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webb, E. M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★	81	2	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)	
★	7	9	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lenz/Funky Feet, BMI)	★	48	3	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)		72	8	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Shengier, ASCAP)	
	6	25	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)		39	13	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	83	2	UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	
★	8	13	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	★	40	44	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★	84	2	STRUT YOUR STUFF—Stone City Band (J. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	
★	10	9	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malibu/Rubberband, BMI)	★	47	6	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	★	85	2	WHAT YOU WON'T DO FOR LOVE—Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066 (Sheryln/Lindseyanne, BMI)	
	9	8	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)		42	45	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)	★	86	2	RELEASE—Patti LaBelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)	
★	21	5	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★	50	6	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts), Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	★	87	2	STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)	
★	13	8	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	53	5	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★	88	2	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)	
	12	16	I SHOULD HAVE LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)		45	46	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★	79	NEW ENTRY	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydio/Ala, ASCAP)	
★	17	8	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★	46	41	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★	80	2	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)	
	14	20	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	47	43	WE DON'T—Controllers (J. Sahnwell, T. Tale), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	★	81	NEW ENTRY	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	
★	20	7	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★	48	36	MUSIC—Dneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★	82	NEW ENTRY	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	
	16	11	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	57	4	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zur, BMI)	★	83	NEW ENTRY	FOXY LADY—Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	
★	17	13	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	50	63	HIGH—Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★	84	NEW ENTRY	NOW I'M FINE—Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)	
★	22	5	WHAT YOU WON'T DO FOR LOVE—Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sheryln, BMI)	★	51	42	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)	★	85	NEW ENTRY	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	
★	25	6	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Encrip, BMI)	★	52	38	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★	86	NEW ENTRY	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	
★	24	9	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	53	49	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★	87	58	11	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren/Vibes, ASCAP)
★	31	4	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	★	54	39	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	88	NEW ENTRY	ROOMFUL OF MIRRORS—Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)	
★	33	5	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★	55	51	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	★	89	89	4	US AND LOVE—Kenny Nolan (K. Nolan), Casablanca 2234 (Sound Of Nolan, BMI)
	23	11	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcher/Nikki's Dream, BMI)	★	57	4	DESIRE—Andy Gibb (B. R. M. Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	★	90	NEW ENTRY	GOTTA GET MY HANDS ON SOME—Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	
★	24	2	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★	58	60	DO THAT TO ME ONE MORE TIME—Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolias, BMI)		91	77	5	WOP THAT WANDY—Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)
★	25	6	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	★	59	70	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	★	92	NEW ENTRY	TALK TO ME—Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (T.K.) (Jay And Cee, BMI/Jobete, ASCAP)	
	26	14	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	60	64	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)		93	56	11	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)
	27	19	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreeze, ASCAP/Fredde Dee, BMI)	★	61	66	CAN'T YOU TELL IT'S ME—Tyronne Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)		94	59	9	I DON'T EVER—Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)
★	28	6	COME INTO MY LIFE—Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	★	62	NEW ENTRY	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)		95	52	13	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)
★	29	6	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista G.Q., ASCAP/Careers, BMI)	★	63	73	DESIRE—Masqueraders (L. Hatim, R. Wrights), Bang 9-4806 (CBS) (Web IV, BMI)		96	61	23	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)
	30	29	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	64	65	TONIGHT'S THE NIGHT—Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)		97	NEW ENTRY	LET ME GO, LOVE—Nicole Larson (M. McDonald), Warner Bros. 49130 (Snug/Big Stroke, BMI)	
★	31	11	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	65	74	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)		98	68	10	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)
	32	11	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★	66	75	I'M BACK FOR MORE—Al Johnson w/ Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)		99	97	7	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★	33	7	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★	67	80	OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)		100	98	17	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferrall, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)

MARCH 15, 1980 BILLBOARD

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☆	1	13	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	☆	71	2	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279	
☆	3	7	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	☆	72	2	WIDE RECEIVER—Michael Henderson—Arista (LP) BDS 6001	
☆	3	12	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	☆	63	2	CROSS EYED AND PAINLESS—The Talking Heads—Sire Sire (LP) SRK 6095	
☆	4	9	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	☆	54	4	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import	
☆	5	9	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	☆	62	3	UPTOWN—Prince—Warner (LP) BSK 3478	
☆	10	6	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	☆	66	3	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	
☆	14	4	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS-1-3087	☆	57	46	SPACE INVADER—Playback—Ariola (12-inch) OP 2201	
☆	8	17	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	☆	58	61	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch*) Import	
☆	9	10	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008	☆	59	54	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) IS 49547	
☆	10	6	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	☆	60	60	DON'T STOP TIL YOU GET ENOUGH—Derrek Laro & Trinity—Jo Gibbs (12-inch) JGMD 8085	
☆	11	5	THE WANDERER—Donna Summer—Geffen (7-inch) GE 49563	☆	61	58	I WANNA BE WITH YOU/SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520	
☆	12	8	CERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	☆	62	35	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	
☆	13	13	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595	☆	63	43	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430	
☆	18	6	FUNTIME—Peaches & Herb—Polydor (7-inch) PD 2115	☆	64	64	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37	
☆	30	3	LOVELY ONE—The Jacksons—Epic (LP) FE 36424	☆	65	53	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145	
☆	16	24	BREAKAWAY—Watson Beasley—Warner (LP/12-inch*) BSK 3445	☆	66	76	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438	
☆	17	20	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	☆	82	16	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049	
☆	23	11	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	☆	68	73	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	
☆	24	8	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	☆	69	79	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332	
☆	25	25	IT'S A WAR/AHJIA/I'M READY—Kano—Emergency (LP/12-inch*) (LP/12-inch*) EM 7505	☆	70	80	MASTER BLASTER—Stevie Wonder—Tami (7-inch) 54317	
☆	26	6	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	☆	71	NEW ENTRY	JOHNNY & MARY/LOOKING FOR CLUES—Robert Palmer—Island (LP) ILPS 9595	
☆	22	15	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	☆	72	NEW ENTRY	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 527	
☆	23	19	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	☆	73	83	2	IF YOU FEEL THE FUNK—La Toya Jackson—Polydor (LP) PD 1 6291
☆	24	7	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch*) HS 3453	☆	74	84	2	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512
☆	29	3	HOW LONG/TIGHT PAIR—Lippos Inc.—Casablanca (LP) NBLP 7242	☆	75	NEW ENTRY	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202	
☆	40	4	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL 1 3543	☆	76	NEW ENTRY	EVERYBODY—Instant Funk—Salsoul (LP) SA 8536	
☆	47	4	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597	☆	77	77	5	ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
☆	28	22	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	☆	78	78	2	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
☆	29	21	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	☆	79	48	15	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458
☆	30	27	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	☆	80	57	8	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
☆	31	31	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	☆	81	59	6	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CB! 132
☆	32	32	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	☆	82	67	4	TAKING OFF—Harlow—Celsius (LP) Import
☆	33	33	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	☆	83	68	5	HOLDIN' ON—Image—Musique (12-inch) MSQ 2002
☆	34	34	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	☆	84	74	7	I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP (LP) J2 36773
☆	35	20	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS-1-3080	☆	85	85	2	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
☆	36	36	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412	☆	86	NEW ENTRY	JUST HOLDING ON—Ernie Watts—Elektra (LP) 6E-285	
☆	37	37	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	☆	87	70	20	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179
☆	38	39	HOT LEATHER—Passengers—Uniwave (LP) Import	☆	88	88	10	BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1
☆	39	28	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammad—Fantasy (LP/12-inch*) F 9598	☆	89	89	20	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
☆	50	4	ASHES TO ASHES/FASHION—David Bowie—RCA (LP) AQL 1 3647	☆	90	99	12	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
☆	41	41	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	☆	91	75	10	EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch*) SRK 6090
☆	42	49	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import	☆	92	81	10	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
☆	43	45	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby D—Records (LP) BO 1000	☆	93	92	15	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
☆	44	42	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	☆	94	94	8	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
☆	55	3	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511	☆	95	NEW ENTRY	SPREAD THAT FEELIN' (All Around)—Pleasure—Fantasy (LP) E 9600	
☆	46	44	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	☆	96	69	18	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535
☆	47	51	HE'S SO SHY—Pointer Sisters—Planet (LP) P-9	☆	97	86	23	YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178
☆	48	38	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091	☆	98	87	11	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
☆	49	52	FREEDOM—Grand Master Flash—Sugar Hill (12-inch) SH 549	☆	99	90	10	THE TILT—7th Wonder—Chocolate City (LP/12-inch*) CCLP 2012
☆	65	3	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	☆	100	93	18	PARTY ON—Pure Energy—Prism (12-inch) PDS 404

Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch

☆ 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 audience response on 15 U.S. regional disco lists.

Disco Mix

By BARRY LEDERER

NEW YORK—Carrie Lucas continues to prove that she is one of the more talented and promising artists on the horizon with the release of her Solar album "Portrait Of Carrie." Whether doing a disco-oriented cut or churning out a smoothly arranged funk tune or soulful ballad, her voice shines through.

"It's Not What You Got (It's How You Use It)" at 6:27 has the artist stylized vocals up front. The arrangements as well as Lucas' performance create a warm and happy feeling. This selection is no exception, as the uptempo mood is maintained with a melodic and sweeping production by Leon Sylvers.

"Career Girl" at 6:43 is somewhat sultry and funky in spirit. A strong backup is provided by rhythm and bass guitars with a string section adding fullness. A driving and deliberate pulse is reinforced by background vocalists repeating the title. "Just A Memory" is a pretty ballad featuring the Whispers. It should not be overlooked. Also included is Lucas' earlier hit "Keep Smiling."

Two familiar names returning to the disco scene after a long absence are the People's Choice, and Tom Moulton, producer of their Casablanca album. People's Choice has two cuts worth noting out of the seven included on its new LP. "My Feet Won't Move But My Shoes Did The Boogie" highlights the LP with a funk-oriented downtempo beat. Lead vocalist Fred Brunson gets into nitty gritty style that is almost a wailing gospel number. A steady keyboard and percussion beat provides an infectious hook throughout this 4:24 cut.

"You Ought To Be Dancing" is more commercially-oriented, with the background vocale taking more of a highlight on this predominantly instrumental cut. Emphasis here is on keyboard and guitar riffs that are midtempo in rhythm, and move throughout with two breaks included for additional punch. Surprising on this overall effort is that Moulton, usually known for having most of his cuts on an LP work, has included

much material on the album that has a need to be remixed.

"Get Ready, Get Set" is another cut from the Chaka Khan "Naughty" album that has been made available on a 12-inch 33 1/3 r.p.m. This selection, produced by Arif Mardin on Warner Bros., runs under 4 minutes and works. The disk showcases the artist's soulful vocals and her intensity in style pervades the disk. The feeling is reminiscent of "Rise" and "Hot Butterfly" with its funky handclapping backbeat and grassroots feeling.

The title cut of Chic's newest LP for Atlantic has been released as a 12-inch 33 1/3 r.p.m. "Real People" runs 5:28 and stays true to the form of Chic's familiar style. The formula of Nile Rogers and Bernard Edwards is the right blend of pop, disco and r&b music. The group's harmonies have a catchy feel in this slightly less than mid-tempo beat. Chic's hardcore fans will find no difficulty in accepting this latest effort.

A brassy and full-bodied production makes for good dancing from "All My Love" by L.A.X. on Prelude. This high-powered soulful selection makes effective use of strings as well as a sassy saxophone solo. Momentum is maintained throughout its 6:53 length with an instrumental version offered on the flipside.

Earth, Wind & Fire has always been a favorite among deejays, and the group's most recent outing on ARC Records is "Let Me Talk" at 6:40. A lengthy introduction prevails before the group breaks into its melody line. Robust vocals and forceful arrangements are part of the well-planned structure of this 12-inch 33 1/3 r.p.m. taken from the group's "Faces" LP. The musical expertise of Earth, Wind & Fire is, as usual, in top form and the familiar sound is at its polished best. Producer is Maurice White.

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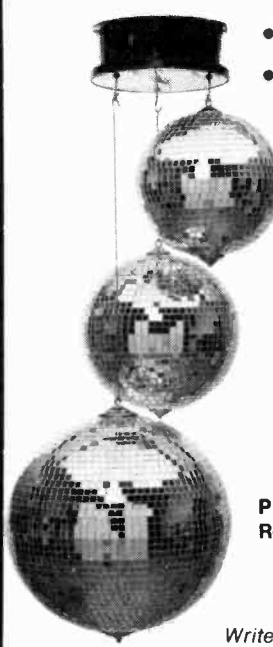

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Counterpoint

Zapp Zips Chart With First Album

By JEAN WILLIAMS

LOS ANGELES—Who is Zapp?

Zapp is a little known group that 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 front the group, a brother is drummer, a brother is personal manager, a sister at Miami Univ. in Ohio will join the group's activities when she completes 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 Troutman Brothers 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 Troutman 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, designating musical roles and selecting outside sidepersons.

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 and/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 mastermind behind Parliament/Funkadelic and he has an interest in Bootsy Collins.

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

Roger (Roger's Human Body) opened for Bootsy on several dates. "As a matter of fact," says Larry, "we're always touring. Of course, we're playing different venues since the album. But last year alone we did 300 dates." He explains that on its own the group primarily played nightclubs across country.

Roger, by the way, is the name of the leader of the group. Although not the eldest, 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 youngest (a teenager) and newest member of the group.

Family members decided to change the group's name to 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 certain types of music—music that's selling," says Roger.

Larry notes that the versatility 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," 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

Billboard Hot Soul Singles

Survey For Week Ending 10/25/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	1	13	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	39	5	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	69	3	CAN'T FAKE THE FEELING —Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)
☆	5	6	MASTER BLASTER —Stevie Wonder (S. Wonder), Tama 54317 (Motown) (Jobete/Black Bull, ASCAP)	★	42	7	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	★	69	6	BAD BABE —Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
★	3	10	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	★	36	6	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	★	70	4	HANG TOUGH —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)
★	4	2	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	37	7	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	★	70	3	I BELIEVE IN YOU —Idris Muhammad (W. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)
☆	11	4	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mjac, BMI)	★	38	9	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	★	72	3	COWBOYS TO GIRLS —Philly Cream (K. Gamble, L. Huff), WMOT 75350 (Razor Sharp/Double Diamond, BMI)
★	6	6	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	49	3	LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Quest 49570 (Rodsongs, ASCAP)	★	82	2	HOW LONG —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)
★	7	12	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	★	40	6	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	★	74	3	IT'S NOT WHAT YOU GOT —Carrie Lucas (W. Shelby, R. Randolph), Solar 12085 (RCA) (Spectrum VII/Mykinda Music, ASCAP)
★	8	13	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	41	4	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustic), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	83	2	HOT CITY —Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WBSP, ASCAP/Finch Line, BMI)
★	9	5	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trim/Steelchest, ASCAP)	★	42	6	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monoster/April, ASCAP)	★	85	2	THROW DOWN THE GROOVE —H. Bohannon (Bohannon), Phase II 7-5650 (Mr. B., ASCAP)
★	10	13	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	63	2	CELEBRATION —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	★	86	2	ONE IN A MILLION —Dee Dee Bridgewater (J. Eriksen, T. Bell), Elektra 47064 (Bellboy, BMI)
★	11	4	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	★	44	13	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	88	2	FAMILY —Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)
★	12	18	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	45	6	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	★	90	2	REAL PEOPLE —Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)
★	13	17	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP)	★	46	5	THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamusic, ASCAP)	★	90	2	LET'S DO IT AGAIN —Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)
★	14	12	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★	47	10	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	★	91	2	KEEP IT HOT —Cameo (L. Blackman, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
★	15	10	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	★	48	8	TRIPPING OUT —Curtis Mayfield (B. Sigler, Curtom/RSO 1046) (Unichappell/Henry Suemay, BMI)	★	92	2	LOOK UP —Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Shownbrere/ASCAP)
★	20	9	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	★	49	2	LOVE T.K.O. —Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	★	93	2	BOURGIE, BOURGIE —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O'Val, ASCAP)
★	17	12	I TOUCHED A DREAM —The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	50	5	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	★	94	2	THE GLOW OF LOVE —Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)
★	18	14	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	51	6	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	★	95	2	FREAK TO FREAK —Sweet Band (C. Small, J. Washington, G. Shider, W. Collins, Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)
★	19	7	FREEDOM —Grand Master Flash and The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	★	52	4	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	★	96	2	WHAT CHA DOIN' —Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)
★	29	4	UPTOWN —Prince (Prince), Warner Bros. 49559 (Encrip, BMI)	★	53	4	HOLD ON —Nataie Cole (Cole, M. Yancy, K. Yangy), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	★	97	2	LOVE WON'T LET ME WAIT —Jackie Moore (Eli, Barrett), Columbia 1-11363 (Friday's Child/Mighty Three, BMI)
★	21	15	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	54	4	EVERYTHING WE DO —Rene & Angeia (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	★	98	2	YOU DON'T KNOW LIKE I KNOW —Genty (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
★	22	13	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	55	3	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	★	99	2	HAPPY FACE —Con Funk Shun (M. Cooper), Mercury 76079 (Val-Joe, BMI)
★	23	11	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	56	3	FUNKDOWN —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	★	100	2	GET IT —Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)
★	24	16	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	57	10	REMOTE CONTROL —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	★	91	6	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)
★	25	10	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	★	58	7	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	★	92	6	FOR YOU, FOR LOVE —Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)
★	26	10	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★	59	7	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	★	93	9	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)
★	31	7	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	60	7	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunesmith, BMI/Fetus)	★	94	14	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)
★	32	5	S.O.S. —S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)	★	61	3	FUN CITY —Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	★	95	2	SEABISCUIT IN THE FIFTH —Belinda Weis (R. Galbraith), Panorama 12094 (RCA) (Mad Lad/ATV, BMI)
★	29	7	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	★	62	4	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	★	96	5	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)
★	30	17	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	63	16	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'Val, ASCAP)	★	97	7	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)
★	31	13	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	64	3	I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	★	98	10	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)
★	41	5	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./Intersong, ASCAP)	★	65	16	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	99	8	NIGHT TIME LOVER —La Tanya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mjac/To Jix, BMI)
★	38	8	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	66	2	GET READY, GET SET —Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	★	100	4	IS IT IN —Jimmy "Bo" Horne (R. Kaistein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)

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(Continued on page 36)



Single This Week

CAN'T FAKE THE FEELING

Give the gift
of music.

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405



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DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	1	CAN'T FAKE THE FEELING —Geraldine Hunt Prism (LP/12-inch) PLP 1006/PDS-405
2	2	ANOTHER ONE BITES THE DUST —Queen Elektra (LP) 5E 513
★ 3	7	I NEED YOUR LOVIN'/CHAINS —Teena Marie Gordy (LP) G8-997 M1
★ 4	6	IF YOU COULD READ MY MIND —Viola Wills Ariola (12-inch) OP 0223
★ 5	5	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN —B-52'S Warner (LP/12-inch*) BSK 3471
6	3	LOVE SENSATION —Loleatta Holloway Salsoul (LP) GA-9506
7	4	GIVE ME THE NIGHT —George Benson Warner/Quest (LP/12-inch*) HS 3453
8	8	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE —Devo Warner (LP/12-inch*) BSK 3435
★ 9	11	FUNKIN' FOR JAMAICA (N.Y.) —Tom Browne Arista (LP/12-inch*) GRP 5008
★ 10	13	I NEED YOU/SELL MY SOUL/FEVER —Sylvester Fantasy (LP) F-9601

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	28	JUST LET ME DANCE —Scandal SAM (12-inch) S-12333
32	33	IS IT ALL OVER MY FACE —Loose Joints West End (12-inch) (Remix) WES 22129
★ 33	38	GIVE IT ON UP (If You Want To) —Mitume Epic (12-inch) 48-50918
★ 34	43	CAPRICORN —Capricorn Emergency (12-inch) EMDS 6511
35	25	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD —The Rolling Stones Rolling Stone Records/Atlantic (LP) COC-16015
★ 36	41	EVERYTHING'S SO GOOD ABOUT YOU —Melba Moore Epic (LP) JE 36412
37	29	I STRIP YOU/FEAR —Easy Going Importe/12 (MAXI 33) MP 307
38	40	HANDS OFF ... SHE'S MINE/MIRROR IN THE BATHROOM/ TWIST & CRAWL —The English Beat Sire (LP/12-inch*) SRK 6091
39	39	HOT LEATHER —Passengers Uniwave (LP) Import

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	1	12	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	34	28	13	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	☆	78	3	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Heppburn, D. Heppburn), Fantasy 900 (Three Hundred Sixty, ASCAP)
2	2	9	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	35	32	15	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	69	73	5	BAD BABE —Sholgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
☆	3	9	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	36	42	5	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	70	79	3	HANG TOUGH —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)
4	4	16	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	37	44	6	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	☆	86	2	FUN CITY —Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)
5	8	5	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	38	45	7	HURRY UP THIS WAY AGAIN —Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	82	2	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)
6	10	6	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	39	55	4	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	73	74	3	LAY ME GENTLY —Gene Chandler (B. Acklin, A. Thompson), 20th Century 2468 (Cachand/Gaetana, BMI)
7	7	11	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	40	40	8	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	☆	83	2	I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)
8	9	12	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	41	49	4	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)	74	85	2	IT'S NOT WHAT YOU GOT —Carrie Lucas (W. Shelby, R. Randolph), Solar 12085 (RCA) (Spectrum VII/Mykinda Music, ASCAP)
9	13	4	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G. Trini/Steelchest, ASCAP)	42	51	6	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambeat, BMI)	76	76	3	MY GUY/MY GIRL —Amii Stewart & Johnny Bristol (W.S. Robinson, R. White), Handshake 7-5300 (CBS) (Jobete, ASCAP)
10	11	12	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	43	53	5	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)	77	77	3	IS IT IN —Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)
11	17	3	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjac/Mijac, BMI)	44	29	15	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	78	88	2	COWBOYS TO GIRLS —Philly Cream (K. Gamble, L. Huff), WMOT 75350 (Razor Sharp/Double Diamond, BMI)
12	5	17	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	45	54	5	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	79	89	2	CAN'T FAKE THE FEELING —Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)
13	6	16	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	46	46	7	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSD 1046 (Unichappell/Henry Suemay, BMI)	80	90	2	I BELIEVE IN YOU —Idris Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)
14	12	11	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	47	58	5	LET'S GET FUNKY —Evelyn "Champagne" King (T. Light, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	81	NEW ENTRY	→	LOVE UPRISING —Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)
15	14	9	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	48	48	6	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunessmith, BMI/Fetus)	82	NEW ENTRY	→	HOW LONG —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)
16	15	13	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	49	70	2	LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	83	NEW ENTRY	→	HOT CITY —Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WB, ASCAP/Finish Line, BMI)
17	18	11	I TOUCHED A DREAM —The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	50	60	3	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustic), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	84	NEW ENTRY	→	GET READY, GET SET —Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)
18	16	14	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	51	62	5	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	85	NEW ENTRY	→	THROW DOWN THE GROOVE —H. Bohannon (Bohannon), Phase II 7-5650 (Mr. B., ASCAP)
19	25	6	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	52	52	9	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	86	NEW ENTRY	→	ONE IN A MILLION —Dee Dee Bridgewater (J. Ericksen, T. Bell), Elektra 47064 (Bellboy, BMI)
20	23	8	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	53	47	9	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	87	87	2	HAPPY FACE —Con Funk Shun (M. Cooper), Mercury 76079 (Val-je Joe, BMI)
21	21	10	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	54	63	4	THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamusic, ASCAP)	88	NEW ENTRY	→	FAMILY —Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)
22	22	12	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	55	66	4	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	89	NEW ENTRY	→	YOU DON'T KNOW LIKE I KNOW —Genty (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
23	19	15	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	56	56	6	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	90	NEW ENTRY	→	LET'S DO IT AGAIN —Fatback (B. Curtis, F. Demery), Spring 3015 (Poilydor) (Clita, BMI)
24	20	16	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	57	57	5	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)	91	33	16	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)
25	30	9	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	58	69	3	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	92	50	9	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)
26	26	9	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	59	NEW ENTRY	→	LOVE T.K.O. —Teddy Pendergrass (G. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	93	65	10	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)
27	24	12	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	60	61	5	FOR YOU, FOR LOVE —Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)	94	59	7	NIGHT TIME LOVER —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)
28	27	12	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	61	71	3	HOLD ON —Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	95	35	25	ONE IN A MILLION —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)
29	38	3	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnirp, BMI)	62	72	3	EVERYTHING WE DO —Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	96	37	16	RESCUE ME —A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduive/Big One, BMI/ASCAP)
30	39	6	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	63	NEW ENTRY	→	CELEBRATION —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	97	99	7	CAN'T HELP MYSELF —Kwick (Bartlett, Williams, Brown, Sumlin, Jones), EMI America 8048 (Quicksong/Cessess, BMI)
31	36	6	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	64	64	6	KAMALI —Herb Alpert (O. Barry), A&M 2268 (Badazz/Almo, ASCAP)	98	94	8	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)
32	43	4	S.O.S. —S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	65	84	2	FUNKDOWN —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	99	34	19	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)
33	31	8	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	66	67	4	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)	100	41	12	SEARCHING —Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)

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Counterpoint

Bland Back; Stepping Up As An Act

By JEAN WILLIAMS

LOS ANGELES—Al Bell, former head of Stax Records, says he has taken Bobby "Blue" Bland from the chitlin' circuit to a class act in three LPs.

"Our plan was to take an artist whose career was ending to where his career is now just beginning," says Bell.

The industry executive, who obviously knows a bit about building careers, having launched such artists as Isaac Hayes, Johnny Taylor, Sam & Dave and the Staple Singers, among others, began working with Bland in 1977.

The first Bell-produced LP was "Come Fly With Me" on ABC Records. "ABC didn't have a lot of faith in Bobby. I was told that he (Bland) never sold more than 50,000 copies of an LP," recounts Bell.

"We knew that the first LP would sell more than 50,000 copies—and it did. We knew the second LP we produced would sell even more—and it did. That one ("I Feel Good, I Feel Fine") sold about 200,000. Most people don't even realize that," he adds.

Bell points out that with Bland's second Bell-produced album, he made a concentrated effort to change the singer's image.

"We broadened the orchestration on that LP and we dropped the Blue in his name. We wanted to get rid of the stigma the name Blue had and make Bobby more contemporary. We even promoted the fact that we dropped the name."

Bell insists that Bland's following was not confused with the move, and the "new" image they were attempting to project broadened his audience and his appeal.

But there was something wrong. Bell admits he has not made money on the first two albums. "It's the same as with Stax—I believe in what I'm doing."

Although he maintains sales increased on each of his two projects, recording budgets decreased. He says budgets for both LPs exceeded \$100,000 each. However, with most budgets being cut, MCA allowed \$80,000 for "Sweet Vibrations," Bland's upcoming LP.

"I personally put in an additional \$30,000," says Bell. "We had to insure that this album is of the best possible quality."

So what was wrong? And what's different about the new album?

Several things, according to Bell, starting with the artist. "Bobby is a new man with a different lifestyle. There was always beer on hand when he was in the studio. This time there was only orange juice and water.

"Before it would take a week to do vocals. This time it took three days. He has a son and he's looking to the future. He actually sounds 20 years younger.

"MCA was surprised and pleased with the product. The company is planning to support 'Sweet Vibrations' in every way."

Even the LP jacket is contemporary. Gone is the stereotypical blues-oriented cover—in an effort to maximize sales potential.

The album is a tribute to the late Joe Scott, who discovered Bland. Three tunes on the LP were written by Scott. Musician/arranger Monk

(Continued on page 37)

OCTOBER 18, 1980 BILLBOARD

Vox Jox

By DOUG HALL

NEW ORLEANS—There's little specific information available, but within the next few weeks major changes are expected on ABC's flagship, WABC-AM in New York.

While the format is expected to stay in 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 shakeup of on-air talent. There is no information on who might be changed or moved, but in the April/May Arbitron report, afternoon drive jock Bob Cruz had the best numbers and evening personality Howard Hoffman had the weakest.

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 WISN-AM Milwaukee in the 10 p.m. to 1 a.m. slot. She comes from WRKR-FM Racine, Wis. ... Gay Levinson has joined WGBS-AM/WLYF-FM Miami as promotion and creative services director. She comes from WAXY-FM Fort Lauderdale. ... Jim Higgs is joining WNNW-AM-FM Coldwater, Mich. In the 9 a.m. to 12:30 p.m. slot. He comes from WKMI-AM Kalamazoo.

In a surprise move in Rochester, N.Y., FM99 nighttime jock Barsky moves to cross-town rival WBBF-

AM in the 6 a.m.-10 p.m. slot. Could the AM dial rise there once more?

★ ★ ★

WPAT-AM/FM in New York which for more than 30 years has programmed its own beautiful music, has signed with syndicator Jim Schulke.

★ ★ ★

WBLS-FM New York personality Frankie Crocker was the MC for the second annual Kool Jazz Festival Aug. 23 in Giants Stadium in the New Jersey Meadowlands. ... Country station WBEU-AM-FM Beaufort, S.C. has been named station of the year by the South Carolina Broadcaster's Assn. ... WCOZ-FM Boston personality Steven Clean interviewed Rick Ocacek 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 KYUU-FM San Francisco, has decorated his office with his collection of more than 75 picture disks ranging from Warren Zevon to Engelbert Humperdinck to a nude Britt Eckland.

★ ★ ★

Kelly Randall is the new 7 p.m.-12 midnight personality at WFFM in Pittsburgh. He joins the station from WPEZ-FM. ... John Larson joins Detroit's WLLZ-FM as program director. He held the same position at WZOK-FM in Rockford, Ill. Heidi Chang, who began in radio at Honolulu's KGU-AM, has returned to the station after stints at KORL-AM playing Top 40 and KPIG-FM playing disco and adult contemporary. Chang is hosting the "Jazz Show" in the 7 p.m.-midnight slot and is music director for all jazz programming.

WGH-AM in Hampton, Va., is looking for air personalities. Interested parties should send tapes, picture and resume to Bob Canada, WGH, P.O. Box 9347, Hampton, Va. 23670. ... Norma Goldstein is the talent coordinator of "Satellite Live," the first satellite delivered live national call-in radio show. ... Art G. Ortega is the new general manager of WNCI-FM in Columbus, Ohio. He held programming jobs in Denver and Boston before moving to Columbus.

Richard J. Yanjus is the general manager of WKSJ-AM-FM in Mobile, Ala. He was previously with Nationwide Communications at stations in Cleveland and Pittsburgh. ... Rollye Bornstein is the new producer of Watermark's "Soundtrack Of The '60s." She was news director at KHTZ-FM in Los Angeles. ... At Denver's KADX-FM, Bill Neal is the new program director and John Rezabek is the new music director.

The Third Z

• Continued from page 21

accessible superstar entities such as the Doobie Brothers and Steely Dan.

The forces of change can be crushingly impolite to industrial tradition. When the concept of cross-over becomes dominant within any musical marketplace, the old fence can become the new bullseye.

If, in fact, the third "z" is the missing link between the concepts pop, rock, white, black and adult that so many programmers are looking for in their quests to build new double-digit ratings giants of the mature-but-still-hip '80s, then record labels and broadcasting companies, alike, had best begin reconsidering their presently structured lines of conceptual and departmental division.

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. ... WHFS-FM in Washington recently broadcast a live concert from the Cellar Door in Washington featuring "Chicken Legs," a special gathering featuring former Little Feat members.

Syndication Up Across Country

• Continued from page 18

WZGC-FM Atlanta program director, Young explained that some stations will take a hard rock concert 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 reproduction versus canned or studio productions was discussed. Although satellite-generated programming is described as "the wave of the future," one programmer warned that "live tape loses a certain amount of energy during transmission."

Another programmer noted that studio-originated productions such as "Fantasy Park" enable you to do things that bring out the intrinsic magic of radio theatre.

In contrast to live concerts beamed via satellite, canned programs enable closer control of interviews and local station drop-ins.

One leading syndicator noted that major market research shows a station which subscribes to syndicated shows achieves higher visibility in the market as a result of the promotion that usually accompanies these special shows.

This same representative urged program directors and general managers not to be swayed by syndicated programs offered on a barter basis. He suggested that they take a hard look when a station is offered on a cash basis instead.

"Sometimes this (cash) can be the better deal," he said.

The greatest value of a syndicated program is that it allows small market stations "to seem big time and give it an edge over the competition at very low cost."

Traffic Low, But Response Is Good At Booths

• Continued from page 23

a mix that's an abortion 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 custom research through its ListenerScan service and its marketing service which offers custom of syndicated advertising and promotional packages.

Many deals were made in the various suites sponsored by participating companies.

The TM companies reported heavy traffic as they introduced their new Alpha I format, a black-oriented sound with the non-black appeal of a WKTU-FM, WBLS-FM of New York and KMJQ-FM of Houston. TM vice president Lee Bailey, reported such a positive reception for the format as "the format to fill the void created the day disco died."

Other syndicators, networks and suppliers were also happy with suite traffic and the resultant business it produced.

New On The Charts



DEVO
"Whip It" ★

Straddling the pop and disco charts in the tradition of the B-52s' "Rock Lobster" and Gary Numan's "Cars," this single is a quirky melange of robotic rock and danceable synthesizer rhythms.

Devo is a five-man show as well as rock band. Hailing from Akron, Ohio, this five-year-old Warner Bros. act draws a consistent turnout of "Devotees" throughout its tours. Fans are noted to return Devo's onstage abandon, flagged by zany antics and robot headgear, with equal fanaticism.

The band is vague about its origins; rather, it offers its "de-evolution" theory as the magnet behind the members' union and the origin of its name. Briefly, this is a summary of the principle: mankind will now begin regressing (as opposed to progressing as outlined in Darwin's Theory) because it has reached its ultimate, dehumanized state in the shadows of technology. Devo bases much of its lyric on this theory.

Subsequent to its signing with Warner Bros. three years ago, the band relocated to Los Angeles and quickly whipped up a following among new wave fanciers along the local club circuit. It has released two previous WB LPs.

In Los Angeles, Devo is managed by Elliot Roberts and Bill Gerber at Look-out Management, (213) 278-0881. It is booked by Bob Ringe of the William Morris Agency, (213) 274-7451.

AOR, Adult Contemporary Beef Up Weekend Fares

• Continued from page 19

display choreographed to music. The fireworks, sponsored by the stations in Centennial Park, were shot off to Electric Light Orchestra's "Roll Over Beethoven," Billy Thorpe's "Children Of The Sun" and Queen's "Another One Bites The Dust." During the weekend "Rock Awards" promotion, five car stereos were given away by WKQB in a drawing for its listeners.

WHFI-FM, Ft. Lauderdale, copromoted the "Jerry Lewis Telethon," with WTUV-TV, the CBS affiliate, over Labor Day weekend. Deejays and air personnel appeared during the telethon, raising money for muscular dystrophy. The station, (which categorizes itself as contemporary-mass appeal, not AOR, as we had been led to believe), normally does quite a bit of special programming.

It recently simulcast the Home Box Office Linda Ronstadt concert highlights special, carrying stereo sound for the show. It features "Holiday Highs" during holidays. On Mother's Day, it gave away a phone call to anywhere in the country every hour.

Most stations surveyed do some type of special programming, at least every couple of months, with differing opinions as to how such programming effects ratings.

Says Rick Harris, corporate program director, WKQB, Nashville: "I think this is what helped us turn the station around in the ratings. Promotions that pre-empt regular programming seem like 'special events' and give a lot of thrust. Giveaways also help week-end features."

Jim Morrison, program director for WQXI-AM, Atlanta, notes that he rarely programs an entire week-end of one act because "we've found that while our comes go up, our quarter-hour shares drop because people can only take so much of one sound and then they'll turn off." Morrison says he always makes sure to keep at least 25% regular programming in effect and the longest

he schedules one artist's music at a time is a half-hour. The station did not plan anything special for Labor Day.

A spokesperson for WSHE-FM in Ft. Lauderdale says that the station finds that it loses as many listeners as it gains when it block-programs for a whole weekend. Three-hour specials are about the maximum that WSHE uses.

According to Alan Sneed, program director for WKLS-FM, Atlanta, the station only does special programming during holidays because, "I feel that it is a 'Top 40' concept to promote something along the lines of a 'Led Zeppelin' weekend."

"Special programming won't make or break a station," he continues. "If ratings are going, special programming's not enough to save you."

KRTH-FM in Los Angeles presented a Labor Day weekend special saluting the No. 1 hits of Southern California from the '50s, '60s, '70s to current hits. The week-end began at noon on Friday continuing through Monday evening.

In Chicago special programming over Labor Day was minimal. WXRT-FM carried the Starfleet Charlie Daniels concert Sept. 1. Says general manager Seth Mason: "We've been playing Charlie for years and we've been doing live broadcasts for a long time. I'd do a Charlie Daniels broadcast any day of the week any week of the year."

NAB Workshop

• Continued from page 18

big event in your town and your personalities must be talking about this event."

Barsanti explained that this event can just be the weather or some particular show on television the night before. Barsanti maintained that the key to talk was not the amount so much as the type depending on the daypart.

Bubbling Under The HOT 100

- 101—THEME FROM THE DUKES OF HAZZARD, Wrayton Jennings, RCA 12067
- 102—I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar 12021 (RCA)
- 103—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 104—TURNING JAPANESE, The Vapors, United Artist 1364
- 105—GIVIN' IT ALL, Player, Casablanca 2295
- 106—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 107—LETTING GO, Neil Sedaka, Elektra 47017
- 108—THE REST OF THE NIGHT, Cliff Newton, Scotti Bros. 602 (Atlantic)
- 109—STARLIGHT, Ray Kennedy, ARC/Columbia 1-11298
- 110—HOW GLAD I AM, Joyce Cobb, Cream, Cream 8040

Bubbling Under The Top LPs

- 201—MARTHA AND THE MUFFINS, Metro Music, Virgin VA-13145 (Atlantic)
- 202—DAVID GRISMAN, Quintet 80, David Grisman, Warner Bros. BSK 3469
- 203—HUEY LEWIS AND THE NEWS, Huey Lewis and The News, Chrysalis CHR-1292
- 204—FRANCE JOLI, France Joli, Prelude, PRL 1217
- 205—ORIGINAL CAST, Barnum, Columbia JF 36576
- 206—ULTRAVOX, Vienna, Chrysalis CHR 1296
- 207—LARSEN-FEITEN BAND, Larsen-Feiten Band, Warner Bros. BSK 3468
- 208—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111
- 209—LOVE AFFAIR, Love Affair, Radio Records RR 204
- 210—THE RECORDS, Crashes, Virgin VA 13140 (Atlantic)

Survey For Week Ending 8/31/80

Billboard[®] Top Boxoffice[™]

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BOB SEGER/LOVER BOY —Concert Productions Int'l, Canadian National Exhibition, Toronto, Can., Aug. 31	23,337	\$9.00-\$15.00	\$283,038*
2	BLUE OYSTER CULT/BLACK SABBATH/MOLLEY HACKETT —Albatross Productions/KMR/Larry Vallon Presents, Aloha Stadium, Honolulu, Ha., Aug. 31	19,399	\$12.50-\$14.00	\$235,302
3	QUEEN/DAKOTA —Concert Production Int'l, Canadian National Exhibition, Toronto, Can., Aug. 30	22,312	\$9.00-\$12.00	\$227,166*
Arenas (6,000 To 20,000)				
1	GRATEFUL DEAD —Monarch/Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Aug. 29, 30 (2)	13,462	\$7.50-\$10.50	\$345,651
2	BOB SEGER/CATFISH HODGE BAND —Pine Knob Theatre/Nederlander, Pine Knob Theatre, Clarkston, Mich., Aug. 24-26 (3)	33,683	\$8.00-\$12.50	\$337,456
3	WILLIE NELSON/BOBBY BEAR/DON BOWMAN —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 26, 27 (2)	17,200	\$11.00-\$12.00	\$200,923
4	FLEETWOOD MAC/CHRISTOPHER CROSS —Feyline Presents, Compton Terrace, Tempe, Ariz., Aug. 29	16,000	\$12.50	\$200,000
5	TED NUGENT/POINT BLANK —Brass Ring Productions, Cobo Arena, Detroit, Mich., Aug. 29, 30 (2)	18,559	\$9.00-\$10.00	\$182,591
6	QUEEN —Donald K. Donald, The Forum, Montreal, Can., Aug. 29	16,403	\$10.50	\$173,447*
7	BOB SEGER/THE KINGS —Concert Productions Int'l/Donald K. Donald, Ottawa Central Canadian Exhibition, Ottawa, Can., Aug. 29	14,449	\$12.00	\$173,028*
8	THE CARS/THE MOTELS —Canadian Nat'l Exhibition, CNE Hall, Toronto, Can., Aug. 28	17,000	\$7.00-\$12.00	\$156,687*
9	YES —Donald K. Donald, The Forum, Montreal, Can., Aug. 30	16,498	\$9.50	\$155,891*
10	CHARLIE DANIELS BAND —Jimmy Koplik/Shelly Finkle, Civic Center, Hartford, Conn., Aug. 31	14,241	\$8.50-\$10.00	\$140,246
11	DOOBIE BROTHERS —Concert Productions Int'l/Donald K. Donald, J.W. Little Stadium, London, Ontario, Can., Aug. 29	10,300	\$12.50	\$128,750
12	CHARLIE DANIELS BAND —Herb Chesbrough, State Fair, Syracuse, N.Y., Aug. 27	15,854	\$6.00-\$8.00	\$122,780
13	GRATEFUL DEAD —Monarch Entertainment/Cellar Door Productions, Capital Center, Landover, Md., Aug. 31	13,885	\$7.70-\$8.80	\$120,313
14	THE CARS/THE MOTELS —Concert Productions Int'l/Donald K. Donald, Ottawa Central Canadian Exhibition, Ontario, Can., Aug. 27	11,753	\$10.00	\$117,530
15	GORDON LIGHTFOOT/HARRY CHAPIN/GOOD BROTHERS/CAROL BAKER (BENEFIT) —Concert Productions Int'l, Canadian Nat'l Exhibition, Toronto, Can., Sept. 1	8,557	\$9.00-\$15.00	\$116,652
16	THE CARS/THE MOTELS —Nederlander, Merriweather Post Pav., Columbia, Md., Aug. 25	13,259	\$7.50-\$10.50	\$114,682*
17	SANTANA —Feyline Presents, The Colis., Denver, Colo., Aug. 30	9,514	\$9.50-\$10.50	\$99,300*
18	YES —Concert Productions Int'l, Mapleleaf Gardens, Toronto, Can., Aug. 29	9,762	\$9.50-\$10.50	\$99,270*
19	JAMES TAYLOR/KIM CARNES —Electric Factory Concerts, The Mann Music Center, Philadelphia, Pa., Aug. 28	10,674	\$7.50-\$12.50	\$95,264
20	CHARLIE DANIELS BAND —Herb Chesbrough, Performing Arts Center, Saratoga Springs, N.Y., Aug. 30	5,103	\$5.00-\$7.00	\$91,132
21	CHARLIE DANIELS BAND —Nederlander, Merriweather Post Pav., Columbia, Md., Aug. 28	9,736	\$7.50-\$10.50	\$80,774
Auditoriums (Under 6,000)				
1	GEORGE BENSON/GEORGE WALLACE —De Ceasare Engler Productions, The Stanley Theatre, Pittsburgh, Pa., Aug. 28 (2)	7,011	\$9.75	\$65,940*
2	FOGHAT/BLACKFOOT/POINT BLANK —Albatross Productions, Yakima Speedway, Yakima, Wash., Aug. 26	6,249	\$9.00-\$10.00	\$57,599*
3	GEORGE BENSON —Paradise Island Productions, The Palace Theatre, Columbus, Oh., Aug. 29 (2)	5,319	\$8.50-\$9.50	\$47,222
4	GORDON LIGHTFOOT —Avalon Attractions/Marc Berman, San Diego Amphitheatre, San Diego, Ca., Aug. 25	3,506	\$9.75-\$12.75	\$37,838
5	FOGHAT/BLACKFOOT/POINT BLANK —Albatross Productions, Jackson County Expo., Medford, Oreg., Aug. 25	4,041	\$8.00-\$10.00	\$34,274
6	ALLMAN BROTHERS/HENRY PAUL BAND —Evening Star Productions, Mesa Amphitheatre, Mesa, Ariz., Aug. 25	2,604	\$10.50-\$11.50	\$27,707
7	JOAN ARMATRADING/SEA LEVEL —Albatross Productions, Civic Aud., Portland, Oreg., Aug. 27	3,000	\$8.00-\$9.00	\$26,015*
8	JEFF BECK —Albatross Productions/Isle Of Man Productions, The Orpheum, Vancouver, B.C., Can., Sept. 1	2,745	\$8.50-\$9.50	\$25,511*
9	JOAN ARMATRADING/SEA LEVEL —Albatross Productions, Paramount N.W., Seattle, Wash., Aug. 25	2,831	\$8.00-\$8.50	\$23,434*
10	THE KINKS/THE SUSPICIONS —Mid-South Concerts, The Orpheum Theatre, Memphis, Tenn., Aug. 30	2,649	\$9.50-\$8.50	\$21,229*
11	THE KINKS/LA ROUX —Fantasma Productions, Jacksonville Memorial Aud., Jacksonville, Fla., Aug. 26	2,192	\$8.00	\$17,536

Talent

Talent In Action

GLADYS KNIGHT & THE PIPS

Roxy, Los Angeles
Tickets: \$10

Gladys Knight spent too many years cutting pleasant but indistinguished MOR material and playing to polite but restrained supper club audiences. That's why it was such a treat to see her work before a packed, zealous crowd here Aug. 26, cutting loose with the fire and fury one imagines has long been smoldering inside her.

Knight and the Pips, in fact, seemed a bit startled by the degree of enthusiasm with which they were greeted. It has been awhile, one supposes, since they've had an audience which recognized even new album cuts from the opening few notes. But then it's been several years since they've had an LP as well received as the Ashford & Simpson-produced "About Love."

As always the best part of the act was Knight's exquisite way with a lyric. She suggests intense passion boiling just under the surface; a crazy, swirling mix of emotions just barely held in check. The approach worked best on past classics like "If I Were Your Woman" and "I Don't Want To Do Wrong."

A few of the songs were stretched beyond their optimum time limits, but for the most part the group made it through the first half of its 85-minute set without a hitch.

But then, after a spirited version of "Midnight Train To Georgia," the show skidded off the tracks.

Knight and the Pips are happily together again after years of lawsuits and counter-lawsuits which tarnished its hard-earned reputation as one of the rock-solid, reliable standbys of pop music. But both entities still have solo spots in the show, flying in the face of the near-unanimous verdict that this is an act that achieves its greatest impact as a whole.

The Pips were up first, offering pretty but superfluous versions of "She Believes In Me" and "This Is It," replacing equally pretty, equally superfluous readings of "What A Fool Believes" and "Love You Inside Out," which it covered in its show last year.

Knight had better material in her solo turn—the sizzling "You Bring Out The Best In Me," but she sang most of it offstage while a five-member troupe of Knight nieces and nephews, Gimme Five, danced onstage. That was, perhaps, a production necessity; the Roxy stage was already overcrowded with a 20-member orchestra, leaving little room for the performers to move.

A bit later Knight offered a dramatically revamped remake of "I Will Survive." While Gloria Gaynor's hit version of the song was an up-tempo, discotized romp, Knight played it as a slow, intense soul ballad. It's as gutsy a song selection as when Knight chose to cover "The Way

We Were" in 1974, virtually redefining the Barbra Streisand anthem.

The show was the first of a four-night stand which marked the group's first local appearance in three years. It was opened by Aaron & Freddie, a highly inventive ventriloquist act and Glenn Smith, a rather vanilla Vegas-styled lounge singer. He'd be great on afternoon tv, but why he was booked here was anybody's guess.

PAUL GREIN

TALKING HEADS

Dr. Pepper Music Festival, New York
Tickets: \$3, \$5

"We look a little different than we did last time we were here," Talking Heads leader David Byrne told an overflow crowd at the Wollman Rink in Central Park Aug. 28, introducing the new, expanded and funkier Talking Heads.

The four original Talking Heads members remained the same, but joining Byrne, keyboard player Jerry Harrison, bassist Tina Weymouth, and drummer Chris Franz were six other musicians, including P-Funk keyboardist Bernie Worrell, bass player Busta Jones, and singers Nona Hendryx and Bolleet McDonald.

Pasadena Venue Booking Big Bands; Hampton First

LOS ANGELES—With Buddy Rich's orchestra closing out the 1980 parade of big band at Disneyland in Anaheim, the Ambassador Auditorium in nearby Pasadena will keep the big band sound alive through the fall and winter.

Lionel Hampton's group, with veteran pianist Teddy Wilson as an added attraction, will be the opening Ambassador attraction Oct. 21-22.

Trumpeter Ray Anthony and two female singers he bills as the Bookends are set for Nov. 25-26. Also billed are the Ink Spots, or what's left of the classic vocal quartet.

Helen O'Connell, Bob Eberly and the orchestra of drummer Ray McKinley are tagged for Jan. 20-21. The two singers were topflight record sellers in the 1940s with Jimmy Dorsey's band.

Feb. 17-18 will see Count Basie and band on the Ambassador stage with his former featured singer, Joe "Every Day" Williams, returning as a guest performer. For April 14-15 the draw will be Anita O'Day, singing with her own trio, and the orchestra of Les Elgart.

An appetizer for the coming season involves legendary King of Swing Benny Goodman, tabbed for this Oct. 8. But he will be leading a sextet, not the large swing combo with which he became famous in 1936. Also contracted are Helen Forrest, Don Cornell and the Pied Pipers for May 9, 1981.

Knott's Berry Farm in suburban Orange County is also entering the

This is the lineup that played at the recent Canadian Heat Wave festival, where it stole the show. In its 14-song, 90-minute set here, it had the audience yelling for more, despite the fact that most of the set was new material.

Though the band performed "Psycho Killer," "Life During Wartime," "Take Me To The River" and one or two other compositions from its previous LPs, most of the set consisted of new works that will appear on its next LP. Memorable among the new compositions were "Cross-eyed And Painless" and "Once In A Lifetime."

Despite its moderate hit with Al Green's "Take Me To The River," the Heads' music has always been white, arty and somewhat quirky. To hear it fleshed out with additional keyboards and vocals, and given a more solid r&b base was a pleasant surprise.

It was almost a new music: at once rhythmically, harmonically and melodically complex, yet also danceable and easily accessible.

The current lineup of the band is by no means final, says Sire Records, the band's label. However it does indicate a new direction for the band, which should lift it beyond being the darlings of critics into the mass acceptance the band so richly deserves.

ROMAN KOZAK

list of venues with big bands, offering Harry James, Woody Herman and Maynard Ferguson Sept. 12-13. They will be followed by a dixieland festival Sept. 27 starring Bob Crosby's Bobcats, the Dukes of Dixieland and Al Hirt's New Orleans crew.

DAVE DEXTER JR.

Talent Talk

The Dr Pepper (once Shaeffer Beer) Music Festival in New York's Central Park ended its 15th and final year at the Wollman Rink location on an upbeat note with three rousing SRO shows. Headlining were the **B-52s**, **Talking Heads** and the **Pretenders**. On the last night Gordon Davis, New York's park commissioner, joined promoter Ron Delsener onstage 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 permission is finally forthcoming to hold rock concerts at Battery Park on the tip of Manhattan Island.

ROMAN KOZAK & SHAWN HANLEY

Signings

Brothers Johnson re-sign with A&M. This is the duo's fifth year with the label. . . . **David Grisman** to Warner Bros. . . . Singer/songwriter **Deborah Allen** to Capitol in Nashville. . . . **Bus Boys**, a black rock band from L.A., seal a binder with Arista. Debut LP, "Minimum Wage Rock'n'Roll," is due soon. . . . Keyboardist **Richard Chesky** to Columbia. "Rush Hour" is his first LP. . . . **Holly Stanton** to San Francisco's Solid Smoke Records. The 21-year-old's first LP, "The Girl Next Door," is set for release next February. . . . Arista artist **Anthony Braxton** to the Berkeley Agency for booking. . . . Young rock band the **Catholics** to Duke City Records of Washington, D.C. . . . **Lou Christie** to Midsong International. . . . Singer **Johnny Hartman** and pianist/singer/vibes player **Dardenelle** to Kim S. Hartstein for personal management.

Dave Kirby to Dimension Records. . . . **Terry McMillan** to Barbara John Consultants in Nashville for career development. . . . Opryland fiddler **Mack Magaha** to Shorty Lavender Talent Agency in Nashville for booking. . . . **Glen Castleberry**, L.A. station KLAC-AM's first annual talent contest winner, to Oak Records for recording.

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Counterpoint

Word Records Stretching Out, Wooing Al Green

By JEAN WILLIAMS

LOS ANGELES—It appears that Al Green, the roses tossing singer, with a string of r&b hits to his credit, is being wooed by Word Records.

The Mighty Clouds of Joy, who moved from MCA (they were originally signed to ABC), also are reportedly gearing up to sign 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 Myrrh Records on which the new black artist signings will release product.

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

But Word took the big step a few months ago when it formed a black music division and brought in James Bullard as general manager of the division. Shirley Caesar was the first signing for the new division.

As for Al Green, he decided to return to gospel singing some time ago, but not before he turned in some disappointing record sales at Cream/Hi, his last 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 is said to have approached Cream with the idea of recording gospel but company executives reportedly frowned on the idea.

The singer/writer/producer is set to perform at a Word sponsored Gospel DJ Awards dinner at the Georgia World Congress Center in Atlanta Saturday (20). Don Thomas, a new artist signed by Word's black division, also is scheduled to perform.

According to James Bullard, the awards (a first) are appreciation and recognition honors for support of gospel product.

Bullard 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 Music Week Celebration running Saturday (13) through Sept. 21, making the awards an official part of the week's activities.

Horace Allen, air personality at WLAC-AM in Nashville, has been tapped as MC along with Syretha Tinsley, general manager of Atlanta's WAOK-AM and daughter of Bill Summers, owner of Louisville's WLOV-AM.

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

* * *

Malico Records is signing new acts to balance its veteran artist roster. The label recently pacted Sho Nuff, a Jackson, Miss., group, with a new single "It's Allright." 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 37)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	12	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	38	7	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	77	3	MAKE ME YOURS —High Energy (B. Champion, Gordy 7187 (Motown) (Jobete, ASCAP)
	2	1	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)		35	13	OLD-FASHION LOVE —Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)		69	70	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)
	3	3	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	41	6	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	★	70	78	SAVE ME —Dave Mason (J. Krueger), Columbia 1-11289 (Blackwood/Bruiser, ASCAP)
★	5	8	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	43	6	FUNTIME —Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)		71	72	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)
	5	4	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)		38	39	TASTE OF BITTER LOVE —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick O'Val, ASCAP)		72	71	IF YOU WANT ME SAY IT —Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1417 (CBS) (Seven Songs/Ba-Da-Ke, BMI)
★	6	15	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	44	7	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Mootie, BMI)	★	73	80	NIGHT TIME LOVER —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)
★	7	12	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocord, ASCAP)		40	14	BACKSTROKIN' —Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	★	74	82	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suemay, BMI)
★	8	9	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)		41	23	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)		75	76	DON'T BE AN ISLAND —Jerry Butler (K. Echols), P.I.R. 9-3113 (CBS) (Echo-Rama/AOPA, ASCAP)
★	9	10	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)		42	31	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	★	76	83	HURRY UP THIS WAY AGAIN —Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)
★	10	11	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	43	34	FOR THOSE WHO LIKE TO GROOVE —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★	77	84	HELP FROM MY FRIENDS —Parlet (R. Dunbar, T. Lampkin), Casablanca 2293 (Rick's/Malbiz, BMI)
	11	6	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'Val, ASCAP)	★	44	52	GIVE IT ON UP —Mlume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★	78	85	CAN'T HELP MYSELF —Kwick (Bartlett, Williams, Brown, Sumlin, Jones), EMI America 8048 (Quicksong/Cessess, BMI)
	12	7	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Meadd, BMI)	★	45	56	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	★	79	86	DOES IT FEEL GOOD —B.T. Express (W. Hall, Jr.), Columbia 1-11336 (Triple "O", BMI)
★	13	8	REBELS ARE WE —Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)		46	42	I LOVE THE WAY YOU LOVE —Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	80	NEW ENTRY	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)
★	14	17	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	47	53	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★	81	NEW ENTRY	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)
★	15	19	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	★	48	57	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Muros/Davahkee, ASCAP)	★	82	NEW ENTRY	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)
	16	16	RESCUE ME —A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)		49	49	SHAKE IT UP —Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)	★	83	NEW ENTRY	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Thompson/Almo, ASCAP)
★	17	18	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)		50	45	JO JO —Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★	84	NEW ENTRY	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)
★	18	20	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	51	46	YEARNIN' BURNIN' —Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	85	NEW ENTRY	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)
★	19	24	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mlume, R. Lucas), 20th Century (Frozen Butterfly, BMI) 2460 (RCA)	★	52	47	DYNAMITE —Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	86	NEW ENTRY	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Thunesmith, BMI/Fetus)
★	20	25	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Brautree/Snow, BMI)	★	53	63	TAKING YOUR SPACE AWAY —Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)		87	90	THE HUNTER GETS CAPTURED BY THE GAME —Gene Jones (W.S. Robinson), Island 49531 (Warner Bros.) (Jobete, ASCAP)
★	21	40	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	★	54	48	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	88	88	WE CAME TO FUNK YOU OUT —Southroad Connection (L. Job), United Artists 1361 (Harrindur, BMI)
★	22	26	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	55	66	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	★	89	NEW ENTRY	HEROES —Commodores (L. Riche, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)
★	23	27	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	★	56	65	PUSH PUSH —Bric (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	★	90	NEW ENTRY	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambaal, BMI)
★	24	28	SEARCHING —Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	57	54	HOUSE PARTY —Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Arry, BMI)		91	62	POP YOUR FINGERS —Rose Royce (N. Whittfield), Whittfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
★	25	33	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	58	68	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)		92	94	RIGHT IN THE MIDDLE OF FALLING IN LOVE —Solaris (S. Dees), Dana 1416 (Unichappell, BMI)
★	26	22	PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	59	67	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)		93	92	HOLD ON —Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)
★	27	36	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	60	61	HEARTACHE NO. 9 —Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems-EMI, BMI)		94	64	SLOW DANCE —David Ruffin (C. Gadsdon, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)
★	28	35	I TOUCHED A DREAM —The Dells (E. Record), 20th Century 2463 (RCA) (Angelsell/Six Continents, BMI)	★	61	50	HEY LOVER —Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)		95	69	THINK POSITIVE —Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbitt), RCA 12060 (Stage Presence/Carbaby, ASCAP)
	29	29	I JUST WANNA DANCE WITH YOU —Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	62	51	I ENJOY YA —Savannah Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Fimish Line, BMI)		96	60	MAKE IT FEEL GOOD —Alfonzo Surret (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)
★	30	30	GIRL OF MY DREAM —Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	63	73	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)		97	59	HERE WE GO AGAIN —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2291 (CBS) (Bovina, ASCAP)
★	31	21	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★	64	89	MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic) (Warner-Tamerlane/It's The Song, BMI)		98	55	BY YOUR SIDE —Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)
★	32	32	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	65	81	GIMME WHAT YOU GOT —N. Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)		99	87	JOY RIDE —Jerry Knight (J. Knight), A&M 2248 (Almo/Crimson, ASCAP)
★	33	37	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	66	74	HEARTACHE NO. 9 —Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems-EMI, BMI)		100	79	SAY YOU LOVE ME GIRL —Breakwater (K. Williams, Jr., G. Robinson, Jr.), Arista 0542 (Breaksongs, BMI)
				★	67	75	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)				

Talent In Action

• Continued from page 33
 most renowned record "New Orleans Ladies" along with other material from its two Capitol albums. With strong lead vocals and exceptional instrumental work, Le Roux powered its way through a tight and crisp set that was well received by the sellout crowd. **ED HARRISON**

sound rather laidback—to its two-song encore, X proved to be an impressive young talent.

Its music is bold, harsh, hard and aggressive. Songwriters Exene (vocals) and John Doe (vocals, bass) express themselves through descriptive poetic lyrics packed with emotion and

power about alienation, sex and drugs, among other things.

The sullen, china doll-like Exene was clearly the focal point of the foursome. Not only was she striking to look at, but she was also a marvel to listen to. She sang from the heart and gut, her voice often taking on a flat, almost desperate edge, making it sound both non-emotional and highly emotional at the same time. When husband Doe joined in, the vocal interplay and impact was hypnotic.

X's sound was characterized by its high speed, pulsing rhythm section (Don Bonebrake handled drums), and the ever smiling Billy Zoom's loud, much more sophisticated than punk, rock and rockabilly flavored guitar playing. The approximately 13 songs were a mix of old and new, with the majority coming from its recently released debut LP, "Los Angeles" on Slash Records. Two of these, the title track and "Johnny Hit And Run Paulene" garnered the most enthusiastic response from a young crowd.

The only disappointing element of the show was its length. X performed for 40 minutes, followed by a 10-minute encore—not particularly short for such a show. But judging from the audience response, more certainly would have been welcomed.

The Blasters, a tight rockabilly-oriented quartet, opened the show. These guys play and sing the music that was a forerunner to rock better than anyone else on the local scene. Its set was lamentably short, comprised of about eight songs in 30 minutes with no encore, although audience reaction justified one. **KAREN KELLY**



Billboard photo by Chuck Pulin
BENATAR SHOW—Chrysalis artist Pat Benatar performs during the Dr. Pepper Music Festival in New York's Central Park.

X THE BLASTERS

Whiskey, Los Angeles
 Admission: \$6

The capacity crowd began cheering for X at least a few minutes before it even took the stage July 24. X, which soldout eight shows, needs little introduction here. It's become one of L.A.'s most popular bands. Opening night, the local group left no doubt as to why.

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

Talent Talk

A 60-minute special, "No One Here Gets Out Alive: Jim Morrison, The Man And The Book," is being prepared for pay cable television for broadcast early this fall when Elektra plans to release a double greatest hits package, "Famous Radio Songs."

The first Christmas album this year is "Give Love At Christmas" by the Temptations on Gordy Records. Belmont Park race track in New York is hosting a week of country shows featuring Crystal Gayle, Donna Fargo and Leon Russell.

The London City council decided it was too dangerous and banned a scheduled Plasmatics show. The group had planned to blow up a Rolls Royce.

J. Mala replaces singer Ralph Mormon in the Joe Perry Project. Englishman Bernie Taupin has decided to move to Los Angeles. He likes the architecture. Abba members may move to Britain. They like the taxes. (It's 90% for them in Sweden.) Expect a new Abba LP in October.

Author/composer/songwriter Don George is writing a book about Duke Ellington. Mark Volman and Howard Kaylan, once the Turtles, then the Mothers of Invention, then Flo & Eddie, are now the Rhythm Butchers, signed to Rhino Records. Drummer Cozy Powell is reportedly quitting Rainbow.

ROMAN KOZAK & SHAWN HANLEY

Signings

To Capitol: former A&M act the Tubes and the Rubber City Rebels. New albums will soon be released from both bands. Ahmad Jamal to Motown. Johnny Lee, whose "Looking For Love" from the "Urban Cowboy" score is riding the charts, parts with Full Moon Records. The Johnny Van Zant Band to Polydor. The band's namesake is brother of the late Ronnie Van Zant and .38 Special's Donnie Van Zant. The band's debut LP "No More Dirty Deals," to be released next month, was produced by Al Kooper. The Good Brothers to Solid Gold Records of Toronto. First release will be a double live album. Sneakers, City Lights recording act, to TDA Management of Eugene, Ore. The Rev. Dorothy Davis seals a deal with Miami's Dr. Cool Productions.

Survey For Week Ending 8/17/80

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BARRY MANILOW —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 11-13 (3)	25,000	\$12.50-\$13.50	\$338,427*
2	HEART/EDDIE MONEY/FIREFALL/HUEY LEWIS —Rock'n Chair Productions, Cal Expo, Sacramento, Ca., Aug. 16	23,000	\$12.50	\$287,500*
3	FLEETWOOD MAC/ROCKY BURNETTE —A Frank Beaver Production, Centrolplex, Baton Rouge, La., Aug. 13	13,638	\$12.00	\$163,536*
4	FLEETWOOD MAC/ROCKY BURNETTE —Captain Rage Inter. Inc., Birmingham/Jefferson Civic Center Colis., Birmingham, Ala., Aug. 12	13,080	\$11.00-\$12.50	\$156,093*
5	FLEETWOOD MAC/ROCKY BURNETTE —Beaver Production, Mobile Municipal Aud., Mobile, Ala., Aug. 11	13,000	\$12.00	\$156,000*
6	BOB SEGER/THE ROCKETS —Pyramid Productions, Castle Farm Music Theatre, Charlevoux, Mich., Aug. 5	14,000	\$10.00	\$140,000*
7	FOGHAT/BLACKFOOT/POINT BLANK —Avalon Attractions, The Forum, Englewood, Ca., Aug. 17	11,465	\$7.75	\$100,751
8	FOGHAT/BLACKFOOT/POINT BLANK —Avalon Attractions/Mark Berman Concerts, San Diego Sports Arena, San Diego, Ca., Aug. 16	10,578	\$8.75-\$9.75	\$100,051
9	GEORGE BENSON —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 17	8,500	\$10.50-\$11.50	\$98,008*
10	BLACK SABBATH/SAMMY HAGAR/SHAKIN' STREET —Frank J. Russo, Providence Civic Center, Providence, R.I., Aug. 12	10,843	\$7.50-\$8.50	\$87,548
11	FOGHAT/BLACKFOOT —Feyline Presents, Compton Terrace, Tempe, Ariz., Aug. 12	8,160	\$9.00-\$10.00	\$80,292
12	JOURNEY/JOE PERRY PROJECT —Monarch Entertainment, War Memorial Aud., Rochester, N.Y., Aug. 15	8,784	\$8.50-\$9.50	\$76,031
13	BOZ SCAGGS/GREG KIHN —Avalon Attractions, Sacramento Memorial Aud., Sacramento, Ca., Aug. 13-14 (2)	7,772	\$8.50-\$9.50	\$69,441
14	FOGHAT/BLACKFOOT/POINT BLANK —Avalon Attractions, The Selland Arena, Fresno, Ca., Aug. 14	7,103	\$8.50-\$9.75	\$62,975
15	GRATEFUL DEAD —Contemporary Productions/Monarch Entertainment, Municipal Aud., Kansas City, Mo., Aug. 17	7,716	\$7.50-\$9.50	\$62,372
16	AC/DC/NANTUCKET —Entam Productions, Knoxville Colis., Knoxville, Tenn., Aug. 13	6,886	\$7.50-\$8.50	\$54,170
17	AC/DC/NANTUCKET —Entam Productions, Freedom Hall, Johnson City, Tenn., Aug. 15	6,146	\$7.50-\$8.50	\$48,959
18	FOGHAT/BLACKFOOT/POINT BLANK —Avalon Attractions, The Swing Aud., San Bernardino, Ca., Aug. 15	5,221	\$8.75-\$9.75	\$47,933

Auditoriums (Under 6,000)

1	SHIRLEY BASSEY/DICK CAPRI —Assc. Booking Agency, Dorothy Chandler Pavilion, Los Angeles, Ca., Aug. 13-16 (4)	3,217	\$17.50-\$22.50	\$238,000*
2	DIANA ROSS —Ron Delsener, Forest Hill Stadium, New York, N.Y., Aug. 16	1,200	\$15.00-\$20.00	\$205,000
3	SANTANA —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Aug. 15-16 (2)	7,114	\$8.50-\$9.50	\$65,875*
4	ALICE COOPER/BILLY SQUIER —Ron Delsener, The Palladium, New York, N.Y., Aug. 15-16	5,500	\$10.50-\$12.50	\$65,000
5	FRANKIE VALLI & THE 4 SEASONS —Belkin Productions, Front Row Theatre, Cleveland, Oh., Aug. 11-12 (2)	6,384	\$7.75	\$55,265*
6	JACKSON BROWNE —Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Ca., Aug. 17	4,754	\$7.50-\$12.50	\$53,300*
7	CHARLIE DANIELS BAND/MALLOY GANG —Perryscope Concerts, Stampede Corral, Calgary, Alberta, Can., Aug. 14	5,259	\$9.00-\$10.00	\$47,654
8	SANTANA —Contemporary Productions/New West/Innervisions, The Zoo Amphitheatre, Oklahoma City, Oklahoma, Aug. 17	4,276	\$8.00-\$9.00	\$35,640
9	BONNIE RAITT/TAJ MAHAL —Frank J. Russo, Pierce Field, East Providence, R.I., Aug. 13	3,246	\$8.75-\$9.75	\$29,841
10	PAT BENATAR/KID COURAGE/THE PROOFS —Bill Graham Presents, San Jose Civic, San Jose, Ca., Aug. 17	3,200	\$8.50-\$10.00	\$27,200*
11	GORDON LIGHTFOOT —Electric Factory Concerts, The Stanley Theatre, Pittsburgh, Pa., Aug. 16	2,809	\$8.50-\$9.50	\$26,478
12	SANTANA —Contemporary/New West, Memorial Hall, Kansas City, Kans., Aug. 13	2,715	\$9.50	\$25,792
13	ROSSINGTON COLLINS BAND/TORONTO —Electric Factory Concerts, Tower Theatre, Upper Darby, Pa., Aug. 12	2,955	\$7.50-\$8.50	\$24,455
14	ROSSINGTON COLLINS BAND/TORONTO —Monarch Entertainment, Auditorium Theatre, Rochester, N.Y., Aug. 18	2,458	\$8.50-\$9.50	\$21,547*
15	DEVO —Perryscope Concerts, The Kerrisdale Arena, Vancouver, B.C., Can., Aug. 13	2,505	\$8.50-\$9.50	\$21,518
16	BLUE OYSTER CULT/SHAKIN' STREET —Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 14	2,562	\$7.50-\$8.50	\$21,317
17	DEVO —Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Aug. 16	2,168	\$8.50-\$9.50	\$20,301*
18	FRANKIE VALLI & THE 4 SEASONS/BOB SAGET —Belkin Productions, Palace Theatre, Cincinnati, Oh., Aug. 15	2,502	\$8.00	\$20,016*
19	ROSSINGTON COLLINS BAND/TORONTO —Ruffino & Vaugh, Landmark Theatre, Syracuse, N.Y., Aug. 13	2,236	\$8.00-\$9.00	\$19,649

Survey For Week Ending 8/30/80

Billboard Hot Latin LPs

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LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOSE LUIS Atrevelé TM 2095	1	FANIA ALL STARS Commitment Fania 564
2	BEATRIZ ADRIANA Adios y bienvenida Perless 2145	2	CHARANGA AMERICA Comiendose a N.Y. TH 2089
3	RAMON AYALA Ensenamo a olvidar Fredy 1165	3	CHARANGA CASINO SAR. 1006
4	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	4	HECTOR LAVOE El sabio Fania 572
5	JULIO IGLESIAS Hey CBS 50302	5	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
6	ROCIO JURADO Sra. Arcano 3485	6	PAPAITO SAR. 1008
7	JUAN GABRIEL Recuerdos Pronto 1076	7	TIPICA DOMINICANA Bandera 1001
8	ESTELA NUNEZ Lejania Pronto 1075	8	LA TROPICA TTH 18-3
9	LUPITA DALESIO Inocente pobre amiga Orfeon 16-044	9	OSCAR DE LEON Llego actuo y triunfo TH 2079
10	CHAYITO VALDES Cronos 1066	10	LUIS PERICO ORTIZ One of a kind New generation 715
11	LOS POTROS Perless 10049	11	CHARANGA DE LA 4 SAR 1010
12	EMANOELLE Grandes exitos Arcano 3504	12	BOBBY VALENTIN Bronco 111
13	RAPHAEL Y sigo mi camino Al 60149	13	ROBERTO TORRES El rey del montuno SAR 1000
14	VICENTE FERNANDEZ El Tapatio CBS 20388	14	FAJARDO Y SU CHARANGA Fania 570
15	LOS HUMILDES Mas de lo que merecias Fama 595	15	JOHNNY VENTURA Yo soy el merengue Combo 2016
16	JUAN TORRES El amor de mi nena Musart 1791	16	RICARDO REY Y BOBBY CRUZ Vaya 88
17	VERONICA CASTRO Norteno Perless 2146	17	SANTIAGO CERRON Tumbando puertas New generation 722
18	CHELO Puros boleros musart 1790	18	CONJUNTO CLASICO Los Rodriguez Lo mejor 801
19	EL GARRAFON Y SUS 5 MONEDAS Farolito LAD 315	19	PICAO Promusa 001
20	RENE Y RENE ARV. 1095	20	WILFRIDO VARGAS El jeque Karen 52
21	LOS ALEGRES DE THERAN Falcon 5044	21	ISMAEL RIVERA Maelo Tico 1437
22	EL JEFE Y SU GRUPO Recadito Cronos 1140	22	CHOCOLATE SAR 1009
23	NELSON NED Primavera de una vida Al 10501	23	RAY BARRETO Reconstruccion Fania 552
24	MANOELLA TORRES Se te fue viva la paloma CBS 20335	24	SALSA MAYOR Fuerte y caliente Velvet 3013
25	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	25	ROBERTO TORRES SAR 1004

Counterpoint

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 work only through the collective efforts of artist managers and concert promoters.

Allen is proposing a setup whereby artist managers and promoters will file into a system the shows they plan to have.

"In this way we won't conflict with other shows in a market," says Allen. "Everyone by now realizes what the economic situation is," he continues. "We're finding that big name artists are going into the same market just a few days apart and many shows are hurt by this."

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

"If we have a place where 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 nor will we squeeze each other out. And with better scheduling everybody wins."

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's structure such a service.

As for the Spinners the group is in New York recording "Be Free," a tune to be included in the film "Inside Moves." The film, an Irving Azoff project through Warner Bros., will also have on the soundtrack Frank Sinatra and the Eagles, among others.

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

★ ★ ★

Now that the Blackbyrds have untangled 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 also marks the first time the Blackbyrds are recording without the aid of Byrd, who actually discovered the group at Howard Univ. 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 Simon and Porter Wagoner. Simon, who collected a Grammy award for "The Chokin' Kind" is being produced by Wagoner. The two are putting the finishing touches on the LP in Nashville.

This marks Simon's 10th LP—The first on the newly formed Posee Label and the first with Wagoner.

Posse is the independent label formed by Spring Records bosses Bill Spitalsky and Roy and Julie Rifkind.

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 trio Labelle. For the first time, Dash is

(Continued on page 37)

Billboard Hot Soul Singles

Survey For Week Ending 8/30/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	8	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	41	5	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	68	70	4	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WBW/Almo, ASCAP)
★	2	10	GIVE ME THE NIGHT—George Benson (R. Tempton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	35	11	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)	★	69	NEW ENTRY		MY PRAYER—Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
★	3	6	CANT WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	43	4	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century (Frozen Butterfly, BMI)	★	70	71	3	HOLD ON—Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)
★	4	12	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	44	5	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	71	72	3	IF YOU WANT ME SAY IT—Love Unlimited (B. White, F. Wilson, P. Polit), Unlimited Gold 9-1417 (CBS) (Seven Songs/8a-Duke, BMI)
★	5	18	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	42	7	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	72	88	2	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)
★	6	7	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	39	9	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	73	83	2	EVERYTHING SO GOOD ABOUT YOU—Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)
★	7	6	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	40	10	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★	74	84	2	THINK POSITIVE—Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbit), RCA 12060 (Stage Presence/Carbaby, ASCAP)
★	8	9	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	41	5	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	75	89	2	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)
★	9	10	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	42	4	I TOUCHED A DREAM—The Deells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	76	87	2	UNLOCK THE FUNK—Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)
★	10	9	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★	43	5	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	77	78	3	GEORGY PORGY—Side Effect (D. Paich), Elektra 47007 (Hudmar, ASCAP)
★	11	3	BACKSTROKIN'—Fatback (J. Fippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)	★	44	5	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	78	NEW ENTRY		I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)
★	12	7	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	45	9	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	79	79	3	SAY YOU LOVE ME GIRL—Breakwater (K. Williams, Jr., G. Robinson, Jr.), Arista 0542 (Breaksongs, BMI)
★	13	6	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	46	4	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)	★	80	90	2	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Cross the Miles, BMI)
★	14	20	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigid's Song, BMI)	★	47	2	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art-Phillips, BMI)	★	81	NEW ENTRY		RED LIGHT—Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)
★	15	9	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocard, ASCAP)	★	48	11	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)	★	82	NEW ENTRY		OUT HERE ON MY OWN—Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)
★	16	16	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	49	4	TREASURE—The Brothers Johnson (R. Tempton), A&M 2254 (Rodsongs, BMI)	★	83	NEW ENTRY		HEARTACHE NO. 9—Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems-EMI, BMI)
★	17	10	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	50	61	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	84	NEW ENTRY		THIS FEELING RATED X-TRA—Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)
★	18	16	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	51	5	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winshush), Casablanca 2270 (Aigre/Moore & Mootie, BMI)	★	85	NEW ENTRY		DON'T BE AN ISLAND—Jerry Butler (K. Echols), P.I.R. 9-3113 (CBS) (Echo-Rama/AOPA, ASCAP)
★	19	9	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	★	52	3	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	86	86	2	IT'S ALL IN THE GAME—Isaac Hayes (C. G. Dawes, C. Sigman), Polydor 2102 (Warner Bros., ASCAP)
★	20	8	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	53	10	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	87	NEW ENTRY		MAKE ME YOURS—High Energy (B. Champion), Gordy 7187 (Motown) (Jobete, ASCAP)
★	21	13	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	54	10	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★	88	NEW ENTRY		SAVE ME—Dave Mason (J. Krueger), Columbia 1-11289 (Blackwood/Bruster, ASCAP)
★	22	8	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	★	55	6	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)	★	89	NEW ENTRY		JOY RIDE—Jerry Knight (J. Knight), A&M 2248 (Almo/Crimson, ASCAP)
★	23	9	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	★	56	3	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★	90	NEW ENTRY		THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones (W.S. Robinson), Island 49531 (Warner Bros.) (Jobete, ASCAP)
★	24	4	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	57	13	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	91	NEW ENTRY		FILL ME UP—Elaine & Ellen (D. Burnside), Ovation 1148 (Burnt Out, BMI)
★	25	8	LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	58	2	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	92	57	7	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandler, BMI)
★	26	5	JO JO—Boz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★	59	12	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★	93	33	20	LANDLORD—Gladys Knight & The Pips (N. Astord, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)
★	27	35	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	60	7	POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	94	50	15	LOVE JONES—Johnny Guiter Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)
★	28	11	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	61	5	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)	★	95	68	5	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
★	29	12	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	62	2	GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★	96	55	6	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)
★	30	11	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	63	6	SLOW DANCE—David Ruffin (C. Gadsen, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	★	97	65	6	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)
★	31	6	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	★	64	3	TAKING YOUR SPACE AWAY—Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzi/Beekeeper/Beeswax, ASCAP)	★	98	73	4	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★	32	14		★	65	3	COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)	★	99	77	4	I GOT THIS THING FOR YOU—Johnnie Taylor (G.M. Gidry), Columbia 1-11315 (World Songs, ASCAP)
★	33	14		★	66	3	SHE BELIEVES IN ME—D.J. Rogers (S. Gibb), ARC/Columbia 1-11324 (Angel Wing, ASCAP)	★	100	81	4	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)

AUGUST 30, 1980 BILLBOARD

Billboard® Soul LPs™

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	1	10		DIANA Diana Ross, Motown M8-936M7	39	24	19	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
★2	3	10		ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	40	32	9	ONE WAY FEATURING AL HUOSON MCA MCA 5127
★3	10	3		GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	★49		3	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
4	2	9		S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	★42	NEW ENTRY		FAME Soundtrack, RSD RS-1-3080
5	5	15		CAMEOSIS Cameo, Casablanca CCLP 2011	43	33	52	OFF THE WALL Michael Jackson, Epic FE-35745
6	4	9		HEROES Commodores, Motown M8-939M1	44	42	12	INVISIBLE MAN'S BANO Invisible Man's Band, Mango MLPS 9537 (Island)
★7	23	2		T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	45	36	7	MIDDLE MAN Boz Scaggs, Columbia FC 36106
★8	9	4		REAL PEOPLE Chc. Atlantic SD 16016	46	37	22	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
★9	21	4		JOY AND PAIN Maze, Capitol ST-12087	★47	NEW ENTRY		WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)
★10	12	21		HOT BOX Fatback, Spring SP-1-6726 (Polydor)	48	48	25	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
★11	6	10		THIS TIME Al Jarreau, Warner Bros. BSK 3434	49	46	22	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197
★12	13	12		LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	★50	NEW ENTRY		I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)
★13	16	5		ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	51	50	17	PARADISE Peabo Bryson, Capitol S00-12063
★14	14	7		RHAPSODY AND BLUES Crusaders, MCA MCA-5124	52	44	9	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)
★15	15	20		LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	53	47	20	TWO G.Q., Arista AL 9511
★16	7	10		NAUGHTY Chaka Khan, Warner Bros. BSK 3385	54	54	23	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
★17	17	19		AFTER MIDNIGHT Manhattans, Columbia JC 36411	55	43	16	POWER Temptations, Gordy G8-994M1 (Motown)
★18	8	13		ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	56	55	19	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806
★19	19	7		SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)	57	53	6	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
★20	11	17		SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	58	51	19	MONSTER Herbie Hancock, Columbia JC 36415
★21	18	12		'80 Gene Chandler, 20th Century T-605 (RCA)	★59	NEW ENTRY		PRISONER IN THE STREET Third World, Island ILPS 9616 (Warner Bros.)
★22	20	11		LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	★60	NEW ENTRY		SPECIAL THINGS Painter Sisters, Planet P-9 (Elektra)
★23	40	3		GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	61	61	34	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)
★24	NEW ENTRY			A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	62	62	13	SHINE Average White Band, Arista AL 9523
★25	29	6		CAMERON Cameron, Salsoul SA 8535 (RCA)	63	59	25	SKYWAY Skiyy, Salsoul SA 8532 (RCA)
★26	27	5		BEYOND Herb Alpert, A&M SP-3717	64	52	10	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
★27	22	10		LOVE TRIPPIN' Spinners, Atlantic SD 19270	65	65	15	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
★28	28	6		SPECIAL THINGS Pleasure, Fantasy F-9600	66	58	20	RELEASED Patti LaBelle, Epic JE 36381
★29	30	18		THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	67	63	11	ME MYSELF I Joan Armatrading, A&M SP 4809
★30	41	4		LOVE APPROACH Tom Browne, Arista/GRP 3008	68	NEW ENTRY		STARPOINT Starpoint, Chocolate City CCLP 2013 (Casablanca)
★31	31	10		DON'T LOOK BACK Natalie Cole, Capitol ST 12079	69	73	4	CONCERNED PARTY #1 Captain Sky, TEC 1202
★32	38	3		TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	70	64	15	SPLASHDOWN Breakwater, Arista AB 4264
★33	39	5		SOMETHING TO BELIEVE IN Curtis Mayfield, RSD HS-1-3077	71	57	16	1980 B.T. Express, Columbia JC 36333
★34	34	13		YOU AND ME Rockie Robbins, A&M SP 4805	72	56	25	LADY T Teena Marie, Gordy G7-992R1 (Motown)
★35	45	2		NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	73	66	14	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
★36	35	10		BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221	74	67	10	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
★37	26	5		BLOW FLY'S PARTY Blow Fly, Weird World WWX 2034 (T.K.)	75	75	25	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
★38	25	19		TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515				

General News



CAPITOL VISIT—Joe Sample, left, joins fellow members of the Crusaders, Stix Hooper and Tom Hooper, right, in President Carter's office during a recent visit to the White House, where they were received by Carter's daughter-in-law Annette Carter, seen above.

LARRY GRAHAM *His Solo LP Successful, He's Left Graham Central Station*

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," Graham says 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 silky hit ballad from Graham's solo LP.

Graham has no misgivings 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 pick up where "One In A Million" left off: "I want to continue to emphasize ballads. People have been responding to them."

Graham is no stranger to the ballad. At the age of 15, 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 percussive bass 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."

Counterpoint

Continued from page 23

The theatre is apparently going for seasoned professionals.

★ ★ ★

A career consulting firm for blues artists, Blues Artists of America, Inc., was recently unveiled in New York by B.B. King and King's long-time personal manager Sid Seidenberg.

The new company is set up to advise both new and veteran blues artists and act as 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 Frederick Knight's Juana Records in Jackson, Miss. ... Sylvia Robinson, possibly best known 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 "Get 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 Celebrity Showcase Friday (22) on KJLH-FM in L.A.

The program, usually slotted for one hour, will be expanded to two hours for Arnold.

He will be the subject of a "This Is Your Life" type interview. In addition to Terry's interview, those who have worked with or have been associated with Arnold through the years also will have an opportunity to talk to him on the air—including some surprise celebrities.

The Commodores, the O'Jays and Herb Alpert, among others have been spotlighted in recent weeks.

★ ★ ★

Bobby Womack will be featured on the title track of Wilton Felder's

upcoming solo LP on MCA. Bill Withers sings on the Crusaders' newest LP "Rhapsody And Blues." It appears that the group has hit on a winning formula—using vocalists. Randy Crawford started the ball rolling with "Street Life."

★ ★ ★

Is it possible that Venture Records could end up becoming Stax Records West?

Isaac Hayes (formerly with the Stax family) has produced Genty, a new vocalist on Venture. Label executives also are talking to David Porter (also from Stax) about product on a member of the Soul Children.

Venture has adopted the slogan "We're coming out."

★ ★ ★

Remember ... we're in communications, so let's communicate.

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 Grover Washington Jr. vein. "Barry and I have a great love for jazz," informs McGrew.

White and McGrew also "like country music very much," adds McGrew, noting, "It's akin in many ways to black music—we're realists and deal with life. We're seeing 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 (Continued on page 36)

Counterpoint

Milwaukee WAWA-AM Into Gospel

By JEAN WILLIAMS

LOS ANGELES—WAWA-AM in Milwaukee will sponsor "Gospel '80," following its first gospel concert last year tagged "Gospel '79."

The afternoon show, set for Sept. 27 at Bruce Hall, has contracted some of the biggest names in contemporary gospel music—Andrae Crouch, the Hawkins Family, and, for a show of traditional balance, Inez Andrews.

WAWA, owned by Willie Davis, who also is owner of L.A.'s KACE-FM, is tying-into local church with the concert.

Tickets for the show are initially being sold through a group of participating churches and nonprofit organizations.

For each \$6 ticket sold in advance of the show, the selling church or organization gets to keep \$2. Twenty-three churches participated last year and the station is looking for that number to be substantially increased this year.

Davis, known for his community involvement, says the concert is not a money making venture, but rather "a goodwill effort on the part of WAWA."

Last year, in addition to the money made from advance ticket sales, the station made contributions to the Inner City Arts Council & Athletics for Youth. WAWA is looking to do something similar this year.

Davis has named as concert coordinators O.C. White, WAWA's station manager and Jeannetta Robinson, director of career youth development.

Smiling all the way to the bank is the saying—and popular record producer Don Davis is doing just that.

Davis reportedly has purchased controlling interest in Michigan's only black-owned bank, the First Independence National in Detroit. Davis is said to own 51%—114,750 shares at a purchasing price of \$659,000.

One of WMOT's acts, Blue Magic, was set to perform at a "going back into training" farewell party for Magic Johnson in Detroit Wednesday (13).

Blue Magic certainly has not been sprinting up the charts in the last few years—so one may wonder why the L.A. Lakers rookie star would have Blue Magic come from Philadelphia to perform at his party in Detroit.

Well, the group's first LP was titled "Magic," the act is Blue Magic and the party is for Magic Johnson. Now put that together.

In another area, Reggie Barns has left sunny California for the City of Brotherly Love to head up the promotion department at WMOT. Eddie Holland is working WMOT's product as an independent. Holland formerly was with Atlantic Records.

Several r&b attractions have been added to the lineup at the Valley Forge Music Fair in Devon, Pa., a Philadelphia suburb.

Among the artists already set to perform at the theatre-in-the-round are Smokey Robinson, Jerry Butler, the Stylistics, the Manhattans and Harold Melvin & the Blue Notes.

(Continued on page 24)

Billboard® Hot Soul Singles™

Survey For Week Ending 8/23/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	7	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	54	4	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	68	70	4	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
★	2	4	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	50	4	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	69	72	3	DON'T MAKE ME WAIT TOO LONG—Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)
★	3	3	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Chita, BMI)	★	34	9	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★	80	3	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WBW/Almo, ASCAP)
★	6	11	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	23	16	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	81	2	HOLD ON—Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)
★	5	2	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	45	5	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	82	2	IF YOU WANT ME SAY IT—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1417 (CBS) (Seven Songs/Ba-Da-Ke, BMI)
★	9	8	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	39	8	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	73	3	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★	11	7	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	40	8	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	84	2	COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)
★	8	9	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	41	4	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	85	2	TAKING YOUR SPACE AWAY—Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)
★	10	8	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	42	6	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	NEW ENTRY	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	
★	16	5	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSDP 9-4790 (CBS) (Mighty Three, BMI)	★	53	3	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century (Frozen Butterfly, BMI)	★	77	3	I GOT THIS THING FOR YOU—Johnnie Taylor (G. M. Gundry), Columbia 1-11315 (World Songs, ASCAP)
★	15	8	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★	58	4	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	88	2	GEORGY PORGY—Side Effect (D. Paich), Elektra 47007 (Hudmar, ASCAP)
★	12	5	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★	45	9	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★	89	2	SAY YOU LOVE ME GIRL—Breakwater (K. Williams, Jr., G. Robinson, Jr.), Arista 0542 (Breaksongs, BMI)
★	13	7	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	55	4	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	NEW ENTRY	GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	
★	21	6	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	47	9	MAKE IT FEEL GOOD—Alfonzo Surret (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	81	3	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)
★	15	9	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydio, ASCAP)	★	48	10	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)	★	NEW ENTRY	ANOTHER ONE BITES THE DUST—Queen (Deacon), Queen/Beechwood, BMI, Elektra 47031	
★	16	13	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	59	4	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	NEW ENTRY	EVERYTHING SO GOOD ABOUT YOU—Melba Moore (B. Hayes, V. Carstarphen, M. Moore), Epic 9-50909 (Eplember, ASCAP, Ensign/Industrial Strength, BMI)	
★	17	12	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	50	14	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	NEW ENTRY	THINK POSITIVE—Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbit), RCA 12060 (Stage Presence/Carbaby, ASCAP)	
★	20	8	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduvive/Big One, BMI/ASCAP)	★	51	11	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★	85	2	ROCK IT—Lipps Inc. (S. Steenberg), Casablanca 2281 (Rick's/Steve Greenberg, BMI)
★	22	8	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	52	4	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSDP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	NEW ENTRY	IT'S ALL IN THE GAME—Isaac Hayes (C. G. Dawes, C. Sigman), Polydor 2102 (Warner Bros., ASCAP)	
★	33	5	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	53	3	I TOUCHED A DREAM—The Delis (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	NEW ENTRY	UNLOCK THE FUNK—Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	
★	21	10	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★	54	3	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)	★	NEW ENTRY	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	
★	36	8	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocard, ASCAP)	★	55	5	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	★	NEW ENTRY	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	
★	35	7	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	56	5	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)	★	NEW ENTRY	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	
★	28	12	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	★	57	6	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)	★	NEW ENTRY	GIVE IT TO YOU—RCR (S. Rhodes), A&M 2254 (Rodsongs, BMI)	
★	25	18	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	58	3	TREASURE—The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	★	NEW ENTRY	I LOVE IT—Trusell (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)	
★	31	7	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	★	59	4	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Mootie, BMI)	★	NEW ENTRY	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	
★	32	7	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	60	6	POP YOUR FINGERS—Rose Royce (N. Whiffled), Whiffled 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	NEW ENTRY	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSD 1036 (Mayfield, BMI)	
★	28	13	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★	61	3	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	NEW ENTRY	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamla 54313 (Motown) (Bertram, ASCAP)	
★	37	8	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	62	2	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	NEW ENTRY	BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmop, BMI)	
★	30	10	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	63	4	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)	★	NEW ENTRY	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	
★	51	3	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microvscod, ASCAP)	★	64	5	SLOW DANCE—David Ruffin (C. Gadsdon, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	★	NEW ENTRY	ROCKIN'—Windstorm (C. Dennis, K. McClain), Polydor 2095 (Isengard/Coltontail, BMI)	
★	32	10	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-ic Joe, BMI)	★	65	5	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	★	NEW ENTRY	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	
★	33	19	LANDLORD—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★	66	2	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★	NEW ENTRY	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	
★	77	2	SHE BELIEVES IN ME—D.J. Rogers (S. Gibb), ARC/Columbia 1-11324 (Angel Wing, ASCAP)	★	77	2		★	NEW ENTRY		

Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/6/80)

Top Add Ons-National

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- MARTHA & THE MUFFINS—Metro Music (Virgin)

Top Requests/Airplay-National

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

National Breakouts

- SPLIT ENZ—True Colours (A&M)
- AC/DC—Back In Black (Atlantic)
- NERVOUS EATERS—(Elektra)
- LAUGHING DOGS—Meet Their Maker (Columbia)

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

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

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

KFML-AM—Denver (I. Gordon)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- ASLEEP AT THE WHEEL—Framed (MCA)
- GARY MYRICK & THE FIGURES—(Epic)
- DAVID GRISMAN—Quintet 80 (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- POCO—Under The Gun (MCA)
- JEFF BECK—There And Back (Epic)
- BLUES BROTHERS—Soundtrack (Atlantic)

KISW-FM—Seattle (S. Slaton)

- THE KINGS—The Kings Are Here (Elektra)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- EDDIE MONEY—Playing For Keeps (Columbia)
- DAVE DAVIES—(RCA)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROADIE—Soundtrack (WB)
- THE KINKS—One For The Road (Arista)
- GENESIS—Duke (Atlantic)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- IAN MATTHEWS—Siamese Friends (Mushroom)
- SPLIT ENZ—True Colours (A&M)
- SEA LEVEL—Ballroom (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AC/DC—Back In Black (Atlantic)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)

WLQV-FM—Columbus (S. Runner)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- AMERICAN NOISE—(Planet)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)

WYDD-FM—Pittsburgh (J. Kinney)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- GARY MYRICK & THE FIGURES—(Epic)
- BROKEN HOME—(Atlantic)
- AMERICAN NOISE—(Planet)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WLPC-FM—Milwaukee (B. Beam)

- AC/DC—Back In Black (Atlantic)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- CHICAGO XIV—(Columbia)
- CADDYSHACK—Soundtrack (Columbia)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)

WEBM-FM—Cincinnati (C. Gary)

- WHITESNAKE—Ready An' Willing (Mirage)
- NEW ADVENTURES—(Polydor)
- TORONTO—Looking For Trouble (A&M)
- PETER GABRIEL—(Mercury)
- SCOTT WILKS & THE WALLS—(WB)
- GARY MYRICK & THE FIGURES—(Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JO JO ZEP—Screaming Targets (Columbia)

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

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- McVICAR—Soundtrack (Polydor)

KMOD-FM—Tulsa (B. Bruin/C. West)

- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing or Keeps (Columbia)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- AC/DC—Back In Black (Atlantic)
- THE KINGS—The Kings Are Here (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)

KBBC-FM—Phoenix (L. Thompson)

- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- SEA LEVEL—Ballroom (Arista)
- GEORGE BENSON—Give Me The Night (WB)
- JACKSON BROWNE—Hold Out (Asylum)
- IAN MATTHEWS—Siamese Friends (Mushroom)
- CHICAGO XIV—(Columbia)

KRST-FM—Albuquerque (S. Cornish/R. Roman)

- SPEEDWAY BOULEVARD—(Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- CADDYSHACK SOUNDTRACK—(Columbia)
- JAY FERGUSON—Terms & Conditions (Capitol)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- SEA LEVEL—Ballroom (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)

WSHE-FM—Ft. Lauderdale (M. Mirsky/F. Baum)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- SPEEDWAY BOULEVARD—(Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)

ZETA-7 (WORJ-FM) Orlando (B. Mims)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- JON & VANGELIS—Short Stories (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)
- HENRY PAUL BAND—Feel The Heal (Atlantic)

WKDF-FM—Nashville (M. Beck)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- URBAN COWBOY—Soundtrack (Asylum)
- CHARLIE DANIELS BAND—Full Moon (Epic)

WKLS-FM—Atlanta (R. Piombino)

- THE MOTELS—Careful (Capitol)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- DEVO—Freedom Of Choice (WB)
- URBAN COWBOY—Soundtrack (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

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

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- GARY MYRICK & THE FIGURES—(Epic)
- RONNIE SPECTOR—Siren (Polish)
- JOHN PRINE—Storm Windows (Asylum)
- MICHAEL CHAPMAN—Life On The Ceiling (Pacific Arts)
- HALL & OATES—Voices (RCA)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- THE MOTELS—Careful (Capitol)
- CAROLYN MAS—Hold On (Mercury)

WOLR-FM—Utica (D. Edwards)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- AC/DC—Back In Black (Atlantic)
- SEA LEVEL—Ballroom (Arista)
- ELECTRICS—Current Events (Capitol)
- SPEEDWAY BOULEVARD—(Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETER GABRIEL—(Mercury)
- THE KINKS—One For The Road (Arista)
- JACKSON BROWNE—Hold Out (Asylum)

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

- THE KINGS—The Kings Are Here (Elektra)
- AC/DC—Back In Black (Atlantic)
- ARTFUL DODGER—Rave On (Ariola)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- CAROLYN MAS—Hold On (Mercury)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WBCN-FM—Boston (R. Woodward)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- STANLEY CLARKE—Rock Pebbles and Sand (Epic)
- CLOUT—(Epic)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- NERVOUS EATERS—(Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- THE MOTELS—Careful (Capitol)
- ROXY MUSIC—Flesh & Blood (Atco)
- ROCKY BURNETT—Son Of Rock & Roll (EMI/America)

WMMR-FM—Philadelphia (J. Bonadonna)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GENESIS—Duke (Atlantic)
- JACKSON BROWNE—Hold Out (Asylum)
- PETER GABRIEL—(Mercury)
- HENRY PAUL BAND—Feel The Heal (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- HALL & OATES—Voices (RCA)
- THE ENGLISH BEAT—I Just Can't Stop It (Sire)

WBRU-FM—Providence (C. Berman)

- ELECTRICS—Current Events (Capitol)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- NERVOUS EATERS—(Elektra)
- JOHN PRINE—Storm Windows (Asylum)
- HENRY PAUL BAND—Feel The Heal (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- HALL & OATES—Voices (RCA)
- THE ENGLISH BEAT—I Just Can't Stop It (Sire)

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

- NANTUCKET—Long Way To The Top (Epic)
- YACHTS—Without Radar (Polydor)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- THE ENGLISH BEAT—I Just Can't Stop It (Sire)
- QUINCY—(Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

Western Region

TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky—(Arista)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- SEA LEVEL—Ballroom (Arista)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS:

- AC/DC—Back In Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- WHITESNAKE—Ready An' Willing (Mirage)
- DAVE DAVIES—(RCA)

KMEL-FM—San Francisco (P. Vincent)

- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- XANADU—Soundtrack (MCA)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

KLOS-FM—Los Angeles (R. Pinedo)

- AC/DC—Back In Black (Atlantic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)

KSJO-FM—San Jose (F. Andrick)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)

KGB-FM—San Diego (B. Tucker)

- AC/DC—Back In Black (Atlantic)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)
- HALL & OATES—Voices (RCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- JEFF BECK—There And Back (Epic)
- URBAN COWBOY—Soundtrack (Asylum)

KOME-FM—San Jose (D. Jang)

- AC/DC—Back In Black (Atlantic)
- ARTFUL DODGER—Rave On (Ariola)
- JOHN PRINE—Storm Windows (Asylum)
- SPLIT ENZ—True Colours (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- URBAN COWBOY—Soundtrack (Asylum)
- QUEEN—The Game (Elektra)

Midwest Region

TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- GARY MYRICK & THE FIGURES—(Epic)
- TORONTO—Looking For Trouble (A&M)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- QUEEN—The Game (Elektra)

BREAKOUTS:

- AMERICAN NOISE—(Planet)
- AC/DC—Back In Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- THE KINGS—The Kings Are Here (Elektra)

WABX-FM—Detroit (J. Duncan)

- KERRY LIVGREN—Seeds Of Chance (Krushner)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- THE KINGBEES—(RSO)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

KSHE-FM—St. Louis (R. Balis)

- ARTFUL DODGER—Rave On (Ariola)
- THE KINGS—The Kings Are Here (Elektra)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- BLACKJACK—Worlds Apart (Polydor)
- SPEEDWAY BOULEVARD—(Epic)
- DONNIE IRIS—Back On The Streets (Midwest)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

WMSX-FM—Cleveland (J. Gorman)

- SEA LEVEL—Ballroom (Arista)
- SPLIT ENZ—True Colours (A&M)
- GARY MYRICK & THE FIGURES—(Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- TORONTO—Looking For Trouble (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- EDDIE MONEY—Playing For Keeps (Columbia)
- JACKSON BROWNE—Hold Out (Asylum)
- AMERICAN NOISE—(Planet)

Southwest Region

TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- GARY MYRICK & THE FIGURES—(Epic)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS:

- McVICAR—Soundtrack (Polydor)
- AC/DC—Back In Black (Atlantic)
- DARYL MANSFIELD—Get Ready (Polydor)
- RIOT—Narita (Capitol)

KZEW-FM—Dallas (J. Dolan)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- GARY MYRICK & THE FIGURES—(Epic)
- RIOT—Narita (Capitol)
- DONNIE IRIS—Back On The Streets (Midwest)
- DARYL MANSFIELD—Get Ready (Polydor)
- SCOTT WILKS & THE WALLS—(WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- POCO—Under The Gun (MCA)

KLOL-FM—Houston (P. Riann)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- BLUE OYSTER CULT—Cultusaurus Erectus (Columbia)
- QUEEN—The Game (Elektra)

Southeast Region

TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ARTFUL DODGER—Rave On (Ariola)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)

BREAKOUTS:

- SPLIT ENZ—True Colours (A&M)
- THIRD WORLD—Prisoner In The Street (Island)
- NERVOUS EATERS—(Elektra)
- QUINCY—(Columbia)

WRAS-FM—Atlanta (D. Venable)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ARTFUL DODGER—Rave On (Ariola)
- SPLIT ENZ—True Colours (A&M)
- NANTUCKET—Long Way To The Top (Epic)
- THE KINKS—One For The Road (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- DEVO—Freedom Of Choice (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

WHFS-FM—Bethesda (D. Einstein)

- JOHN PRINE—Storm Windows (Asylum)
- THIRD WORLD—Prisoner In The Street (Island)
- QUINCY—(Columbia)
- NERVOUS EATERS—(Elektra)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LARRY CARLTON—Strikes Twice (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOAN ARMATRADING—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)
- NIGHTHAWKS—(Mercury)

Northeast Region

TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- JOHN PRINE—Storm Windows (Asylum)
- SEA LEVEL—Ballroom (Arista)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- HALL & OATES—Voices (RCA)
- QUEEN—The Game (Elektra)

BREAKOUTS:

- AC/DC—Back In Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- NERVOUS EATERS—(Elektra)

WNEW-FM—New York (M. McIntyre)

- AC/DC—Back In Black (Atlantic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- KERRY LIVGREN—Seeds Of Chance (Krushner)
- HORSELIPS—The Belfast Gigs (Mercury)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- HALL & OATES—Voices (RCA)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)

WRWV-FM—Briarcliff Manor (G. Axelbank/D. Mathison)

- JOHN PRINE—Storm Windows (Asylum)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SVT—Extended Play (415 Records)
- SEA LEVEL—Ballroom (Arista)
- SPLIT ENZ—True Colours (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- EDDIE MONEY—Playing For Keeps (Columbia)
- HALL & OATES—Voices (RCA)
- JACKSON BROWNE—Hold Out (Asylum)

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Counterpoint

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 Lionel Richie and Kenny Rogers for an LP project. Richie, who produces and writes much of the Commodores material, is producing two cuts on Rogers' upcoming LP.

According to Ashburn, the two cuts Richie 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.

The group is gearing up to perform at two conventions this month—the Record Bar conference at Hilton Head, S.C., and at the National Assn. of Broadcasters convention in New Orleans.

KDAY-AM in L.A. (through Steve Woods its program director) in conjunction with LSD Promotions, sponsored a special promotion roller skating party at which Dick Griffey, president of Solar Records brought along his roller skates.

The event, held at Flippers disco Sunday (3) 8 p.m.-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 for Griffey, he is said to have challenged Woods to a one on one skating competition—it never came off. However, Griffey is known around town as an excellent skater.

LSD Promotions, cosponsors 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, local drug rehabilitation centers, scholarship funds and recently for the Burn Center, following Richard Pryor's accident.

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

ABC is rumored to have disagreed with Summer over creative control of her debut special last January. Her first NBC special will be early next year.

Wayne Henderson and Ronnie Laws have formed On Earth Productions Ltd. 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)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 8/16/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	6	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers, Motown 1494 (Chic, BMI))	34	33	8	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck, Chocolate City 3207 (Casablanca) (Finish Line, BMI))	★	78	2	TREASURE—The Brothers Johnson (R. Tempton), A&M 2254 (Rodsongs, BMI)	
	2	1	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	35	44	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	79	3	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Mootie, BMI)	
★	3	8	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	★	36	42	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocard, ASCAP)	★	80	3	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)	
★	4	5	GIVE ME THE NIGHT—George Benson (R. Tempton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	37	43	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	84	2	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	
	5	4	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	38	30	13	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	82	2	DON'T MAKE ME WAIT TOO LONG—Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)	
★	9	10	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	39	45	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	83	3	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)	
	7	6	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	40	41	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)		74	75	5	BAOD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmom, BMI)
	8	8	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	41	47	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	75	85	2	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★	13	7	CANT WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	42	37	FIGURES CANT CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomage/Mau, ASCAP)	★	76	NEW ENTRY	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	
★	10	12	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	43	51	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	77	NEW ENTRY	SHE BELIEVES IN ME—D.J. Rogers (S. Gibb), ARC/Columbia 1-11324 (Angel Wing, ASCAP)	
★	11	15	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	44	46	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	78	NEW ENTRY	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	
	12	11	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	45	55	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Conte/R, BMI)	★	79	89	2	I GOT THIS THING FOR YOU—Johnnie Taylor (G.M. Guidry), Columbia 1-11315 (World Songs, ASCAP)
	13	10	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	46	53	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	80	90	2	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WB/Almo, ASCAP)
	14	14	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★	47	57	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)	★	81	NEW ENTRY	HOLD ON—Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)	
★	15	20	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★	48	50	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	82	NEW ENTRY	IF YOU WANT ME SAY IT—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1417 (CBS) (Seven Songs/Ba-Dake, BMI)	
★	16	22	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	49	40	LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	83	86	2	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)
	17	17	JO JO—Boyz Scaggz (B. Scaggz, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggz/Almo, ASCAP/Foster Frees/Irving, BMI)	★	50	61	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microsound, ASCAP)	★	84	NEW ENTRY	COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus/Muros/Davahke, ASCAP)	
	18	7	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★	51	62	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	★	85	NEW ENTRY	TAKING YOUR SPACE AWAY—Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)	
	19	16	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnchap/Careers, BMI)	★	52	52	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mitume, R. Lucas), 20th Century (Frozen Butterfly, BMI)	★	86	88	2	OPEN YOUR MIND—Kleer (N. Durham, W. Cunningham), Atlantic 3750 (Alez/Soutis, ASCAP/Darak/Good Groove, BMI)
★	20	26	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)	★	53	81	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, I. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	87	NEW ENTRY	ROCK IT—Lipps Inc. (S. Greenberg), Casablanca 2281 (Rick's/Steve Greenberg, BMI)	
★	21	28	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	54	71	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	88	NEW ENTRY	GEORGY PORGY—Side Effect (D. Paich), Elektra 47007 (Hudram, ASCAP)	
★	22	31	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	55	65	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	★	89	NEW ENTRY	SAY YOU LOVE ME GIRL—Breakwater (K. Williams, Jr., G. Robinson, Jr.), Arista 0542 (Breaksongs, BMI)	
	23	23	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	56	60	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)	★	90	49	8	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)
	24	24	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★	57	66	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	91	91	6	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
	25	18	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	58	68	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	92	21	22	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)
	26	19	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★	59	70	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	★	93	93	4	PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)
	27	27	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-ie Joe, BMI)	★	60	64	I LOVE IT—Russell (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcher, BMI)	★	94	29	22	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)
★	28	32	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★	61	63	POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	95	34	13	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)
	29	25	SWEET SENSATION—Stephanie Mills (J. Mitume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★	62	67	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	96	96	6	HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
★	30	36	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamla 54313 (Motown) (Bertram, ASCAP)	★	63	73	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Moguil, ASCAP)	★	97	58	11	PARTY LIGHTS—Cap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)
★	31	39	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Oandy Dittys/Me-Benish, ASCAP)	★	64	74	SLOW DANCE—David Ruffin (C. Gadsen, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	★	98	NEW ENTRY	ROCKIN'—Windstorm (C. Dennis, K. McClain), Polydor 2095 (Isengard/Cottontail, BMI)	
★	32	38	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	65	69	I HEAR I IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	99	59	11	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)
★	33	48	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Belter Nights, ASCAP)	★	66	76	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)	★	100	100	5	STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)

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Counterpoint

Savoy Tees Sheets By Gospel Acts

By JEAN WILLIAMS

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

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

"The problem is, for the most 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, by Aug. 9 there will be 30 titles.

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

Says 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 Jeter are among the artists coming with sheet music. "The music is printed on heavy stock coated paper. In many cases there are five or six pages," says Mendelsohn. He adds that "we're keeping the price as low as possible. It will list for only \$1."

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

"The sheets will be on full display at the Booksellers 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 Sanford Ricks, a young welterweight fighter from East Orange, N.J.

Blackmon's father, Lee Black, is a boxing trainer who happens to train Ricks, reportedly the number one ranked East Coast junior welterweight.

Black is said to have urged his son to become a professional fighter, but Blackmon opted to pursue a career as a singer. "Fighting and music are both forms of entertainment," says Blackmon. Cameo's newest Chocolate City LP is "Cameosis."

★ ★ ★

Several fans were injured and the show never went on.

This happened in Philadelphia July 27 when a free concert/radio station promotion ended in a stampede.

The concert, to feature Harold Melvin & the Blue Notes, Kurtiss Blow and Breakwater was sponsored by WDAS-FM as part of a Family Unity Day.

Portions of the crowd, estimated at more than 50,000, reportedly panicked after hearing what conflicting reports say were either gunshots or exploding firecrackers.

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)

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	15	ONE IN A MILLION YOU—Larry Graham (S. Dees, Warner Bros. 49221 (Irving/Medad, BMI))	★	34	29	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning, Warner Bros. 49234 (Aljarreau/Desperate, BMI))	★	68	78	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weil), Planet 47916 (Elektra) (ATV/Mann & Weil/Braintree/Snow, BMI)
★	3	5	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	35	25	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★	69	69	SLOW DANCE—David Ruffin (C. Gadsden, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)
★	4	7	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)	★	41	7	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	70	79	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)
★	4	2	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★	37	38	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★	71	81	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)
★	7	7	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	48	5	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	72	72	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
★	6	5	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	49	5	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	★	73	NEW ENTRY	I TOUCHED A DREAM—The Deits (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)
★	7	6	LANDLORD—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	★	40	34	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	★	74	84	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)
★	9	7	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	41	47	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	★	75	76	BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmom, BMI)
★	10	9	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	42	52	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocroc, ASCAP)	★	76	88	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)
★	10	8	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	43	53	MAGIC OF YOU—Cameron (N. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	77	NEW ENTRY	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)
★	11	9	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	44	55	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	78	NEW ENTRY	TREASURE—The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)
★	12	18	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	45	45	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	79	90	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Moote, BMI)
★	13	6	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	46	46	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	80	83	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
★	14	7	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★	47	49	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	81	NEW ENTRY	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mume, R. Lucas), 20th Century (Frozen Butterfly, BMI)
★	15	5	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	48	61	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	82	NEW ENTRY	DON'T MAKE ME WAIT TOO LONG—Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)
★	16	12	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	49	44	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	★	83	97	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
★	17	8	JO JO—Boz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boz Scaggs/Aimo, ASCAP/Foster Frees/Irving, BMI)	★	50	51	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)	★	84	NEW ENTRY	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)
★	18	14	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	51	60	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	85	NEW ENTRY	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★	19	17	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★	52	43	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	★	86	NEW ENTRY	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)
★	20	6	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★	53	50	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★	87	87	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
★	21	13	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★	54	32	SKYYZOO—Sky (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	★	88	NEW ENTRY	OPEN YOUR MIND—Kler (N. Durham, W. Cunningham), Atlantic 3750 (Alez/Soufus, ASCAP/Darak'Good Groove, BMI)
★	22	3	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	55	65	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	89	NEW ENTRY	I GOT THIS THING FOR YOU—Johnnie Taylor (G.M. Guidry), Columbia 1-11315 (World Songs, ASCAP)
★	23	21	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	56	30	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★	90	NEW ENTRY	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WB/Aimo, ASCAP)
★	24	23	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	★	57	77	SEARCHING—Change (M. Malavas, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	91	89	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
★	25	22	SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★	58	56	PARTY LIGHTS—Cap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★	92	62	SOMETHING ABOUT YOU—Bobbi Winkler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charteville/Palmos, BMI)
★	26	6	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduve/Big One, BMI/ASCAP)	★	59	42	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★	93	95	PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)
★	27	27	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)	★	60	70	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	★	94	58	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)
★	28	4	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	61	73	LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	95	57	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)
★	29	24	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★	62	NEW ENTRY	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Aimo/Microscod, ASCAP)	★	96	67	HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
★	30	28	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	63	64	I LOVE IT—Trusset (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)	★	97	63	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)
★	31	39	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	64	74	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	★	98	66	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)
★	32	37	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★	65	82	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	99	31	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)
★	33	33	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★	66	68	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)	★	100	75	STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
2	3	8	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
3	1	11	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
4	6	7	LOOK WHAT YOU'VE DONE TO ME Boyz Scaggz, Columbia 1-11349 (Boyz Scaggz, ASCAP/Foster Frees/Irving, BMI)
5	5	8	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
6	4	10	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
7	12	5	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Dnisonow, BMI)
8	7	14	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch, BMI)
9	8	9	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
10	11	6	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
11	10	10	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
12	29	2	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
13	9	13	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
14	16	5	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
15	13	14	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
16	19	7	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
17	17	9	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
18	18	9	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
19	22	6	MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
20	31	3	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
21	14	11	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
22	15	16	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
23	20	15	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
24	21	13	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
25	23	12	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
26	24	15	ALL OUT OF LOVE Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
27	27	11	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
28	34	4	IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
29	28	22	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
30	40	3	WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
31	39	4	OUT HERE ON MY OWN Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
32	45	2	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
33	30	10	LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
34	38	4	YOU CAN CALL ME BLUE Michael Johnson, EMI-America 8054 (Special, ASCAP)
35	32	15	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
36	33	20	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
37	26	10	HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
38	42	3	FIRST LOVE Seals & Crofts, Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
39	43	3	HOW DO I SURVIVE Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)
40	NEW ENTRY		IF YOU EVER CHANGE YOUR MIND Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
41	48	2	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
42	25	20	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
43	NEW ENTRY		YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
44	47	2	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
45	NEW ENTRY		HEROES Commodores, Motown 1495 (Jobete/Commodores, ASCAP)
46	NEW ENTRY		ALL OVER THE WORLD Electric Light Orchestra, MCA 41289 (Jet/Enart, BMI)
47	NEW ENTRY		MIDNIGHT RAIN Poco, MCA 41326 (Tarantula, ASCAP)
48	NEW ENTRY		MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
49	46	5	THUNDER AND LIGHTNING Chicago, Columbia 1-11345 (Little Sacha/Street Sense, ASCAP)
50	35	17	WHERE DID WE GO WRONG Frankie Valli & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)

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

Classical

DISTRIBUTION OF RADIO PROGRAMS

Mail Dropped, Satellite Utilized

• Continued from page 30
work. The material will be fed twice each week of the season—once for live broadcast and another time with a pause between reels for taping.

Observers believe cost economics make almost all program distribution in this form inevitable within a few years.

“What has been escalating in tape distribution is not the cost of the programming but the cost of the distribution,” Conrad explains. “We’re passing on a part of what we’re saving to the stations.”

Conrad notes that more planning and labor are necessary with the satellite approach and some station operators are sticking with the over-the-transom delivery method.

“Satellite can be a big pain,” admits Conrad. “They’ve got to do the recording instead of us.”

Two other WCLV programs, “Adventures In Good Music” and “City Club Forum,” also are delivered by satellite.

A WFMT representative says the

station also expects a cost savings with satellite delivery. WFMT’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 beams are timed for live broadcasting by receiving stations, while the third feed is designed for taping.

The Ames, Iowa, NPR station, WOI-FM, is the WFMT uplink station. WCLV is sending its program master tape to WGUC-FM in Cincinnati, where it will be beamed up to the orbiting station.

The NPR system has 12 stereo channel capability. Stations can receive up to 12 channels simulta-

neously depending upon the number of demodulators with which they are equipped.

The availability 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 creation of a satellite network for commercial classical stations. Delivery by NPR satellite can’t be used by commercial stations today.

Cincinnati Symphony broadcast concerts, distributed on tape previously, also are being supplied by satellite this year. The producer of the programs is WGUC-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 in the first Concours release, appearing this month. Each album is a live recital taping.

Bloch is the 1978 Concorso Busoni prize winner. Steve de Groote took first prize in the Van Cliburn Competition in 1977. The 1978 Milan Dino Ciani prize was captured by David Lively.

According to Allison Ames, DG’s U.S. vice president, the tapings are made at Munich’s Residenz concert

hall as a part of a new artist showcase recital series. Ten albums have been taped to date with five already available in Europe.

“Munich has the same audience for pianists that Vienna and San Francisco have for opera,” explains Ames. “There is a series of recitals in Munich for major prize winners and DG was offered the opportunity to record these performances.”

Ames 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 U.S. ties, she adds.

Works of Beethoven, Rachmaninoff, Busoni and Liszt-Busoni are performed by Bloch. Steven de Groote plays Beethoven and Schumann. Works of Stravinsky and Ravel 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 1980-81 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 Jeffrey M. Ruben well 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.Q. Bach, Kristine and Katherine Ciesinski Leo Abramjian, and David Brown.

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

MAURIE ORODENKER

‘PLANETS’ ON NEW CHANDOS DIGITAL LP

CHICAGO—Britain’s Chandos Records has captured a little piece of history with the first digitally available recording of Gustav Holst’s “The Planets.” Featured in the recording is the Scottish National Orchestra under Sir Alexander Gibson.

Beverly Hills, Calif.-based Brilly Imports is distributing the \$15.98 list Teldec-pressed record in the U.S.

Also being issued in October is a Chandos digital recording of film and concert music by Ron Goodwin, performed under the composer’s direction.

Hollywood Bowl Draws 650,000 In '80 Summer

LOS ANGELES—The Hollywood Bowl scored a new high in attendance during its “Summer Festival 80” series of concerts.

More than 650,000 people attended L.A. Philharmonic-sponsored and non-Philharmonic events. This year’s average attendance for the 40 subscription concerts rounded out to 11,857. Last year’s average came out to 11,230. The average crowd in 1979 numbered 8,088 at pre-season shows, while 1980’s mean is 9,966.

Garnering this year’s record attendance were programs including the Philharmonic concerts, the Playboy Jazz Festival, the Screen Actors Guild benefit and the two Fleetwood Mac performances.

Chicago Lyric Opera Opens With Pavarotti

CHICAGO—Lyric Opera of Chicago is kicking off its first recital series with tenor Luciano Pavarotti at the Civic Opera House, Wednesday (15).

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

Classical Notes

Pianist Joao Carlos Martins’ digital Bach Partitas recording will have its long overdue appearance in February. Releasing the three-record set at \$8.98 per disk list price is Arabelle Records. The “Goldberg Variations” and the complete “Well-Tempered Clavier” are expected to follow in the Martins Bach survey. . . . Stravinsky’s “Petrouchka” will be recorded by Michael Tilson Thomas during his fall European tour which includes a Berlin Philharmonic debut Oct. 3. The conductor’s Beethoven symphony cycle—using scaled down forces—also is being added to. The Detroit Symphony gave Jose Feliciano’s maiden symphonic composition its premiere Oct. 3. Feliciano was soloist in the work, “Concerto De Paulhino.”

CBS’ rerelease of catalog Masterworks albums in audiophile pressings is set to roll. The first album dressed up in half-speed mastered sonics will be Claude Bolling’s Suite for Flute & Jazz Piano.

A Gluck opera retrospective reportedly is the next recording project slated for European Broadcasting Union underwriting. The European station consortium was a backer of the ac-

claimed Philips’ Haydn opera series. . . . Thea Musgrave’s operatic adaptation of Dickens’ “A Christmas Carol,” premiered last December, will be available on records this fall. The Moss Music Group release is a three-record set with color booklet and libretto, \$24.95 list. . . . And take your choice of four digital Vivaldi “Four Seasons” recordings, including Denon and Delos versions already available. The selections includes a recent Sine Qua Non Soundstream taping with Emmanuel Borok and Boston Symphony members and an impending Pinchas Zukerman taping for CBS in St. Paul, Minn. Mozart Concertos Nos. 3 & 5 and a Baroque concerto assortment also will be waxed by Zukerman both as soloist and conductor.

Jose Feliciano’s maiden symphonic composition, “Concerto De Paulhino,” will be premiered Friday (3) by the Detroit Symphony. Richard Hayman is the conductor and Feliciano the guitar soloist. . . . CBS’ rerelease of catalog Masterworks albums in audiophile pressings is set to begin. The first album dressed up in half-speed mastered sonics will be Claude Bolling’s Suite for Flute & Jazz Piano.

Counterpoint

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 ballroom 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 Network.

In addition to music industry representatives, Norfolk city officials 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 setup at Norfolk State Univ. for one student, "and I plan to send one student to school there every year," says Medlin.

He explains that tables for the testimonial 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. He moved into the record business in 1962 at UA.

He followed his tenure at UA with a four-year stint at Atlantic and then onto Decca, where he became what is believed to be the first black vice president at a major label. "It 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 souvenir book. Reservations for the event may be made through Ida Sands in Norfolk. (804) 625-5248.

★ ★ ★

The 20 Grand nightclub, once considered somewhat of a Detroit landmark, is reopening.

The club, which featured some of the nation's top black acts, closed about five years ago. It's set to reopen under new ownership Tuesday (7) and featuring a hometown group, the Temptations.

The Temps are 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

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
☆	1	11	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	34	32	18	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	68	38	12	GIRL OF MY DREAM —Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	
☆	2	8	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	35	34	24	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	☆	83	2	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	
☆	5	8	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	41	5	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	☆	NEW ENTRY		LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	
☆	4	15	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocord, ASCAP)	37	36	15	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)	☆	81	2	HOLD ON —Natalie Cole (Cole, M. Yancy, K. Yancy), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	
☆	5	3	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	☆	56	2	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnirp, BMI)	☆	82	2	EVERYTHING WE DO —Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	
☆	6	6	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	☆	46	5	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	☆	73	4	BAD BABE —Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)	
☆	8	10	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	☆	45	7	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	☆	84	2	LAY ME GENTLY —Gene Chandler (B. Acklin, A. Thompson), 20th Century 2468 (Cachand/Gaetana, BMI)	
☆	11	4	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	☆	41	37	SEARCHING —Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	☆	75	3	YOUR LOVE IS GOOD —Sheila & B. Devotion (B. Edwards, N. Rogers), Carrere 7304 (Atlantic) (Chic, BMI)	
☆	10	11	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	☆	48	4	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	☆	76	2	MY GUY/MY GIRL —Amii Stewart & Johnny Bristol (W.S. Robinson, R. White), Handshake 7-5300 (CBS) (Jobete, ASCAP)	
☆	15	5	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	☆	55	3	S.O.S. —S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	85	2	IS IT IN —Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)	
☆	13	11	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	☆	54	5	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	☆	86	2	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	
☆	12	12	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Milme, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	☆	51	6	HURRY UP THIS WAY AGAIN —Stylistics (D. Wansel, C. Biggs), TSDP 9-4789 (CBS) (Assorted, BMI)	☆	87	2	HANG TOUGH —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)	
☆	17	3	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Saggi/Fire/Verdangel/Cherubin/Sire G Trini/Steelchest, ASCAP)	☆	52	6	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSD 1046 (Unichappell/Henry Suemay, BMI)	☆	89	2	REMOTE CONTROL —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	
☆	14	14	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	☆	47	8	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	☆	NEW ENTRY		PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	
☆	15	7	GIRL, DON'T LET IT GET YOU DOWN —D'Jays (K. Gamble, L. Huff), TSDP 9-4790 (CBS) (Mighty Three, BMI)	☆	50	5	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunsmith, BMI/Felus)	☆	81	14	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	
☆	16	9	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	☆	60	3	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)	☆	NEW ENTRY		I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	
☆	33	2	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mjac, BMI)	☆	50	49	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	☆	NEW ENTRY		FUNKDOWN —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	
☆	18	19	I TOUCHED A DREAM —The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	☆	61	5	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	☆	NEW ENTRY		IT'S NOT WHAT YOU GOT —Carrie Lucas (W. Shelby, R. Randolph), Solar 12085 (RCA) (Spectrum VII/Mykinda Music, ASCAP)	
☆	19	18	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	☆	52	8	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	☆	85	NEW ENTRY		
☆	20	16	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	☆	58	4	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monosterr/April, ASCAP)	☆	86	NEW ENTRY		
☆	21	20	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	☆	54	4	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	☆	87	NEW ENTRY		
☆	22	22	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	☆	63	3	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	88	NEW ENTRY		
☆	27	7	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	62	5	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	☆	89	NEW ENTRY		
☆	24	21	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	☆	66	4	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)	☆	90	NEW ENTRY		
☆	25	5	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	☆	67	4	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualoe, BMI)	☆	91	39	10	FUNTIME —Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)
☆	26	30	GIVE IT ON UP —Mlume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	☆	64	4	NIGHT TIME LOVER —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)	☆	92	90	3	HOW GLAD I AM —Joyce Cobb (J. Williams, L. Harrison), Cream 8040 (Screen Gems/EMI, BMI)
☆	27	23	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSDP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	☆	73	2	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	93	43	11	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Mote, BMI)
☆	28	24	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	☆	70	4	FOR YOU, FOR LOVE —Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)	☆	94	57	7	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)
☆	29	28	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Vai, ASCAP)	☆	71	4	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	☆	95	53	9	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahee, ASCAP)
☆	30	35	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	☆	72	3	THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamus, ASCAP)	☆	96	44	10	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)
☆	31	31	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	☆	69	5	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)	☆	97	80	6	MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic) (Warner Tamerlane/It's The Song, BMI)
☆	32	26	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	☆	65	42	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	☆	98	79	7	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)
☆	33	25	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	☆	76	3	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	99	68	6	CAN'T HELP MYSELF —Kwikk (Bartlett, Williams, Brown, Sumlin, Jones), EMI-America 8048 (Quicksong/Cessess, BMI)
				☆	77	3	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)	☆	100	88	3	THIS IS IT —Millie Jackson (K. Loggins, M. McDonald), Spring 3013 (Polydor) (Tauripin Tunes/Milk Money, ASCAP)

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

(Continued on page 45)

SAYS BRIAN ENO Studio Plays Big Role In Music Composition

BERKELEY—The modern recording studio has drastically transformed the way in which music is composed. British avant-garde rock musician Brian Eno recently told a crowd of 800 here at Wheeler Auditorium on the Univ. of California, Berkeley campus.

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

Best known as a founding member of Roxy Music, collaborator with David Bowie, Robert Fripp and Talking Heads, and composer of seven solo albums, Eno used tapes 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 finite set of instruments: "If Wagner wrote 'French horn,' he knew he meant a particular type of sound."

Yet, according to Eno, if Wagner had written "electric guitar," that could have been interpreted in thousands of ways. As an example, Eno played a three-minute tape he made with Bowie which consisted of an aural array of assorted electric guitar riffs, pops, bleats, screams, drones and scratches.

Similarly, Eno cited the importance of technological innovations such as the development of the electric bass guitar in shaping new sounds in the 1960s and 1970s. Tamla/Motown and Sly & the Family Stone were particularly influential in transforming the role of rhythm instruments he indicated. With the examples of the Supremes' "Reflections" and Sly's "Thank You," Eno showed how the bass had become more "active," as in the latter song where the bass line "is the most interesting melody on the track."

For Eno, the development of recording tape was "the real re-

volution" in 20th century music. Once something is on tape, he said, it becomes "durable" and "malleable." He expressed the conviction that it is possible to be "entirely synthetic, yet sound convincing as well."

Eno made the point that with the Beatles, musicians and composers began making music that was not performable. He played two "technically impossible" guitar solos—Phil Manzanera's on "China My China" (from Eno's "Taking Tiger Mountain (By Strategy)") and Adrian Belew's on "Red Sails" (from Bowie's "Lodger")—that resulted from each guitarist playing three solos in slightly different registers and Eno switching them rapidly.

During the last part of his lecture, Eno played examples of recent "collages" he has made with other musicians, including David Byrne of Talking Heads, New York avant-gardists Judy Nylon and Patty Palladin, and trumpeter Jon Hassell. Eno said he is most enthusiastic about what he called "Fourth World" or "pan-cultural" music, described as "an optimistic attempt to make a synthesis" of various types of music.

Summing up his creative philosophy, Eno argued strongly for risk-taking and experimentation. Too many musicians, according to Eno, are narrowly goal-oriented and unwilling to "dabble" and play. "Any music worth anything is born in clumsiness 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.")

Most noteworthy was his strong critique of contemporary rock music. Eno's statement that "rock isn't dangerous any more" and had become "a progressively more insular form" was met with bemused silence by the predominantly new wave-oriented audience. **BRUCE DANCIS**

Incompatible Videodisk Systems ITA Meet Thorn

• Continued from page 28

learned that the latest Video High Density (VHD) version of this system (again from videotape highlights made by Television Digest) uses 10-inch videodisks compared to the original 12-inch disks introduced two years ago. The smaller size represents a reduction in raw materials for both player and disk.

A second innovation is a random access function as well as use of a holder (caddy) for the disk. Other features include: two audio channels, variable-speed fast and slow motion, still frame, a scrambling signal which prevents copying onto videocassette, and interface capability with a PCM digital audio processor. One merit of the system is that it uses standard record pressing technology for disk manufacture. Specific marketing and programming details are yet to be announced.

• Funai CVC: The Funai compact videocassette recorder weighs seven pounds including battery, making it the smallest and lightest home VTR available today. Attendees learned (again compliments of the Television Digest videotape) that the unit could be available in the U.S. before the end of the year at about \$1,000 via Technicolor and Bauer Camera in Canada. It is already available for sale in Japan. Features include helican scan head, 1/4-inch tape and 30-minute playing capability.

• DiscoVision Associates (IBM/MCA): J.J. Reilly of the joint venture firm made what amounted to firm's first public appearance. He explained the nature of the various partnerships and he exhibited the Universal/Pioneer industrial optical videodisk, model 7820. The company is a 50/50 link between 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 in the early '70s and believed a marriage between it and MCA, a programming and marketing specialist, would be a good one. The firm now owns all patents developed by IBM and MCA. It will be headquartered in a 168,000 square foot facility in Costa Mesa, Calif. Universal/Pioneer Corp. is a joint venture between MCA and the Pioneer Corp. in Japan and is now a partner with DiscoVision Associates.

The 7820 industrial player, built by Universal/Pioneer was demonstrated with Reilly indicating that U.S. Pioneer would be making an announcement late in March about the introduction of a consumer videodisk which will be marketed through the U.S. Pioneer Corp.

In effect, then, the optical videodisk camp forged by Philips/MCA now consists of Magnavox Magnavision, the Universal/Pioneer consumer and industrial models and

possible DiscoVision Associates brand name players. All systems will be capable of playing MCA videodisks. Reilly also reiterated that DiscoVision 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-headquartered CSF Thompson once again demonstrated its videodisk system which, despite being an optical system, is incompatible with the Philips/MCA technology. Its system is still basically at the industrial level with Singer indicating that a player which would be capable of playing both videodisks would be prohibitively expensive.

• Sony: According to the firm's Bob Mueller, the major firm's videodisk plans continue to be at the prototype stage and has made no firm commitment to a disk format although believing in the future of videodisk. It will continue to assess all possibilities.

• Philips: The huge Dutch electronics giant indicated its new Video 2000 videocassette system is targeted as the third world VTR standard along with VHS and Beta. Marketing timetable for the first of a family of machines is Europe this year with the U.S. to follow (with distribution expected by Magnavox) in 1981. Prices will range from \$900 to \$1,400.

Heart of the system is a "flipover" videocassette which is 1/2-inch in width but records on 1/4-inch on one side 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.

JIM McCULLAUGH

Studio Track

LOS ANGELES—Capitol Studios action: John Palladino producing the third Shirts LP, Don Henderson engineering as well as Ed Thacker; Michael McDonald and Patrick Henderson producing Amy Holland with Al Schmitt and Henderson at the board; Eddie Del Barrio of the recently disbanded Caldera working on a solo LP; Cecil Hale and Don Daniels producing Donna Washington, Charles Faris engineering; and the Motels due in to mix tracks after recording basics at Sunset Sound.

Work is continuing on the soundtrack to the Blues Brothers movie at Burbank's new Evergreen Studios, co-owned by Artie Butler and Charlie Fox. Barry Manilow has also completed recording music there for his "One Voice" television special under the direction of arranger/conductor Butler.

Tommy LiPuma producing Neil Larsen at Mama Jo's for Warner Bros. with Rick Ruggieri at the controls. Also there, Steve Goldman producing John Klemmer, Ruggieri engineering with help from Billy Taylor. . . . Walter Murphy producing Lora Lee Cliff at Doctor Musix, Peter Hirsh engineering.

Nationally known Electronic Field Production training program offers: Video Production Assistants 600 hours of sound & video training in production techniques, trouble shooting & equipment set up. Available at \$5.00 an hour fulltime, weekly or by the day.

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MARCH 22, 1980 BILLBOARD

Audiophile Recordings

DEBUSSY: IMAGES, PRELUDE TO THE AFTERNOON OF A FAUN—London Symphony, Previn, Angel Digital D37674.

* * *

NEW BABY—Don Randi and Quest, Sheffield Lab 11, distributed by Sheffield Lab, \$15 list.

This first direct disk effort from Sheffield's new permanent recording studio at MGM is probably the label's cleanest production yet, and one of the best live mixes ever achieved in direct-to-disk. Don Randi and Quest comprise a fusion jazz sextet, with piano, electric key-

boards, sax, trumpet, bass, drums and percussion, offering one Beatles tune arrangement and attractive but not eye-opening original material. Producer Doug Sax is a master of microphone placement, and he has managed to give each of the instruments plenty of presence and bloom while the listener at the same time always hears the group as an integral ensemble. There's good use of stereo, and some of the most natural percussion sounds ever captured on disk, particularly on "Little Children" (side two, band two), the standout track for audio buffs.

* * *

THE WORLD OF THE HARP—Susann McDonald, Delos DMS3005, distributed by Supersounds Ltd., \$17.98 list.

Finding the right acoustical environment to work in is a fundamental rule of purist recording. For this album, hall and instrument are beautifully matched, and a simple stereo mike pickup preserves all the natural beauty. McDonald is a virtuoso, and one has to wonder after listening to her why the harp has never achieved greater popularity as a solo instrument. Her performance of 16 short selections—including many unfamiliar gems—is nothing short of mesmerizing. The digital mastering by Soundstream adds transparency and preserves a myriad of nuances which contribute to the overall sense of "being there."

Sell Or Rent?

• Continued from page 28

the video software base? That's the major problem. How do we get more hardware and software out there?"

Kwit suggested that there are millions of potential viewers of various kinds of software who will not now buy or rent movie hits but are more interested in specialized programming. When more specialized programming is available for sale, he indicated, then those potential customers will respond.

British Buy Rights To Audio Designs

LONDON—Audio & Design Recording, a Reading-based company, has acquired the U.S. registered trademark Audio Designs from Audio Designs Manufacturing of Roseville, Mich.

The U.S. company will cease using the trademark and has changed its corporate name to ADM Technology Inc. The change is aimed at ending recent confusion between the two companies and their respective products.

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Counterpoint

Benefit For Franklin In Detroit Set

By JEAN WILLIAMS

LOS ANGELES—Aretha Franklin, the Rev. Cleophus Robinson and other artists 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. 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 comatized.

As for the Rev. Cleophus Robinson, he has been busy with concert tours and speaking engagements. It is believed he will become the first gospel artist to perform with a symphony orchestra in North Carolina when he does a special concert with the North Carolina Symphony Orchestra April 13.

Robinson is scheduled to perform to benefit Shaw Univ. Former film actor Thalmus Rashulala, director of special projects at Shaw, is coordinating the event.

Robinson has a new LP on Savoy Records, "Oh Lord You Said So," 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 television appearances when he appeared on NBC-TV's "Pink Lady" show Friday (14). The singer performed two of his biggest hits, "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 since 1963.

★ ★ ★

Quincy Jones received his star on Hollywood's "Walk Of Fame" Friday (14). According to Ed Eckstine, who runs Jones' office, "This is Quincy's 47th birthday and what do you get a guy who has everything? We didn't know so we decided to buy him a star—ha ha."

Following the ceremony, 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 Golden Globe nominations and numerous other honors.

The first release on Jones' new Qwest Records will be George Benson's upcoming LP, which Jones is producing. The LP is a colabel deal and will be released with a Qwest/Warner Bros. logo. Patti Austin is also signed to Qwest. Her product will carry a Qwest logo.

★ ★ ★

A&M Records' upcoming April/May releases include the debut self-titled LP by brother/sister duo Collins & Collins, produced by Howard Smiley. Also set is an LP by Booker T., "The Best Of You" and Rocky Robbins' second LP for the label, "You And Me," produced by Bobby Martin. And Brenda Russell is presently in the studio with Andre Fisher producing.

★ ★ ★

Randy Jackson of the Jacksons

(Continued on page 31)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/22/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	10	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	32	12	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★	68	77	3	STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
	2	18	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	85	41	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	★	69	70	5	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
★	3	6	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	★	36	44	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★	70	51	8	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)
	4	12	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★	37	27	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbree, ASCAP/Freddie Dee, BMI)	★	71	71	3	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
	5	10	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★	38	36	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Uhl), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	★	72	82	2	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)
★	6	14	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	39	42	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield, Curton/RSO 1017 (Mayfield, BMI)	★	73	75	3	WHAT YOU WON'T DO FOR LOVE—Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066 (Sherlyn/Lindseyanne, BMI)
★	7	10	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★	40	40	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★	74	83	2	FOXY LADY—Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)
	8	10	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★	41	50	HIGH—Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★	75	84	2	NOW I'M FINE—Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)
	9	26	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	42	43	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Back To Rock/Gadtoon, BMI)	★	76	85	2	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)
★	10	5	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	★	43	49	YOU ARE MY FRIEND—Sylvestre (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	★	77	86	2	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Invisible) (Ackee, ASCAP)
	11	9	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	44	45	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★	78	78	3	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
	12	13	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★	45	59	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	★	79	80	3	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	13	8	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★	46	56	WE OUGHT TO BE DOIN' IT—Bobby Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★	80	88	2	ROOMFUL OF MIRRORS—Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)
★	14	22	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★	47	62	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★	81	90	2	GOTTA GET MY HANDS ON SOME—Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Chita, BMI/Sign Of The Twins, ASCAP)
★	15	24	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★	48	39	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	82	NEW ENTRY	SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	
★	16	19	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	★	49	57	DESIRE—Andy Gibb (B. R. M. Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	★	83	NEW ENTRY	THE BEST LOVE I EVER HAD—Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	
	17	18	WHAT YOU WON'T DO FOR LOVE—Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	★	50	47	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	★	84	NEW ENTRY	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	
	18	12	I SHOULD'VE LOVED YA—Marada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	51	48	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★	85	NEW ENTRY	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	
	19	20	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	52	46	BOOYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★	86	NEW ENTRY	THE REAL THING—Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)	
	20	9	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	★	53	63	DESIRE—Masqueraders (L. Hatim, R. Wrightsill), Bang 9-4806 (CBS) (Web IV, BMI)	★	87	NEW ENTRY	HOLD ON—Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Malundi/Lenise, BMI)	
★	21	7	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	★	54	79	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★	88	NEW ENTRY	YOU NEVER CROSS MY MIND—Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Posey, BMI)	
★	22	7	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	★	55	65	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	★	89	NEW ENTRY	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	
	23	14	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	56	66	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	★	90	NEW ENTRY	WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)	
	24	16	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	57	67	OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tama 54308 (Motown) (Jobete/Black Bull, ASCAP)	★	91	92	2	TALK TO ME—Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (T.K.) (Jay And Cee, BMI/Jobete, ASCAP)
★	25	38	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	★	58	61	CAN'T YOU TELL IT'S ME—Tyronne Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)	★	92	NEW ENTRY	SHADOW DANCING—Chocolate Jam Co. (B. Gibb, M. Gibb, R. Gibb, A. Gibb), Epic 9-50837 (Stigwood, BMI)	
	26	28	COME INTO MY LIFE—Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	★	59	69	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)	★	93	35	22	PEANUT BUTTER—Tweynnyne Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)
	27	17	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	60	60	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)	★	94	52	15	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)
★	28	34	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★	61	64	TONIGHT'S THE NIGHT—Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	★	95	55	8	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)
	29	23	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★	62	NEW ENTRY	LET ME BE THE LOVE—Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	★	96	97	2	LET ME GO, LOVE—Nicolette Larson (M. McDonald), Warner Bros. 49130 (Snug/Big Stroke, BMI)
	30	26	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	63	73	UNDER YOUR SPELL—Phyllis Hyman (J. Tume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	★	97	53	9	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)
	31	30	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	64	74	STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	★	98	58	6	DO THAT TO ME ONE MORE TIME—Captain & Tennile (D. Dragon), Casablanca 2215 (Moonlight & Magnolias, BMI)
	32	33	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★	65	81	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	★	99	72	9	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arclurus II/Sheinger, ASCAP)
	33	31	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	66	68	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	★	100	93	12	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)

New On The Charts



MARTHA & THE MUFFINS
"Metro Music"—★

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

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

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

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

The group fronted Roxy Music during that band's July 1980 appearances in England. Martha & the Muffins will tour the U.S. after a Canadian and U.K. run beginning next month.

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

Vox Jox

• Continued from page 24

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

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

Leibert is perhaps best known as the mastermind behind the KGB Chicken, the station's mascot who attracted considerable notoriety across the country when he appeared on national television with then-president Gerald R. Ford in 1976.

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

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

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

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

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

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

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

Jack Diamond has joined WYRE-AM Annapolis as p.d. He comes from KYNO-AM Fresno where he was assistant p.d. and morning man. ... Billboard's man in Pittsburgh **John Mehno** reports WDVE-FM has shuffled its jocks around. The new morning man is **John Giese** from KDKB-FM Phoenix. **Jim Maxwell** is on from 10 a.m. to 3 p.m., **Jim Roach** is on from 3 to 8 p.m., **Bill Securro** is on from 8 p.m. to 1 a.m. and **Marsy Posner** is on from 1 to 6 a.m.

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

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

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

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

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

WBOX-AM Bogalusa has been given approval to go to full-time broadcasting. P.d. **Robb Lewis** has added **Andre "Pelo" Johnson** to host the 8 p.m. to 1 a.m. slot. Lewis needs service of albums and singles for the station's nighttime r&b format. ... **Ted Harris**, p.d. at WFBS-AM Spring Lake, N.C., is looking for "a rock jock with good pipes who can also do creative production. Tapes and resumes should be sent to Harris at P.O. Box 707, Spring Lake, N.C. 28390. ... **Francis Mason**, host of "The World Of Dance" on WQXR-AM-FM New York, has been named editor of the quarterly journal "Ballet Review."

Mike Harrison

Coming To Terms

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

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

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

Many programmers are becoming keenly term conscious, using a rapidly growing 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 custom-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," KHJ-AM Los Angeles finally applied the verbal handle to the caldron of rumors, placing its intended direction into sharper focus, with the rather specific new label, "COR" (country oriented rock).

Another significant example of appropriate term manufacturing comes out of Raleigh where WQDR-FM, a highly respected upper demo AOR announced recently that it henceforth chooses to be referred to as "AOAC" (album-oriented adult contemporary).

This process is happening all over the nation. Once there were simply the basic Top 40s, AORs, MORs, countrys and souls, with further definition primarily relegated to whether they were loose or tight.

Today, we have all these old standards, plus the micro-focused designations, DOR (dance-oriented rock), jazz (pronounced, triple-z-jazz), soft rock, hard rock, new wave, modal rock, rock'n'roll, A/C (adult contemporary), pop/adult, and, of course, the aforementioned COR and AOAC, not to mention virtually countless variations on a popular theme called top tracks radio which cuts straight across traditional AOR and Top 40 boundaries.

Whereas commonality was the cornerstone of the early '70s with homogenized research the "secret formula," the keynote of the '80s will be diversity.

We are at the dawn of an era in which individual music-oriented radio stations will carry, not one, but two (or more) basic programming handles.

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

The other will include custom designed handles, exclusively geared to the particular station and its programming stance relative to its 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 one singular mass appeal musical genre, but rather numerous medium and small, but highly potent, fraction-genres (when transposed into radio, often referred to as life-style formats),

each fighting for its share of the ratings pie. In these battles, the difference between first and fifth place can be a mere 1/2 ratings points.

In this new and historically alien environment, programmers face not only the choice of which generic formats they should follow, but must also choose between an infinite number of "positioning" postures to fine-tune their individual competitive stances within an increasingly crowded derby.

The mass appeal radio giants of the '80s (if, indeed, such a thing is even possible) will no longer be the stations that program the big, mass appeal musical genre the best. Instead, they will be the ones that most skillfully mix the most culturally compatible fraction genres in their markets and supplement them with well-rounded doses of info-programming (news and public affairs).

This information is of vital importance to the record companies, many of which, befuddled by the changes at hand, complain about what they perceive to be widespread narrowness within radio.

Just as radio is faced with the reality of having to nimbly fractionalize its standard formats, record labels are also faced with realigning their rosters into sync with the new, multifaceted marketplace.

This requires regarding each of their musical genres with a new attitude of equalness—reconcentrating not only their a&r and marketing strategies, but reallocating the thrust of their radio promotional fronts and properly dividing these efforts along the new, applicable lines of demarcation.

We are not in a "lull" as many programmers and record executives are quick to rationalize. We're in the early stages of an entirely new scene—a generically decentralized scene based upon free-flowing musical diversity and a fractionalized media.



Bubbling Under The HOT 100

- 101—THE REST OF THE NIGHT, Clif Newton, Scotti Bros. 602 (Atlantic)
- 102—I BELIEVE IN YOU, Don Williams, MCA 41304
- 103—TURNING JAPANESE, The Vapors, United Artists 1364
- 104—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 105—HEART OF MINE, Oak Ridge Boys, MCA 41280
- 106—EVEN THE SCORE, Toronto, A&M 2255
- 107—I'M THE LUCKY ONE, Tim Weisberg, MCA 41307
- 108—HOW GLAD I AM, Joyce Cobb, Cream 8040
- 109—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 110—GIVIN' IT ALL, Player, Casablanca 2295

Bubbling Under The Top LPs

- 201—EUMIR DEODATO, Night Cruiser, Warner Bros. BSK-3467
- 202—CHEVY CHASE, Chevy Chase, Arista AL 9519
- 203—MICHAEL JOHNSON, You Can Call Me Blue, EMI-America SW-17035
- 204—HAZEL O'CONNOR, Breaking Glass, A&M SP-4820
- 205—ROBERT JOHN, Back On The Street, EMI-America SW 17027
- 206—DONNY HATHAWAY, In Performance, Atlantic SD 19278
- 207—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111
- 208—MAIN INGREDIENT FEATURING CUBA GOODING, Ready For Love, RCA AFL1-3641
- 209—KERRY LIVGREN, Seeds Of Change, Kirshner NJZ 36537 (CBS)
- 210—LOVE AFFAIR, Love Affair, Radio Records RR 204

Counterpoint

Demo Bags Binder For Singing Duo

By JEAN WILLIAMS

NEW YORK—As a result of its writing talents Rene Moore and Angela Winbush (Rene & Angela) landed a Capitol contract with a debut self-titled LP release earlier this 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 sell them," says Moore. "Cecil (Dr. Cecil Hale, who recently departed Capitol) liked the way we performed 'Do You Really Love Me' and signed us as artists," he adds.

The duo intimates it's presently negotiating to sign with Regency Artists to handle its booking and its putting together a band for a U.S. tour early next year.

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

On the heels of a major city promotional tour, Rene & Angela's new single "Everything We Do" was released last week.

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

And in another growth area, Rene & Angela have written for several artists. The pair recently penned "Love Uprising," the single and title track of the Tavares LP, "Burning Love" by Edmond Sylvers of the Sylvers family, and are writing a tune for the upcoming Rufus LP.

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

Rene & Angela have combined two different musical backgrounds to create their sounds.

Winbush, a former schoolteacher, has a gospel background while Moore's musical experience is in the classical field.

Prior to teaming with Moore, Winbush and two other Howard Univ. students formed a trio which opened for Al Jarreau and the late Van McCoy, among others. She also toured with Redd Foxx, sang background for Jean Carn and handled studio background vocals for Dolly Parton.

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

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

Gentry McCreary of Lexicon Music and Luminar Records has set the first California Gospel Festival scheduled for the Oakland Auditorium Theatre Friday (19).

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

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

Walter, Tramaine and Edwin
(Continued on page 30)

Billboard Hot Soul Singles

Survey For Week Ending 9/20/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	13	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	34	32	10	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	68	68	4	MAKE ME YOURS—High Energy (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Jobete, ASCAP)
2	2	11	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	35	35	13	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	69	69	5	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)
3	4	9	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	36	36	7	TREASURE—The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	70	70	4	SAVE ME—Dave Mason (J. Krueger), Columbia 1-11289 (Blackwood/Bruser, ASCAP)
4	6	8	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	37	37	7	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	71	73	3	NIGHT TIME LOVER—La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)
5	3	12	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	38	39	8	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Moore, BMI)	72	89	2	HEROES—Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)
6	7	12	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	39	44	5	GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	73	83	2	KAMALI—Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)
7	8	12	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	40	45	4	MY PRAYER—Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	74	84	2	HOW SWEET IT IS—Tyrone Davis (H. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)
8	9	9	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	41	38	7	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick O'-Val, ASCAP)	75	85	2	COULD YOU BE LOVE—Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)
9	10	10	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	42	47	6	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	76	79	3	DOES IT FEEL GOOD—B.T. Express (W. Hall, Jr.), Columbia 1-11336 (Triple "O", BMI)
10	5	15	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	43	58	4	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	77	77	3	HELP FROM MY FRIENDS—Pariet (R. Dunbar, T. Lampkin), Casablanca 2293 (Rick's/Rightsong, BMI)
11	14	8	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	44	42	11	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	78	78	3	CAN'T HELP MYSELF—Kwicks (Bartlett, Williams, Brown, Sumlin, Jones), EMI-America 8048 (Quicksong/Cessess, BMI)
12	15	7	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	45	40	13	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	79	88	3	WE CAME TO FUNK YOU OUT—Southroad Connection (L. Job), United Artists 1361 (Harrindur, BMI)
13	25	5	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	46	46	12	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	80	90	2	TAKE IT TO THE LIMIT—Norman Connors (P. St. James), Arista 0548 (Tambeat, BMI)
14	21	5	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	47	48	6	COMING HOME—Truth (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	81	NEW ENTRY	WALK AWAY—Donna Summer (P. Bellotte, H. Fallertmeyer), Casablanca 2300 (Rick's/O.P. Revelation/Ed Intro, BMI)	
15	19	7	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	48	56	5	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	82	NEW ENTRY	TELEPHONE BILL—Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	
16	20	8	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	49	41	23	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	83	NEW ENTRY	MASTER BLASTER—Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	
17	17	11	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	50	49	9	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Moguil, ASCAP)	84	NEW ENTRY	REAL LOVE—Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)	
18	18	12	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	51	59	4	RED LIGHT—Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	85	NEW ENTRY	BAD BABE—Shogun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)	
19	22	8	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	52	55	5	UNLOCK THE FUNK—Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	86	NEW ENTRY	CAN'T KEEP FROM CRYING—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)	
20	23	5	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	53	53	6	TAKING YOUR SPACE AWAY—Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)	87	NEW ENTRY	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	
21	13	12	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	54	63	5	EVERYTHING SO GOOD ABOUT YOU—Melba Moore (B. Hayes, V. Carstarphen, M. Moore), Epic 9-50909 (Eplember, ASCAP, Ensign/Industrial Strength, BMI)	88	NEW ENTRY	SHAME ON YOU—Patience (D. Sciarrotta, C. Sciarrotta), Columbia 1-11334 (Jugumba, ASCAP)	
22	27	6	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	55	81	2	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	89	NEW ENTRY	FOR YOU, FOR LOVE—Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)	
23	24	8	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	56	52	19	DYNAMITE—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	90	NEW ENTRY	SIR JAM A LOT—Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	
24	28	7	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angels/Hell/Six Continents, BMI)	57	57	14	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	91	60	8	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
25	12	21	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	58	86	2	LOVE TOUCH—Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunesmith, BMI/Fetus)	92	92	3	RIGHT IN THE MIDDLE OF FALLING IN LOVE—Solaris (S. Dees), Dana 1416 (Unichappell, BMI)
26	11	11	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'-Val, ASCAP)	59	67	4	THIS FEELING RATED X-TRA—Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)	93	75	4	DON'T BE AN ISLAND—Jerry Butler (K. Echols), P.I.R. 9-3113 (CBS) (Echo-Rama/AOPA, ASCAP)
27	16	12	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)	60	82	2	FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	94	87	4	THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones (W.S. Robinson), Island 49531 (Warner Bros.) (Jobete, ASCAP)
28	33	8	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	61	71	4	OUT HERE ON MY OWN—Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)	95	95	5	THINK POSITIVE—Main Ingredient Featuring Cuba Gooding (C. Shaw, L. Nesbit), RCA 12060 (Stage Presence/Carbaby, ASCAP)
29	34	8	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	62	80	2	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	96	61	12	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)
30	26	11	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	63	65	3	GIMME WHAT YOU GOT—Al Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)	97	50	14	JO JO—Boyz Scaggs (B. Scaggs, O. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)
31	29	12	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	64	64	3	MR. MIRACLE MAN—Doe Edwards (W. Hutch), Cotillion 387945 (Atlantic) (Warner-Tamerlane/It's The Song, BMI)	98	54	22	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)
32	30	9	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	65	66	4	HEARTACHE NO. 9—Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems-EMI, BMI)	99	51	14	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Heppburn, B. Carter, M. Heppburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)
33	31	16	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	66	76	3	HURRY UP THIS WAY AGAIN—Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	100	62	13	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Be.), Chocolate City 3207 (Casablanca) (Finish Line, BMI)

Billboard[®] Top Boxoffice[™]

Survey For Week Ending 9/14/80

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FLEETWOOD MAC/CHRISTOPHER CROSS —Avalon Attractions, Hollywood Bowl, Hollywood, Ca., Aug. 31 & Sept. 1 (2)	33,996	\$5.00-\$17.50	\$387,820*
2	BOB SEGER/REO SPEEDWAGON —Ron Delsener, Madison Square Garden, New York, N.Y., Sept. 12 & 13 (2)	32,000	\$9.50-\$10.50	\$323,000
3	YES —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Sept. 12 & 13 (2)	35,305	\$6.50-\$9.50	\$309,041*
4	GRATEFUL DEAD —R.J. Reppenstall Productions, Lewiston Fair Grounds, Lewiston, Me., Sept. 6	25,127	\$12.00-\$15.00	\$264,087
5	BOB SEGER/BAROGGA —Frank J. Russo, Providence Civic Center, Providence, R.I., Sept. 9 & 10 (2)	21,667	\$9.00-\$11.00	\$225,975*
6	CHARLIE DANIELS BAND/POCO —Monarch Entertainment, N.J. State Fair Grounds, Hamilton Township, N.J., Sept. 14	16,561	\$10.00-\$12.50	\$176,742
7	ELTON JOHN/JUDY TZUKE —Cross Country Concerts, Hartford Civic Center, Hartford, Conn., Sept. 12	13,200	\$9.50-\$11.50	\$148,921*
8	ISLEY BROTHERS/BROTHERS JOHNSON —Jim Armentres Concert Pres., NBC Arena, Honolulu, Hi., Sept. 5 & 6 (2)	15,000	\$8.50-\$9.50	\$139,502*
9	VAN HALEN/THE CATS —Feyline Presents, McNichols Arena, Denver, Colo., Sept. 12	11,939	\$7.00-\$9.00	\$113,339
10	JACKSON BROWNE —Entam/Sunshine Pres., The Rupp Arena, Lexington, Ky., Sept. 12	11,809	\$8.50-\$9.50	\$107,593*
11	JACKSON BROWNE —Alpine Valley Music Theatre, E. Troy, Wisc., Sept. 4	10,540	\$9.00-\$12.50	\$104,824
12	QUEEN/DAKOTA —Contemporary/New West Pres., Kemper Arena, Kansas City, Mo., Sept. 12	10,825	\$8.50-\$9.50	\$100,529
13	JACKSON BROWNE —Sound Seventy Prod./MTSU Special Events Comm., Murphy Center, Murfreesboro, Tenn., Sept. 10	10,782	\$8.50-\$10.50	\$98,283
14	JEFF BECK/THE KINGS —Feyline Presents, McNichols Arena, Denver, Colo., Sept. 10	8,776	\$9.50-\$10.50	\$93,228
15	AL JARREAU —Nederlander Organization, Pine Knob Theatre, Clarkston, Mich., Sept. 14	8,778	\$8.00-\$12.00	\$92,943
16	TED NUGENT/HUMBLE PIE —Cross Country Concerts, New Haven Colis., New Haven, Conn., Sept. 9	9,800	\$7.50-\$9.50	\$88,437
17	TED NUGENT/HUMBLE PIE —Monarch Entertainment, War Memorial Aud., Rochester, N.J., Sept. 12	10,164	\$8.50-\$9.50	\$87,008*
18	BONNIE RAITT/JOHN PRINE/THE LA MONT/CRANSTON BAND —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Sept. 9	8,165	\$9.50-\$10.50	\$85,884
19	AC/DC/BLACKFOOT —Star Date Productions, Dane County Colis., Madison, Wisc., Sept. 14	10,100	\$8.00	\$80,701*
Auditoriums (Under 6,000)				
1	AC/DC/BLACKFOOT —Star Date Productions, Milwaukee Aud., Milwaukee, Wisc., Sept. 13	6,000	\$8.00-\$9.00	\$51,493*
2	YES —Cross Country Concerts, Glens Falls Civic Center, Glens Falls, N.Y., Sept. 10	5,000	\$8.50-\$9.50	\$45,025
3	CHICAGO —Dick Clark Presentations/Concerts West, Dick Clark Westchester Theatre, Tarrytown, N.Y., Sept. 14	3,574	\$12.50	\$42,959*
4	SANTANA/AL DI MEOLA —Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Ca., Sept. 12	4,646	\$7.75-\$12.50	\$42,901*
5	AC/DC/BLACKROSE —Contemporary Concerts/New West, Pershing Aud., Lincoln, Nebr., Sept. 10	4,529	\$7.50-\$8.50	\$35,343
6	RUSH/SAXON —Entam Presents, Hampton Colis., Hampton, W.Va., Sept. 11	4,287	\$7.50-\$8.50	\$34,820
7	THE KINKS/JOHN COUGAR & THE ZOE —DiCesare-Engler, The Stanley Theatre, Pittsburgh, Pa., Sept. 12	3,707	\$8.75	\$34,414*
8	KRIS KRISTOFFERSON/BILLY SWAN —Perryscope Concerts, Jubilee Aud., Calgary, Alberta, Can., Sept. 8	2,648	\$10.00-\$12.00	\$31,056*
9	KRIS KRISTOFFERSON/BILLY SWAN —Perryscope Concerts, Jubilee Aud., Edmonton, Alberta, Can., Sept. 9	2,604	\$10.00-\$12.00	\$30,540*
10	RUSH/SAXON —Entam Productions, Charleston Civic Center Colis., Charleston, W.Va., Sept. 13	3,198	\$7.50-\$8.50	\$25,894
11	ROSSINGTON COLLINS BAND/HENRY PAUL BAND —Pace Concerts, Will Rogers Memorial Center, Fort Worth, Tx., Sept. 12	2,964	\$8.50	\$24,684*
12	PAT BENATAR/THE PROOFS —Feyline Presents, Rainbow Music Hall, Denver, Colo., Sept. 9 & 10 (2)	2,900	\$8.50-\$9.50	\$24,676*
13	CHRIS DE BURGH/NANCY SIMONS —Concert Productions Int'l, Massey Hall, Toronto, Can., Sept. 8	2,712	\$8.50-\$9.50	\$22,806*
14	ASHFORD & SIMPSON/STRATUS —Feyline/Lewis Gray Productions/LuVason, Rainbow Music Hall, Denver, Colo., Sept. 11 (2)	2,129	\$9.50-\$10.50	\$20,974
15	EMMYLOU HARRIS —Pace Concerts, Austin Opera House, Austin, Tx., Sept. 13 (2)	2,688	\$7.50	\$20,196
16	B-52'S/THE PLASTICS —Frank J. Russo, Ritchie Colis., University Of Maryland, Sept. 11	2,250	\$7.50	\$16,697*
17	AL STEWART & SHOT IN THE DARK —Doug Clark Productions, Mesa Amphitheatre, Mesa, Ariz., Sept. 12	1,630	\$8.75-\$9.75	\$16,009
18	THE KINGBEES/LOOK —Brass Ring Productions, Royal Oak Music Theatre, Royal Oak, Mich., Sept. 12	1,211	\$8.00-\$9.00	\$10,890

Talent Talent In Action

BOB SEGER REO SPEEDWAGON

Madison Square Garden, New York
Tickets: \$13.50, \$11.50

This was a well-matched double bill that stood up over two nights here the draw Sept. 12-18 was clearly Seger, who is not a regular visitor in Gotham.

Seger, 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.

The 90-minute, about 14-tune set was structured to move at a steady pace between Seger's ballads and his funkier, r&b flavored tunes. The five-piece band (horn player, guitars, drums and keyboards) was augmented with a female backing trio that could have been brought downstage a bit to provide more color, but that's the extent of the criticism.

Seger's strongest point is the quality of his songs, which evoke images of small town America, growing up and romance spiced with a rock 'n' roll philosophy. The audience loved it all, and had no trouble singing the choruses without urging.

Seger's distinctive vocals were in keeping with the r&b flavored rock he does so well. The band features a splendid one-man rhythm section named Alto Reed, who blows classic r&b lines around Seger's arrangements.

Seger opened with songs such as "Someday Lady You'll Accompany Me," "Against The Wind" and moved into "Horizontal Bop," "Fire Lake," "Betty Lou," "Fire Down Below," "Katmandu" and "I Got To Ramble." The latter illustrates the Otis Redding influence that makes Seger a popular draw among women as well as men.

"Night Moves" and "Rock 'n' Roll Never Forgets" were made to order closing numbers, with additional excitement generated by having Reed play his sax out in the audience, courtesy of a wireless mike.

REO Speedwagon opened for Seger with a short, six-song 35-minute set that demonstrated the group's heavier brand of rock, which has made it one of the more popular Midwest touring acts. The band is a boxoffice draw on its own outside New York, and expects to headline here next time around. Audience received the group warmly and band reciprocated by playing "Riding The Storm Out" and other hits. Good choice for a double bill with Seger.

RICHARD M. NUSSER

LOU RAWLS NATALIE COLE

Hilton Hotel, Las Vegas
Tickets: \$22, \$21, \$14.50

Modest crowds greeted Rawls' new 100-minute duo debut with Cole Sept. 9. The duo bows at New York's Carnegie Hall Sept. 25.

The show integrates smoothly, the two voices blending best during the 12-minute "Porgy & Bess" medley finale, though the opener didn't suggest that the talents were quite so equally matched.

The "Takes Two Baby" opener seemed off-balanced with Cole's harsh vocal quality juxtaposed against Rawls' richness.

Five minutes later Cole was alone, soloing her "Mr. Melody." Despite the scating, Cole's performance seemed more a study in methodical delivery and was not overly exciting.

The mundane quality continued through her 33 minute, 14-song set.

"Unforgettable" was preceded by a forgettable "Someone That I Used To Love" and Tina

Palladium New Year Tickets Go For \$60

LOS ANGELES—The Hollywood Palladium here is first out of the gate with plans for ringing in the new year. But those living on a tight budget needn't rush to mark their calendars.

For its Dec. 31 festivities, the Palladium will charge \$60 and offer Myron Floren's orchestra, dinner and a split of champagne. Floren, the St. Louis accordionist who has been a sideman with Lawrence Welk for more than 30 years, will feature other Welk acts including Dick Dale, Bob Lido, Arthur Duncan, Henry Cuesta, Kathy Sullivan and Jim Roberts.

Turner-styled "Honky Tonk Women." "Someone" is her new Capitol single.

The requisite side show sequence of Nat "King" Cole was followed by more of her father's hits.

For just a moment, during the last part of "Lazy, Hazy, Crazy Days Of Summer" and early in "Ramblin' Rose" Cole revealed a subtle easiness of style and voice. Mostly, however, she tries much too hard, covering her talents by hard-sell victory.

Her Gean Barge orchestrated solo segment closed with a clever "Unforgettable" duet with the recording of her father.

Rawls joined her for a blues foray. Now that Cole was warmed up, the match clicked.

Taking over his 14-song, 48-minute solo set Rawls breezed neatly into his Duke Ellington tribute, scoring with "A Train" and "Sophisticated Lady."

Working completely with a rearranged show, Rawls was looser this time out and better for that. His usual 60-minute headline act has been typically so slick as to be tedious despite the quality.

With arranger Mele conducting the Jimmy Mulidore Orchestra, Rawls completed his solo set with "One Life To Live," "Everything Must Change," a salute to Budweiser and "Another Love Like Mine."

Rawls and Cole cooked with the well arranged "Porgy & Bess" finale. The opening "Summertime" swings through to the high drama closer of "Bess You Is My Woman," masterfully completing the medley and the show.

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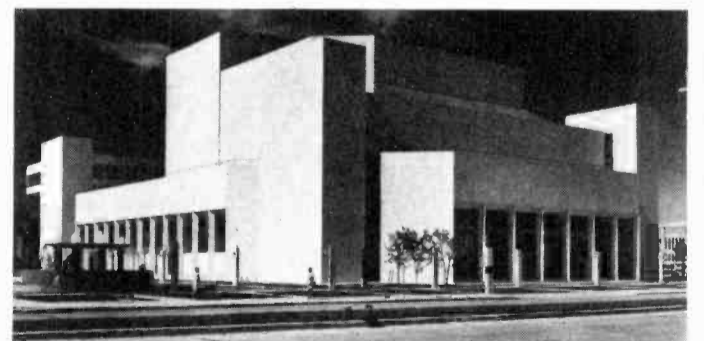
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Counterpoint

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 ideas concerning career moves. LaRue, Lamonte McLemore and Ron Townson continued as the Fifth Dimension while bringing in new personnel.

However, since the split, only McCoo and Davis have been able to come up with a major hit, "You Don't Have To Be A Star" on ABC.

Townson eventually left the group for a solo career—no hits there. He also has been involved in other projects.

McCoo and Davis moved onto CBS—no hits there. The Fifth Dimension then signed with Motown—no hits there. The group left Motown some time ago.

LaRue, McLemore and Townson are now reported eager to reteam and they are waiting for McCoo and Davis.

The Fifth Dimension scored its biggest hit in 1969 with "Aquarius" while on Soul City Records. "Up Up And Away," its 1967 hit, also was on Soul City, but the group moved to Bell Records and had its 1970 smash, "One 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 deal 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, "Power" 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 Orsini Ristorante in Beverly Hills Sunday (28). The firm handles p.r. and artist management.

★ ★ ★

Remember... we're in communications, so let's communicate.

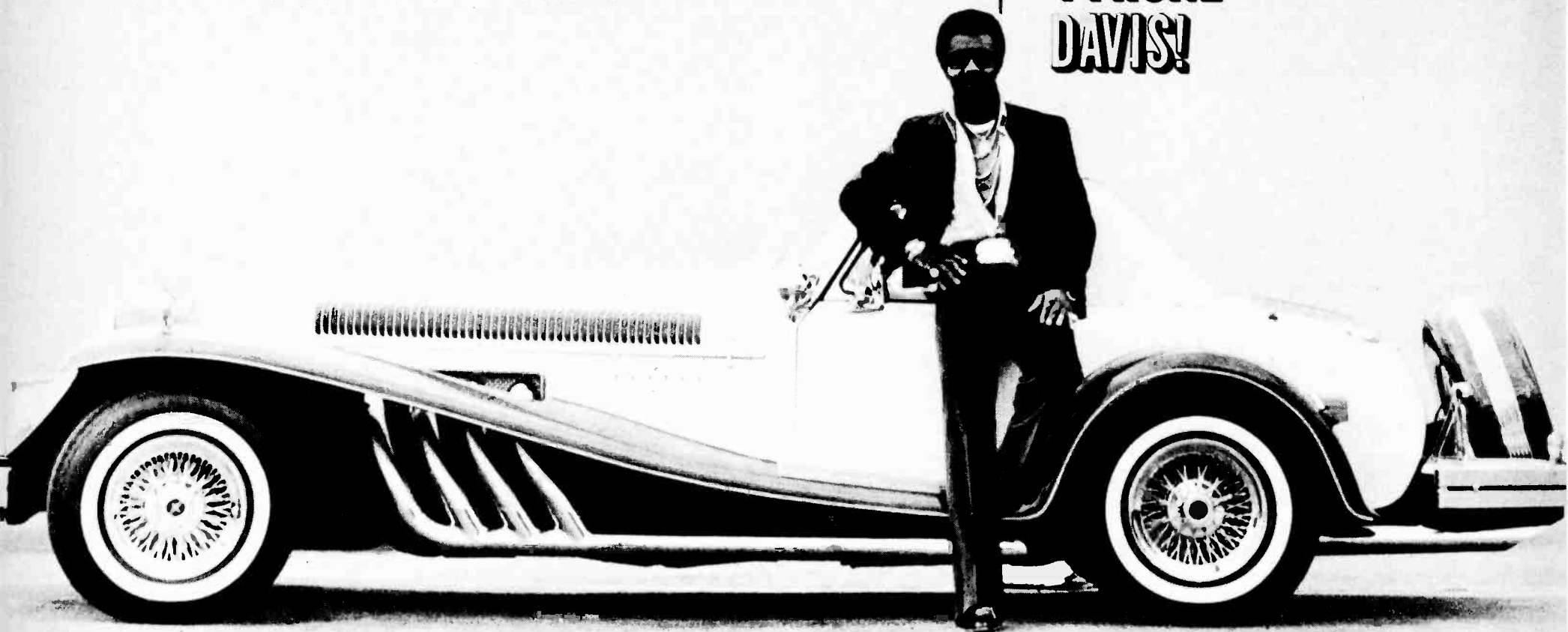
Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	14	GIVE ME THE NIGHT —George Benson (R. Temperton, Warner Bros./Q West 49505 (Rodsongs, ASCAP))	34	39	6	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	68	78	4	CAN'T HELP MYSELF —Kwicks (Bartlett, Williams, Brown, Sumlin, Jones), EMI America 8048 (Quicksong/Cessess, BMI)
2	4	9	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	35	40	5	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	69	NEW ENTRY		S.O.S.—S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)
3	3	10	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	36	83	2	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	70	80	3	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)
4	2	12	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	37	37	8	FUNTIME —Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	71	73	3	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)
5	6	13	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	38	43	5	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	72	82	2	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Ion, BMI)
6	13	6	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	39	36	8	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	73	77	4	HELP FROM MY FRIENDS —Parlet (R. Dunbar, T. Lamphun), Casablanca 2293 (Rick's/Rightsong, BMI)
7	7	13	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	40	38	9	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Mootie, BMI)	74	84	2	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)
8	8	10	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	41	42	7	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	75	85	2	BAD BABE —Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
9	9	11	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	42	60	3	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	76	86	2	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)
10	12	8	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microvscod, ASCAP)	43	48	6	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	77	87	2	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)
11	11	9	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	44	31	13	I JUST WANNA DANCE WITH YOU —Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	78	88	2	SHAME ON YOU —Patience (D. Sciarrotta, C. Sciarrotta), Columbia 1-11334 (Jugumba, ASCAP)
12	14	6	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	45	41	8	TASTE OF BITTER LOVE —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O'-Val, ASCAP)	79	79	4	WE CAME TO FUNK YOU OUT —Southside Connection (L. Job), United Artists 1361 (Harrindur, BMI)
13	5	13	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	46	51	5	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	80	89	2	FOR YOU, FOR LOVE —Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)
14	15	8	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	47	62	3	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	81	90	2	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)
15	16	9	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	48	47	7	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)	82	NEW ENTRY		THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)
16	18	13	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	49	33	17	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	83	NEW ENTRY		THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykinda, ASCAP)
17	20	6	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	50	52	6	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	84	NEW ENTRY		KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)
18	10	16	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	51	45	14	BACKSTROKIN' —Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Chia, BMI)	85	NEW ENTRY		YOUR LOVE IS GOOD —Sheila & B. Devotion (B. Edwards, N. Rogers), Carrere 7304 (Atlantic) (Chic, BMI)
19	19	9	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	52	54	6	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hayes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	86	NEW ENTRY		OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)
20	22	7	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	53	58	3	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunessmith, BMI/Fetus)	87	NEW ENTRY		HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Magic Disc 222 (Famous, ASCAP)
21	24	8	I TOUCHED A DREAM —The Deets (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	54	44	12	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	88	70	5	SAVE ME —Dave Mason (J. Krueger), Columbia 1-11289 (Blackwood/Bruser, ASCAP)
22	17	12	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	55	81	2	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's/O.P. Revelation/Ed Intro, BMI)	89	NEW ENTRY		THIS IS IT —Millie Jackson (K. Loggins, M. McDonald), Spring 3013 (Polydor) (Tauripin Tunes/Milk Money, ASCAP)
23	23	9	SEARCHING —Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	56	72	3	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	90	NEW ENTRY		HOW GLAD I AM —Joyce Cobb (J. Williams, L. Harrison), Cream 8040 (Screen Gems/EMI, BMI)
24	28	9	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	57	67	4	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	91	76	4	DOES IT FEEL GOOD —B.T. Express (W. Hall, Jr.), Columbia 1-11336 (Triple "O", BMI)
25	29	9	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	58	65	4	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suenay, BMI)	92	68	5	MAKE ME YOURS —High Energy (B. Champlin), Gordy 7187 (Motown) (Jobete, ASCAP)
26	25	22	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	59	59	5	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)	93	56	20	DYNAMITE —Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
27	26	12	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	60	69	6	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	94	35	14	OLD-FASHION LOVE —Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)
28	27	13	RESCUE ME —A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)	61	61	5	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)	95	46	13	I LOVE THE WAY YOU LOVE —Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)
29	21	13	REBELS ARE WE —Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	62	74	3	HOW SWEET IT IS —Tyrone Davis (J. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	96	34	11	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)
30	55	3	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	63	63	4	GIMME WHAT YOU GOT —Al Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)	97	50	10	SHAKE IT UP —Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)
31	NEW ENTRY		LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trini/Steelchest, ASCAP)	64	64	4	MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic) (Warner-Tamerlane/It's The Song, BMI)	98	53	7	TAKING YOUR SPACE AWAY —Tom Toms O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)
32	30	12	PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	65	75	3	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	99	49	24	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigid's Song, BMI)
33	32	10	GIRL OF MY DREAM —Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	66	66	5	HEARTACHE NO. 9 —Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems-EMI, BMI)	100	57	15	HOUSE PARTY —Frod Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)

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★	2	10	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	34	26	23	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	68	68	5	CAN'T HELP MYSELF —Kwick (Bartlett, Williams, Brown, Sumlin, Jones), EMI-America 8048 (Quicksong/Cessess, BMI)	
★	6	7	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	43	7	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	69	71	4	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)	
★	3	15	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	36	28	14	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)	★	80	3	FOR YOU, FOR LOVE—Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)	
★	5	14	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocod, ASCAP)	37	23	10	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	81	3	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	
★	12	7	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	38	33	11	GIRL OF MY DREAM —Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	83	2	THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamusic, ASCAP)	
★	7	14	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	39	37	9	FUNTIME—Paaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	73	NEW ENTRY	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	
★	7	11	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	40	32	13	PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	74	75	3	BAD BABE —Shetgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
★	10	9	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	★	47	4	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	75	85	2	YOUR LOVE IS GOOD —Sheila & B. Devotion (B. Edwards, N. Rogers), Carere 7304 (Atlantic) (Chic, BMI)
★	9	12	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	42	41	8	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★	76	86	2	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)
★	11	10	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	43	40	10	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Moore, BMI)	★	77	87	2	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Magic Disc 222 (Famous, ASCAP)
★	36	3	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	44	39	9	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	★	78	78	3	SHAME ON YOU —Patience (D. Sciarrotta, C. Sciarrotta), Columbia 1-11334 (Jugumba, ASCAP)
★	14	9	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Milume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	45	46	6	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	★	79	61	6	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)
★	15	10	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	56	4	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	★	80	64	5	MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic) (Warner-Tamerlane/It's The Song, BMI)
★	17	7	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	★	52	7	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	★	81	NEW ENTRY	HOLD ON —Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	
★	30	4	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	55	3	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	★	82	NEW ENTRY	EVERYTHING WE DO —Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	
★	16	14	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	49	7	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	★	83	NEW ENTRY	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	
★	31	2	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trini/Steelchest, ASCAP)	★	53	4	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 0007 (Timesmith, BMI/Fetus)	★	84	NEW ENTRY	LAY ME GENTLY —Gene Chandler (B. Acklin, A. Thompson), 20th Century 2468 (Cachand/Gaelana, BMI)	
★	18	13	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	57	5	HURRY UP THIS WAY AGAIN —Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	85	NEW ENTRY	MY GUY/MY GIRL —Ami Stewart & Johnny Bristol (W.S. Robinson, R. White), Handshake 7-5300 (CBS) (Jobete, ASCAP)	
★	21	9	I TOUCHED A DREAM —The Deets (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	58	5	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suenay, BMI)	★	86	NEW ENTRY	IS IT IN —Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)	
★	20	8	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	53	8	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Muir/Davahkee, ASCAP)	★	87	NEW ENTRY	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	
★	21	10	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	62	4	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	★	88	89	2	THIS IS IT —Millie Jackson (K. Loggins, M. McDonald), Spring 3013 (Polydor) (Tauripin Tunes/Milk Money, ASCAP)
★	22	10	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	69	2	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	★	89	NEW ENTRY	HANG TOUGH —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)	
★	23	10	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	57	6	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnirp, BMI)	★	90	90	2	HOW GLAD I AM —Joyce Cobb (J. Williams, L. Harrison), Cream 8040 (Screen Gems/EMI, BMI)
★	24	8	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	59	7	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)	★	91	29	14	REBELS ARE WE —Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)
★	25	13	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	60	7	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	★	92	92	6	MAKE ME YOURS —High Energy (B. Champion), Gordy 7187 (Motown) (Jobete, ASCAP)
★	26	13	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	67	5	NIGHT TIME LOVER —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)	★	93	45	9	TASTE OF BITTER LOVE —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O'-Val, ASCAP)
★	38	6	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	★	82	2	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)	★	94	63	5	GIMME WHAT YOU GOT —Al Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)
★	28	13	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O'-Val, ASCAP)	★	70	4	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	★	95	66	6	HEARTACHE NO. 9 —Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems/EMI, BMI)
★	42	4	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	★	62	4	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	★	96	44	14	I JUST WANNA DANCE WITH YOU —Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)
★	34	7	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★	72	3	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	★	97	54	13	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Mc-Benish, ASCAP)
★	35	6	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	★	74	3	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monosteli/April, ASCAP)	★	98	49	18	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)
★	32	17	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	76	3	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	99	51	15	BACKSTROKIN' —Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)
★	33	NEW ENTRY	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	★	77	3	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)	★	100	97	11	SHAKE IT UP —Red (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)

Counterpoint

LaSalle And Wolf Team For Single

By JEAN WILLIAMS

LOS ANGELES—MCA Records' Denise LaSalle has reactivated her production company, Ordena Enterprises, in Jackson, Tenn., and her first act is her husband, James "Superwolf" Wolf.

Wolf, an air personality at WJHR-FM in Jackson, has recorded "Super-Wolf Can Do It" on Sugarhill Records. LaSalle produced and copenned the rap tune with Wolf and William Brown, a studio engineer.

If you will recall, Sugarhill Records gained national attention through another rap disk, "Rapper's Delight," by the Sugarhill Gang.

LaSalle notes that she stopped producing other artists in 1973 to devote full-time to her own career. Now, in addition to signing her husband to a new production deal, she has signed a white rock/Country/r&b act, Wolfpack. (The Wolf is coincidental.)

She explains that she is cutting the group in a rock/r&b vein and the LP is expected to be completed shortly.

As for her own career, LaSalle is working on her third LP for MCA, which she plans to complete this month.

"I try to be contemporary with all my LPs but I never stray too far from my roots. For the upcoming LP I'm leaning more toward my older sound—and talking to women about problems."

LaSalle, who reportedly has been a major artist in Japan since the early '70s, recently toured Japan for 10 days. Following the completion on her next album, she will go back on the road. She has an invitation to revisit Japan in December.

LaSalle the businessperson has definite feelings on the present status of the music industry.

"Because labels, not just MCA but most record companies, don't seem to do as much for black artists as they should. I had to go out and hire my own representatives. This happens to most black acts unless they go to a record company as a superstar."

"I have found that there's very little followup with black acts. My business manager Rick Taylor is working on this right now and MCA has promised to do more to promote my product," she says.

★ ★ ★

Stevie Wonder is set to be the guest MC at a tribute to gospel music at the Beacon Theatre in New York Friday (10).

The Dixie Hummingbirds, celebrating 52 years as gospel singers, are to be the featured group.

The New York-based communications firm Minger, Allen & Patton, producer of the event, also has tapped singer June Gatlin from L.A. and Genobia Jeter & the Modulations to perform.

Admission to the Beacon, which seats 2,700 persons, is \$12.50 and \$10. A spokesperson notes that invitations have been extended to New York gospel artists to come to the theatre—and in some cases—perform.

And in another area—is it possible that Stevie Wonder is gearing up to produce the Dixie Hummingbirds next LP?

(Continued on page 53)

Billboard Singles Radio Action

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

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 22

WIFE—Indianapolis

- CRYSTAL GAYLE—The Blue Side (Columbia)
- KIM CARNES—More Love (EMI)

WNDE—Indianapolis

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- BOB SEGER—Against The Wind (Capitol) 11-6
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 19-11

WOKY—Milwaukee

- KIM CARNES—More Love (EMI)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ROBBIE DUPREE—Steal Away (Elektra) 16-10
- PAUL McCARTNEY—Coming Up (Columbia) 23-16

WZUW—Milwaukee

- FELIX CAVALIERE—Good To Have Love Back (Epic)
- SPINNERS—Cupid (Atlantic)

KSLQ—St. Louis

- OZARK MOUNTAIN DAREDEVILS—Take You Tonight (Columbia)
- TOMMY TUTONE—Angel Say No (Columbia)
- ELTON JOHN—Little Jeannie (MCA) 23-12
- MICHAEL JACKSON—She's Out Of My Life (Epic) 28-13

KXOK—St. Louis

- CHARLIE DANIELS BAND—In America (Epic)
- AMBROSIA—Biggest Part Of Me (WB) 8-3
- BOB SEGER—Against The Wind (Capitol) 7-2

KIOA—Des Moines

- SPINNERS—Cupid (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia)
- BETTE MIDLER—The Rose (Atlantic) 12-5
- LIPPS INC.—Funkytown (Casablanca)

KDWB—Minneapolis

- PAT BENATAR—We Live For Love (Chrysalis)
- BOB SEGER—Against The Wind (Capitol)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 22-12

KSTP—Minneapolis

- CRYSTAL GAYLE—The Blue Side (Columbia)
- GLEN CAMPBELL/RITA COOLIDGE—Somethin' Bout You Baby I Like (Capitol)
- AMBROSIA—Biggest Part Of Me (WB) 12-7
- BETTE MIDLER—The Rose (Atlantic) 9-5

WHB—Kansas City

- SPINNERS—Cupid (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 24-16
- MICHAEL JACKSON—She's Out Of My Life (Epic) 15-11

KBEQ—Kansas City

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- SPIDER—New Romance (Dreamland)
- BOB SEGER—Against The Wind (Capitol) 11-4
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 27-20

KKLS—Rapid City

- OLIVIA NEWTON-JOHN—Magic (MCA)
- SPINNERS—Cupid (Atlantic)
- BOB SEGER—Against The Wind (Capitol) 13-8
- BETTE MIDLER—The Rose (Atlantic) 2-1

KQWB—Fargo

- ROBBIE DUPREE—Steal Away (Elektra)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ELTON JOHN—Little Jeannie (MCA)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 22-10

KLEO—Wichita

- LIPPS INC.—Funkytown (Casablanca)
- SPINNERS—Cupid (Atlantic)
- BOB SEGER—Against The Wind (Capitol) 17-8
- PAUL McCARTNEY—Coming Up (Columbia) 13-6

Northeast Region

TOP ADD ONS

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

PRIME MOVERS

- ELTON JOHN—Little Jeannie (MCA)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ROBBIE DUPREE—Steal Away (Elektra)

BREAKOUTS

- ROBERTA FLACK/DONNY HATHAWAY—Back Together Again (Atlantic)
- KIM CARNES—More Love (UA)
- CAROLE KING—One Fine Day (Capitol)

WABC—New York

- ROBERTA FLACK/DONNY HATHAWAY—Back Together Again (Atlantic)
- S.O.S. BAND—Take Your Time (Tabu)
- AMBROSIA—Biggest Part Of Me (WB)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)

WXLO—New York

- ROBERTA FLACK/DONNY HATHAWAY—Back Together Again (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPINNERS—Cupid (Atlantic) 30-23
- CHANGE—A Lover's Holiday (WB) 16-12

WPTR—Albany

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 11-4
- MICKEY GILLEY—Stand By Me (Asylum) AD-31

WTRY—Albany

- JOE WALSH—All Night Long (Asylum)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- PAUL McCARTNEY—Coming Up (Columbia) 17-9
- MICHAEL JACKSON—She's Out Of My Life (Epic) 15-7

WKBW—Buffalo

- PAT TRAVERS—Is This Love (Polydor)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- PAT BENATAR—We Live For Love (Chrysalis) 21-15
- PAUL McCARTNEY—Coming Up (Columbia) 30-22
- MICHAEL JACKSON—She's Out Of My Life (Epic) 17-13
- FRANK SINATRA—Theme From New York, New York (Reprise) 14-7

WYSL—Buffalo

- KIM CARNES—More Love (UA)
- PHOTOGLO—We Were Meant To Be Lovers (20th Century)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 17-13
- FRANK SINATRA—Theme From New York, New York (Reprise) 14-7

WBFB—Rochester

- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- SPINNERS—Cupid (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 23-17
- BETTE MIDLER—The Rose (Atlantic) 18-10

WRKO—Boston

- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- ROBBIE DUPREE—Steal Away (Elektra) 21-14
- FRANK SINATRA—Theme From New York, New York (Reprise) 15-7

WBZ-FM—Boston

- CAROLE KING—One Fine Day (Capitol)
- KIM CARNES—More Love (UA)

F-105 (WVBF)—Boston

- MAHATTANS—Shining Star (Columbia)
- PAT BENATAR—We Live For Love (Chrysalis)
- BETTE MIDLER—The Rose (Atlantic) 6-3
- BOB SEGER—Against The Wind (Capitol) 11-4

WDRC—Hartford

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- ELTON JOHN—Little Jeannie (MCA) 16-11
- BETTE MIDLER—The Rose (Atlantic) 9-2

WPRO (AM)—Providence

- CHRIS REA—Dancing Girls (UA)
- BEACH BOYS—Living With A Heartache (Carabu)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 8-3
- ROBBIE DUPREE—Steal Away (Elektra) 16-5

WPRO-FM—Providence

- CAROLE KING—One Fine Day (Capitol)
- PAT BENATAR—We Live For Love (Chrysalis)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 17-13
- ELTON JOHN—Little Jeannie (MCA) 22-17

WICC—Bridgeport

- JOE WALSH—All Night Long (Asylum)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 25-17
- BOB SEGER—Against The Wind (Capitol) 20-12

WBEN—Buffalo

- SPIDER—New Romance (Dreamland)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- ELTON JOHN—Little Jeannie (MCA) 18-9
- BOB SEGER—Against The Wind (Capitol) 13-6

WKTU—New York City

- BOBBY THURSTON—Check Out The Groove (Prelude)
- STACY LATTISAW—Jump To The Beat (Atlantic)

Mid-Atlantic Region

TOP ADD ONS

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- RUPERT HOLMES—Answering Machine (MCA)

PRIME MOVERS

- ROBBIE DUPREE—Steal Away (Elektra)
- THE CLASH—Train In Vain (Epic)
- BOB SEGER—Against The Wind (Capitol)

BREAKOUTS

- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- KENNY ROGERS—Love The World Away (UA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)

WFIL—Philadelphia

- RUPERT HOLMES—Answering Machine (MCA)
- KENNY ROGERS—Love The World Away (UA)
- BETTE MIDLER—The Rose (Atlantic) 16-13
- AMBROSIA—Biggest Part Of Me (WB) 10-5

WIFI-FM—Philadelphia

- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- VAN HALEN—And The Cradle Will Rock (WB) 29-16
- GENESIS—Misunderstanding (Atlantic) 17-13

WPGC—Washington

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ROBBIE DUPREE—Steal Away (Elektra) 17-10
- JOE WALSH—All Night Long (Asylum) 19-12

WGH—Norfolk

- RICK PINETTE & OAK—King Of The Hill (Mercury)
- PETE TOWNSHEND—Let My Love Open The Door (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 25-13
- BOB SEGER—Against The Wind (Capitol) AD-14

WCAO—Baltimore

- MANHATTANS—Shining Star (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- BOB SEGER—Against The Wind (Capitol) 30-21
- PRETENDERS—Brass In Pocket (WB) 29-11

WYRE—Annapolis

- MANHATTANS—Shining Star (Columbia)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 23-18

WLEE—Richmond

- OLIVIA NEWTON-JOHN—Magic (MCA)
- KIM CARNES—More Love (UA)
- ROBBIE DUPREE—Steal Away (Elektra) 10-5
- BOB SEGER—Against The Wind (Capitol) 19-11

WRVQ—Richmond

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- THE CLASH—Train In Vain (Epic) 16-8
- BROTHERS JOHNSON—Stomp (A&M) 12-5

WAEB—Allentown

- BARRY MANILOW—I Don't Want To Walk Without You (Arista)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)

WKBO—Harrisburg

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- THE CLASH—Train In Vain (Epic) 26-17
- THE WHISPERS—Lady (Solar) 30-23

WFBR—Baltimore

- FLEETWOOD MAC—Sisters Of The Moon (WB)
- ATOMIC—Blondie (Chrysalis)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 13-7
- ROBBIE DUPREE—Steal Away (Columbia) 21-9

Southeast Region

TOP ADD ONS

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- KIM CARNES—More Love (EMI)
- OLIVIA NEWTON-JOHN—Magic (MCA)

PRIME MOVERS

- PAUL McCARTNEY—Coming Up (Columbia)
- BOB SEGER—Against The Wind (Capitol)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

BREAKOUTS

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- LIPPS INC.—Funkytown (Casablanca)
- AMBROSIA—Biggest Part Of Me (WB)

WQXI—Atlanta

- KIM CARNES—More Love (EMI)
- MICKEY GILLEY—Stand By Me (Asylum)
- BOB SEGER—Against The Wind (Capitol) 24-17
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 21-10

Z-93 (WZGC-FM)—Atlanta

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- JERMAINE JACKSON—Let's Get Serious (Epic)
- ELTON JOHN—Little Jeannie (MCA) 17-11
- PAUL McCARTNEY—Coming Up (Columbia) 13-7

WBBO—Augusta

- JOE WALSH—All Night Long (Asylum)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- VAN HALEN—And The Cradle Will Rock (WB) 16-8
- PAUL McCARTNEY—Coming Up (Columbia) 15-7

WFOH—Atlanta

- CHARLIE DANIELS BAND—In America (Epic)
- MICKEY GILLEY—Stand By Me (Asylum)
- FIREFALL—Headed For A Fall (Atlantic) 33-12
- LITTLE RIVER BAND—It's Not A Wonder (Capitol) 32-11

WSGA—Savannah

- ROONEY CROWELL—Ashes By Now (WB)
- CHARLIE DANIELS BAND—In America (Epic)
- SPINNERS—Cupid (Atlantic) 28-22
- PAUL McCARTNEY—Coming Up (Columbia) 11-5

WFLB—Fayetteville

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ROBBIE DUPREE—Steal Away (Elektra) 29-15
- LIPPS INC.—Funkytown (Casablanca) 14-2

WMJX (96X)—Miami

- CAROLE KING—One Fine Day (Capitol)
- BLONDIE—Atomic (Chrysalis)
- BOB SEGER—Against The Wind (Capitol) 21-12
- PAUL McCARTNEY—Coming Up (Columbia) 13-8

Y-100 (WHYI-FM)—Miami

- BILLY JOEL—It's Only Rock & Roll To Me (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 13-9
- MICHAEL JACKSON—She's Out Of My Life (Epic) 14-8

WLOF—Orlando

- SPIDER—New Romance (Dreamland)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- SPINNERS—Cupid (Atlantic) 39-23
- BOB SEGER—Against The Wind (Capitol) 22-12

Q-105 (WRBQ-FM)—Tampa

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 14-7
- PAUL McCARTNEY—Coming Up (Columbia) 16-5

BJ-105 (WBJW-FM)—Orlando

- PAT BENATAR—We Live For Love (Chrysalis)
- JAMES LAST BAND—The Seduction (Polydor)
- BETTE MIDLER—The Rose (Atlantic) 24-14
- LIPPS INC.—Funkytown (Casablanca) 32-22

WQXQ—Daytona Beach

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- BILLY JOEL—You May Be Right (Columbia) 20-10
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 14-6

WAPE—Jacksonville

- RODNEY CROWELL—Ashes By Now (WB)
- HUMBLE PIE—Fool For A Pretty Face (Atco)
- BOB SEGER—Against The Wind (Capitol) 24-17
- LIPPS INC.—Funkytown (Casablanca) 16-6

WAYS—Charlotte

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- BOB SEGER—Against The Wind (Capitol) 19-9
- MANHATTANS—Shining Star (Columbia) 21-7

WKIX—Raleigh

- CAROLE KING—One Fine Day (Capitol)
- SPIDER—New Romance (Dreamland)
- MANHATTANS—Shining Star (Columbia) 12-4
- LIPPS INC.—Funkytown (Casablanca) 7-2

WZDQ—Chattanooga

- FLEETWOOD MAC—Sisters Of The Moon (WB)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- VAN HALEN—And The Cradle Will Rock (WB) 22-18
- PAUL McCARTNEY—Coming Up (Columbia) 14-8

WTMA—Charleston

- OLIVIA NEWTON-JOHN—Magic (MCA)
- MANHATTANS—Shining Star (Columbia)
- BOB SEGER—Against The Wind (Capitol) 9-2
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 30-21

WORD—Spartanburg

- CHARLIE DANIELS BAND—In America (Epic)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- PAT BENATAR—We Live For Love (Chrysalis) 0-24
- SPIDER—New Romance (Dreamland) 22-15

WLAC—Nashville

- KIM CARNES—More Love (EMI)
- RUPERT HOLMES—Answering Machine (MCA)
- ROBBIE DUPREE—Steal Away (Elektra) 20-12
- MICHAEL JACKSON—She's Out Of My Life (Epic) 19-11

(WBQY) 92-Q—Nashville

- CHARLIE DANIELS BAND—In America (Epic)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- GARY NUMAN—Cars (Atco) 9-5
- MICHAEL JACKSON—She's Out Of My Life (Epic) 20-15

WBHQ—Memphis

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- AMBROSIA—Biggest Part Of Me (WB) 13-8
- BOB SEGER—Against The Wind (Capitol) 27-22

WFLI—Chattanooga

- FLEETWOOD MAC—Sister Of The Moon (WB)
- BETTE MIDLER—The Rose (Atlantic) 15-9
- FIREFALL—Headed For A Fall (Atlantic) 16-11

WRJZ—Knoxville

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

Counterpoint

Fisk Honor To Wonder And Blake

By JEAN WILLIAMS

LOS ANGELES—Stevie Wonder and Eubie Blake were among the persons receiving honorary degrees from Fisk Univ. The honors were bestowed on the pair at the university's 106th commencement exercises earlier this month.

Although both artists have been in the music industry for many years. (in 97-year-old Blake's case add a few more manys) it was the first time the pair had met. The meeting turned out to be one of the high points of the graduation ceremony.



Stevie Wonder and Eubie Blake share an historical moment.

"I have wanted to meet Eubie Blake ever since I can remember," said Wonder after kissing the composer on the forehead. "You and your music have influenced several generations of musicians in America, and I am proud to be one of them." Blake reportedly replied, "I like your voice. I like the way you play and I like your music."

Blake and Wonder topped off their visits to the university with a concert.

★ ★ ★

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 concerts agenda is a mini-festival at Will Rogers Park, in the South Central area of the city, with special guests 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 Sanger Theatre Memorial Day.

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

The Memorial Day concert, dubbed "Fire On The Bayou," is scheduled to be videotaped and recorded for a special live LP.

★ ★ ★

What is Carla Thomas of "Gee Whiz" fame doing these days?

The singer/songwriter recently completed a weekend of entertain-

(Continued on page 25)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 5/31/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	11	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	34	29	14	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Slower), Columbia 1-11207 (Jobete, ASCAP)	★	68	77	2	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	
★	2	11	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Steve Greenberg, BMI)	35	30	20	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★	69	78	2	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	
★	5	9	SWEET SENSATION—Stephanie Mills (J. Milume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	37	7	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	★	70	80	3	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	
★	4	3	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★	37	44	5	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★	71	81	2	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)
★	9	12	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★	38	45	6	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bull, BMI)	★	72	72	3	E-FLAT BOOGIE—Trouble (T. Fisher, R. Reed), Al & The Kidd 1001 (Al & The Kidd, ASCAP)
★	6	4	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	★	39	46	6	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	★	73	65	6	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Encrip, BMI)
★	11	12	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	★	40	53	3	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)	★	74	84	2	LOVE JONES—Johnny Guitar Watson (J. G. Watson, DJM 1304 (Mercury) (Vir-Jon, BMI)
★	8	6	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★	41	41	6	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	★	75	75	4	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)
★	9	7	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★	42	50	5	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	76	76	4	IN THE MOONLIGHT—ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)
★	15	7	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★	43	43	7	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da, BMI)	★	77	69	10	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
★	13	12	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★	44	52	5	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	★	78	88	2	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)
★	16	6	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★	45	54	5	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	★	79	79	3	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)
★	17	6	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★	46	39	9	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	★	80	90	2	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Mabiz, BMI)
★	18	5	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Milume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★	47	57	2	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	81	NEW ENTRY	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	
★	19	8	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	48	42	7	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	★	82	83	3	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Orderna/Warner-Tamerlane, BMI)
★	16	10	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★	49	59	2	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Brojay, ASCAP)	★	83	89	6	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
★	17	8	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	★	50	47	9	TONIGHT I'M ALRIGHT—Narada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)	★	84	94	2	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)
★	18	12	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	★	51	62	4	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus, SESAC)	★	85	86	3	DON'T WANNA SEE YOU CRY—Clifford Coulter (C. Coulter), Columbia 1-11202 (Coultron, ASCAP)
★	27	7	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★	52	61	4	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	★	86	NEW ENTRY	LITTLE RUNAWAY—Stone City Band (R. James, Gordy 7182 (Motown) (Jobete/Stone City, ASCAP)	
★	20	9	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★	53	23	15	HIGH—Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★	87	NEW ENTRY	BIG CITY ROCKER—Trussell (H. Lane, R. Smith), Elektra 46627 (Ensign/Nikki's Dream/Cowcatcha, BMI)	
★	26	8	LET THIS MOMENT BE FOREVER—Kwicks (A. Jones), EMI/America 8037 (Cessess, BMI)	★	54	64	4	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★	88	NEW ENTRY	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)	
★	22	14	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	★	55	56	5	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)	★	89	55	6	DON'T YOU LIKE IT—Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)
★	28	9	WINNERS—Kleeer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutok, ASCAP/Darak/Good Groove, BMI)	★	56	33	16	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★	90	92	2	SNAKE EYES—Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)
★	34	4	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	57	58	6	AIN'T THAT LOVING YOU—Lou Rawls (H. Banks, A. Jones), P.R. 9-3102 (CBS) (East Memphis, BMI)	★	91	NEW ENTRY	I COME HERE TO PARTY—T.F.D. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquisted/ASCAP)	
★	35	7	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	★	58	68	4	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	★	92	49	10	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)
★	36	5	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★	59	70	3	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	93	48	8	BABY, THIS LOVE THAT WE'VE FOUND—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)
★	27	24	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	★	60	82	2	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	★	94	93	10	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)
★	28	22	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★	61	71	3	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	★	95	60	6	FREAKIN' TIME—Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
★	29	21	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	★	62	63	4	DON'T TELL ME, TELL HER—Odyssey (S. Linder, D. James), RCA 11962 (Featherbed/Ulichappell/Sumac, BMI)	★	96	67	5	ANGEL OF THE NIGHT—Angela Bofill (B. Hull, J. Devlin), Arista/GRP 2504 (Brass Heart, BMI)
★	30	38	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	63	73	3	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	★	97	97	2	CAN'T HELP FALLING IN LOVE WITH YOU/STAY WITH ME—Jimmy Castor (Peretti, Creatore, Weiss, R. Brown, C. Wurzbach, D. Lewittes), Long Distance 702 (Sheli, ASCAP)
★	31	31	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherilyn/Lindseyanne/Bobby Caldwell, BMI)	★	64	74	3	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)	★	98	32	18	WELCOME BACK HOME—Dramatics (E. King, Jr.), Aiston 3750 (T.K.) (Sherilyn/Lindseyanne, BMI)
★	32	20	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	★	65	66	4	HONEY, HONEY—David Hudson (E. King, Jr.), Aiston 3750 (T.K.) (Sherilyn/Lindseyanne, BMI)	★	99	51	12	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Ulichappell, BMI)
★	40	8	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	★	66	NEW ENTRY	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★	100	87	3	YOU'RE PLAYING DIRTY—Lowrell (L. Simon, A.J. Tribble), AVI 314 (Simon-Redmond, BMI)	
★	33	40	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	★	67	76	2	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)					

Gospel

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, according to Carol Prince, spokesperson for the nonprofit organization, was founded by the Rev. Jim Holley to encompass all areas of black gospel music. "And to give gospel music the boost and recognition it has never had—particularly producers, arrangers and writers. There of course are the Dove Awards but they are limited in terms of categories."

Prince notes that in little more than a year, the Gospel Academy of Recording Arts & Sciences has grown significantly.

Set to participate in this year's awards presentation are Tramaine & Walter Hawkins, the Rev. Clay Evans, Albertina Walker, Jesse Dixon, Dr. Thomas A. Dorsey, the Mighty Clouds of Joy, the Jackson Southernaires, the Rev. James Cleveland, the Williams Brothers, Genobia Jeter & Modulation, Tesse Hill, Mattie Moss Clark, the Clark Sisters, Dr. Frederick Sampson, Donald Vails & the Choraleers and the Academy Gospel Choir.

The Academy Choir was recently established and will perform for the first time before an audience at the Daviticus Awards ceremony. Prince explains that the choir is open and members from other groups are welcome to join.

An expected highlight of the black tie event will be a historical segment tracing the last 50 years of gospel music. The segment is being pulled together and narrated by Dr. Clayton Hannah.

As for the awards, more than 2,000 ballots were sent by a local accounting firm to the Academy's board members and air personalities across country to select winners in 23 categories.

Categories include: LP of the year, LP cover design of the year, contemporary female artist; traditional female artist; contemporary song of the year; contemporary producer; traditional producer; contemporary male artist; traditional male artist; contemporary choir of the year; traditional choir of the

year; contemporary group of the year (two-10 voices); traditional group of the year (two-10 voices); contemporary quartet; traditional quartet; most promising traditional choir; most promising contemporary choir; hymn of the year; spiritual of the year; most promising contemporary male vocalist; most promising traditional male vocalist; most promising contemporary female vocalist; most promising traditional female vocalist.

A special Rev. C.L. Franklin award also will be presented, says

Prince. She notes that the award is a "distinguished persons 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 Lexicon Music, Fred Mendelsohn of Savoy Records, Gilbert Sypher of Word Records, attorney Ed Bell, John Daniels of Tomato Records and the Rev. Jim Holley.



Opryland Jubilee: Opryland U.S.A.'s Gospel Quartet hosts a special Opryland Gospel Jubilee on the Memorial Day weekend in Nashville. The two-day event featured some of gospel's top artists at the theme park's Theatre by the Lake.

'Oliver's' Premiered

NASHVILLE — Music from Candle's contemporary Christian album, "Sir Oliver's Song," was premiered live at the 1980 Music-California convention, the annual West Coast gathering 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 Birdwing's parent company, Sparrow Records.

Memorial Day: 6 Acts Perform

NASHVILLE—Opryland U.S.A. hosted a Memorial Day weekend Opryland Gospel Jubilee, headlined by the Hemphills, the Hinsons, the Inspirations, the Speers, Faye Sims and the Scenicland Boys, and the Sego Brothers and Naomi.

Hosts for the two-day festival were the members of Opryland's own Gospel Quartet, which has been added for the first season to the theme park this summer.

The Gospel Jubilee was held at Opryland's scenic outdoor Theatre by the Lake, which normally houses two of the park's country music presentations.

Gospel music is again being showcased during Opryland's 1980 season at the Freedom Festival '80 on July 4. This festival is a series of gospel concerts to be staged at the Grand Ole Opry House to mark Independence Day.

A Girard Songbook

NASHVILLE—Dunamis music has released a double songbook by Chuck Girard titled "Take It Easy/Written On The Wind." The book is a combination of 19 self-penned songs taken from Girard's last two solo albums for Good News 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 Dunamis and distributed by Word Inc.

"The Warrior" and "Song For A Christian Wedding" are included in the book.

Sword Signs Pact

NASHVILLE—Rick Sandidge of Sword Records has inked a distribution pact with Distribution By Dave, a center for records, 8-tracks and cassettes. Its circulation network for product includes all U.S. states, plus Puerto Rico, Guam and St. Croix.

Gospel Scene

The group Truth recently performed before a total of 8,000 persons in two concerts at Six Flags park in Arlington, Tex., and received strong response with concerts in St. Louis and Atlanta. The events were billed as "Christian Family Day."

The Singing Gibsons are finishing their new album entitled "The Story Never Grows Old" on the Gold Street label for July release. As writers, the album will reflect the versatility of the duet vocals with traditional, southern and contemporary gospel music.

David Ford was recently in Knoxville for a performance of the Britten "War Requiem" with the Univ. of Tenn. choir and the Knoxville Symphony under the direction of Robert Shaw.

Cynthia Clawson joined the Bill Gaither Trio for concerts in Muncie and Des Moines, which completed her spring involvement with the trio. She will join the group again in the fall for several dates in major cities.

It was a salute to writers Ragan Courtney, Cynthia Clawson and Beryl Red in Houston this month when the Second Baptist Church presented a program called "Celebrate Life." The presentation highlighted a decade of musi-

Billboard SPECIAL SURVEY For Week Ending 6/7/80

Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	18	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
2	2	22	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
3	3	35	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
4	4	72	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
5	5	10	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
6	7	22	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
7	8	60	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
8	10	18	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
9	9	43	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
10	15	6	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
11	11	56	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
12	12	77	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
13	13	52	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
14	6	10	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
15	23	14	HEAVEN Genobia Jeter, Savoy SL 14547
16	16	31	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
17	17	6	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
18	14	26	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
19	19	6	NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7044
20	20	52	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
21	21	132	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
22	22	150	FIRST LADY Shirley Caesar, Hob HBL 500
23			NEW ENTRY UNIVERSAL LOVE Billy Preston; Myrrh MSB-6607
24	24	14	OH LORD, YOU SAID SO Rev. Cleophus Robinson, Savoy SL 14532
25	25	18	SOMETHING WITHIN ME Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL-14541
26	27	18	WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL-7040
27	31	10	LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
28			NEW ENTRY TRAMAINE (WORD) Tramaine Hawkins, Light LS-5760
29	18	6	MOVING ON Dixie Hummingbirds, Gospel Roots 5050
30			NEW ENTRY SHOW ME THE WAY Willie Banks & The Messengers, HSE-1532
31	30	10	LIVE IN CONCERT The Dixie Hummingbirds, Gospel Roots 5041
32	32	107	LIVE, HE DECIDED TO DIE Donald Vails Choraleers, Savoy 7019
33	33	99	VOLUME 3, IS THERE ANY HOPE FOR TOMORROW? James Cleveland & Charles Fold Singers, Savoy DBL 7020
34	34	18	25TH SILVER ANNIVERSARY Institutional Radio Choir, Savoy SGL-7041
35	35	14	YOU BRING THE SUN OUT Jessy Dixon, Light LS 5647

Counterpoint

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 **Wintley Phipps**, 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 **Gentry McCrary**, director of operations; **Vicki Mack**, formerly of RCA Records, national product coordinator, and **Bill Cole** a&r director.

Melvin Seals, former keyboard player with **Elvin Bishop**, is Luminar's producer/arranger.

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

"A lot of thought was given to this venture," says McCrary. "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 Wintley (Phipps), a classical gospel artist who is capable of appealing to a broad audience."

McCrary admits that historically gospel-oriented labels have not had ceilings on the number of acts they sign. However, Luminar will operate much like a young secular record 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 McCrary. "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 revise our release schedules," he explains.

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★1	1	12	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★34	39	7	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	★68	78	3	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)
★2	2	12	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★35	47	3	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★69	81	2	SKYZOO—Sky (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)
★3	3	10	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	29	11	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	★70	80	3	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Malbiz, BMI)
★4	5	13	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-1222 (Content, BMI)	37	32	17	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	★71	NEW ENTRY		PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)
★5	4	13	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★38	45	6	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolfong, BMI)	★72	NEW ENTRY		ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)
★6	7	13	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	39	40	4	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)	★73	NEW ENTRY		GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)
★7	6	12	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	41	41	7	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	★74	84	3	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)
★8	10	8	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Va!, ASCAP)	42	28	14	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	75	79	4	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)
★9	14	6	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	43	44	6	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★76	86	2	LITTLE RUNAWAY—Stone City Band (R. James), Gordy 7182 (Motown) (Jobete/Stone City, ASCAP)
★10	11	13	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	44	52	5	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	★77	NEW ENTRY		WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)
★11	12	7	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Va!, ASCAP)	45	54	5	LOVE CYCLES—D.J. Rogers (I. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	★78	88	2	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)
★12	13	7	POWER—Templations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	46	43	8	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	79	55	6	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
★13	15	9	A LOVER'S HOLIDAY—Change (O. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	47	27	11	SHEET MUSIC—Barry White (B. White, P. Polit), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-De, BMI)	★80	NEW ENTRY		TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Va!, ASCAP)
★14	19	8	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigido), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigido's Song, BMI)	48	58	5	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, O. Griffee), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	81	83	7	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
★15	8	14	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	49	59	4	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	82	82	4	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
★16	9	13	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	50	51	5	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★83	NEW ENTRY		LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)
★17	16	17	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	51	60	3	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Ounbar), Mercury 76056 (A-Plus, SESAC)	★84	NEW ENTRY		CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown (P. Brown, R. Rans), Drive 6286 (T.K.) (Sherlyn/Decibel/Patrol Bird, BMI)
★18	17	13	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	52	61	4	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	★85	NEW ENTRY		JUST TO MAKE YOU HAPPY—Perry & Sanlin (C. Jackson, P. Perry), Capitol 4852 (Jay's Entertainment/Phivin International Enterprises, ASCAP)
★19	20	10	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	53	63	4	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Oump/Greenstreet, ASCAP)	86	87	2	BIG CITY ROCKER—Trussel (H. Lane, R. Smith), Elektra 46627 (Ensign/Nikki's Dream/Cowcatcha, BMI)
★20	21	9	LET THIS MOMENT BE FOREVER—Kwick (A. Jones), EMI/America 8037 (Cessess, BMI)	54	64	4	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	87	91	2	I COME HERE TO PARTY—T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquered/ASCAP)
★21	26	6	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lefantant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	55	62	5	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSD 1029 (Curtom/Bellboy, BMI)	88	90	3	SNAKE EYES—Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)
★22	24	5	SITTING IN THE PARK—G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	56	66	2	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	★89	NEW ENTRY		I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)
★23	23	10	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutus, ASCAP/Darak/Good Groove, BMI)	57	67	3	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★90	NEW ENTRY		I WANNA GIVE YOU SOME LOVE—Chuck Jackson (B. Marley), EMI/America 8042 (Bob Marley, ASCAP)
★24	25	8	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	58	68	3	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	91	73	7	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Ecnup, BMI)
★25	18	12	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	59	69	3	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	92	77	11	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
★26	30	7	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	60	70	4	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	93	97	3	CAN'T HELP FALLING IN LOVE WITH YOU/STAY WITH ME—Jimmy Castor (Peretti, Creator, Weiss, R. Brown, C. Wurzbach, O. Lewittes), Long Distance 702 (Sheil, ASCAP)
★27	22	11	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	61	71	3	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	94	50	10	TONIGHT I'M ALRIGHT—Narada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)
★28	37	6	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	62	65	5	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	95	34	15	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)
★29	31	9	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	63	57	7	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	96	53	16	HIGH—Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)
★30	36	8	JUST US/ I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	64	74	3	AIN'T THAT LOVING YOU—Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)	97	72	4	E-FLAT BOOGIE—Trouble (T. Fisher, R. Reed), Al & The Kidd 1001 (Al & The Kidd, ASCAP)
★31	42	6	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	65	75	3	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	98	NEW ENTRY		JUST HOW SWEET IS YOUR LOVE—Rhyze (P.L. Kysar, L.S. Stuckey), SAM 805014 (Mideb, ASCAP/Mits, BMI)
★32	38	7	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	66	46	10	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)	99	NEW ENTRY		ALL ABOUT LOVE—Niteflyte (S. Torano), Arista 800 (Arista) (Scandal, BMI)
★33	33	9	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	67	48	8	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	100	76	5	IN THE MOONLIGHT—ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)

Billboard SPECIAL SURVEY For Week Ending 2/3/80

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	STYX/POINT BLANK—Pace Concerts/Louis Messina, Summit, Houston, Tx., Jan. 28 & 29 (2)	30,226	\$8.65-\$9.65	\$277,735
2	EAGLES/AMAZING RHYTHM ACES—Entam/Beach Club Booking, Colis., Greensboro, N.C., Jan. 29	13,457	\$7.50-\$12.50	\$156,119*
3	EAGLES/AMAZING RHYTHM ACES—Concerts West, Mem'l Colis., Univ., Auburn, Ala., Feb. 1	12,620	\$7.50-\$12.50	\$147,523*
4	EAGLES/AMAZING RHYTHM ACES—Beach Club Booking, Colis., Columbia, S.C., Jan. 30	11,577	\$7.50-\$12.50	\$140,883*
5	ZZ TOP/POINT BLANK—Feyline Presents, McNichols Arena, Denver, Co., Feb. 1	14,218	\$7-\$9	\$133,203
6	EAGLES/AMAZING RHYTHM ACES—Mid-South Concerts/Concerts West, Colis., Memphis, Tenn., Feb. 2	12,029	\$10.50-\$12.50	\$132,835*
7	SHA NA NA/SAM & DAVE—Di Cesare-Engler Productions, LSU Assembly Center, Baton Rouge, La., Feb. 3	13,231	\$6.75-\$7.75	\$94,682
8	BLUE OYSTER CULT/THE ROCKETS—Cross Country Concerts, Colis., New Haven, Ct., Feb. 2	9,680	\$6.50-\$8.50	\$77,237
9	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents/ASSU, Maples Pavilion, Stanford Univ., Stanford, Calif., Jan. 31	8,000	\$8-\$9	\$69,239
10	AEROSMITH/MOTHER'S FINEST—Mid-South Concerts, Colis., Memphis, Tenn., Jan. 29	7,894	\$7-\$8	\$61,133
11	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents, Comm. Center, Tucson, Ariz., Jan. 29	7,438	\$7.50-\$8.50	\$61,136
12	SHA NA NA/SAM & DAVE—Di Cesare-Engler Productions, Colis., Biloxi, Miss., Feb. 2	8,071	\$6.75-\$7.75	\$59,679
13	CONWAY TWITTY/JOHN CONLEE/RONNIE McDOWELL—United Productions Gardens, Louisville, Ky., Feb. 2	6,611	\$7.50-\$8.50	\$51,512*
14	OUTLAWS/MOLLY HATCHET—John Bauer Concerts, Center Arena, Seattle, Wa., Feb. 1	5,994	\$8.50-\$9.50	\$50,949*
Auditoriums (Under 6,000)				
1	WHISPERS/SHALAMAR/LAKESIDE/DYNASTY—Mar-quee Productions, Circle Star Thea., San Carlos, Calif., Feb. 1 & 2 (3)	11,100	\$8.75	\$97,125*
2	WEATHER REPORT—New Audiences, Beacon Theatre, N.Y.C., N.Y., Feb. 1 & 2 (3)	7,437	\$9.50-\$10.50	\$76,990*
3	OUTLAWS/MOLLY HATCHET—John Bauer Concerts, Arena, Portland, Oreg., Feb. 2 & 3 (2)	7,240	\$8.50-\$9.50	\$62,318
4	THE POLICE/THE SPECIALS—Perryscope Concert Productions, PNE Gardens, Vancouver, Canada, Feb. 2 & 3 (2)	5,665	\$8	\$45,370*
5	THE BABYS/BAROOGA BANDITS—Brass Ring Productions, Music Theatre, Royal Oak, Mich., Jan. 29-31 (3)	4,912	\$9	\$44,209*
6	KENNY LOGGINS/STEVE FORBERT—Paradise Island Productions, Veteran's Mem'l Aud., Columbus, Ohio, Feb. 3	3,900	\$7-\$8	\$30,726*
7	WEATHER REPORT—New Audience Productions, Constitution Hall, Washington, D.C., Jan. 30	3,202	\$7.50-\$8.50	\$27,019
8	LEON RUSSELL/NEW GRASS REVIVAL—Contemporary Productions/New West Productions, Mem'l Hall, Kansas City, Kan., Jan. 30	3,036	\$8.50	\$25,806
9	CHUCK MANGIONE—Pace Concerts/Louis Messina Music Hall, Houston, Tx., Feb. 3	3,005	\$8.50	\$24,931*
10	KENNY LOGGINS/STEVE FORBERT—Sunshine Promotions, Emens Aud., Muncie, Ind., Feb. 2	3,446	\$6-\$8	\$24,458*
11	RICK DANKO-PAUL BUTTERFIELD BAND—New Audience Productions, Carnegie Hall, N.Y.C., N.Y., Feb. 2	2,800	\$7.50-\$9.50	\$23,627*
12	TOTO/BILL WRAY—Pace Concerts/Louis Messina Music Hall, Houston, Tx., Feb. 2	3,005	\$7-\$8	\$22,729*
13	CHUCK MANGIONE—Pace Concerts/JAM Productions, Plaza Theatre, Corpus Christi, Tx., Feb. 3	2,495	\$7-\$8	\$18,831
14	MOLLY HATCHET—Avalon Attractions Warner Theatre, Fresno, Calif., Jan. 29	2,064	\$8.50-\$9.50	\$17,638*
15	GEORGE THOROGOOD/ALLSTARS—New Audience Productions, Famous Ballroom, Baltimore, Md., Feb. 1 (2)	2,000	\$8	\$16,000
16	THE BABYS/OFF BROADWAY—Brass Ring Productions, Capitol Theatre, Flint, Mich., Feb. 1	1,870	\$8.50	\$15,810*
17	SLAVE—Electric Factory Concerts, Emerald City Ballroom, Philadelphia, Pa., Feb. 3	1,750	\$7.50-\$9	\$14,422*
18	THE FAITH BAND/THE RAVE—Sunshine Promotions, Circle Theatre, Indianapolis, Ind., Feb. 1	2,060	\$6-\$7	\$12,442*
19	THE POLICE/THE SPECIALS—Feyline Presents, Rainbow Music Hall, Denver, Co., Jan. 30	1,450	\$8-\$9	\$11,933*
20	LEO KOTTKE—Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 1	1,450	\$8-\$9	\$11,895*

Tribute To Elvis Shaping

• Continued from page 30
year's "Perspective On Elvis: Life and Times" seminar which included songwriter Otis Blackwell, author Jerry Hopkins and critic Robert Palmer.
Memphis State will again hold its outdoor afternoon concerts featuring country music on the campus

and its continuous presentation of Elvis movies in the university's studio theatre.
The highlight of its Salute to Country Music will again be the banquet recognizing the Memphian who has earned the distinguished service award for his contribution to the creative and performing arts.

Talent

Talent In Action

PARLIAMENT Civic Auditorium Santa Monica, Calif. Tickets: \$8.50, \$7.50

That Parliament is just one link in the chain of dadaism and artistic anarchism that extends back to the turn of the century was proven in its 14-song, three-hour set Feb. 1. The fourth night of a five-night stand, the band's scaled down small hall "Gloriahallastoopid" extravaganza still possesses enough free form energy and spark to keep the mind reeling.

The current multimedia show, of which these Los Angeles area concerts were the preview, includes more than 20 outrageously attired persons in the entourage, an animated film and an oversized egg out of which pops the infamous Sir Nose character.

With leader-founder George Clinton no longer touring with the band (though he did show up opening night), there is a lack of direction.

Gary Shider now plays the role of the Star-child but singing chores are also handled by ex-Spinners Phillippe Wynne and Ray Davis. Because of this, the show lacks cohesion. Still, Wynne's rendition of the Spinners' "Sadie" is a highlight.

Opening night's show went on too long at 3½ hours and featured much of the Funkadelic's early psychedelic material such as "Maggot Brain" and "Red Hot Mama." While it's notable that a group with such a large catalog hasn't forgotten its past, endlessly long guitar solos (no matter how expertly executed by Michael Hampton) and wafting smoke are still only for those whose calendars stopped at 1969.

The Feb. 1 show was much tighter with some of the psychedelia excised and more funk added. Though such chestnuts as "Big Bang Theory" and "Bop Gun (Endangered Species)" were omitted, "Flashlight," "Aqua Boogie,"

"Tear The Roof Off The Sucker" and "Theme From The Black Hole" had the exuberant teenage crowd in the aisles dancing.

The sound mix was at times muddy and lighting often teetered on the edge of being blinding, but overall this did not stop Parliament from putting on an entertaining, funky show.

CARY DARLING

VAN MORRISON BEVERLY SPAULDING Warfield Theatre, San Francisco Tickets: \$9.50, \$8.50

With an almost-two-hour performance Jan. 25 Morrison proved once again he is still one of the most compelling and charismatic singers in rock. Although as usual he did not speak to the audience, he looked more relaxed and less neurotic than he has at times in the recent past.

Backed by a fluid and highly accomplished seven-man band, Morrison worked through 13 tunes in the regular set and added five more during three extended encores in which he called out vocalist Katie Kissoon. She assisted on his most recent album, "Into The Music" and she gave a thrilling extra dimension to "Angelou," "Full Force Gale" and "Brown-Eyed Girl."

Morrison gave most attention to songs from the two albums he produced, "Wavelength," "Kingdom Hall," "Troubadours" and "Bright Side Of The Road." He mixed in at the right spots choice older songs like "Tupelo Honey," "Moondance" and the set-closing "Gloria" as well as chestnuts like "Shakin' All Over" and "Workin' So Hard." Most exciting was the work of saxophonist Pee Wee Ellis and trumpeter Mark Isham.

Spaulding 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 bluesy rock, and her lusty delivery was at

times suggestive of both Janis Joplin and Bonnie Raitt. Since she is also a multi-instrumentalist (piano, sax, flute) working with a tight rock/fusion backup of guitar, bass and drums, she is able to explore far broader territory.

At times they hit a pure Tower of Power funk groove. She is also a strong, convincing and unaffected vocalist and writer.

JACK McDONOUGH

HAROLD MELVIN & THE BLUE NOTES McFADDEN & WHITEHEAD TRUSSEL QUAZAR II Felt Forum, New York Tickets: \$9-\$10

This 4,000-seat plus concert facility was only about one third full for the first of two shows Jan. 26. Those who did attend were treated to a swiftly paced evening reminiscent in format to the kind of r&b showcase identified with the Apollo theatre. Aside from the music, the audience was treated to a rapping deejay and a female impersonator doing Mae West. All the acts used the same basic setup, including the same drum set and keyboards.

Harold Melvin & the Blue Notes headlined and were supported by 10 musicians, including a four piece horn section. Most importantly lead singer David Ebo has become a distinctive performer.

Throughout the seven-song, 35-minute set, Ebo's interpretation of such Blue Notes classic as "The Love I Lost" and "I Miss You," were excellent. The new Blue Notes single "Prayin'" (written by McFadden & Whitehead) on Source records is a perfect vehicle for Ebo. He closed the evening with it in fine style. Sharon Paige's appearance in mid-set for two songs, "You Know How To Make Me Feel So Good" and "Hope We Can Be Together Soon," was also a highlight.

Gene McFadden and John Whitehead perform three songs in their 25 minute stay, producing the crowd's biggest reaction with the million selling "Ain't No Stopping Us Now." Onstage Whitehead tends to dominate the proceedings by leaping and twisting across the stage. While his moves were eye catching they tend to make the fine lyrics he and McFadden write unintelligible. This problem was particularly bothersome on the opening song, the high energy "Mr. Music," on "I've Been Pushed Aside," Whitehead & McFadden's sense of theatre fit the songs well. A 12-member band provided solid support.

Trussel's three song, 25 minute set showed this eight-piece band from Virginia to have potential for growth. Its single, "Love Injection" was well received as were two fine original tunes "Love Ta Love Ya" and "I'm Gone For The Weekend." All of Trussel's members are good musicians and several displayed interesting singing voices. Moreover they wore self-assured performers able to immediately establish a rapport with the audience.

Trussel is also something of a musical oddity. These Elektra performers carry two saxophonists, an alto and baritone, a most unusual combination for an r&b band.

Quazar II is the new name for Quazar, a funk-rock band that had disbanded following an album released on Arista. The reformed band did two songs, "Lookin' For The Feeling" and "Only Your Love," during its 10-minute appearance. Peachena, a singer well known on the New York music scene, has joined the band and her Patti LaBelle influenced vocals fit the band's rock tinged format. Quazar II's stage presentation was adequate, though more road work is definitely needed.

NELSON GEORGE

Talent Talk

Linda Ronstadt, Dave Mason, Nicolette Larson, Chick Corea, Chaka Khan and Helen Reddy will be among the celebrities rollerskating with a small group of Jerry Brown supporters at L.A.'s Flippers Sunday (17) to raise funds for Brown's presidential bid.

During a recent taping of Robert Klein's short-lived nationally syndicated radio program, former Beatle producer George Martin candidly told why he thought the supergroup should never reunite: "First of all, they'd have to rehearse for about two years—to get back to the level they were at when they stopped. Secondly, what material would they do? Nobody wants to hear their old stuff anymore."

The Orchestra, the 86-piece ensemble that combines elements of jazz, pop and classical music, will not appear at L.A.'s Music Center Tuesday (12) as scheduled because of guest performer Steve Martin's last minute withdrawal.

Though Richie Havens' "Connections" is his first LP in nearly two years, the famed singer/guitarist has not been idle. Besides making frequent concert appearances, Havens has taken on the role of a carpet factory dispatcher in the forthcoming film, "The Boss' Son."

The producers of Jim Morrison's "An American Prayer," which is a Grammy nominee for best spoken word recording, plan to place the award at the head of Morrison's grave in Paris should "Prayer" win.

Vaughn Meader, who scored years ago with his recorded satires on the Kennedy family, is currently playing honky tonk piano and fronting a country band at various East Coast venues, including Gotham's Lone Star Cafe. He heads to Nashville next month with a pocketful of contemporary country tunes he has written, but he won't be carrying his ditty called "Are You Ready For Teddy" since that Kennedy's presidential bid appears to be fizzling.

ROMAN KOZAK & SHAWN HANLEY

Signings

Jack Jones to a one-year deal with Polydor-MGM Records. He was formerly on RCA. . . . George Jones to the Jim Halsey Co. for representation. Plans are in the works for a new Jones LP plus a national tour with special appearances by his former wife, Tammy Wynette. . . . Matthew Fisher, formerly of Procol Harum, to A&M. Fisher's debut LP will be released this month. . . . Canadian quintet Prism to Capitol. . . . Warner-Curb artists the Whitneys to Eddie Ray Music Services for management.

San Francisco jazz guitarist Dave Haskell to Theresa Records. . . . Miami sextet Babe to Tony R. Parodi Productions for management. . . . Rock ensemble Raven to Concerts South for booking. . . . Max D. 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 Stop Loving You" and "Oh Lonesome Me," to Warner-Curb Records.

Indict Cascales

NEW YORK—Charles Cascales Sr., also known as Charles W. Cabot, doing business as Hollywood International Talents, has been indicted by a federal grand jury in U.S. District Court in Oregon on five counts of fraud for allegedly making false representations to Elk Lodges around the state.

According to the indictment, Cascales would claim to represent such artists as Tex Williams or Chubby Checker and then solicit and obtain advances from \$500 to \$1,500, promising to deliver the acts which he never represented.

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FEBRUARY 16, 1980 BILLBOARD

Counterpoint

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.

When contacted about the situation, Al Edmondson, vice president of promotion at LAX, says three of the original Funkadelic members are with his label, and contractually, the name belongs to all of the originals.

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 taking a broad approach to music, according to Edmondson. 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 possibly following.

Mathis, if you remember, had his first No. 1 record ever, although he has had some top fives, when he recorded with Deniece Williams to produce "Too Much Too Little Too Late."

The team, which appeared to be going 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-AM 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 Milner, a 15-year employee and operations manager, were all released.

According to Greg Howard, KGFJ's general manager, "These are moves of consolidation, a reorganization of middle management. We had people making high salaries and given a tight 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 top 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 artists in the r&b and jazz fields.

An artist 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)

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	21	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	34	25	9	SHOUT AND SCREAM —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★	83	2	IS THIS THE BEST —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)
★	5	13	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	17	13	GIMME SOMETIME — Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	71	72	4	COUNTRY FREAKIN' —Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
3	1	16	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	36	29	13	ROTATION —Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★	88	2	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)
4	4	12	I SHOULDA LOVED YA —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	37	39	7	I PLEDGE MY LOVE —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	73	73	3	HANG ON IN THERE BABY —Alton & Johnny (J. Bristol), Polydor 2050 (Bushka, ASCAP)
★	12	5	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★	46	7	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	★	84	2	LOVE IS GOOD NEWS —Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)
★	9	7	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	47	4	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★	85	2	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/ Warner-Tamerlane, BMI)
7	3	17	PEANUT BUTTER — Tweennymie Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★	40	NEW ENTRY	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyard, ASCAP)	76	76	3	LOVE AIN'T EASY —Barry White (B. White, P. Politi), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da-De, BMI)
★	14	7	TOO HOT —Kool & The Gang (G.M. B. Town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	41	41	6	I'VE GOT FAITH IN YOU —Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)	★	86	2	MAGIC CARPET RIDE —Dwa Gray & Oyster (P. Nacabal, M. Beaucary, C. Bennett), Columbia 43-11113 (Bertha Drive, BMI)
9	8	15	HAVENT YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbree, ASCAP/Freddie Dee, BMI)	42	42	9	I CAN'T HELP MYSELF —Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	★	87	2	WITHOUT YOU —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1015 (T.K.) (Sherlyn/Harrick, BMI)
10	7	12	FOREVER MINE —O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	43	43	9	MY LOVE DON'T COME EASY —Jean Carn (E. Levert, L. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	★	88	2	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/ Bach To Rock/Gadtoon, BMI)
11	6	19	DO YOU LOVE WHAT YOU FEEL —Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	52	5	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	89	2	SINGING A SONG ABOUT YOU —Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)
12	11	18	JUST A TOUCH OF LOVE —Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	45	45	11	CISSELIN' HOT —Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)	★	90	2	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)
13	10	12	STEPPIN' —Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	46	48	7	IT'S NOT MY TIME —L.V. Johnson (L.V. Johnson), I.C.A. 326 (Alvert, BMI)	★	91	NEW ENTRY	DISCOED TO DEATH —Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)
14	13	22	I WANNA BE YOUR LOVER —Prince (Prince), Warner Bros. 49050 (Ecnirp, BMI)	47	51	5	I DON'T EVER —Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	★	92	NEW ENTRY	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)
★	15	26	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	★	64	2	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	82	68	9	BUSC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)
★	16	19	BAD TIMES —Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	49	53	6	BRAZOS RIVER BREAKDOWN —Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)	★	93	NEW ENTRY	GET UP —Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)
★	17	22	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★	60	4	MUSIC —Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	84	35	9	DON'T PUSH IT, DON'T FORCE IT — Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)
★	18	9	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, O. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	51	54	4	RIGHT PLACE —Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★	94	NEW ENTRY	CAN'T YOU TELL IT'S ME —Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)
★	19	9	HIGH SOCIETY —Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	61	4	BODYSHINE —Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★	95	NEW ENTRY	I WANT YOU FOR MYSELF —George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP)
20	18	25	CRUISIN' —Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Berlam, ASCAP)	★	62	3	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★	96	NEW ENTRY	WOP THAT WANDY —Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)
★	21	5	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Burford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	55	57	5	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	87	59	15	PULL MY STRINGS —Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)
★	22	10	I'M CAUGHT UP —Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	56	50	10	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★	97	NEW ENTRY	DO THAT TO ME ONE MORE TIME —Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolia, BMI)
★	23	9	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	63	3	ONLY MAKE BELIEVE —Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	89	62	15	I'LL BE THINKIN' OF YOU —Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	24	4	YOU ARE MY HEAVEN — Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	64	3	WAY BACK WHEN —Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)	★	98	NEW ENTRY	I'LL TELL YOU —Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)
★	25	5	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★	65	3	DIDN'T I BLOW YOUR MIND —Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	91	91	5	SEND ONE YOUR LOVE —Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)
★	26	10	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	66	4	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★	99	NEW ENTRY	MUSIC SPEAKS LOUDER THAN WORDS —Wilbert Longmire (H. Payne, E. Pease III, M. Scartello), Tappan Zee/ Columbia 1-11189 (Warner-Tamerlane/Crank, BMI)
★	27	9	WONDERLAND —Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	67	13	WHAT YOU WON'T DO FOR LOVE — Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	92	92	9	IN THE MORNING —Southroad Connection (C. Smalls), United Artists 1333 (Shaduby, BMI)
★	28	9	SIT DOWN AND TALK TO ME —Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	68	2	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	93	44	15	IT'S MY HOUSE —Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Vai, ASCAP)
★	29	7	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	69	4	DON'T STOP THE FEELING —Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	94	NEW ENTRY	MOVE YOUR BOOGIE BODY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner-Tamerlane, BMI)	
★	30	15	YOU KNOW HOW TO LOVE ME —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	70	3	NEVER BUY TEXAS FROM A COWBOY —The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)	95	24	18	RAPPER'S DELIGHT —Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Sugar Hill, BMI)
★	31	16	SPARKLE —Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	71	3	SHUT 'UM DOWN —Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)	96	58	20	GLIDE —Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)
★	32	10	DON'T TAKE IT AWAY —War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★	72	3	YOU'RE MY SWEETNESS —Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI)	97	77	5	I'M AT YOUR MERCY —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)
★	40	10	CATCHIN' UP ON LOVE —Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	73	4					

Survey For Week Ending 11/15/80
(Published Once A Month)

Billboard® Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	27	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
2	3	49	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
3	2	53	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
4	6	114	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
5	4	249	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
6	11	109	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
7	5	14	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, Columbia M/MT 35864
8	15	88	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
9	7	36	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
10	10	5	VERDI: Stiffelio Sass, Carreras, Manuguerra, Ganzarolli, ORF Orchestra (Gardelli), Philips, 6769 039
11	12	5	BRAHMS: Double Concerto Perلمان/Rostropovich, Angel 37680
12	18	14	SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway RCA ARL1 3628
13	NEW ENTRY		HANDEL: Royal Fireworks Music Academy Of St. Martin, Philips 9500768
14	22	9	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra (Maazel), Telarc Digital DG-10042
15	8	14	SAINT-SAËNS: SYMPHONY NO. 3, "ORGAN" Philadelphia Orchestra (Ormandy), Telarc Digital 10051
16	23	18	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
17	NEW ENTRY		HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
18	14	14	BRAHMS: Violin Concerto Perلمان, Angel Q 37286
19	NEW ENTRY		BOLERO Los Angeles Philharmonic (Mehta), London CS7132
20	13	123	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
21	24	5	BEETHOVEN: Triple Concerto Mutter, Ma, Zeltser, Berlin Philharmonic (Karajan), DG 2531 262
22	NEW ENTRY		MOZART: The Magic Flute Karajan, DG 2741001
23	30	5	VERDI: La Traviata Callas, Angel ZBX 3910
24	17	40	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel), Telarc Digital 10041
25	29	27	BARTOK: Piano Concertos Pollini, DG 2530-901
26	27	96	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
27	9	9	SHOSTAKOVICH: Symphony No. 5 New York Philharmonic (Bernstein), CBS IM 35854
28	NEW ENTRY		POPS IN SPACE The Boston Pops (Williams), Philips 9500921
29	NEW ENTRY		HANDEL: Messiah Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
30	36	31	THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp), Columbia M 35821
31	26	49	TCHAIKOVSKY: Violin Concerto Perلمان, Philadelphia Orchestra (Ormandy), Angel SZ-37640
32	NEW ENTRY		WILLIAMS: The Empire Strikes Back Chalfont Digital SDG313
33	20	14	SPANISH ALBUM: Perلمان Angel SZ 37590
34	19	14	DVORAK: "New World" Symphony Vienna Philharmonic (Kondrashin), London Digital LPR 10011
35	40	18	BEETHOVEN: Complete Symphonies Vienna Philharmonic (Bernstein), DG 2740 216
36	16	14	JAPANESE FOLK MELODIES: Rampal Flute, Columbia M35862
37	21	27	BOLLING: Guitar & Jazz Concerto Romero & Shearing, Angel Digital DS 37327
38	35	18	STRAUSS: Four Last Songs London Symphony Orchestra (Davis), Columbia M25140
39	31	27	DEBUSSY: Images London Symphony Orchestra (Previn), Angel Digital DS-37674
40	38	27	MUSIC FROM KRAMER VS. KRAMER Columbia M35873



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 and Co.; Harold Faberman, composer and conductor; Herman Krawitz, New World Records president; Tom Frost, CBS Records consultant.

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Counterpoint

Bell, Creed Resuming Their Link

By JEAN WILLIAMS

LOS ANGELES—After nearly five years of pursuing separate careers, Thom Bell and Linda Creed have reunited.

The duo recently completed a self-titled LP by Liberty/UA recording artist Eloise Laws.

This is Creed's second project with Laws. The first was when the singer was signed to ABC Records. Bell handled the arrangements and conducted the MFSB Orchestra; Creed took care of the production end. She also penned four tunes on the album.

Creed moved to the West Coast a few years ago after the lyricist and Bell decided to split. She moved back to Philadelphia and out of the music industry a couple of years ago, 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 past hits to include a couple on Laws' LP—"You Are Everything" and "If I Don't Watch Out," both popularized by the Stylistics.

The last Bell/Creed collaboration was for the Spinners' "Rubberband Man."

Featured on "You Are Everything" is Carl Helm, an executive at WDAS-AM in Philadelphia.

Although Helm has been at WDAS in several capacities for a number of years, he is no stranger to the recording studio.

Helm 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, president of Philadelphia International Records; Bell and Creed. They also recorded with Johnny Mathis when Bell produced his album.

This time, however, Helm is at the front sharing vocal chores on the cut with Laws.

Laws joined Liberty/UA through Vernell 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 11 slain black Atlanta children and helping to locate four missing youngsters.

Isaac Hayes and Curtis Mayfield are among the entertainers taping television spots in Atlanta urging persons with information concerning the missing children or their killer(s) 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, invited a host of Dayton artists to his home for a listening party Thursday (6).

Wilder, who is a quadriplegic paralyzed from the neck down, debuted (Continued on page 65)

Billboard Hot Soul Singles

Survey For Week Ending 11/15/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	1	9	MASTER BLASTER—Stevie Wonder (S. Wonder, Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP))	34	35	8	OOH CHILD—Lenny Williams (S. Vincent, MCA 41306 (Kama Sutra/Sleeping Sun, BMI))	☆	77	3	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke, Capitol 4932 (Mycenae/Conduve/ASCAP, BMI))
☆	3	7	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson, Epic 9 50938 (Ranack/Mijac, BMI))	☆	41	6	FUNKDOWN—Cameron (R. Muller, Salsoul 2129 (RCA) (One To One, ASCAP))	☆	76	5	YOU DON'T KNOW LIKE I KNOW—Genty (I. Hayes, D. Porta, Venture 133 (East Memphis, BMI))
3	2	13	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman, Warner Bros. 49534 (Rubber Band, BMI))	36	36	10	HOW SWEET IT IS—Tyrone Davis (B. Holland, L. Dozier, E. Holland, Columbia 1-11344 (Stone Agate, ASCAP))	70	70	4	GET IT—Dramatics (R. Banks, E.A. Green, MCA 51003 (Conquistador/Baby Dump, ASCAP))
4	4	16	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith, Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI))	37	34	9	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King, RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI))	☆	80	3	DISTRACTED—Al Jarreau (A. Jarreau, Warner Bros. 49588 (Aljarreau, BMI))
5	5	13	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	38	38	7	HOLD ON—Natalie Cole (Cole, M. Yancy, K. Yancy, Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI))	☆	83	2	COULD I BE DREAMING—Pointer Sisters (T. Lawrence, M. Henderson, A. Pointer, Planet 47920 (Elektra) (Tira, BMI/Canth, ASCAP/Brain Tree, BMI))
6	6	10	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers, Motown 1491 (Chic, BMI))	39	39	8	THE TILT—7th Wonder (N. Beard, O. Stokes, Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindmusic, ASCAP))	☆	NEW ENTRY	WE NEVER SAID GOODBYE—Dionne Warwick (I. Hayes, A. Anderson, Arista 0572 (Rightsong/Angela, BMI))	
☆	15	5	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel, P.I.R. 9-3116 (Assorted, BMI))	40	40	7	EVERYTHING WE DO—Rene & Angela (R. Moore, A. Winbush, Capitol 4925 (Moore And Moore, BMI))	☆	84	2	I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman, Unlimited Gold 6 1420 (CBS) (Seven Songs/Ba-Da-De, BMI))
☆	9	7	UPTOWN—Prince (Prince, Warner Bros. 49559 (Ecnrip, BMI))	☆	53	4	LOOK UP—Patrice Rushen (Rushen, Mims, Brown, Elektra 47067 (Baby Fingers/Mims/Shownbree/ASCAP))	☆	85	2	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride, Polydor 2137 (Seitu/Dorie Pride, BMI))
☆	10	12	I NEED YOUR LOVIN'—Teena Marie (T. Marie, Gordy 7189 (Motown) (Jobete, ASCAP))	☆	47	6	I GO CRAZY—Lou Rawls (P. Davis, P.I.R. 9-3114 (CBS) (Web IV, BMI))	☆	86	2	SIZZILIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington, Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI))
☆	17	5	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang, De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI))	☆	50	5	LOVE UPRISING—Tavares (R. Moore, A. Winbush, Capitol 4933 (Moore And Moore/Right, BMI))	77	58	6	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson, Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI))
11	7	15	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne, A&M 2250 (Irving, BMI/Almo/McRovscod, ASCAP))	44	43	9	WALK AWAY—Donna Summer (P. Bellotte, H. Faltermeyer, Casablanca 2300 (Rick's Music/Rightson, BMI))	☆	88	2	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton, Warner Bros. 49599 (Rubber Band, BMI))
12	8	8	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey, ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trini/Steelchest, ASCAP))	☆	82	2	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond, Columbia 11-11398 (Content, BMI))	☆	NEW ENTRY	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings, T.K. 1039 (Third World, ASCAP))	
13	11	16	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull, Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI))	46	14	21	GIVE ME THE NIGHT—George Benson (R. Temperton, Warner Bros./Q West 49505 (Rodsongs, ASCAP))	☆	87	2	LADY—Kenny Rogers (L. Richie, Jr., Liberty 1380 (Brockman, ASCAP))
14	12	16	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill, Planet 47916 (Elektra) (ATV/Mann & Weill/Brantree/Snow, BMI))	☆	54	5	HOW LONG—Lipps Inc. (P. Carrack, Casablanca 2303 (Anchor, ASCAP))	☆	89	2	NEVER GONNA TELL IT—Phillippe Wynne (G. Clinton, B. Worrell, Uncle Jam 9-9900 (CBS) (Malbiz, BMI))
15	13	20	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs, Buddah 622 (Arista) (Electrocord, ASCAP))	☆	68	3	HAPPY ANNIVERSARY—Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano, Polydor 2135 (Dark Cloud/H.A.B., BMI))	☆	90	2	SIDRA'S DREAM—Dave Valentin (D. Bell, Arista/GRP 2508 (Mark Of Aries, BMI))
16	16	15	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas, 20th Century 2460 (RCA) (Frozen Butterfly, BMI))	49	49	5	GET READY, GET SET—Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson, Warner Bros. 49571 (ATV, BMI))	☆	NEW ENTRY	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne, A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI))	
☆	23	6	LOVE X LOVE—George Benson (R. Temperton, Warner Bros./Qwest 49570 (Rodsongs, ASCAP))	☆	66	3	GANGSTERS OF THE GROOVE—Heatwave (R. Temperton, Epic 19-50945 (Rodsongs, ASCAP))	☆	NEW ENTRY	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley, Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP))	
☆	22	8	THE WANDERER—Donna Summer (G. Moroder, D. Summer, Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro / Intersong, ASCAP))	☆	63	4	BOURGIE, BOURGIE—Gladys Knight & The Pips (N. Ashford, V. Simpson, Columbia 1-11375 (Nick O'Val, ASCAP))	☆	NEW ENTRY	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry, Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP))	
19	19	11	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs, TSOP 9-4789 (CBS) (Assorted, BMI))	☆	60	5	ONE IN A MILLION—Dee Dee Bridgewater (J. Erickson, T. Bell, Elektra 47064 (Bellboy, BMI))	☆	NEW ENTRY	THE LOOK IN YOUR EYES—Maze Featuring Frankie Beverly (F. Beverly, Capitol 4942 (Amazement, BMI))	
20	20	8	S.O.S.—S.O.S. Band (S.O.S. Band, Sigid, Tabu 9-5526 (CBS) (Interior, BMI))	☆	54	6	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey, Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightson, BMI))	☆	NEW ENTRY	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scales, TSOP 6-4791 (CBS) (Mighty Three, BMI))	
☆	24	8	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez, Elektra 47043 (Mehoma, BMI))	☆	62	5	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Oemery, Spring 3015 (Polydor) (Clita, BMI))	☆	NEW ENTRY	LITTLE GIRL DON'T YOU WORRY—Jermine Jackson (J. Jackson, P.M. Jackson Jr., Motown 1499 (Jobete, ASCAP/Boots May, BMI))	
22	18	13	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips, Capitol 4902 (Dickie Bird/Art Phillips, BMI))	☆	65	4	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha, A & M 0227 (Seawind/Black Bandana, BMI))	☆	NEW ENTRY	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix, MCA 51024 (Four Knights, BMI))	
23	21	13	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown, Bang 9-4813 (CBS) (W.B./Good High, ASCAP))	☆	57	6	I BELIEVE IN YOU—Idris Muhammad (H. Jimmerson, T. OeZago, Fantasy 902 (Jonady, BMI))	☆	NEW ENTRY	FEEL MY LOVE—Michael Wycoff (M. Wycoff, RCA 12108 (Crystalline, BMI))	
☆	31	6	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune, Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI))	☆	64	4	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi, RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP))	☆	NEW ENTRY	IN THE CENTER—Rodney Franklin (R. Franklin, Columbia 1-11371 (Maicaboom, BMI))	
☆	30	6	WHEN WE GET MARRIED—Larry Graham (D. Hogan, Warner Bros. 49581 (Big Seven, BMI))	☆	59	5	THROW DOWN THE GROOVE—H. Bohannon (Bohannon), Phase II 7-5650 (Intersong/April Bohannon, ASCAP))	91	NEW ENTRY	REAL LOVE—Doobie Brothers (M. McDonald, P. Henderson, Warner Bros. 49503 (Taurpin Tunes/Monster/April, ASCAP))	
26	26	7	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici, Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI))	☆	67	4	FREAK TO FREAK—Sweet Band (C. Small, J. Washington, G. Shider, W. Collins, Uncle Jam 9-9901 (CBS) (Rubber Band, BMI))	93	74	5	FAMILY—Hubert Laws (H. Laws, Columbia 1-11568 (Hulaws, BMI))
27	25	10	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager, Atlantic 3757 (Sumac, BMI))	☆	69	3	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson, Warner Bros. 49594 (Nick-O-Val, ASCAP))	94	33	18	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI))
28	27	15	I TOUCHED A DREAM—The Delis (E. Record, 20th Century 2463 (RCA) (Angels/Six Continents, BMI))	☆	71	2	LOVE OVER AND OVER AGAIN—Switch (B. Debarge, B. Debarge, Gordy 7193 (Motown) (Jobete, ASCAP))	95	46	13	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI))
29	29	10	FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson, Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill))	☆	73	3	SHOOT YOUR BEST SHOT—Linda Clifford (I. Hayes, M. Hayes, Curtom/RSO 1053 (Rightsong, BMI))	96	56	7	NOW YOU CHOOSE ME—Pleasure (N. Phillips, M. Hepburn, D. Hepburn, Fantasy 900 (Three Hundred Sixty, ASCAP))
☆	42	4	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	72	3	HEAVENLY BODY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI))	97	52	9	SIR JAM A LOT—Captain Sky (D.L. Cameron, TEC 768 (Framingreg, BMI))
31	28	10	TAKE IT TO THE LIMIT—Norman Connors (P. St. James, Arista 0548 (Tambat, BMI))	☆	75	3	PROVE IT—Michael Henderson (M. Henderson, Buddah 623 (Arista) (Electrocord, ASCAP))	98	44	17	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff, TSOP 9-4790 (CBS) (Mighty Three, BMI))
☆	37	7	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow, Mercury 76083 (Original J.B./Neutral Gray, ASCAP))	☆	81	2	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager, Motown 1496 (Colgems/EMI/Prince St. ASCAP/Unichappell/Begonia, BMI))	99	51	19	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers, Motown 1494 (Chic, BMI))
33	32	10	HEROES—Commodores (L. Richie, D. Jones, Motown 1495 (Jobete/Commodores Entertainment, ASCAP))	☆	79	3	DO ME RIGHT—Dynasty (W. Shelby, N. Beard, Solar 12127 (RCA) (Spectrum VII/Mydinda Music, ASCAP))	100	78	4	LOVE WON'T LET ME WAIT—Jackie Moore (Eli, Barrett), Columbia 1-11363 (Friday's Child/Mighty Three, BMI))

☆ 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. indicated by triangle.)



BILLY MAY—The veteran arranger has recorded his slurping saxes again for an LP for German fair producer Walter Heebner. Here he records at Capitol in Los Angeles.

Billboard photo by Herb Carleton

NEW RADIO FORCE

Sacramento Dials KXPR For Sounds

SACRAMENTO—Though primarily a classical station, KXPR-FM is establishing itself as a force in the area by providing jazz. No 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. On Saturdays, jazz is heard from 7 p.m. to 2 a.m. Roth hosts the daytime slots with Leon Guidry's "Ebony Jazz" airing from 7 p.m. to 10:30 p.m. Saturdays and Armando Enrique's "Expresiones Latinas" picking up there and running until 2 a.m.

"All That Jazz," with various members of the Sacramento Traditional Jazz Society hosting, runs on Sundays from 7 p.m. to midnight. The syndicated "Jazz Alive!" completes the programming running until 2 a.m.

Though the mix features all kinds of jazz, Roth admits there is more emphasis on mainstream as opposed to fusion jazz. "I pick fusion selec-

tively," he states. "It's not that I'm down on fusion but that a lot of it doesn't stand up as good, improvisational music." However, such artists as Grover Washington, Jr., Lee Ritenour and Jeff Lorber do make it onto the playlist which consists of approximately 100 albums.

Roth is directly in charge of what goes over the air during his shift and supervises what is played on the other programs except for "All That Jazz."

"'Ebony Jazz' is more of a pop-jazz show which also plays soul while 'Expresiones 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," he states.

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.

Intl Representation Seen At Hungarian Conference

By PAUL CYONGY

BUDAPEST—The International Jazz Federation staged its first jazz educational conference here, organized by the Hungarian section, under Professor Janos Gonda of the Bela Bartok Conservatory jazz chair, a noted musicologist and jazz pianist.

Hungarian musicians and experts joined the foreign delegates who included Eddie Harvey, U.K.; Barbara Ind, U.K.; Igor Jakusenko, U.S.S.R.; Roman Kowal, Poland; Ivan Oscarsson, Sweden; Lilian Terry, Italy; Lance Tachennen, Switzerland; Karel Velebny, Czechoslovakia; and Jiggs Wigham, German Federal Republic.

The importance and popularity of the Bartok Conservatory jazz division was stressed by Ferencz Halaez, conservatory director. The conference was officially opened by Istvan Balazs, head of the department of education in the Hungarian ministry of culture.

Janos Gonda reviewed jazz edu-

cation in Europe and Hungary and said that here, graduate students work first as assistants, then as teachers at the conservatory. Students play jazz and jazz-rock all over Hungary in various ensembles.

He said many students study jazz not with the aim of becoming professional musicians but simply to become better technicians in order to play for their own pleasure.

The various delegates covered education in their own territories, plus workshops for improvisation and performances by young jazzmen. Three quartets from the Bartok Conservatory, Des, Binder and Lakatos, played with the Des group outstanding in an evening of high-quality music.

The conference finally expressed the view that the Federation should meet regularly in such a conference, and also produce half-yearly reports on progress for worldwide distribution.

Jazz

Chicago Fans Flock To Jazz Fair Attendance Doubles For Second Year Of Winter Event

By ALAN PENCHANSKY

CHICAGO—A winter Jazz Fair bringing together live music, screening of rare jazz films from the Bob Koester collection and commercial exhibits by jazz record companies, radio stations and jazz promoters has become one of the most successful events sponsored by the Jazz Institute of Chicago.

The fair had its second annual running here Jan. 21, taking over parts of three different floors of the Blackstone Hotel for six hours. Attendance is estimated at 1,200, which approximately doubles last year's draw.

Jazz performances presented by the Institute range from traditional and swing to avant-garde and bebop in an effort to satisfy the variety of tastes represented among members. Three of the Blackstone's ballrooms were turned over to staging of Chicago groups this year, with styles ranging from the Salty Dogs' traditional New Orleans to the more avant-garde offerings of the Wallace McMillan Quintet. Other performers included Paul Serrano/Eddie Baker Quintet, Rhythmmakers, Chico Freeman Quartet and Four Or More featuring Alejo Poveda.

Membership in the non-profit Jazz Institute has grown to 1,300 since the group's reorganization in the late '70s. The Jazz Fair and a week-long summer Jazz Festival in

Grant Park now rank as highlights of the group's yearly events calendar, which also includes many smaller concert presentations.

One Institute executive said this year's fair was encouraging not only in attendance growth, but in the appearance of vitality given by exhibitor member businesses which the Institute attempts to lend support. There were more than 30 exhibit booths, including those manned by other non-profit jazz societies based in Chicago.

Institute board membership is made up of a blend of jazz professionals including musicians, record label executives, critics and promoters, and amateur jazz players and jazz buffs. President is Charlie Weeks, a stockbroker and part-time jazz drummer. Vice president Penny Tyler is promoter of the Jazz At

Noon and Jazz At Five club sets at Marina City and Andy's, respectively.

Record labels exhibiting at the fair included Nessa, Flying Fish, Alligator, Bee Hive, Delmark and Sparrow Quartet.

A live broadcast from the hotel was staged by WVON-AM, which carries a Monday through Friday "Jazz Flight" program from midnight till 4 a.m. Other stations that exhibited at the fair were WXRT-FM, WXFM-FM, WNUR-FM and WBEZ-FM.

According to Institute treasurer George Spink, about \$2,200 was raised after expenses. Admission was \$8 for non-members, \$6 members, with booth rentals, new membership registrations and a commission on bar receipts also going to benefit the Institute.

Jazz Beat

LOS ANGELES—Pianist Jack Wilson has completed his second and final LP for Discovery, the local independent label. He is now scouting for a new label, having discovered the limitations of small jazz lines. He formerly cut for Blue Note.

Dave Brubeck's new quartet now consists of only one son, Chris on bass, along with drummer Butch Miles and tenor man Jerry Bergonzi. Their collective efforts are now available on Concord. Bergonzi's aggressive sax style is a marked contrast to the late Paul Desmond's cool assertions.

Gil Evans and Lee Konitz are Manhattan's newest duo. Evans is also working on a solo piano LP for Artists House Records. Evans and Konitz last played together on Miles Davis' "Miles Ahead" Columbia LP in 1957. Evans is also reorganizing a big band for a Friday, Saturday (8, 9) airing at the Public Theatre.

The Lennie Tristano Jazz Foundation presented Warne Marsh, Red Mitchell and Peter Scattaretto Jan. 26 at Alice Tully Hall in Manhattan's Lincoln Center.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif., 90069.

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Billboard SPECIAL SURVEY For Week Ending 2/9/80							
Billboard [®] Best Selling Jazz LPs [™]							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	14	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	26	32	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
2	2	11	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	27	25	12	MOSAIC John Klemmer, MCA MCA-2-8014
3	3	15	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	28	29	9	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
4	9	4	HIROSHIMA Hiroshima, Arista AB-4252	29	49	2	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
5	4	13	PIZZAZZ Patrice Rushen, Elektra 6E-243	30	28	6	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
6	5	18	RISE Herb Alpert, A&M SP 4790	31	27	42	PARADISE Grover Washington Jr., Elektra 6E-182
7	6	15	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	32	32	11	NIGHT CHILD Oscar Peterson Paldo 2312108 (RCA)
8	7	15	BEST OF FRIENDS Twenynyne Featuring Lenny White, Elektra 6E-223	33	30	40	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
9	8	12	STREET BEAT Tom Scott, Columbia JC 36137	34	37	11	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
10	10	45	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	35	33	8	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
11	11	14	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	36	31	16	CARRY ON Flora Purim, Warner Bros. BSK 3344
12	12	36	STREET LIFE Crusaders, MCA MCA 3094	37	36	12	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
13	19	14	THE HAWK Dave Valentin, Arista/GRP GRP 5006	38	38	9	THE BEST OF HERBIE HANCOCK Herbie Hancock Columbia JC 36309
14	23	2	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	39	39	30	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2-35680 (CBS)
15	15	40	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	40	40	5	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
16	16	17	THE WORLD WITHIN Slits Hooper, MCA 3180	41	41	12	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
17	14	19	8:30 Weather Report, Arc/Columbia PC2-36030	42	34	33	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
18	18	11	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	43	43	14	AIN'T IT SO Ray Charles, Atlantic SD 19252
19	21	26	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	44	NEW ENTRY		TRIBUTARIES Larry Coryell, Novus AN 3017 (Arista)
20	20	9	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	45	47	6	GIANTS Various Artists, LAX MCA-3188 (MCA)
21	13	24	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	46	46	53	CARMEL Joe Sample, MCA AA-1126
22	24	5	PRESSURE Pressure, LAX MCA-3195 (MCA)	47	42	3	MILESTONES Great Jazz Trio, Inner City IC 6030
23	22	57	ANGIE Angela Bofill, GRP/Arista GRP-5000	48	48	6	OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
24	17	12	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	49	44	11	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
25	35	2	IN THE TRADITION Arthur Blythe, Columbia JC 36300	50	50	24	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)

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Counterpoint

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 that I still 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 now records for EMI/UA.

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 Raydio on bass, Jean Roussel from England did the arranging and played keyboards; the background vocalists are from Denver and the string section is from Montreal.

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

Pickett believes the '80s 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 play my kind of music. Black radio is changing—in addition to the change in musical formats, personality is coming back into radio, once again giving the black stations an identity.

"One bag of music (disco) was placed into a dominating position and nothing else fit. That 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 points out that he refuses to use members from his old band "because I don't want any part of the old Wilson Pickett sound."

★ ★ ★

Jack Hill, program director at WLOK-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 Music.' This category is a five record slot. If a record is cut in Memphis or is by a Memphis artist, it qualifies to be in this category. The record does not have to be on any charts. If it's quality product, we'll play it—even the first day it's released," says Hill.

The programmer agrees with many music observers across country that black music in the '80s will return to basic r&b.

★ ★ ★

Mayor Marion Barry of Wash- (Continued on page 31)

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	15	1	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★ 34	41	6	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★ 70	89	2	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, P. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)
★ 2	20	2	THE SECOND TIME AROUND—Shalamar (L. Syivers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 35	35	8	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B, BMI)	★ 71	81	2	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)
★ 3	16	3	PEANUT BUTTER—Twenynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★ 36	44	3	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★ 72	82	3	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
★ 6	11	6	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★ 37	52	4	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★ 73	83	2	HANG ON IN THERE BABY—Alton & Johnny (J. Bristol), Polydor 2050 (Bushka, ASCAP)
★ 8	12	8	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★ 38	58	4	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★ 74	84	2	RUNNIN' FROM THE LAW—Stargard (R. Runnels), Warner Bros. 49165 (Ellechor, BMI)
★ 6	18	6	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★ 39	40	6	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	★ 75	75	3	YOU'RE MY SWEETNESS—Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI)
★ 7	11	7	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★ 40	46	9	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★ 76	85	2	LOVE AIN'T EASY—Barry White (B. White, P. Politi), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da, BMI)
★ 8	14	8	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbrere, ASCAP/Freddie Dee, BMI)	★ 41	47	5	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)	★ 77	78	4	I'M AT YOUR MERCY—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)
★ 12	6	12	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★ 42	43	8	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	★ 78	88	2	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★ 10	11	10	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★ 43	50	8	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	★ 79	80	5	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)
★ 11	17	11	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★ 44	18	14	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★ 80	90	2	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)
★ 12	4	12	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 45	38	10	CISSELIN' HOT—Chuck Cisse (C. Cisse), Arista 0471 (Careers/Lessic, BMI)	★ 81	NEW ENTRY	STANDING OVATION—G.Q. (R. LeBlanc, H. Land, K. Crier, P. Service), Arista 04583 (Arista, ASCAP/Careers, BMI)	
★ 13	21	13	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Encrip, BMI)	★ 46	48	6	LOVE INJECTION—Trussell (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★ 82	NEW ENTRY	COME INTO MY LIFE—Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	
★ 14	6	14	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★ 47	66	3	EVERY GENERATION—Ronnie Laws (G.M. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★ 83	NEW ENTRY	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	
★ 15	17	15	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mlume, R. Lucas), Arista 0463 (Frozen Butterly, BMI)	★ 48	51	6	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	★ 84	NEW ENTRY	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSD 1017 (Mayfield, BMI)	
★ 16	16	16	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★ 49	32	14	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	★ 85	NEW ENTRY	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	
★ 17	12	17	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole arama, BMI)	★ 50	53	9	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	★ 86	NEW ENTRY	MAGIC CARPET RIDE—Diva Gray & Oyster (P. Nacabal, M. Beaucarty, C. Bennett), Columbia 43-11113 (Bertha Drive, BMI)	
★ 18	24	18	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★ 51	61	4	I DON'T EVER—Creme O'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	★ 87	NEW ENTRY	WITHOUT YOU—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1015 (T.K.) (Sherlyn/Harrick, BMI)	
★ 19	8	19	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★ 52	63	4	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★ 88	NEW ENTRY	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	
★ 20	8	20	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Uti), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whifre, ASCAP)	★ 53	55	5	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)	★ 89	NEW ENTRY	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	
★ 21	22	21	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★ 54	64	3	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★ 90	NEW ENTRY	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)	
★ 22	6	22	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	★ 55	30	22	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	★ 91	92	4	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★ 23	25	23	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★ 56	29	19	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★ 92	49	8	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)
★ 24	14	24	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	★ 57	67	4	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★ 93	68	11	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Polydor) (MCA, ASCAP)
★ 25	21	25	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★ 58	28	19	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★ 94	60	6	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-Ie-Joe, BMI)
★ 26	3	26	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	★ 59	39	14	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP)	★ 95	87	3	I CAN'T STOP—Silk (J.B. Jefferson, R. Roebuck, C.B. Simmons), P.I.R. 9-3730 (CBS) (Mighty Three, BMI)
★ 27	9	27	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★ 60	70	3	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's, BMI)	★ 96	45	9	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)
★ 28	18	28	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★ 61	71	3	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/Warpfactor, BMI)	★ 97	59	6	LOVE IN PERFECT HARMONY—Fatback Band (J. Flippin), Spring 3005 (Polydor) (Clita, BMI)
★ 29	20	29	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★ 62	62	14	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★ 98	54	6	STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/Medad, BMI)
★ 30	42	30	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	★ 63	73	2	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★ 99	57	6	WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)
★ 31	36	31	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★ 64	NEW ENTRY	WHY DO YOU WANNA DO ME SO BAD—Prince (Prince), Warner Bros. 49178 (Encrip, BMI)	★ 100	72	10	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	
★ 32	34	32	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★ 65	65	12	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)				
★ 33	37	33	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★ 66	76	3	REGRETS—James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)				
				★ 67	77	2	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)				
				★ 68	74	8	DISCOED TO DEATH—Lattimore (B. Lattimore), Glades 1756 (T.K.) (Sherlyn, BMI)				
				★ 69	79	3	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)				

SOLOING OBOIST *Chi Symphony's Ray Still Joins Slim Corps Of Talent*

By ALAN PENCHANSKY

CHICAGO—Only a handful of classical musicians working in the U.S. have major label exposure to benefit their solo careers. One of the musicians to lately join this slim corps is Chicago Symphony principal oboist Ray Still.

This highly regarded first chair player's solo recording activity has shifted into high gear in the past two years, and Still has plans to pare down orchestral commitments so that even more of his repertoire can be captured on tape. Labels involved in the presentation of his solo work include Telefunken, Angel, RCA and the American Gramophone Co.

Fellow musicians look upon Still as one of the top soloists in the world today and many regard the Chicago Symphony woodwind section as one of the world's strongest. Nonetheless, Still's recording credits to date have been sparse.

"I have students that have made more recordings than I have," Still relates. "In a way it's been my fault because I haven't gone out after the recordings and pushed them."

Still also believes there has been general neglect of 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 is a new album of oboe quartets—including the great Mozart quartet—taped for EMI.

The disk brings Still into partnership with three of today's most brilliant string 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.

Telefunken has two albums in which Still is featured. Bassoon player Milan Turkovic of Vienna's Concentus Musicus, who also appears on the recent releases, invited Still to take part in the European recordings. Music of Poulenc, Schumann and Hindemith is heard.

Recent releases from RCA also have given Still's playing wider 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 obligatory oboe part.

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

Not all of Still's recording work is classical either. Still is heard on the album "Fresh Aire III" a new rock-classical fusion production released by American Gramophone Records of Omaha, Neb., an audiophile label.

Still says he will be working with American Gramophone on a solo album, expected to be taped this spring. It will feature a partita by Baroque composer Telemann, backed with a 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 oboist came the following year, and Still has participated in virtually every Chicago Symphony recording since.

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

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

Says Still: "An oboe sounds like a flute and sounds like a clarinet these days. You don't hear the timbral differences."

Still is leader of the recently founded Chicago Symphony Winds, made up of first chair players, and his recording plans also revolve 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 by WFMT-FM, and Still also is talking to commercial labels about taping the cycle.

In 1978-79 Still performed the Richard Strauss oboe concerto with Sir Georg Solti and the Chicago Symphony. One of his highest recording priorities is to document this interpretation, and the project is being discussed by conductor, soloist and London Records.

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



NEEL SIGNS—Conductor Boyd Neel, who recently celebrated his 75th birthday, personalizes copies of "A Concert For Strings," recently released in Canada on the Vox/Turnabout label at Toronto's Book Cellar stores.

N.Y. City Opera Sets Fall Tour As Far As Arizona

NEW YORK—The New York City Opera will sponsor a five-week tour of a newly formed National Opera Touring Co. which will begin in the fall of this year.

Beverly Sills, general director of the New York City Opera, announced the plans at a recent Brown & Williamson-sponsored press conference. The tobacco company's Kool cigarettes will sponsor four engagements of the tour as Kool Super Nights.

The touring company, comprising 63 members including an orchestra of 27, will present Frank Corsaro's New York City Opera Production of "La Traviata." Among the cities and universities on the tour are Utica, Ithaca and Elmira, N.Y.; Akron, Cincinnati and Columbus, Ohio;

Purdue Univ. in Indiana; Decatur, Ill.; Madison, Wis.; Iowa City and Ames, Iowa; Omaha, Neb.; Kansas City and Wichita, Kan.; Oklahoma City; Albuquerque; Las Vegas and Tempe, Ariz.

In the spring of 1981 the company will tour the Southeast, again presenting "La Traviata" in South Carolina, Alabama, Florida and Louisiana.

Sills says she plans to be closely involved in the project and will fly to some of the cities "to see how the people are doing."

Asked if a recessionary time was not a bad time to launch such a project, she replied, "There is no good time for opera."

Jazz Pianist & BBC Plan London Concert

PARIS — French jazz pianist Jacques Dieval has written and will later record a new concerto for trio and orchestra, the work being premiered at London's Royal Festival Hall in June when Dieval's jazz group will work with the BBC Symphony Orchestra.

Dieval has long argued that jazz and classical music are closely related, though his view is that jazz essentially has more rhythm, balance and fluidity leading to intuitive improvisation.

He adds his support for French composer Henri Dutilleux, who claimed that without jazz, classical music written in the 20th century "would have shown serious signs of sclerosis."

Classical Notes

GRAMMY PICKS: Here's one reviewer's unofficial Grammy award ballot in the classical field. **BEST ALBUM**—Brahms: Symphonies Complete, Chicago Symphony, Solti (London); **BEST ORCHESTRAL RECORDING**—Brahms: Symphonies Complete, Chicago Symphony, Solti (London); **OPERA RECORDING**—Shostakovich: Lady Macbeth, Rostropovich cond. (Angel); **CHORAL PERFORMANCE**—Brahms: A German Requiem, Chicago Symphony Chorus and Orchestra (London); **CHAMBER MUSIC**—Berg: Chamber Concerto, Barenboim, Zukerman, Boulez (DG); **INSTRUMENTAL SOLOIST**—Bartok: Piano Concertos, Pollini (DG); **INSTRUMENTAL SOLOIST (UNACCOMPANIED)**—Rzewski: The People United Will Never Be Defeated, Oppens (Vanguard); **VOCAL SOLOIST**—Frederica Von Stade Song Recital (CBS); **ENGINEERING**—Stravinsky: Firebird Suite, Atlanta Symphony (Telarc); **PRODUCER:** James Mallinson (London).

TOP 50

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
2	6	6	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
3	5	8	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
4	2	7	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
5	12	6	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
6	3	15	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
7	7	14	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
8	8	13	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
9	9	15	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
10	4	12	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
11	10	13	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
12	16	6	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP)
13	14	7	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
14	11	12	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
15	13	14	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
16	28	3	WORKING MY WAY BACK TO YOU Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
17	18	13	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
18	15	10	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
19	33	7	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
20	39	2	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
21	21	12	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
22	26	8	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
23	30	6	ROMEO'S TUNE Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP)
24	22	32	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
25	35	3	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
26	17	11	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
27	31	8	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
28	27	19	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP)
29	42	2	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
30	24	14	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
31	23	16	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
32	34	8	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
33	41	3	CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)
34	36	8	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
35	46	2	99 Toto, Columbia 1-11173 (Hudmar, ASCAP)
36	NEW ENTRY		DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
37	38	11	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
38	40	7	DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)
39	47	2	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI)
40	NEW ENTRY		THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
41	44	2	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
42	45	2	THE VERY BEST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
43	43	8	VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI)
44	48	2	THEME FROM LOVE BOAT Jack Jones, Polydor/MGM 14851 (Aaron Spelling Prod., BMI)
45	NEW ENTRY		ON THE RADIO Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
46	NEW ENTRY		I DON'T WANT TO TALK ABOUT IT Rod Stewart, Warner Bros. 49138 (Crazy Horse, BMI)
47	49	6	STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI)
48	NEW ENTRY		WONDERLAND Commodores, Motown 1479 (Jobete/Commodores, ASCAP)
49	NEW ENTRY		YEARS Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
50	NEW ENTRY		TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)

Vox Jox

By DOUG HALL

NEW YORK—RKO's WXLO-FM New York general manager **Erica Farber** has been axed, but her successor **Lee Simonson**, brought in from the chain's WFYR-FM Chicago says there will be no change in the station's format.

Farber was dropped after the October/November Arbitron showed her station slumping to a 1.7 from a previous 2.6 share of the listening audience.

Simonson, who had been general sales manager at WFYR, dispelled rumors that program director **Don Kelly** would also be leaving. "**Don Kelly** is here to stay," says Simonson, who worked with Kelly in Chicago. "I worked with him for 3½ years," adds Simonson.

Simonson explains he would keep the station on its adult contemporary course, "We'll just do it better."

WXLO was in a Top 40 format early last year and hoped to switch from being known as 99-X to WOR-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 failed.

Sherman Cohen is out of a job at Combined Communications' KIIS-FM Los Angeles where he had been music director. Cohen, who is looking for a new position, says his departure is one of "many changes taking place" at the formerly Burkhart/Abrams disco station. Cohen can be reached at (213) 343-2962.

Cohen reports that Combined national program director **Jay Cook** is calling the shots to widen the music and the appeal of the station. KIIS-FM registered a disappointing 2.8 in the October/November Arbitron, unchanged from its rating in the spring.

While changes are being made at a programming level at 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 he is leaving to buy stations KSMA-AM-FM Santa Maria, Calif.

Stan Raymond, vice president and chief of the eight-station radio division of Broadcast Enterprises National, has resigned to go into the consulting and brokerage business. ... **Gene Crawley**, who does a Sunday oldies program on WKGX-AM Lenoir, N.C., is hoping to interview stars like **Chubby Checker**, **Joey Dee** and **Fats Domino** for his show. He asks that they call him at (704) 758-1080.

Arbitron has not only prevailed over its competition—first Audits & Surveys' TRAC-7 went under and now Burke has pulled up stakes—it hires those left without jobs when

the competition folds. **Avery Gibson**, who was director of marketing for TRAC-7, has joined Arbitron as director of radio development.

Before joining the TRAC-7 operation Gibson had worked at several research firms including four years with Arbitron. Meanwhile Burke executive vice president **Lou Alpert** and sales vice president **Bill Abbott** are looking for jobs. Burke will close operations after producing 13 of the 20 winter rating books they had planned.

WCOW-AM-FM Sparta, Wis., has a new on-air staff broadcasting its country format: music director **Mike Gilbert** is on from 5:30 to 10 a.m., program director **Bill Gardner** is 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 cohost to the station's "Metro Morning" ... **John DeBella** has been named morning drive personality at WPEZ-FM Pittsburgh. He comes from a production director's job at WLIR-FM Garden City, N.Y. ... KAAZ-AM Little Rock is looking for a midday personality with strong production capabilities. Those interested

should contact program director **Jack Randall** at Box 1790, Little Rock, Ark. 72203.

Eddie Rogers comes to adult contemporary WNOX-AM as morning air talent in the 5:30 a.m.-10 a.m. slot. Rogers was an air personality at WMJC-FM Detroit. ... **James P. White** joins mass appeal WSPD-AM Toledo as vice president and general manager. The station was recently purchased from Storer by WSPD Inc., of which White is a principal. White was general sales manager of WOOD-AM-FM Grand Rapids, Mich.

Program director **Dene Hallam**, of adult contemporary KBZT-FM San Diego, arranged for his listeners to hear the New Year arrive in several different cities. Because so many San Diegans are from elsewhere, Hallam had air talent Cary Hamilton, who is on the air at nights, patch into WABC-AM New York, WRKO-AM Boston, KDKA-AM Pittsburgh, WLS-AM Chicago, WFIL-AM Philadelphia, WQAM-AM Miami, KKLW-AM Detroit, WCCO-AM Minneapolis, WTIK-AM, KLIF-AM Dallas, KRUX-AM Phoenix and KIMN-AM Denver. From 9 p.m. to their own New Year at midnight, San Diegans could hear the new year arrive in some of their ex-hometowns.

L.A. Radio Women Increasing

• Continued from page 23

p.m. shift on Sundays. She has been at KKKO two years and it is her first radio job. "Because I'm a woman, maybe it was easier for me to get the job. There aren't that many women in jazz as most of them gravitate to the pop and rock fields," she says.

Cynthia Fox began her career engineering for highly rated KMET three years ago and was recently moved to the midday 10 a.m.-2 p.m. slot. "I've been lucky," she admits. "I really have nothing to say concerning discrimination about myself. Everyone here has been supportive," she states.

Lisa Novak, who presides over the 6 a.m. to noon shift on weekends at AOR KWST-FM, adds: "the only problems I've encountered have been at other stations and are the kinds of conflicts which occur when there is more than one woman on staff.

"I felt a little bit of resentment but that dissolved after awhile. We were able to respect each others talents and different approaches to radio."

These different approaches do not include an on-air style which lets their sex manipulate their style—in fact, this tactic may be a hindrance.

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

"When I first started, most of the hostile calls I got were from women

March 25 Date On Deregulation Views

WASHINGTON—In what could be a setback for deregulation of radio, the Federal Communications Commission has voted to extend its deadline for comments on deregulatory moves from Jan. 25 to March 25.

The National Assn. of Broadcasters 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 move.

who felt competition. Women are highly competitive, especially for men. I had a man call me once and say he was riding around with his girlfriend and I was on the radio. He commented to her that he liked my voice and she hit him."

KMET's Cynthia Fox adds there is some sexual humor between her and newsman Ace Young. "Ace and I kid around in a sexual manner but we do it in fun," says Fox. "On 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 think they have to be like that but it really ruins credibility."

Mass appeal Top 40 radio, historically but not necessarily heard on AM, has probably been the toughest nut to crack for women as programmers felt a woman's voice was not suited to shouting type of format. Even KJLH's Louise Foster concedes "it's difficult for women to make it in AM radio."

Carol Brenner feels the game is basically the same in both AM and FM 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. KMPC is adult contemporary, not quite Top 40. I'm not as laidback 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 adlib on the air."

"The old screaming days are on their way out," volunteers Maggie Ross who works at Top 40 KIQQ-FM from 10 p.m.-2 a.m. on weeknights. "The trend is away from that and women are more able to cope with Top 40 radio now."

"On FM, I was laidback and at AM, I'm up and that really is kind of me so it isn't too hard," says KDAY's Michelle Roth. Despite her assigned time, Roth has been given the morning drive show at KDAY several times. "I think I've got to kill the old myths that I've been told by so many program directors that women don't get numbers on the air. Secondly, put a woman in drive-time? No way, is the traditional thinking."

"I've sort of hung on by my fingernails really because I'm willing to do anything in response to managements calling you up on the spur of the moment and things like that,"

says KKKO's Nancy Ellison. She hopes to move to a more visible slot sometime.

"You can look at it as being exploited if you want. Sometimes, I push too hard. Being a woman, maybe it's harder for people to take it when I push. The image of women, still, is one of being semi-passive."

Listener response to women reveals no large strain of latent sexism in the audience though there are instances.

"Sometimes I do get the feeling that the audience, which is primarily male, is so used to men on the radio that they believe men can do a better job," states Terri Gladstone of AOR KLOS-FM who chairs the 8 p.m.-midnight Sunday shift and does fill-in work.

She gets her feelings from the Community Switchboard, a combination request line and information service set up by the station.

"I get a lot of calls from women who didn't think about broadcasting as a career but who do like music," says Pam Robinson of soul and pop KACE-FM. She is on weekdays from 9 a.m. to 1 p.m. weekdays. "They ask about discrimination and I tell them there are hard knocks. Radio is not easy."

All the women DJs want to move into new areas in the future. KMPC's Brenner is studying for her MBA at local Pepperdine Univ. "I want to marry the business background with some aspect of broadcasting," she says.

KJLH's Foster, who has a background in mass communications, wants eventually to move into television programming. Still, before all the dreams are realized, KIQQ's Maggie Ross adds that the more present situation "is that women are more interested in being on the air." Despite advances, there are the immediate concerns of getting more women in prime time and weekday shifts.

For DJ Mary Turner, there are no lofty goals to move onto management. "I'd never do that," she concludes. "I like to have a good time."

The only solution to any residue of sexism in radio seems to be time as more women become interested in broadcasting, move into the field and by sheer force of numbers tackle "men's" roles. As KACE's Pam Robinson says, "It's becoming less of a novelty to be a woman in radio than it was five or 10 years ago."

RADIO SPECIAL REVIEW

Portrait Of a Rocker

"The NBC Chuck Berry Special." Produced by Tom Tanno and Bill Dunlap. NBC Radio Network, air dates Jan. 18 to 20.

NEW YORK—This two-hour show provides a rare closeup portrait of the veteran rock artist. His recording career is charted over the last 24 years with comments from Berry along the way.

The story, of course, starts out with Berry signing up with Leonard Chess' Chicago Chess label where he was sent by blues singer Muddy Waters.

The first sides including "Roll Over Beethoven," "In The Wee Wee Hours" and "Maybellene," which Berry discloses took 36 takes to get on wax, are included in the show.

Berry's naivete and education in the music business is disclosed when he muses that upon receiving his first royalty check for "Maybellene" he "didn't know that he had written the song with DJ Alan Freed and Chicago record retailer Russ Fratto. "I did not know there was action in writing so it did not make me sorrowful. I didn't know it (the check) was coming forth anyway."

Berry clams up at certain points explaining all will be told in a book he says he's writing.

The host on the show is New York Village Voice music editor Robert Christgau, who really does not have a good voice for the show. He's too urgent and stentorial.

And he's not helped by copy that talks of Berry appealing to everyone from "fogies to new wavers."

RKO Airs Eagles

NEW YORK—The RKO Radio Network will present a special on the Eagles as the second in its series of six music specials. The two-hour show airs the weekend of Feb. 2. The program will be carried by 120 stations including 65 RKO affiliates.

Bubbling Under The HOT 100

- 101—ROCKIN' INTO THE NIGHT, 38 Special, A&M 2205
- 102—THE HARDEST PART, Blondie, Chrysalis 2408
- 103—GOT TO BE REAL, Head East, A&M 2208
- 104—MY FEET KEEP DANCING, Chic, Atlantic 3638
- 105—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 106—COMPUTER GAME, Yellow Magic Orchestra, Horizon 127 (A&M)
- 107—STAY WITH ME TILL DAWN, Judi Tzuke, MCA 4113
- 108—SAY HELLO, April Wine, Capitol 4802
- 109—WHEN YOU WALK INTO THE ROOM, Karla Bonoff, Columbia 1-11130
- 110—DO YOU WANT TO DANCE, Jimmy Messina, Capitol 1-11185

Bubbling Under The Top LPs

- 201—MARIANNE FAITHFULL, Broken English, Island ILPS 9570 (Warner Bros)
- 202—PETER GREEN, In The Skies, Sail 1001 (Rounder)
- 203—CINDY BULLENS, Steal The Night, Casablanca NBLP 7185
- 204—PINK FLOYD, Meddle, Harvest SMAS-832 (Capitol)
- 205—FEVER, Fever, Fantasy F-9580
- 206—HERBIE HANCOCK, The Best Of Herbie Hancock, Columbia JC-36309
- 207—FOXY, Party Boys, Dash 30015 (T.K.)
- 208—GEORGE JONES, My Very Special Guests, Epic JE-35544
- 209—WILSON PICKETT, I Want You, EMI-America SW-17019
- 210—PETER BROWN, Stargazer, Drive 108 (TK)

Counterpoint

New L.A. Label Firms 16 Distribbs

By JEAN WILLIAMS

LOS ANGELES—Mopres Records, an all-around label, recently opened its doors with 16 independent distributors contracted and two disks in release.

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

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

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 carries the title of executive vice president, general manager and Chambers is president. "We're talking to Margaret Nash, formerly of United Artists Music, about heading up our publishing division," says Clay. She notes that the company is still hiring personnel.

Mopres' current releases are "Rocking Me In Your Arms," a 7-inch by Easy Credit and "Disco-Tossed Salad" a 12-inch by the Overnight Band. Other acts signed to the label are Cash from Cleveland, Jinjer from Chicago and Betty Griffin, an L.A. gospel singer. Griffin will also record secular music for Mopres.

Distributing the product are: Aquarius in Hartford; Tara, Atlanta; MS, Chicago; All South, New Orleans; Malverne, New York; PICKS, Cleveland; Apex Martin, Newark; Best & Gold, Buffalo; Bib, Charlotte, N.C.; Schwartz, Philadelphia and Washington; Hotline, Memphis; Big State, Dallas; Pan American, Denver; Alta, Phoenix; Music City, Nashville; and Stans, Shreveport.

★ ★ ★

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

★ ★ ★

The notorious showmanship of Parliament will take to the road again starting Monday (28) in L.A. Dubbed the "Gloryhallastoopid" tour in honor of the latest LP, 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, he has designed a stageshow that will incorporate the antics of 20 costumed musician/actors onstage at one time, which Casablanca Records claims will be the band's most spectacular stage show ever.

★ ★ ★

Natalie Cole will serve as honorary chairperson for the Beaux Arts Ball 1980 at L.A.'s Century Plaza Hotel Feb. 15.

The annual event is sponsored by the Auxilliary to the Charles R. Drew Medical Society, composed of the wives of the 700 black physicians

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JANUARY 26, 1980, BILLBOARD

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	13	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Aimo, ASCAP/Rondor)	34	33	12	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	★	90	2	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	
	2	16	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	35	20	21	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	★	81	2	I DON'T EVER—Creole D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	
★	3	14	PEANUT BUTTER—Tweynyine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	36	40	6	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)	★	72	59	13	BE WITH ME—Tyrone Davis (J. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)
★	6	9	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★	44	7	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★	73	83	2	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)
★	7	18	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	38	41	8	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)	★	74	76	6	DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)
	6	4	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Encrip, BMI)	39	45	7	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★	75	85	2	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)
★	9	12	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	★	46	7	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	76	53	7	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)
	8	8	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	42	43	8	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	★	77	87	2	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)
★	11	15	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★	50	6	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	78	NEW ENTRY	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	
★	10	9	I SHOULDDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Allantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	52	6	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Gate, BMI)	★	79	89	2	I'M AT YOUR MERCY—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)
	11	9	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★	55	4	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	★	80	NEW ENTRY	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's, BMI)	
★	12	16	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	57	6	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Sagittaire, ASCAP/Ninth/Irving/Criga, BMI)	★	81	NEW ENTRY	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	
	13	5	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	★	58	6	WORKING MY WAY BACK TO YOU—Spinners (S. Linzer, D. Randall), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	82	84	3	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz, BMI)
	14	10	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	59	16	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovscod, ASCAP/Irvine/McDorsbov, BMI)	★	83	NEW ENTRY	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	
★	15	17	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	60	6	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)	★	84	NEW ENTRY	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus W/Shengier, ASCAP)	
★	16	4	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	71	4	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	85	NEW ENTRY	YOU'RE MY SWEETNESS—Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI)	
	17	15	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tama 54306 (Motown) (Bertam, ASCAP)	★	80	2	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★	86	NEW ENTRY	REGRETS—James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)	
	18	14	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tama 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	83	7	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	87	88	3	I JUST WANT TO BE THE ONE IN YOUR LIFE—Eddie Kendricks (M. Price, D. Walsh), Arista 0466 (World Song/Golden Clover/See This House, ASCAP)
	19	18	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★	84	4	STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/ Medad, BMI)	★	88	NEW ENTRY	I CAN'T STOP—Silk (J.B. Jefferson, R. Roebuck, C.B. Simmons), P.I.R. 9-3730 (CBS) (Mighty Three, BMI)	
★	20	24	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★	85	3	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Ome, BMI)	★	89	NEW ENTRY	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	
★	21	6	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★	86	4	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	★	90	92	2	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (D. Shire, C. Connors), Motown 1477 (Check Out, BMI)
★	22	6	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	87	6	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★	91	22	17	STILL—Commodores (L. Richie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)
	23	19	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★	88	4	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	★	92	NEW ENTRY	SMACK DAB IN THE MIDDLE—Janice McClain (Tennant, Page, Smith), RFC 49103 (Warner Bros.) (K-Four, ASCAP)	
	24	20	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	★	89	4	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	★	93	42	8	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)
	25	17	I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP)	★	90	4	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-De-Joe, BMI)	★	94	97	2	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	26	23	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP)	★	91	7	WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)	★	95	77	14	DEJA VU—Dionne Warwick (J. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)
★	27	4	TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★	92	NEW ENTRY	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	96	57	9	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSO 941 (Mayfield/Andrask, BMI)
★	28	6	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	★	93	3	LOVE IN PERFECT HARMONY—Fatback Band (J. Flippin), Spring 3005 (Polydor) (Cita, BMI)	★	97	79	7	PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
★	29	6	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	94	NEW ENTRY	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	★	98	73	9	CAN'T STOP DANCIN'—Syvester (Syvester), Fantasy 879 (Beekeeper/Borzo, ASCAP)
	30	9	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Polydor) (MCA, ASCAP)	★	95	NEW ENTRY	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)	★	99	56	11	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP)
★	31	6	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	96	NEW ENTRY	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	★	100	93	7	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)
	32	10	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	★	97	11	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagittaire/Modern American/ASCAP/Irving, Foster Frees, BMI)					
	33	12	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★	98	10	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)					
				★	99	12	I WANT YOU—Wilson Pickett (Rousel, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)					

Research Perspectives



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif. — Virtually every station advertises itself in one form or another, but few truly understand how to maximize the benefits derived from "paid" exposure. Indeed, some broadcasters pay far too much and derive far too little. To understand why this occurs, let's examine some of the tenets regarding broadcast advertising.

First, advertising is basically a vehicle of reinforcement. It serves to strengthen name and product identification and to keep the item in question before the buying public. Such is the case with advertising for a radio or television station. Almost no amount of money spent on advertising can create an audience. The product has to be appealing and consistently likeable before a steady audience can be established.

We've all heard of 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 road. But the station never established a consistently likeable programming package for its target audience; hence, the result was all too predictable.

The key point is this: people "discover" radio and tv stations by sampling the wares; punching around on the car dial or flipping channels at home.

Yet television has an inherent advantage over radio in the discovery process—because it has the power of consistent network programming 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 must be instantly appealing to the listener. When he finds something he likes, he'll stay with it, and secondarily, he'll tell his friends. And those factors, discovery and word-of-mouth are the two predominant methods that people use to choose a radio station.

This is where advertising comes in. The person who has "discovered" the station sees a billboard that reconfirms the call letters in his mind. He catches the tailend of a television spot. He picks up the call letters again on a newspaper tradeout.

3 Celebrations On WLAC-AM

NASHVILLE—WLAC-AM, the 50,000-watt clear channel station, celebrated the coming of the New Year three times in the course of the evening.

The station, which can be heard throughout the South, East Coast, Midwest and as far west as the Rockies, rang in the New Year at 11 p.m. (central time) for its listeners in the Eastern time zone, at 12 midnight for listeners in the central time zone, and again at 1 a.m. for listeners in the mountain time zone.

The idea was developed by program director Rick Harris and assistant p.d. John St. John. Spider Harris was the on-air personality during the evening and a remote broadcast was aired over the station from Flannigan's night club celebrating the triple event.

People need to be constantly reminded of the station they're listening to. And they need to be told that the listening decision is a good one, a logical one for the kind of lifestyle that they embrace. That is the ultimate power of radio station advertising, and its ultimate utility.

You can't use advertising to create a new audience. It is just one step in the total process of presenting a station to a potential audience. Stations who change formats often are the victims of the kind of faulty logic mentioned above. They feel that if they spend enough on advertising, the audience will ultimately fall into place. Nothing could be farther from the truth.

Another mistake that stations make is to try to outdo each other with visually exciting or aesthetic ads. A good point to remember here: don't overcomplicate the basic selling message. People are not going to tune in the station for any length of time because your billboard or tv spot is more visually appealing than the next guy's.

Consumers of radio need to be hit with the basic message. "Buy it because..." or "listen to it." And then get those call letters out. The simpler, the better.

This is not to say that commercials should be visually dull. To succeed, they must stand apart. But they must not become larger than what it is they are trying to promote. And, in radio, the product being advertised must be consistently tied-in with each facet of the promotional campaign. I.E., the station must sound like the advertising image it has created. Even subtle discrepancies on this point can drive listeners away in droves.

L.A. Arbitron

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far in advance with an 8.5. Following it is KABC with a 6.0. Top 40/oldie KRLA-AM with a 5.4, KBIG with a 4.6, and KNX-AM with a 4.5.

KMPC, which had been broadcasting California Angels games over the summer falls in this book from a 6.0 to a 1.7 for this time slot. Adult contemporary KZLA-FM, which during this last book switched from a less personality oriented soft rock, does comparatively better in all its time slots. However, it is here where it makes the biggest move from a 1.4 to a 2.4. KHTZ-FM climbs in all its time slots though here it moves from a 1.3 to a 2.5.

In the Orange County market south of Los Angeles, the numbers in the 6 a.m. to midnight shares as well as in the dayparts show resemble the Los Angeles numbers. However, solely among Orange County stations, adult contemporary KWIZ-AM outranks the other six stations in the market.

This outlet registers a 2.6 in the 6 a.m. to midnight shares, compared to a 1.9 in the April/May book. KEZY-AM is proving hard rock can survive on this band as it posts a 2.0 for October/November, up from a 1.7 in April/May. Its sister station, rocker KEZY-FM, comes in third with a 1.5, up from a 1.1.

In all time slots, except 7 p.m. to midnight, KWIZ dominates. At nights, KEZY-AM takes the lead with a 2.5, up from a 1.9.

Vox Jox

By DOUG HALL

NEW YORK—As tension mounts on what new turn the format of WPIX-FM New York might take, Raymond York has been brought in from NBC's Washington FM outlet WKYS to be the new general manager.

He succeeds Vince Cremona, who has moved back to sister station WICC Bridgeport as reported earlier (Billboard, Jan. 5, 1980).

WPIX Inc. president Lev Pope, who made the appointment, says, "We have plans to make WPIX a major factor in the New York radio market." Pope did not disclose what these plans might be.

Rob Hough has been named music director of KTTS-AM-FM Springfield, Mo. He has been with the station for six years. He succeeds Bill Perkin, who has left to join KRMS-AM-FM Osage Beach, Mo. Helene Wanchick has been named advertising and promotion assistant at WCXI-AM Detroit.

Billboard's man in Philadelphia Maurie Orodener reports Jane Norris has been named music director of Metromedia's WMMR-FM Philadelphia. Mark Goodman, the 6 to 10 p.m. jock, has been named assistant music director.

WDEK-FM DeKalb, Ill., has dropped its automation and now has the following DJ lineup: program director John Bell, 6 to 10 a.m.; music director Ward Holmes, 2 to 5 p.m.; Anita Black, 10 a.m. to 2 p.m.; Jeff Giessen, 5 to 9 p.m. and Ed Knych, 9 p.m. to 1 a.m.

KUDL-FM Kansas City operations manager Ross Reagan has added Clint O'Keefe to the station's programming staff. He moves over

from KYYS-FM (KY-102). . . . WNEW-AM New York veteran jock William B. Williams made two taped television appearances in one night, Jan. 3: one on Frank Sinatra's NBC birthday party and also on ABC's "20/20" look at a return of the big band sounds.

KBZT-FM San Diego was named "San Diego's entertainment station of the year" by the city's Entertainment Committee. . . . WHN-AM New York marks Elvis Presley's birthday with its own three-hour concert special.

"Country Liberation," a folk and country music show heard over KCRW-FM Los Angeles and hosted by Mike Mahaney, is now heard from 6 a.m. to 9 a.m. Sundays as opposed to its previous 7 a.m. to 9 a.m. slot.

RADIO REVIEW

Holland Special Not Just Year's Roundup

"Number One, Music Of The Year: '79." Produced by Herb Holland and Eric Chase, The Holland Group. Syndicated for various release dates.

NEW YORK—On the surface this seems like just another year-end radio show, but it is much more than that. It is tied in with Billboard's Talent In Action awards, but that is just a jumping off point for this six-hour show to explore the music business and where it might lead in the 1980s.

It is a highly opinionated show quoting a number of producers, record executives and artists. The quotes have been well edited and integrated into the music. The show does not just play the hits of 1979. It probes the music business with a particular AOR point of view.

Possibly one of the more controversial comments included comes from Billboard's top single producer of the year Mike Chapman, who after making anti-disco, anti-Barry Manilow, anti-Fleetwood Mac, anti-Eagles and anti-Linda Ronstadt comments says he wishes these people would "make room and open the door for people who should mean a lot in the 1980s, people who

are innovators, not following trends, but creating them."

Chapman predicts, "Eventually rock will die as we all will." He calls punk "distasteful and silly" and says "new wave is the music of tomorrow."

He calls "Pop Muzik" by M "a classic example of new wave. It's a weird sounding number one record and that's great for the market."

There is insight into the record industry as CBS Records Division president Bruce Lundvall and WEA Corp. president Henry Droz are interviewed.

Droz discusses the trap the industry fell into of overproducing because of the large successes of "Saturday Night Fever" and "Grease" in the face of rising prices. Lundvall tells of the process of building Billy Joel into a major talent on CBS.

There's a good deal of pre-1979 material covered too, such as Woodstock and Buddy Holly. And the gas shortage is covered in several songs.

Holland expects to sell into major markets for the January/February Arbitron rating period. It should do better than the 30 markets it was sold into for yearend usage.

DOUG HALL

Changes Posted In Boston

• Continued from page 32

this station, has climbed steadily in the past five books from a 3.8 to 5.8 share.

Possibly the most radically changed station in the market is RKO's FM outlet, WROR. Its new program director Gary Berkowitz has put together a whole new on-air lineup, but this happened right after the Arbitron.

The first indication of Berkowitz' wisdom shows up in the December Mediatrend. The station scores an impressive 5.2 share, up from 2.2 in November. As far as Arbitron goes the station had a 3.3, up from 2.6, and 3.0 a year ago.

The new lineup is as follows: Frank Kingston Smith, morning drive; Lou Josephs from WZZD-AM Philadelphia, middays; Jim Roberts from WPRO-FM Providence, afternoon drive; Joe Martelle

from WCSH-AM Portland, Me.; and Bob Stewart, overnight.

The one change Berkowitz did make before the Arbitron rating was to take the station off its automated format. It continues in a contemporary, if restructured format.

Sister RKO outlet, WRKO-AM, is also undergoing some post Arbitron changes. Program director Harry Nelson, who has been on board since July, is dropping all "teen oriented music. This is a conservative market," he says. "We're still contemporary, but we're eliminating certain loud and abrasive records."

"This includes most of Aerosmith—although "Dream On" will stay—Cheap Trick and some of Styx. We'll play 'Babe' but not the new single 'Why Me'."

In other moves in Arbitron the latest book was good for classical music WCRB-FM, which moved from a .9 to 1.7 overall and a .6 to a 2.3 in afternoon drive.

Bubbling Under The HOT 100

- 101—STAY WITH ME TILL DAWN, Judi Tzuke, MCA 4113
- 102—MY FEET KEEP DANCING, Chic, Atlantic 3638
- 103—THE HARDEST PART, Blondie, Chrysalis 2408
- 104—BACK UP AGAINST THE WALL, Atlanta Rhythm Section, Polydor 2039
- 105—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 106—WHEN YOU WALK INTO THE ROOM, Karla Bonoff, Columbia 1-11130
- 107—ROCKIN' INTO THE NIGHT, 38 Special, A&M 2205
- 108—SAY HELLO, April Wine, Capitol 4802
- 109—AUTOMOBILE, Hausie, Millennium 11783 (RCA)
- 110—DO YOU WANT TO DANCE, Jimmy Messina, Columbia 1-1185

Bubbling Under The Top LPs

- 201—XTC, Drums & Wires, Virgin VA 13134 (Atlantic)
- 202—HERBIE HANCOCK, The Best of Herbie Hancock, Columbia JC-36309
- 203—MARIANNE FAITHFUL, Broken English, Island ILPS 9570 (Warner Bros)
- 204—PETER GREEN, In The Skies, Sail 1001 (Rouner)
- 205—YELLOW MAGIC ORCHESTRA, Horizon SP 736 (A&M)
- 206—CINDY BULLENS, Steal The Night, Casablanca NBLP 7185
- 207—MOTHERS FINEST, Live, Epic JE 35976
- 208—GEORGE JONES, My Very Special Guests, Epic JE-35544
- 209—THE DIRT BAND, An American Dream, United Artists UA-LA 974
- 210—FEVER, Fantasy F-9580

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Counterpoint

Community Involvement For KGFJ

By JEAN WILLIAMS

LOS ANGELES—Since returning to its original call letters of KGFJ-AM, Gregg Howard, general manager of the local station is instituting promotional programs to involve the community in the station's activities.

According to Reginald Utley, KGFJ's promotion director, "This is Gregg's way of getting valuable information to the community and at the same time compete in the ratings game."

Since switching from KKTU to KGFJ, the station has held a job-a-thon, a dance-a-thon to raise funds for high blood pressure, a census forum and a beach blast—the bust on angel dust. "We have many other programs on the drawing board that will involve the community," says Utley. The station does remote broadcasts from each location.

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

Utley claims the job-a-thon has brought new listeners to KGFJ. "The first resulted in 5,000 jobs being filled. The positive word-of-mouth reaction made people want to listen to the station to hear what we were offering next."

"At the second job-a-thon, to be held at the L.A. Convention Center, we'll try 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. Todate we have 80 agencies confirmed. The job-a-thon will run from 6 a.m.-10 p.m.," he adds.

* * *

The Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People has disclosed nominations for its 12th annual Image Awards scheduled for the Hollywood Palladium Jan. 27.

Nominations in the song of the year/writer category are: Gene McFadden, John Whitehead & Jerry Cohen, Lionel Richie, Peabo Bryson, Nile Rogers & Bernard Edwards and Dino Fekaris & Freddie Perren.

Album of the year/producer entries are Nile Rogers & Bernard Edwards, Maurice White, Nick Ashford & Valerie Simpson, Jack Faigh and the Jacksons.

Best male artist: Teddy Pendergrass, George Benson, Peabo Bryson, Barry White, Lou Rawls and Walter Jackson. Best female artist: Stephanie Mills, Donna Summers, Phyllis Hyman, Dionne Warwick, Diana Ross, Natalie Cole and Evelyn "Champagne" 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, Al Jarreau, Earl Klugh, Freddie Hubbard and Oscar Peterson.

The best blues category has Muddy Waters, B.B. King, Ray Charles, Bobby "Blue" Bland and Esther Phillips. In the best gospel artist or group category are: Andrae Crouch, Mighty Clouds of Joy, James Cleveland, the Albert McNeil

(Continued on page 88)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/19/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	12	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★34	59	5	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	★70	78	3	WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)
2	2	15	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	35	27	11	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	★71	81	3	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
★3	6	13	PEANUT BUTTER—Twenynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	36	25	15	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRowscod, ASCAP/Irvine/McDorsbov, BMI)	★72	84	2	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)
4	4	18	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecnrip, BMI)	★37	45	5	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	73	43	8	CAN'T STOP DANCIN'—Sylvestre (Sylvestre), Fantasy 879 (Beekeeper/Borzo, ASCAP)
5	3	14	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	★38	55	3	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	74	71	11	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Baldurson), Curtom/RSD 1012 (Baldurson, ASCAP)
★6	7	8	FOREVER MINE—D'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★39	49	5	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna Dijon/MacAlley, BMI)	★75	85	2	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)
★7	12	17	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★40	42	5	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)	76	76	5	DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)
★8	9	9	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	★41	47	7	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)	77	29	13	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)
★9	13	11	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	★42	44	7	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)	78	80	3	IT'S A GROOVE—TTF (W. Brown Jr., S. Wilson III), RSO 1010 (Mayfield, BMI)
10	10	13	SPARKLE—Cameo (A. Lockett, L. Blackman), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★43	48	7	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	79	82	6	PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
11	11	14	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★44	51	6	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★80	NEW ENTRY	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	
★12	15	8	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★45	52	6	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★81	NEW ENTRY	I DON'T EVER—Creole D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	
★13	16	8	I SHOULD LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★46	54	6	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★82	56	10	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)
14	5	11	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★47	50	5	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Sagittaire, ASCAP/Ninth/Irving/Crigo, BMI)	★83	NEW ENTRY	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	
15	8	21	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★48	63	3	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	84	86	2	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)
★16	20	9	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★49	39	10	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagittaire/Modern American/ASCAP/Irving, Foster Frees, BMI)	★85	NEW ENTRY	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	
★17	19	14	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Miume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★50	60	5	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	86	37	12	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)
18	17	15	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★51	57	6	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	★87	NEW ENTRY	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMDT/Fantasy 881 (Parker/WIMOT, BMI)	
19	18	16	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★52	62	5	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	88	89	2	I JUST WANT TO BE THE ONE IN YOUR LIFE—Eddie Kendricks (M. Price, C. Walsh), Arista 0466 (World Song/Golden Clover/See This House, ASCAP)
20	14	20	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	★53	53	6	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)	★89	NEW ENTRY	I'M AT YOUR MERCY—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)	
21	23	19	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	★54	40	9	THE SWEETEST PAIN—Oester Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)	90	NEW ENTRY	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	
22	21	16	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	★55	65	3	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	91	38	15	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kuumba, ASCAP)
23	24	11	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenae, ASCAP)	★56	34	10	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP)	★92	NEW ENTRY	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (D. Shire, C. Connors), Motown 1477 (Check Out, BMI)	
★24	28	9	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★57	46	8	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSD 941 (Mayfield/Andrask, BMI)	93	73	6	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)
25	26	16	I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP)	★58	68	5	WORKING MY WAY BACK TO YOU—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	★94	83	10	WITCH DOCTOR—Instant Funk (B. Sigler), Salsoul 2108 (RCA) (Henry Suemay/Unichappell, BMI)
★26	32	5	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★59	58	12	BE WITH ME—Tyronne Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	95	67	9	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)
★27	33	5	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★60	70	5	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)	★96	90	11	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burris, D. Allen), Hilltak 7901 (ATV, BMI)
★28	41	3	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★61	61	11	I WANT YOU—Wilson Pickett (Roussel, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	97	NEW ENTRY	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)	
29	22	12	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★62	72	3	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-le-Joe, BMI)	98	92	7	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433 (RCA) (Ba-Da, BMI)
★30	35	8	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	★63	64	6	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	99	94	7	I JUST WANNA BE YOUR GIRL—Chapter 8 (M. Powell), Ariola 7777 (Woodson/Chapter 8, BMI/U.S. Arabella)
★31	31	11	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★64	74	3	STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/Medad, BMI)	100	96	10	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)
★32	36	9	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	★65	75	3	LOVE IN PERFECT HARMONY—Fatback Band (J. Flippin), Spring 3005 (Mercury) (Clita, BMI)				
33	30	11	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	★66	66	6	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)				
				★67	77	3	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)				
				★68	69	5	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)				
				★69	79	3	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)				

JANUARY 19, 1980, BILLBOARD

BACK TOGETHER *Pendergrass, Melvin With Blue Notes Propose Tour*

By JEAN WILLIAMS

LOS 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 is a tour for the 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 new LP, "The Blue Album," entering Billboard's Soul LP chart last week at number 54.

Melvin insists he is comfortable opening for the singer he literally launched, and David Ebo, who replaced Pendergrass in the group, says he's not concerned with being compared to Pendergrass when/if they share the same stage.

Melvin, president of Million Dollar Management/Records, is known throughout the industry for his ability to pull together talent.

He points out that his new group will be more diverse than previous Blue Note groups. Each member is a lead singer in his own right.

The Blue Notes consist of Rufus Thorne, Dwight "Blackie" Johnson, Bill Spratley, David Ebo and Sharon Paige. Each person also is a songwriter, with a couple of tunes written by members on the current album.

To fully show off the vocal talents of the Blue Notes, Melvin explains that he plans to cut an LP, "Blue Notes One By One," in which each member will be featured in lead roles.

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 unit," he says.

Under the Million Dollar um-

brella also is Hal-Mel Music. All group members have tunes in the publishing company in addition to James "Porky" Mitchell, Daryl Burgess and Martin Cornwell.

Although Melvin & the Blue Notes are no longer affiliated with Philadelphia International Records, the group maintains a close relationship with the label. Kenny Gamble, Philadelphia International's chairman of the board, along with the company's Whitehead & McFadden and Mitchell penned some of the tunes on "The Blue Album."

As for upcoming dates to support the album, the group is gearing up to appear with Aretha Franklin at Philadelphia's Shubert Theatre, with the possibility of additional dates with Franklin when she moves into L.A.'s Greek Theatre this summer.

"We're selecting our spots carefully," says Melvin. "We're planning to showcase the group in prestigious clubs around the country."

"We're also looking to go into casino hotels at Atlantic City. Now that Las Vegas is booking more groups, we're working to establish ourselves in that area."

Melvin openly admits the group has had a downturn. "When we began having problems, we couldn't get the kind of money we were able to demand at one time. Nor were we working the places we once worked. In the interim, we tried to keep the group alive and we were able to get dates. The group has an identity and we've got a lot to build from."

From the label side, Logan Westbrook, president of Source Records, says a national radio campaign is about to get underway simultaneously with a consumer print ad campaign in national publications. The group is involved in television guest stints, most recently taping a segment of "Soul Train."

Westbrooks notes that to generate

interest and sales, the group is making personal appearances at retail record outlets and local nightclubs in areas where its working.

Melvin says he is getting involved in video. He explains that some of the group's concerts will be videotaped for packaging by Source.

As to why he signed with Source, Melvin says, "I like its small size. We can get the attention necessary to insure our success." Westbrook first worked with the group on its initial 1972 LP, when both were with the CBS family.

Although Harold Melvin & the Blue Notes are signed to Source, distributed by MCA, group members are signed to Melvin and his Million Dollar operation.

According to Melvin, not only is he producing members of his own organization but he's now looking outside and will probably work with some other Source acts.

Artists signed to Source include Travis Biggs, Rose Banks (Sly Stone's sister), Jerri-Q, Opus 7, Sharon Paige as a solo artist, Chuck Brown & the Soul Searchers and New Day.

TM SEES NEW DISK VENTURE

LOS ANGELES—"This move could possibly open up another market for us," says TM Companies' president Pat Shaughnessy of the radio syndication firm's first venture into records.

What Shaughnessy is referring to is "Voice Of Freedom" by Jim Kirk and the TM Singers. At first marketed independently in the Dallas area, where TM is located, Capitol picked up the rights for national distribution.

Motivated by the Iranian hostage crisis, the patriotic song peaked at 71 on the Hot 100 and Shaughnessy admits there were problems in getting airplay.

"Our problem has been getting hot rotation airplay," he says. Airplay has been gained on such outlets as KFI-AM Los Angeles, WXLO-FM New York and KSFO-AM San Francisco. All profits from the song go to the Red Cross.

Capitol has an option for an LP from TM of similar type of material.

MARCH 29, 1980 BILLBOARD

REV. CLEVELAND IN SAN DIEGO 3,000 At Gospel Group's Board Meet

SAN DIEGO—More than 3,000 persons attended the Rev. James Cleveland's Gospel Workshop of American board meeting at the Bahia Hotel Tuesday through Saturday (18-22).

The meetings were initially designed as merely a planning session for the organization's upcoming national convention at Philadelphia's Hilton Civic Center Hotel Aug. 9-15.

The mini-convention here drew representatives from practically every label with a gospel roster, including Savoy, Word, Nashboro and Sound of Gospel, among others.

The meeting, originally scheduled for the Workshop's board members only, has swollen to the point where nearly one-third of those usually attending the national meet were also on hand for the board's planning sessions.

As a result of the vast numbers attending, label executives took the opportunity to iron out some problems plaguing the gospel music industry.

According to Fred Mendelshon, president of Savoy Records, the label for which Cleveland records, "With other record companies, we attended some of the workshops to answer questions about the record companies' role in gospel and map out some future plans."

Among the workshops held during the five-day conference were sessions on: gospel DJs, mass choirs,

record companies, board meetings and youth.

Following the daytime business sessions, each evening was topped off with gospel musicals at the Community Baptist Church.

Counterpoint

• Continued from page 39

receiving operations meant for the other.

Edmondson had the back of her head shaved for a laminectomy, but instead she is now recovering from a parathyroid operation.

According to Al Edmondson, his mother is resting comfortably at Graduate Hospital.

Although officially there are no Supremes, Mary Wilson and troupe are touring Europe as the Supremes.

It appears that the Supremes continue to be "supremely" popular overseas and while Wilson cannot use the Supremes name in the U.S., she may in other parts of the world.

When the singer appears in the U.S., her dates then become the Mary Wilson Show. Wilson launched her solo career not long ago at New York's New York, the New York Disco.

Gladys Knight & the Pips and

Jerry Butler have been teamed for a series of six dates beginning Friday (28) at the Holiday Star Theatre in Merrillville, Ind.. The package moves to Cleveland's Front Row Theatre for three days April 4-6. . . . Donna Summer copenned, with Bruce Sudano, Dolly Parton's newest single "Starting Over Again." The cut was pulled from Parton's RCA LP "Dolly, Dolly, Dolly."

Aretha Franklin advises that the affair scheduled for Detroit's Cobo Hall Monday (24) is a musical tribute for the Rev. C.L. Franklin's medical trust fund—not a benefit as previously reported. She notes the tribute is being sponsored by the Rev. Franklin's friends and family.

According to Aretha, others on the program are the Staples, the Rev. James Cleveland, the Jackson Southernaires and the Rev. Jesse Jackson.

Remember . . . we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 3/29/80									
This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	★STAR Performer—LP's registering greatest proportionate upward progress this week
★1	13	1		THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	39	36	15	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	
★2	4	2	★40	LIGHT UP THE NIGHT Brothers Johnson A&M SP-3716	40	50	3	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)	
3	3	15		GAP BAND II Gap Band, Mercury SRM 1-3804	41	43	11	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)	
★5	7	5		EVERY GENERATION Ronnie Laws, United Artists LT-1001	42	40	21	INJOY Bar-Kays, Mercury SRM 1 3781	
5	4	31		OFF THE WALL Michael Jackson, Epic FE 35745	43	39	27	DON'T LET GO Isaac Hayes, Polydor PD 1 6224	
6	6	13		RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1 6240	44	44	29	IDENTIFY YOURSELF O'lays, P.I.R. FZ-36027 (CBS)	
★8	4	8		LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)	45	45	4	LADY T Teena Marie, Gordy G7 992R1 (Motown)	
8	7	24		BIG FUN Shalamar, Solar BXL1 3479 (RCA)	46	46	16	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763	
★13	4	13		SKYLARKIN' Grover Washington Jr, Motown M7 933R1	47	47	3	NEXT IN LINE Controllers, Juana 200 005 (T.K.)	
10	9	20		PRINCE Prince Warner Bros BSK 3366	48	41	25	RISE Herb Alpert, A&M SP 4790	
★14	12	14		DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	49	42	16	BEST OF FRIENDS Twennynine Featuring Lenny White Elektra 6E 223	
★12	24	3		WARM THOUGHTS Smokey Robinson, Tamlia T8 367M1 (Motown)	50	NEW ENTRY		ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	
13	10	21		ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	51	49	13	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)	
★22	4	10 1/2		10 1/2 Dramatics, MCA MCA-3196	52	51	22	FIRE IT UP Rick James, Gordy G8-990 (Motown)	
15	11	28		LADIES NIGHT Kool & The Gang De Lite DSR-9513 (Mercury)	53	59	5	WINNER Kleer, Atlantic SD 19262	
16	12	15		GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	54	52	23	ROUGH RIDERS Lakeside, Solar BXL1 3489 (RCA)	
17	18	6		FUN AND GAMES Chuck Mangione, A&M SP 3715	55	NEW ENTRY		LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	
18	15	15		THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	56	56	8	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	
19	16	21		ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP 2 7191	57	48	7	JUST FOR YOU Chuck Cissel, Arista AB 4257	
20	21	5		SUPERCHARGED Tavares, Capitol ST 12026	58	NEW ENTRY		MASS PRODUCTION Massterpiece, Cotillion SD 5218 (Atlantic)	
21	19	17		BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	59	57	23	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	
22	17	20		MASTERJAM Rufus & Chaka, MCA MCA 5103	60	NEW ENTRY		RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)	
23	20	12		SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	61	53	5	NEVER BUY TEXAS FROM A COWBOY Brides Of Funkenstein, Atlantic SD 19261	
24	23	16		LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	62	69	2	SURE SHOT Crown Heights Affair, De Lite SDR 9517 (Mercury)	
★25	31	4		SKYWAY Skyy, Salsoul SA 8532 (RCA)	63	NEW ENTRY		SPYRO GYRA Catching The Sun, MCA MCA-5108	
26	26	10		8 FOR THE 80'S Webster Lewis, Epic NJE 36197	64	65	20	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239	
★27	32	4		1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	65	64	18	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)	
★28	35	6		L.A. BOPPERS L.A. Boppers, Mercury SRM-1 3816	66	55	23	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178	
29	27	10		HIROSHIMA Hiroshima, Arista AB-4252	67	73	18	LIVING PROOF Sylvester, Fantasy F 79010	
30	25	20		PIZZAZZ Patrice Rushen, Elektra 6E-243	68	NEW ENTRY		JAMES BROWN People, Polydor PD-1-6258	
31	29	16		WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	69	58	18	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder Tamlia T13-371C2 (Motown)	
★32	54	2		THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	70	66	6	RIPE Ava Cherry, RSO RS 1 3072	
33	28	41		WHERE THERE'S SMOKE Smokey Robinson, Tamlia T7-366 (Motown)	71	70	16	THE MUSIC BAND 2 War, MCA MCA-3193	
34	30	19		YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	72	72	2	MUSIC IN THE AIR Bohannon, Mercury SRM 1-3813	
35	33	15		NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	73	67	4	AFTER DARK Andy Gibb, RSO RS-1-3069	
36	34	33		MIDNIGHT MAGIC Commodores, Motown M8-926	74	63	7	MOONLIGHT MADNESS Teri De Saro, Casablanca NBLP 7178	
37	37	18		JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	75	74	4	PRESSURE Pressure, LAX MCA 3195 (MCA)	
38	38	41		DIONNE Dionne Warwick, Arista AB 4230					

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	11	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	35	8	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar Kays/Warner-Tamerlane, BMI)	68	76	3	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)
★	3	7	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broay, ASCAP)	35	41	6	HIGH —Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	69	81	3	GOTTA GET MY HANDS ON SOME —Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)
★	3	19	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	36	47	3	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	70	84	2	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)
★	4	4	TOO HOT —Kool & The Gang (G.M. B town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	37	43	6	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	71	85	2	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)
★	7	7	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	38	34	13	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	72	82	2	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
★	6	15	WORKING MY WAY BACK TO YOU/FDRGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	39	40	10	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Guren), Ala 108 (Alva/Laff, BMI)	73	83	2	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)
★	10	6	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	40	46	4	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	74	79	4	I'LL BE THINKIN' OF YOU —Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	8	11	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	41	42	8	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Web/Bach To Rock/Gadtoon, BMI)	75	89	2	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)
★	11	10	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	42	54	3	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	76	86	2	THE REAL THING —Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)
★	13	9	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	43	33	13	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	77	87	2	HOLD ON —Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Mafundi/Lense, BMI)
★	14	7	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	44	45	5	IT'S YOU I LOVE —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	78	88	2	YOU NEVER CROSS MY MIND —Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Possey, BMI)
★	15	4	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	45	37	21	HAVEN'T YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbree, ASCAP/Freddie Dee, BMI)	79	90	2	WHERE IS YOUR LOVE —Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
★	16	8	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Encrip, BMI)	46	53	5	DESIRE —Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	80	80	3	ROOMFUL OF MIRRORS —Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)
★	14	11	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	47	56	5	I'M BACK FOR MORE —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	81	NEW ENTRY	→	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)
★	15	12	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	48	55	5	BEST OF FRIENDS —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	82	NEW ENTRY	→	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
★	16	7	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	49	49	6	DESIRE —Andy Gibb (B. R. M. Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	83	NEW ENTRY	→	FROM 9:00 UNTIL —Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)
★	22	8	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	50	62	2	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	84	NEW ENTRY	→	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)
★	18	19	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	51	38	15	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whitfire, ASCAP)	85	NEW ENTRY	→	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
★	19	9	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	52	65	3	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	86	NEW ENTRY	→	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498, (Sumac, BMI)
★	20	21	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	53	63	4	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Fruiter Butterly, BMI)	87	91	3	TALK TO ME —Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (Jay And Cee, BMI/Jobete, ASCAP)
★	21	18	I SHOULD'VE LOVED YA —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	54	44	11	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	88	NEW ENTRY	→	DON'T ASK MY NEIGHBORS —Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
★	22	20	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	55	NEW ENTRY	→	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	89	NEW ENTRY	→	SOON AS THE WEATHER BREAKS —Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197, (Alvert, BMI)
★	23	23	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	56	57	4	OUTSIDE MY WINDOW —Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)	90	50	9	WE DON'T —Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)
★	24	25	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	57	64	4	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	91	92	2	SHADOW DANCING —Ndugu & The Chocolate Jam Co. (B. Gibb, M. Gibb, R. Gibb, A. Gibb), Epic 9-50837 (Stigwood/Unichappell, BMI)
★	25	24	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	58	59	5	EMOTION —Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Web/Bach To Rock/Gadtoon, BMI)	92	NEW ENTRY	→	LET ME BLOW YOUR WHISTLE —Laura Greene (M. Colicchio), Summit 103, (Miglo, ASCAP)
★	26	26	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	59	69	6	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	93	39	8	LOVE IS GOOD NEWS —Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)
★	27	27	BAD TIMES —Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	60	72	3	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	94	60	8	SINGING A SONG ABOUT YOU —Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)
★	28	28	IS THIS THE BEST —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	61	61	6	TONIGHT'S THE NIGHT —Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	95	51	10	MUSIC —Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)
★	29	29	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcher/Nikki's Dream, BMI)	62	66	5	CAN IT BE LOVE —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	96	58	7	CAN'T YOU TELL IT'S ME —Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyrone, BMI)
★	30	7	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	63	77	3	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	97	52	10	BODYSHINE —Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/Warpfactor, BMI)
★	31	30	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	64	67	4	RELEASE —Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)	98	70	9	WAY BACK WHEN —Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)
★	32	32	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	65	74	3	FOXY LADY —Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	99	71	4	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
★	33	31	SIT DOWN AND TALK TO ME —Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	66	68	4	STREET LIFE —Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)	100	78	4	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumair, BMI)

Counterpoint

Bohannon's Stretching His Outlook

By JEAN WILLIAMS

LOS ANGELES—Now that Hamilton Bohannon has proven he is capable of doing up tempo tunes, he says he is looking to gain recognition with ballads and semi-jazz numbers.

To this end he has brought into his organization, Bohannon Productions, Liz Lands, who performs on his latest Mercury LP, "Music In The Air." Lands, strongly reminiscent of Minnie Riperton, is no newcomer to the music scene, although she abandoned it several years ago.

"I had heard about Liz and went to see her perform at a nightclub," says Bohannon. "Then I learned she was washing cars to survive. I cut some things on her but I told her not to quit her job until things began to break and I was able to do something for her."

"Not only is she singing on my album but I have produced an LP by her. I used my album to introduce Liz and get people ready for her. 'The Lady Sings' will be the name of her solo LP."

Bohannon maintains he is determined to expand beyond what he has been doing for quite a while, and which classified him as a disco artist.

"I went to Mercury and talked about my doing some other things. I have always written my own material, except for one song 'Baby I'm For Real.' And the person I believed could do my jazz-oriented tunes and ballads best was Liz," says Bohannon. "Baby I'm For Real" received a Soul Pick in this week's Billboard.

Prior to Lands, Bohannon featured Carolyn Crawford on his 1978 LP, "Summertime Groove," which he admits was his biggest selling LP to date. He also produced two LPs by Crawford.

Bohannon, signed to Brunswick Records before joining Mercury, was a music major with a degree in music from Atlanta's Clark College.

He started his career in 1965 as drummer for Stevie Wonder. Smokey Robinson gave him his first gig as a bandleader which led to five years as a bandleader for Motown Records. Today, he has recorded 12 LP.

Fantasy Records' Sylvester was reportedly arrested in the lobby of New York's St. Moritz Hotel and charged with armed robbery and grand larceny. It was later learned that the robbery never occurred, but there remains a grand larceny charge hanging over his head.

It appears that someone is impersonating the disco star. Although police have not located the imposter, reportedly \$62,000 worth of rubber checks tells authorities his name may be Michael T. Henson.

Sylvester, who recently appeared in that city at the Felt Forum, held a press conference at the St. Moritz to explain the matter.

A "mixup" at Philadelphia's Graduate Hospital found two women being wheeled into surgery for the wrong operations. Incisions were made in the wrong places before doctors realized they had made a mistake.

Virginia Edmonson, mother of LAX Records vice president Al Edmondson, and Annie Robinson were

(Continued on page 40)

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THE ADVERTISERS' CLUB OF BILLBOARD'S 1980 INTERNATIONAL DISCO SOURCEBOOK THE FIFTH ANNUAL EDITION



Counterpoint

DJ Awards Show Cues 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, syndicated for television with reportedly 120 markets already sold, is taping May 8 at ABC-TV here with Scott Sternberg producing.

Some black-oriented station reps and a personal manager contacted this reporter, irate over 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 (the Music Awards) nominate black artists based on a poll of radio announcers from across the country and not use the black music stations for input?"

"How can they justify not polling some of our major stations such as WDAS (AM-FM) in Philadelphia, KDIA (AM) in Oakland, WDIA (AM) and WLOK (AM) in Memphis plus the four black-oriented stations in L.A.: KJLH (FM), KDAY (AM), KGFJ (AM) and KACE (FM)? This did not just happen in these areas; it happened nationally. It wouldn't be quite so obvious if there were only a couple of stations polled in each market, but there were eight or nine stations voting in a 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 policy 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, and best female artist, pop.

According to Sternberg, "450 polling stations were selected by a committee made up of participating stations. 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, Dionne Warwick, Donna Summer, Smokey Robinson, Michael Jackson, Isaac Hayes, Earth, Wind & Fire, Kool & the Gang, the Commodores, Phyllis Hyman, Brenda Russell, Patrice Rushen, Rick James, Prince, Peabo Bryson, Ray, Goodman & Brown, Shalamar, Stevie Wonder, Rod Temperton, Lionel Richie, Quincy Jones and McFadden & Whitehead. Nominated in the best soul label category are Atlantic, Motown and Casablanca.

The 1980 DJ Music Awards expected to air in August, are an outgrowth of last year's Disco Awards, which also were televised.

For the Record

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

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 4/26/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	34	46	5	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	68	NEW ENTRY		POWER —Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)
2	2	11	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	35	31	11	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	69	79	3	SEXY EYES —Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
3	3	11	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	36	24	15	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	70	47	31	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosey, ASCAP)
4	7	7	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	37	13	23	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Waller), Polydor 2033 (H.A.B./Dark Cloud, BMI)	71	81	2	GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)
5	4	11	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	38	33	12	IS THIS THE BEST —L.A. Boppers (V. Tenor), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	72	82	2	JUST US —Two Tons Of Fun (Robinson, Orshorn), Fantasy/Honey 888 (Jobete, ASCAP)
6	6	15	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosey, ASCAP)	39	34	9	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	73	83	2	GIMME SOMETHING REAL —Wardell Pifer (N. Ashford, V. Simpson), Midson 772000 (CBS) (Nic-O-Val, ASCAP)
7	5	10	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	40	50	5	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	74	56	10	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
8	11	6	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	41	37	8	UNDER YOUR SPELL —Phyllis Hyman (J. Mume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	75	NEW ENTRY		THE GROOVE —Rodney Franklin (R. Franklin), Columbia 1-11252 (MaCaboom, BMI)
9	12	7	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	42	38	9	DESIRE —Masqueraders (L. Hatim, R. Wrights), Bang 9-4806 (CBS) (Web IV, BMI)	76	86	2	SHEET MUSIC —Barry White (B. White, P. Politi), Unlited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)
10	9	14	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	43	45	6	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	77	87	2	I DON'T WANT TO BE WITH NOBODY ELSE —Alton McClain & Destiny (R.R. Barnes, H. Bowens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
11	19	6	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	44	53	5	FROM 9:00 UNTIL —Lakeside (D. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	78	88	2	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)
12	17	7	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	45	55	4	TONIGHT I'M ALRIGHT —Marada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)	79	80	8	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
13	10	13	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	46	36	12	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	80	NEW ENTRY		AIN'T THAT LOVING YOU —Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)
14	26	6	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	47	44	12	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Web/Bach To Rock/Gadtoon, BMI)	81	NEW ENTRY		STILL WAITING —Prince (Prince), Warner Bros. 49226 (Encrip, BMI)
15	15	10	HIGH —Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	48	43	15	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	82	NEW ENTRY		DOES SHE HAVE A FRIEND —Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
16	23	7	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	49	51	6	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	83	NEW ENTRY		SAME OLD STORY —Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)
17	14	12	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	50	69	2	LANDLORD —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	84	NEW ENTRY		DON'T YOU LIKE IT —Chapter 8 (M. Powell), Ariola 802 (Woodson/Chapter 8/U.S. Arabella, BMI)
18	20	8	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	51	61	3	THE BIG BANG THEORY —Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Malbiz, BMI)	85	84	8	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Oana 00131 (TAR, ASCAP)
19	8	19	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	52	54	5	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	86	NEW ENTRY		ANYTHING YOU WANT —David Sanborn (D. Sanborn, M. McDonald), Warner Bros. 49219 (Hiatus, BMI/Tauripin Tunes, ASCAP)
20	27	6	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	53	62	4	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutos, ASCAP/Darak/Good Groove, BMI)	87	89	2	FOREVER —Chuck Cissell (B. Holland, L. Dozier, F. Gorman), Arista 0499 (Jobete/Stone Agate, BMI)
21	16	15	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	54	63	4	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Sheere Brown), Elektra 46604, (Baby Fingers/Shownbree, ASCAP)	88	NEW ENTRY		YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap, BMI)
22	28	5	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Waller, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	55	52	8	STRUT YOUR STUFF —Stone City Band (R. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	89	90	2	A FEW MORE KISSES TO GO —Isaac Hayes (I. Hayes), Polydor 2068 (Rightsong, BMI)
23	18	17	TOO HOT —Kool & The Gang (G.M. B. Town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	56	71	3	LET THIS MOMENT BE FOREVER —Kwika (A. Jones), EMI/America 8037 (Cessess, BMI)	90	NEW ENTRY		FREAKIN' TIME —Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
24	21	12	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Encrip, BMI)	57	67	4	THAT THANG OF YOURS —John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	91	91	5	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
25	22	14	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	58	68	4	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimco, ASCAP)	92	NEW ENTRY		THE GIRLS ALRIGHT WITH ME —Masterpiece (N. Whitfield, E. Kendricks, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
26	39	4	SWEET SENSATION —Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	59	58	7	NOW I'M FINE —Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Mead, BMI)	93	59	7	FOXY LADY —Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)
27	32	7	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	60	78	3	A LOVER'S HOLIDAY —Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	94	41	11	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sheryn, BMI)
28	29	9	I'M BACK FOR MORE —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	61	NEW ENTRY		CLOUDS —Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	95	48	20	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)
29	40	7	GOTTA GET MY HANDS ON SOME —Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	62	65	4	LOUD, THIS LOVE THAT WE'VE FOUND —Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandler, BMI)	96	49	9	BEST OF FRIENDS —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)
30	35	7	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	63	73	3	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)	97	64	9	IT'S YOU I LOVE —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)
31	30	10	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuni, BMI)	64	74	2	BABY I'M FOR REAL —Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)	98	70	9	CAN IT BE LOVE —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
32	42	5	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	65	75	3	I CAN'T GO ON LIVING WITHOUT YOU —Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	99	85	4	MAKE IT LAST —Midnight Star (B. Watson), Solar 11930 (RCA), (Hip Trip/Vibrato Music, BMI)
33	25	12	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Oodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	66	77	3	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	100	92	6	HOLD ON —Wee Gee (V. Bullock, L. Hunter), Cotillion 45012 (Atlantic) (Mafundi/Lenise, BMI)

APRIL 26, 1980 BILLBOARD

DE-LITE RECORDS *Label Expands Marketing, Promotion, Publishing*

By IRV LICHMAN

NEW YORK—De-Lite Records is structuring for expansion in marketing and promotion and in music publishing as well.

The label, distributed in the U.S., Canada and U.K. by PolyGram, has geared for these moves by moving to larger quarters here at 1733 Broadway.

This new office complex, cites Martin Feig, vice president of business affairs, will provide for "a bigger staff and an expanded organizational base for more aggressive multi-marketing implementation of De-Lite music-record product."

In marketing and promotion, label president Gabe Vigorito explains a policy of "in-depth utilization" of a balanced number of acts.

This includes a "jump-off marketing positioning" of each release for crossover impact, tight international licensing control through a continuing network of overseas deals, full followup development of the music publishing possibilities in each release and establishment of artist or product image beyond the record industry.

In tying marketing and expanded international activities more closely, De-Lite recently promoted marketing chief Bernie Block to the new executive post of vice president of marketing and international affairs. Block is now engaged in expanding De-Lite's international reach in South America, Asia and African territories.

In addition to the PolyGram-handled countries, De-Lite is represented in France by Vogue, Germany via Metronome, Italy by Carosello, Scandinavia by Sounds of Scandinavia, and in Brazil and Argentina by RCA.

Citing both the domestic and international success of Kool & the Gang, Vigorito adds that individual group members Ronald Bell and George Brown also stepped out as "marketable" songwriters and the group as a whole signed as feature personalities for a Schlitz beer radio and television national jingles campaign.

The label has been working with

several other acts on a similar "top priority" basis including Coffee, Crown Heights Affair and singer/writer Leon Bryant.

Vigorito says De-Lite anticipates

Allan Tepper, recently named publishing director, is based in New York but has been using the label's Philadelphia recording studio, Graveyard Sound, as his adjunct of-



STAR TIME—Muhammed Ali confers with host Lou Rawls during the taping of the "Lou Rawls Parade Of Stars" special for the benefit of the United Negro College Fund which airs Jan. 10, 1981. Bill Cosby, Lola Falana, Glen Campbell, and Charley Pride are among the stars participating.

working with at least six acts in 1981, while keeping its soul focus intact.

Feig considers De-Lite's music publishing interests, represented through Delightful Music (BMI) and Double F (ASCAP), a "key facet which will further solidify the company."

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 blueprinted by Tepper with the Graveyard studio staff acting as working consultants in their development.

Counterpoint

• Continued from page 37

There is no accounting for taste, even in this day of practically anything goes. Warner Bros. artist Prince has reached an all time high (or low) with his new album jacket.

There's a note to radio advising the programmers to audition prior to airing as the album contains language which may be unsuitable for some listeners. It does not advise,

Nautilus ½-Speeds Doobies, Cars, Styx

PISMO BEACH, Calif. — Nautilus 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 platinum disk will sell at a suggested listed price of \$14.98.

"Pieces Of Eight," contains the hit singles "Blue Collar Man" and "Renegade."

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

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 briefs. Maybe it's meant to be sexy.

"The back cover gets better (or worse). Prince is lying down with the same "outfit," however, this time you get a look at his legs and what is he wearing? a pair of thigh high stockings. The effect is one of a nude man dressed in a pair of thigh 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.

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

Milam Williams of the Commodores and press agent Lester Mornay 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-land the plane on an interstate highway near Phoenix, clipping a Coca Cola truck in the process.

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

RIAA Certified Records Gold LPs

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

Change "The Glow Of Love" on RFC/Warner Bros. Disk is its first gold LP.

Eddie Rabbitt "Horizon" on Elektra. Disk is his first gold LP.

Eddie Rabbitt "The Best Of Eddie Rabbitt" on Elektra. Disk is his second gold LP.

Bonnie Raitt "Sweet Forgiveness" on Warner Bros. Disk is her first gold LP.

Billboard®

Survey For Week Ending 11/8/80

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆ 2	4	2	TRIUMPH The Jacksons, Epic FE-35424	39	40	29	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
2	1	8	ZAPP Zapp, Warner Bros. BSK 3463	☆ 50	3		SEAWIND Seawind, A&M SP-4824
3	3	15	LOVE APPROACH Tom Browne, Arista/GRP 3008	41	34	13	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
4	4	14	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453	42	30	6	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
☆ 10	3		CELEBRATE Kool & The Gang, De-Lite DSR-9518 (Mercury)	43	37	5	PUCKER UP Lipps Inc., Casablanca NBLP 7242
6	6	10	SHINE ON L.T.D., A&M SP 4819	☆ 54	2		INHERIT THE WIND Wilton Felder, MCA MCA-5144
7	7	13	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	45	39	6	I JUST CAN'T KEEP ON GOING Tyrone Davis, Columbia JC-36598
8	5	21	DIANA Diana Ross, Motown M8-936M7	☆ NEW ENTRY			DIRTY MIND Prince, Warner Bros. BSK 3478
☆ 11	9		IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	47	47	5	I'M YOURS Linda Clifford, RSO RS-1-3087
10	8	8	THE GAME ▲ Queen, Elektra SE-513	☆ NEW ENTRY			THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)
11	9	23	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	49	38	20	ONE WAY FEATURING AL HUDSON MCA MCA 5127
☆ 15	4		KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854	50	42	17	CAMERON Cameron, Salsoul SA 8535 (RCA)
13	14	28	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)	51	53	4	WORTH THE WAIT Peaches & Herb, Polydor/MVP PD-1-6298
14	12	12	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)	52	48	14	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
☆ 25	3		AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767	☆ NEW ENTRY			14 KARAT Fatback, Spring SP-1-6729 (Polydor)
16	13	15	JOY AND PAIN Maze, Capitol ST-12087	54	55	4	WALK AWAY Donna Summer, Casablanca NBLP 7244
17	17	10	LOVE LIVES FOREVER Minnie Riperton, Capitol 500-12097	55	43	8	BRASS CONSTRUCTION VI Brass Construction, United Artists UA 1060
18	16	20	HEROES Commodores, Motown M8-939M1	56	52	9	BADDEST Grover Washington Jr., Motown M9-940A2
19	21	12	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	57	65	2	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
20	19	21	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447	58	59	5	CALL ON ME Evelyn "Champagne" King, RCA AFL1-3543
21	18	16	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	☆ NEW ENTRY			TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
☆ 22	27	5	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299	☆ NEW ENTRY			CARNAVAL Spyro Gyra, MCA MCA-5149
☆ 33	5		HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (CBS)	61	49	12	FAME ● Soundtrack, RSO RS-1-3080
24	24	21	THIS TIME Al Jarreau, Warner Bros. BSK 3434	62	51	11	EMOTIONAL RESCUE ▲ Rolling Stones, Rolling Stones CXC 16015 (Atlantic)
25	20	11	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	63	57	21	NAUGHTY Chaka Khan, Warner Bros. BSK 3385
☆ 26	32	5	LA TOYA JACKSON La Toya Jackson, Polydor PD 1-6291	64	61	18	RHAPSODY AND BLUES Crusaders, MCA MCA-5124
27	22	26	CAMEOSIS ● Cameo, Casablanca CCLP 2011	65	NEW ENTRY		HERE TO CREATE MUSIC Leon Huff, P.I.R. NJZ 36758 (CBS)
☆ 28	36	4	VICTORY Narada Michael Walden, Atlantic SD 19279	66	62	5	"THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
29	26	20	S.O.S. ● S.O.S. Band, Tabu NJZ 36332 (CBS)	67	63	7	SELL MY SOUL Sylvester, Fantasy F 9601
☆ 30	35	3	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534	68	56	14	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)
☆ 41	4		ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452	69	60	30	AFTER MIDNIGHT Manhattans, Columbia JC 36411
☆ 45	3		ARETHA Aretha Franklin, Arista AL 9538	70	66	22	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)
33	31	17	WAITING ON YOU Brick, Bang JZ-36262 (CBS)	71	70	21	LOVE TRIPPIN' Spinners, Atlantic SD 19270
34	23	14	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)	72	71	15	REAL PEOPLE Chic, Atlantic SD 16016
35	29	6	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSOP JZ-36773 (CBS)	73	68	21	DON'T LOOK BACK Natalie Cole, Capitol ST 12079
☆ 36	46	3	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	74	64	18	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
37	28	12	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	75	58	23	'80 Gene Chandler, 20th Century T-605 (RCA)
☆ 38	44	3	HOLY SMOKE Richard Pryor, Laff 212				

☆ 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 sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	1	8	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	34	34	8	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	☆	83	2	HAPPY ANNIVERSARY — Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Waller, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)
	2	12	MORE BOUNCE TO THE OUNCE —Zapp (J. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	42	7	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	84	2	HAPPY ENDINGS —Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-O-Val, ASCAP)
☆	4	6	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	36	37	9	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	☆	80	3	GET IT —Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)
	4	15	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	☆	44	6	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	NEW ENTRY	→	LOVE OVER AND OVER AGAIN —Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)
	5	12	ANOTHER ONE BITES THE DUST —Queen (Deacon), Queen/Beechwood, BMI, Elektra 47031	☆	45	6	HOLD ON —Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/ Cole-arama, ASCAP/BMI)	☆	82	2	HEAVENLY BODY —Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angelshell/Six Continents, BMI)
	6	9	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	39	39	7	THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamus, ASCAP)	☆	88	2	SHOOT YOUR BEST SHOT —Linda Clifford (L. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI)
	7	14	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/ Almo/Microscod, ASCAP)	☆	46	6	EVERYTHING WE DO —Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)		74	4	FAMILY —Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)
	8	7	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Saggi/Fire/Verdangel/Cherubin/Sire G. Trini/ Steechest, ASCAP)	☆	48	5	FUNKDOWN —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	85	2	PROVE IT —Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)
☆	15	6	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnip, BMI)	☆	60	3	KEEP IT HOT —Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	86	4	YOU DON'T KNOW LIKE I KNOW —Genty (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
☆	12	11	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	43	35	8	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music/Rightsong, BMI)	☆	87	2	I'M TALKIN' 'BOUT YOU —A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conducive/ASCAP, BMI)
	11	15	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	44	19	16	GIRL, DON'T LET IT GET YOU DOWN —D'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	☆	78	3	LOVE WON'T LET ME WAIT —Jackie Moore (Eli. Barrett), Columbia 1-11363 (Friday's Child/Mighty Three, BMI)
	12	10	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	45	40	8	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)	☆	89	2	DO ME RIGHT —Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Mykinda Music, ASCAP)
	13	19	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	46	47	12	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	☆	90	2	DISTRACTED —Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)
	14	20	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	☆	55	5	I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	☆	NEW ENTRY	→	IT'S MY TURN —Diana Ross (M. Messer, C. Bayer Sager), Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)
☆	32	4	LOVE T.K.O. —Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	48	14	19	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP)	☆	NEW ENTRY	→	I'LL NEVER FIND ANOTHER —Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)
	16	14	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	☆	57	4	GET READY, GET SET —Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	☆	NEW ENTRY	→	COULD I BE DREAMING —Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carth, ASCAP/Brain Tree, BMI)
☆	33	4	CELEBRATION —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	☆	58	4	LOVE UPRISING —Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	☆	NEW ENTRY	→	I BELIEVE IN LOVE —Barry White (B. White, A. Johnson, S. Hudman), Unimted Gold 6-1420 (CBS) (Seven Songs/8a-Dake, BMI)
	18	17	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	51	49	18	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	☆	NEW ENTRY	→	IF YOU FEEL THE FUNK —LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)
☆	19	23	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	52	51	8	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	☆	NEW ENTRY	→	SIZZLIN' HOT —Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)
☆	20	7	S.O.S. —S.D.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	71	3	LOOK UP —Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbreeze/ASCAP)	☆	NEW ENTRY	→	LADY —Kenny Rogers (L. Riche, Jr.), Liberty 1380 (Brockman, ASCAP)
	21	12	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	☆	64	4	HOW LONG —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	NEW ENTRY	→	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)
☆	22	7	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro/ Intersong, ASCAP)	☆	61	5	FUN CITY —Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	☆	NEW ENTRY	→	NEVER GONNA TELL IT —Phillippe Wynne (G. Clinton, B. Worrell), Uncle Jam 9-9900 (CBS) (Malbiz, BMI)
☆	29	5	LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	56	56	6	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	☆	NEW ENTRY	→	SIDRA'S DREAM —Dave Valentin (D. Bell), Arista/GRP 2508 (Mark Of Aries, BMI)
☆	24	7	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	63	5	I BELIEVE IN YOU —Idris Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)	☆	NEW ENTRY	→	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)
	25	9	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	58	59	5	CAN'T FAKE THE FEELING —Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)	☆	NEW ENTRY	→	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)
☆	31	6	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	67	4	THROW DOWN THE GROOVE —H. Bohannon (Bohannon), Phase II 7-5650 (Intersong/April Bohannon, ASCAP)	☆	NEW ENTRY	→	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)
	27	14	I TOUCHED A DREAM —The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	☆	68	4	ONE IN A MILLION —Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)	☆	NEW ENTRY	→	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)
	28	9	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	☆	69	3	REAL PEOPLE —Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	☆	NEW ENTRY	→	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9- 4788 (CBS) (Assorted/Mighty Three, BMI)
	29	9	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	☆	70	4	LET'S DO IT AGAIN —Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)	☆	NEW ENTRY	→	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suenay, BMI)
☆	38	5	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	☆	73	3	BOURGIE, BOURGIE — Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val, ASCAP)	☆	NEW ENTRY	→	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)
☆	43	5	REMOTE CONTROL —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	☆	74	3	THE GLOW OF LOVE —Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)	☆	NEW ENTRY	→	HOT CITY —Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WBW, ASCAP/Finish Line, BMI)
	32	27	HEROES —Commodores (L. Riche, D. Jones), Motown 1495 (Jobete/ Commodores Entertainment, ASCAP)	☆	78	3	WHAT CHA DOIN' —Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	☆	NEW ENTRY	→	IS IT IN —Jimmy "Bo" Horne (R. Kalsstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)
	33	22	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	☆	81	2	GANGSTERS OF THE GROOVE —Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	☆	NEW ENTRY	→	EVERYTHING SO GOOD ABOUT YOU —Meiba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)

☆ 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. indicated by triangle.

Counterpoint

New Album Is Fulfilling To Tavares

By JEAN WILLIAMS

LOS ANGELES—After 10 albums Tavares has recorded possibly for the first time the kind of music the group likes. So says Butch Tavares.

"Love Uprising," the group's newest LP, set for release Monday (10), is a definite departure from previous efforts.

Production has been lessened considerably, bringing the voices more to the front. There also is a more mature, cleaner sound.

Says Butch: "This is the music we have always wanted to do but were never able to do on recordings. We got a producer, Benjamin Wright, who understood what we wanted."

"The music on this album," says Ralph Tavares, "is the same type of music we did when we started singing—before we started recording."

The brothers admit the group has not had a hit in more than two years. The group's last hit was "Never Had A Love."

Several things contributed to the lack of hit records, following such a string of successes, they claim.

There were some internal problems at Capitol with a swift turnover of personnel, says Butch. "We don't believe it was the fault of the record company or anyone else but we got caught in the middle," maintains Ralph. They also believe their sound was no longer fresh and a new direction was in order.

Wright, who produced four tunes on the Tavares' "Superecharged" album, decided on the new direction. "Benjamin told us he was going to take out all the extra stuff (production)," says Ralph.

The group is extremely pleased with "Love Uprising." Says Butch: "This album says a lot for us as a family. The LP is so good that if we never make a dime from it, I will continue to believe it's the best thing we've done so far."

Tavares, which signed with Capitol in 1973, has had several producers through the years, including David Foster, Bobby Martin, Freddie Perren, Johnny Bristol, Bobby Columby and Lambert & Potter.

★ ★ ★

An impressive list of music industry persons turned out for Willie Barney's surprise birthday party/roast in Chicago recently.

Barney, owner of Barney's One-stop in Chicago, has gained the respect of most industry reps around the country in his approximately 30 years in the business.

Among those traveling to Chicago for the event were Miller London of Motown, Eddie Gilreath of Warner Bros. and Harry Coombs of Philadelphia International Records. Practically all local label representatives and many area dealers were on hand. E. Rodney Jones of 20th Century-Fox Records was MC.

According to one record company executive attending the affair, "How do you roast a guy who does not smoke, drink, swear, he's good to his wife Hazel and he loves children and pets?"

"A roast usually gives us an opportunity to say all the things we won't say at other times. Anything you say about Willie has got to be good—what fun is that? But we had a ball anyway."

(Continued on page 38)

Interworld Aims At A Singles Orientation

By IRV LICHMAN

NEW YORK—"We've got to shoot for more singles," maintains Rick Riccobono, general professional manager of the Interworld Group.

This reasoning is not simply based on what the industry may regard as the most expedient way to come up with hit, but the practicality of today's publisher income base, the Los Angeles-based executive adds.

"We all 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 mechanicals, it sure helps."

As sources of exposure of material on recordings have declined, Riccobono says that along with this turn of events there is a great deal more pressure on publishers to "put in the extra hour and make that extra phone call" to cover recording possibilities.

"There's even a need for closer relationships with our writers, to let them know about upcoming projects and how their songs may fit in."

If pressures are greater to pro-

duce, the 31-year-old publisher maintains, however, "it's a great time for songwriters." However curtailed label artist rosters may be, he sees more exposure avenues for the individual song.

"More and more acts who were self-contained find they can't get away with average material. They're now more open to outside material. Even Kenny Loggins has recently begun to look in this direction."

Interworld, 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 product by Hall & Oates (RCA), Chris Rea (Columbia), Alibi (Polydor), Guy Mark (Warner Bros.) and Matchbox (Sire).

Along with these LP releases, staff writers Molly Ann Leikin, Gloria Sklerov, Susanna Clark, Guy Clark and newly signed writers Greg Guidry and Denny Henson are represented with cover cuts.

Judge Denies CBS Publisher Breach Claim

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

According to a memorandum decision signed by Judge Henry F. Werker, April-Blackwood Music 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.

Driscoll also contracted to make available 30 new compositions during each year of the agreement and to convey a 50% interest in these compositions along with exclusive rights.

Judge Werker turned down April-Blackwood's contention that of 31 songs made available to it during the first year of the contract nine were not written by Driscoll and thus are not new compositions as defined by the agreement, and that seven of the 22 remaining were joint works with composers from whom the defendant did not take an assignment of rights.

"The court," Judge Werker stated, "finds that no breach has occurred which would warrant a claim of non-delivery. He noted that a section of the contract extends the time to obtain an assignment of rights as to the seven joint works.

Judge Werker also denied a summary judgment on the publisher's contention that Driscoll's failure to affiliate with a performing rights society, despite his obligation to do so, impeded plaintiffs' ability to collect royalties.

While the agreement provided that Driscoll would "seek advances and/or guarantees from BMI and/or ASCAP," Driscoll admits he did not affiliate with them, but denies he was obligated to do so and withheld enrollment with plaintiffs' approval.

Judge Werker said the court "finds there are genuine issues of fact and therefore summary judgment is also denied as to this claim."

Judge Werker also stated that there are factual questions relating to April-Blackwood's claim that defendant's failure to grant exclusive rights to three compositions constituted material breach of the contract, and also denied this motion.

With respect to April-Blackwood's claim for material breach, Driscoll asserted that the company paid him the first three installments under the contract, a sum of \$205,250, with full knowledge of the facts that they now contend constituted breach of the agreement and that therefore they are prohibited from claiming breach of contract.

In its action, April-Blackwood seeks a declaratory judgment, that the agreement between it and Driscoll be rescinded, and that it be awarded restitution of all sums paid to defendant with interest from date of payment and the sum of \$3,878,050 with interest from May 12, 1977.

Set Plaque Parties

LOS ANGELES—ASCAP will hold a "Come Where You Are" Plaque Party to honor artists such as the Commodores, the Eagles, Donna Summer and Smokey Robinson, who had top 10 hits during 1979.

TRAIL ROCK, POP

Country Sales Of Sheet Music Lag

By EDWARD MORRIS

NASHVILLE—Although country music sales are reflected in substantial record percentages, apparently the sale of country-related sheet music hasn't yet caught up with that of pop and rock.

Of eight major country publishers surveyed, only two estimate that as much as 10% of their total profit is attributable to print music marketing. The rest cite figures much smaller.

Although country music is becoming more popular, it still seems to lack the velocity that rock and MOR have for setting off waves of peripheral buying.

"Sheet music income can't be that substantial on an authentic country song," concludes Charlie Feldman, general manager of the Nashville office of Screen Gems-EMI. "At least it can't be compared to a big MOR song."

Another barrier to country music print sales is that relatively few songs are so lasting and popular that they warrant being printed in the many instrumental arrangements that make the educational market so lucrative.

Each hit rock and pop album is generally followed quickly by the publication of an expensive matching folio—that is, a book that contains all the album songs, as well as photographs and other art work.

This is far less common with country albums.

Country music writers are more likely to see their songs in single sheets or in mixed folios.

Acuff-Rose is the only company surveyed that actually prints and distributes its own music under its own logo. The others work through one or several major print music companies: Screen Gems-EMI (through Columbia Pictures Publications); Cedarwood (Columbia, Charles Hansen); Southern Writers Group (Cherry Lane, Columbia, and others); Combine (Big 3); Tree (Columbia, Hal Leonard); Chess/Pi-Gem (Columbia); and the Welk Music Group—Hall-Clement, Vogue, Bibo, and Jack & Bill—(Robbins).

All the publishers agree that the chart action of the song—not them nor their print companies—dictates whether it should be printed for retail consumption. Once the decision to print has been made, it takes from two weeks to two months to get the sheet on the stands.

Some of the companies have exclusive contracts with print publishers for all their songs for a specified period of time—usually three years. Others make agreements with different printers on a song-by-song basis. After the agreements have been

(Continued on page 46)

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.

Holding as many as 12 simultaneous positions on the country charts since January, the company has already had three No. 1 records this year: "Honky Tonk Blues" recorded by Charley Pride, "Beneath Still Waters" by Emmylou Harris and "You Win Again," also by Pride. The current Pride LP, "There's A Little Hank In Me," includes all Acuff/Rose songs except one, and has claimed the kingpin No. 1 spot on the Hot Country LP chart twice in its 21 weeks of charted activity.

Three records climbing on the Hot Country Singles chart are "Kaw-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 Frazier, John D. Loudermilk, Whitley Shafer 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 million-

plus air plays. In the last few years, public relations director Bob Jennings says, overseas activity has exploded, grossing some \$5 million in overseas rights.

The company was started on a handshake in 1942 by singer Roy Acuff and writer Fred Rose. The company boasts three of the first members of the Country Music Hall of Fame; Fred Rose, Hank Williams and Roy Acuff. The first four songs the company published went to the top of the charts: "Pins And Needles," "Fireball Mail," "Wreck On The Highway" and "We Live In Two Different Worlds," all by Fred Rose and Roy Acuff.

Acuff/Rose is the only publishing firm in Nashville which prints and merchandises its own sheet music, and it maintains a full promotion department as well. The company has an in-house 24-track MCI studio for use by its staff writers. Hickory Records, Acuff/Rose's own label, was discontinued in 1978, after 25 years, due to high overhead and the difficulty to compete as an independent.

The active publishing company is guided by president Wesley Rose and co-owner Roy Acuff, and backed up by professional manager Ron Gant, general manager Bud Brown, office manager Dean May, head of promotion Roy Acuff Jr., and public relations director Jennings.

"Funky Town" by Lipps Inc. (Casablanca).

The deal was announced by Don Oriolo, vice president and general manager of Intersong U.S.A. and Bruce Bird, president of Casablanca.

The PolyGram publishing group acquired full interest in the catalogs when PolyGram purchased 100% interest in the label earlier this year.

Intersong Music Deals For Pair

NEW YORK—Intersong Music U.S.A. will represent the publishing wings of Casablanca Records, Rick's Music (BMI) and Cafe Americana (ASCAP).

The catalog covered by the agreements includes songs by Donna Summer, Brooklyn Dreams, Giorgio Moroder and Bob Esty. Rick's is also a copublisher of the recent No. 1 hit,

DebDave/Briarpatch Is Sizzling

By ROBYN WELLS

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

An addition to the firm's new headquarters is the Hand Job, a 24-track studio for in-house production. Newly-signed Thom Schuyler supplements a writing staff which includes Eddie Rabbitt, Even Stevens, David Malloy, Randy McCormick 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—"Suspicious," 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 number, 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 his latest LP, "Horizon," is a starred 11 on Billboard's Hot Country Singles chart and is rocketing up on the Hot 100 chart. No newcomer to the crossover scene, Rabbitt's recent pair of No. 1 country hits—"Suspicious" and "Gone Too Far"—also scored on the pop chart, with "Gone Too Far" peaking at 82 and "Suspicious" reaching the number 13 spot.

In addition to "Horizon," which debuted at a starred 42 on the Country LP chart, two Rabbitt LPs—"Lovelines" and "The Best Of Eddie Rabbitt"—are still faring well on the country chart. All LP cuts were written by Rabbitt, Stevens, Malloy or

Overstreet, with DebDave/Briarpatch owning all publishing rights.

Along with his impressive chart success, Rabbitt also has hosted his first 60-minute television special, which aired this month. DebDave/Briarpatch owns copyrights to several songs performed on the special, including "Crossin' The Mississippi," "Rocky Mountain Music," "Suspicious" 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 Bill Rice.

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

The ASCAP songwriters workshop is free and open to songwriters regardless of their performing rights affiliation (or non-affiliation). Writers wishing to register for the workshop series should send a resume and cassette tape marked with their name, address and phone number.

The tape must contain two original songs representative of their style and should be mailed to: ASCAP Country Workshop, Two Music Square W., Nashville 37203.

Counterpoint

Moore Gets Interest In N.Y. Studio

By JEAN WILLIAMS

LOS ANGELES—Singer Melba Moore recently became a partner in a 24-track recording studio presently being built on the premises which house her office, Hush Productions, in New York.

Although the studio will initially be 24-tracks, it will reportedly be upgraded next year to 48-tracks.

The studio will not only be used by Moore for all of her future recordings, but it will be open for commercial use.

According to a source close to the project, Moore will not only maintain competitive rates but will keep them "affordable to new talent."

"This will be a studio where acts can come and cut demos without it costing them an arm and leg," he says.

Moore, who is usually involved in several projects, at the same time, recently completed television commercials for her much publicized fashion line called 500 Franks for Melba Moore.

The commercials, which are set to be aired nationally in September, will feature popular New York radio announcer Frankie Crocker.

Crocker plays the role of Moore's producer in the commercials.

And in another area, the singer is trying her hand at producing. She coproduced with Bruce Hawes and Victor Carstarthen her newest Epic album titled "Closer." The LP is set for release this week.

* * *

Stanley Clarke, presently on a world tour, was reportedly mobbed by rioting fans during his visit to Italy. At soldout concerts in Milan and Rome wild fans are said to have forced Clarke and his band to have police security throughout their stay.

As Clarke and troupe were set to move on to London's Alexandra Palace, site of the Capitol Radio Jazz Festival, he heard that the facility had been burned to the extent the festival had to be cancelled.

* * *

Black radio has lost one of its pioneers, Leroy Garrett.

Garrett, 66, the first black to open a station in Alabama, WEUP-AM in Huntsville, March 20, 1958, died last week of a heart attack. When Garrett and Viola opened the doors of WEUP, there reportedly were only three other black station owners in the U.S.

He originally received his broadcasting training at WVOK-AM in Birmingham, where he was a gospel announcer. He continued with his gospel show at WEUP, until his health began to fail about five years ago.

About three months ago Garrett became seriously ill and was hospitalized. He had been home from the hospital approximately two weeks when he succumbed.

Services were scheduled for Sunday (27) at the 1,000-seat WEUP Auditorium.

Garrett is survived by his wife, Viola, who will continue as head of the station, and son Arnold.

* * *

Remember ... we're in communications, so let's communicate.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 8/2/80

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★STAR Performer—singles registering greatest proportionate upward progress this week			★STAR Performer—singles registering greatest proportionate upward progress this week			★STAR Performer—singles registering greatest proportionate upward progress this week					
This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	14	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	34	35	7	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	68	78	3	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)
2	1	16	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigrid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigrid's Song, BMI)	35	64	2	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	69	80	2	SLOW DANCE—David Ruffin (C. Gadsen, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)
3	7	4	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	36	43	5	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduvive/Big One, BMI/ASCAP)	70	81	2	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)
4	6	6	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	37	41	9	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curton/RSD 1035 (Mayfield, BMI)	71	71	3	POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
5	5	11	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	38	39	8	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	72	73	6	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
6	3	16	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Vai, ASCAP)	39	53	5	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	73	NEW ENTRY	NEW ENTRY	LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
7	10	6	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	40	54	3	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	74	NEW ENTRY	NEW ENTRY	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)
8	8	12	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	41	48	6	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	75	76	3	STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)
9	11	6	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	42	42	9	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	76	79	3	BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmoor, BMI)
10	14	8	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	43	44	8	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	77	NEW ENTRY	NEW ENTRY	SEARCHING—Change (N. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)
11	12	8	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	44	45	6	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	78	NEW ENTRY	NEW ENTRY	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
12	9	15	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	45	52	5	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	79	NEW ENTRY	NEW ENTRY	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)
13	4	20	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	46	51	6	MAKE IT FEEL GOOD—Alfonzo Surret (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	80	83	8	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)
14	13	17	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	47	47	7	HOUSE PARTY—Fred Wesley (F. Wesley), Curton/RSD 1037 (Mt. Airy, BMI)	81	NEW ENTRY	NEW ENTRY	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Rock, BMI)
15	19	5	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	48	55	4	PAPILLOW—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	82	NEW ENTRY	NEW ENTRY	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)
16	20	6	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	49	56	5	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, O. Richards), RCA 12030 (Chocolate Milk, BMI)	83	NEW ENTRY	NEW ENTRY	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
17	17	21	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	50	50	6	BODY LANGUAGE—Patti Austin (I. Hayes), CII 9-9600 (Duchess, MCA/BMI)	84	85	2	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogul, ASCAP)
18	21	5	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	51	57	6	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curton/RSD 1036 (Mayfield, BMI)	85	87	2	STEAL AWAY—Robbie Dupree (R. Dupree, R. Chudacoff), Elektra 46621 (Bib Ears/Chrome Willie/Goda/Oozle Fince, ASCAP)
19	25	4	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Vai, ASCAP)	52	60	5	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocard, ASCAP)	86	88	4	GROOVY GHOST SHOW—Casper (T. Marshall), AVI 311 (Equinox/Aries Taurus, BMI)
20	22	7	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster/Frees/Irving, BMI)	53	61	5	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To Dne, ASCAP)	87	89	5	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
21	18	13	SITTING IN THE PARK—G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	54	66	4	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Bemsh, ASCAP)	88	NEW ENTRY	NEW ENTRY	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)
22	15	18	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterly, BMI)	55	65	4	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	89	90	4	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
23	23	10	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	56	36	9	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	90	NEW ENTRY	NEW ENTRY	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Mootie, BMI)
24	16	20	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightson/Steve Greenberg, BMI)	57	37	13	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	91	30	14	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)
25	24	14	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	58	40	8	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	92	67	5	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
26	34	5	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	59	33	11	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (Slate Of The Arts/Broyaj, ASCAP)	93	68	5	LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
27	31	7	BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 76066 (Val-je Joe, BMI)	60	70	3	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	94	94	2	WALK ON—Ozone (Ozone), Motown 1478 (Old Brompton Road, ASCAP)
28	29	11	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	61	75	2	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	95	95	2	PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)
29	26	11	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	62	62	6	SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/ Irving/Charleville/Patmos, BMI)	96	49	7	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)
30	27	21	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	63	46	9	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	97	NEW ENTRY	NEW ENTRY	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
31	28	12	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	64	74	3	I LOVE IT—Trusler (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)	98	99	2	LOVE IS GONE—Top Shelf (P. Grant), Sound Trek 10541 (Sound Trek/Khalif's, BMI)
32	32	10	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	65	82	2	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	99	91	12	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
33	38	6	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	66	58	7	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	100	96	15	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
				67	69	4	HANGIN' OUT—AOC Band (T. Williams, Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)				

WHEELS LABEL *Lamont Dozier's Preparing 5 Spinoff Acts From Gypsy Group*

By JEAN WILLIAMS

LOS ANGELES—Wheels Records here will begin to build its artist roster with about five spinoffs from one group. So says Lamont Dozier, producer and a&r chief at the newly formed label.

Initial product released by Wheels is "Love's Calling" by Gypsy. According to Dozier, the group consists of James Ingram and Jimmy Hodges but other members will be added.

"I am hand picking the other members," says Dozier. "We used several singers to work with Ingram and Hodges to record 'Love's Calling.' Gypsy will be a six-member group made up of both men and women.

"The reason I am being so careful with my selection of each member is because the group will also consist of individual acts. Each member 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 Woltz, as director of operations. Woltz is a former radio announcer who also dabbles in real estate investments.

Michael Meixner, who is financing the venture, heads up the firm's international operations and is head of finance. Meixner formerly distributed Pickwick's product through Musicland in Germany.

Meixner, who also is part owner of the Alco pressing plant 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, Meixner plans to bring back some rock acts. He notes that Wheels will begin signing rock acts next year.

For the immediate future, Smith is eyeing 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 on a national promotion rep.

As for Gypsy, Dozier says, "It's time for a group like this. I have conceptualized the group. It will carry the gypsy theme throughout—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 into developing Gypsy." He points out that Gypsy's LP should be completed this week.

Gypsy is not the only act Dozier is working with. He explains 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 a&r vice president.

Arnold took Dozier to Arista when Arnold was senior vice president at the label. No product was released 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

"Stan Kenton: Artistry In Rhythm," by Dr. William F. Lee, published by Creative Press of Los Angeles, 727 pages, \$24.95 hardcover.

LOS ANGELES—Only a colorful, talented, history making man like the late 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 Assn. of Jazz Educators. He has long been a Kenton admirer; his esteem for the tall, gifted, Kansas-born pianist is evident throughout his lengthy but attention-holding manuscript.

The strength of Lee's tome is his generous inclusion of direct first person quotes from scores of Kenton associates, mostly musicians who worked for and with big Stanley before and after the oft-controversial Artistry In Rhythm band was conceived in California.

All offer testimonials as to Kenton's charm, leadership and fairness, his enviable musicianship, 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. Several raps at Kenton are reprinted. And 64 pages of photos, most of them evoking nostalgia, give Lee's book additional appeal.

One who followed Kenton and his music closely for almost 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 adequately by Carol Easton in her 1973 "Straight Ahead: The Story Of Stan Kenton" book published by William Morrow. And surely more space might have been allotted Stan's first manager, the late Carlos Gastel, and to Lee Gillette, who produced dozens of Kenton's most innovative and successful records for Capitol.

There were others, as well, like Tommy Rockwell, Ralph Wonders and Dick Webster of General Artists 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 Stan.

But on balance, this Creative Press entry, edited by Kenton's long-

time friend, adviser and mentor Audree Coke, is the definitive work on a man who contributed so monumentally to American music. Stan was the most dogmatic, enthusiastic and tireless man this reviewer ever met, and one of the most lovable and inspiring. We carried on a standing ribbing through four friendly decades.

I insisted that he had never employed a truly expert solo trumpeter, one whose every note made musical sense. And Stan unflinchingly would slap his thigh, laugh heartily and concede, tongue in cheek, that "maybe I ought to bring Muggsy Spanier (or Red Nichols or Lips Page) into the band and set our music back 30 years."

Lee's is an expensive book. Yet for all who had or still retain even a superficial interest in Kenton and his jazz it is a best buy, perhaps the ideal holiday gift. A comprehensive tabulation of every record and radio transcription the Artistry In Rhythm orchestra made gives the reader a generous bonus, though none is necessary.

Kenton died following a stroke Aug. 25, 1979, in Los Angeles. There's no one on the horizon to carry on, to succeed him as a trail-blazer as the first year of the 1980s nears an end. **DAVE DEXTER JR.**

Motown Denies List

LOS ANGELES—Responding to a statement made by an independent promo rep that a Stevie Wonder record may be on a "paper list," Mike Lushka, Motown's senior vice president of promotion, 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 with National Label Distributing Co. First disk to be handled will be an album by Kracker, a top rock group in Spokane, which has been released only throughout the Northwest area by Primo.

record promotion. He is presently working a project for Uncle Jam Records and handles projects for Polydor.

Samona Cooke, daughter of the late Sam Cooke, is signed to White's firm for personal management.

* * *

Jay Lasker is new president and chief operating officer at Motown—will Otis Smith return to the company?

Smith worked with Lasker when Lasker headed up ABC Records. Smith later went to Motown and then rejoined Lasker at Ariola Records.

* * *

Remember... we're in communications, so let's communicate.

Counterpoint

• Continued from page 41

an independent record production wing, merchandising division and p.r./publicity division. Johnny Moore heads the record promo department.

Among the labels Male Productions is/has worked with are Philadelphia International Records, Columbia and Island. Barrow notes that he is negotiating with Columbia for a production deal.

Maurice G. White Associates, headed up by Maurice White, son of CBS' Granville "Granny" White, brings to the partnership a management company along with a record production entity.

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

Billboard®

Survey For Week Ending 11/22/80

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	3	2	HOTTER THAN JULY Steve Wonder, Tamla T8-373M1 (Motown)	39	37	13	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)
☆	2	1	TRIUMPH The Jacksons Epic FE-35424	☆	NEW ENTRY		WINELIGHT Grover Washington, Jr. Elektra 6E 305
☆	4	5	CELEBRATE Kool & The Gang, De-Lite DSR 9518 (Mercury)	41	30	5	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
☆	4	2	ZAPP Zapp, Warner Bros. BSK 3463	42	41	15	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
☆	5	5	GIVE ME THE NIGHT ● George Benson Warner Bros. HS 3453	43	40	31	THE GLOW DF LOVE Change, RFC 3438 (Warner Bros.)
☆	6	15	T.P. ● Teddy Pendergrass P.I.R. FZ 36745 (CBS)	44	44	23	THIS TIME Al Jarreau Warner Bros. BSK 3434
☆	7	7	LOVE APPROACH Tom Browne, Arista/GRP 3008	☆	NEW ENTRY		THIS IS MY DREAM Switch, Gordy G8-999MI (Motown)
☆	8	8	DIANA Diana Ross, Motown M8 936M7	☆	55	2	PUCKER UP Lipps Inc., Casablanca NBLP 7242
☆	14	3	DIRTY MIND Prince, Warner Bros. BSK 3478	☆	48	16	LOVE FANTASY Roy Ayers, Polydor PD-1-6301
☆	11	6	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854	48	48	16	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)
☆	12	5	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767	49	47	19	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
☆	15	3	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)	☆	NEW ENTRY		THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (CBS)
☆	13	10	SHINE ON L.T.D., A&M SP 4819	51	50	19	CAMERON Cameron, Salsoul SA 8535 (RCA)
☆	14	9	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	52	46	22	S.O.S. ● S.O.S. Band, Tabu NJZ 36332 (CBS)
☆	21	5	ARETHA Aretha Franklin, Arista AL 9538	53	45	28	CAMEOSIS ● Cameo, Casablanca CCLP 1011
☆	19	7	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299	54	49	14	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458
☆	20	7	HURRY UP THIS WAY AGAIN Stylistics, TSDP JZ 36470 (CBS)	☆	NEW ENTRY		ODORI Hiroshima, Arista AL 9541
☆	25	4	INHERIT THE WIND Wilton Felder, MCA MCA-5144	56	56	7	I'M YOURS Linda Clifford, RSO RS-1-3087
☆	35	2	FEEL ME Cameo, Chocolate City CCLP 1016 (Casablanca)	57	51	8	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSDP JZ 36773 (CBS)
☆	20	13	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)	58	52	8	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
☆	24	6	VICTORY Narada Michael Walden, Atlantic SD 19279	59	53	6	WORTH THE WAIT Peaches & Herb, Polydor/MVP PD-1-6298
☆	32	3	14 KARAT Fatback, Spring SP-1-6729 (Polydor)	☆	NEW ENTRY		MR. HANDS Herbie Hancock, Columbia JC 36578
☆	23	18	WIDE RECEIVER Michael Henderson, Buddha BDS 6001 (Arista)	61	57	4	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
☆	24	17	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	62	60	11	BADDEST Grover Washington Jr. Motown M9-940A2
☆	29	5	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	63	62	6	WALK AWAY Donna Summer, Casablanca NBLP 7244
☆	26	26	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291	64	54	8	I JUST CAN'T KEEP ON GOING Tyrone Davis, Columbia JC 36598
☆	27	22	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	65	58	16	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
☆	28	23	JOY AND PAIN Maze, Capitol ST-12087	66	59	7	CALL ON ME Evelyn "Champagne" King, RCA AFL1-3543
☆	39	3	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304	67	65	14	FAME ● Soundtrack, RSO RS-1-3080
☆	34	5	SEAWIND Seawind, A&M SP-4824	68	67	23	NAUGHTY Chaka Khan, Warner Bros. BSK 3385
☆	31	16	THE GAME ▲ Queen, Elektra 5E-513	69	64	22	ONE WAY FEATURING AL HUDSON MCA MCA 5127
☆	42	3	CARNAVAL Spyro Gyra, MCA MCA-5149	70	66	7	THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
☆	33	33	ONE IN A MILLION YOU ● Larry Graham Warner Bros. BSK 3447	71	71	23	LOVE TRIPPIN' Spinners, Atlantic SD 19270
☆	34	27	LOVE LIVES FOREVER Minnie Riperton Capitol 500-12097	72	72	17	REAL PEOPLE Chc. Atlantic SD 16016
☆	35	31	ONE STEP CLOSER Doobie Brothers Warner Bros. HS 3452	73	69	32	AFTER MIDNIGHT Manhattans, Columbia JC 36411
☆	36	28	HEROES Commodores, Motown M8-939M1	74	63	3	HERE TO CREATE MUSIC Leon Huff, P.I.R. NJZ 36758 (CBS)
☆	37	38	HOLY SMOKE Richard Pryor, Laff 212	75	61	10	BRASS CONSTRUCTION VI Brass Construction, United Artists LT 1060
☆	38	36	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)				

☆ 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 sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
☆	1	10	MASTER BLASTER—Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	34	34	9	OOH CHILD—Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	83	2	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI)		
2	2	8	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9 50938 (Ranjack/Mijac, BMI)	☆	43	6	LOVE UPRISING—Tavares (H. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	☆	77	7	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)		
☆	7	6	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	☆	48	4	HAPPY ANNIVERSARY— Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	☆	80	3	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)		
4	3	14	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	42	7	I GO CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	☆	84	2	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)		
☆	10	6	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Deightful/Fresh Start, BMI)	☆	50	4	GANGSTERS OF THE GROOVE—Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	☆	85	2	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)		
6	5	14	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	39	8	EVERYTHING WE DO—Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	☆	86	2	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11- 11407 (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)		
☆	8	8	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnrip, BMI)	☆	47	6	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	NEW ENTRY		I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman), Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da-De, BMI)		
8	6	11	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	☆	56	5	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	☆	74	3	LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)		
9	9	13	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	66	3	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)	☆	88	2	THE LOOK IN YOUR EYES— Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)		
10	4	17	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	☆	62	3	LOVE OVER AND OVER AGAIN—Switch (H. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)	☆	86	2	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scales), TSOP 6-4791 (CBS) (Mighty Three, BMI)		
☆	17	7	LOVE X LOVE—George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	☆	72	3	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carith, ASCAP/Brain Tree, BMI)	☆	87	2	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)		
12	11	16	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/ Almo/McRovscod, ASCAP)	☆	51	5	BOURGIE, BOURGIE— Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O'Val, ASCAP)	☆	89	2	AGONY OF DEFEAT—Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)		
☆	18	9	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cale Americana/Revelation/Ed Intro./ Intersong, ASCAP)	☆	60	5	FREAK TO FREAK—Sweat Band (C. Small, J. Washington, G. Snider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	☆	NEW ENTRY		FEEL MY LOVE—Michael Wycoff (M. Wycoff), RCA 12108 (Crystalane, BMI)		
14	14	17	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	☆	61	4	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick O'Val, ASCAP)	☆	90	2	NEVER GONNA TELL IT—Phillippe Wynne (G. Clinton, B. Worrell), Uncle Jam 9-9900 (CBS) (Malbiz, BMI)		
☆	30	5	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	48	49	6	GET READY, GET SET—Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	☆	81	3	SIDRA'S DREAM—Dave Valentin (D. Bell), Arista/GRP 2508 (Mark Of Aries, BMI)	
16	16	16	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Milme, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	☆	58	5	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)	☆	82	3	TOO TIGHT—Con Funk Shun (M. Cooper), Mercury 76089 (Val-je-Joe, BMI)		
17	12	9	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Sagittaire/Verdangel/Cherubin/Sire G Trini/ Steelchest, ASCAP)	☆	65	4	PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	☆	NEW ENTRY		STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Currie), Liberty 1388 (EMI, ASCAP)		
18	19	12	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	51	53	5	REAL PEOPLE—Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	☆	84	NEW ENTRY		
☆	21	9	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	52	52	6	ONE IN A MILLION—Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)	☆	85	NEW ENTRY		
☆	24	7	REMOTE CONTROL—Reedings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	☆	64	4	HEAVENLY BODY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angelshell/Six Continents, BMI)	☆	86	NEW ENTRY			
☆	25	7	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	☆	63	4	SHOOT YOUR BEST SHOT—Linda Clifford (I. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI)	☆	87	NEW ENTRY			
☆	26	8	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustico), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	55	55	6	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Citta, BMI)	☆	88	NEW ENTRY		
23	20	9	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	56	54	7	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	☆	89	NEW ENTRY		
24	13	17	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	☆	67	4	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Myndina Music, ASCAP)	☆	90	NEW ENTRY			
25	15	21	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	☆	58	57	7	I BELIEVE IN YOU—Ibrahim Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)	☆	91	59	6	THROW DOWN THE GROOVE—H. Bohannon (Bohannon), Phase II 7-5650 (Intersong/April Bohannon, ASCAP)
26	23	14	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	☆	69	6	YOU DON'T KNOW LIKE I KNOW—Genty (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)	☆	NEW ENTRY		DREAMS COME TRUE—D.C. Smith (C. Wallert), Family 5000 (Moonstruck, BMI)		
27	27	11	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	☆	70	5	GET IT—Dramatics (B. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)	☆	93	29	11	FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	
28	22	14	HERE WE GO—Minnie Riperton (Riperton, Rodolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	☆	71	4	DISTRACTED—Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)	☆	94	31	11	TAKE IT TO THE LIMIT—Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	
29	28	16	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	☆	75	3	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)	☆	95	33	11	HEROES—Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/ Commodores Entertainment, ASCAP)	
☆	45	3	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	☆	73	2	WE NEVER SAID GOODBYE— Dionne Warwick (I. Hayes, A. Anderson), Arista 0572 (Rightsong/ Angela, BMI)	☆	96	36	11	HOW SWEET IT IS—Tyrone Davis (G. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	
31	32	8	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	78	3	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	☆	97	39	9	THE TILT—7th Wonder (N. Beard, D. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Myndinamusic, ASCAP)	
☆	41	5	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbrere/ASCAP)	☆	76	3	SIZZLIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)	☆	98	38	8	HOLD ON—Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/ Cole-arama, ASCAP/BMI)	
33	35	7	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	66	68	4	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenaee/Conducive/ASCAP, BMI)	☆	99	44	10	WALK AWAY—Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music/Rightsong, BMI)
				☆	79	2	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings, T.K. 1039 (Third World, ASCAP)	☆	100	91	2	IN THE CENTER—Rodney Franklin (R. Franklin), Columbia 1-11371 (Maicaboom, BMI)	

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Counterpoint

Henry And Parsons In N.Y. Talks

By JEAN WILLIAMS

LOS ANGELES—Matt Parsons, an independent promo rep and formerly with Polydor, along with Reg Henry of the Young Black Programmers Coalition, were to address members of the Small Independent Record Manufacturing Assn., at Pace Univ. in New York Saturday (15).

Parsons was to speak on national promotion while Henry was to give label executives an insight into radio programming.

The Small Independent Record Manufacturing Assn., chaired by Jimmy Dockett of StarVision Records, was formed about four months ago. Today, the group has grown to include 23 record companies.

The organization was formed to improve conditions between, and learn more about radio, distribution, one-stops, recording studios, the foreign market, retailers, and marketing merchandising and quality control.

★ ★ ★

Barbara Mason, recently signed to WMOT Records in Philadelphia, was presented with the woman of the year award by the Nation Wide Wo-Mens Network.

The Wo-Mens Network is a service organization consisting of both men and women from across country who provide shelter and counseling for abused and destitute women.

Members of the organization heard Mason speak at the Jack the Rapper convention in Atlanta last September. They were impressed with her speech about her struggles in the music industry and her persistence to overcome what she called "abuse and intimidation."

Mason, probably best known for her writing and recording "Yes I'm Ready," has a new single on WMOT, "I'll Never Love The Same Way Twice" released Thursday (13).

★ ★ ★

WMPP-AM, a gospel station in Chicago, has named Bishop John Ware vice president of the outlet. WMPP, which switched from its r&b format to gospel earlier this year, has Ware holding down the 7-10 a.m. and 11 a.m.-1 p.m. slots, also has famed gospel singer Albertina Walker hosting a 10 a.m.-11 a.m. program. WMPP is a daytimer.

★ ★ ★

The Chicago-based Male Productions and Maurice G. White Associates have joined forces although both firms will, for the time being, continue to operate separately as well as jointly. Both partners are presently working all projects together.

Male Productions, headed by Mel Barrow, has also formed an artist referral service. According to Barrow, the referral 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," says Barrow. "We charge a nominal fee of \$25, which pays for mailings and telephones. We make about \$8 on each project. 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)

Vox Jox

By DOUG HALL

NEW YORK—John Platt has resigned as program director of WKHK-FM New York, Viacom's new country outlet, which used to be the jazz station WRVR. Platt had been there since the station's jazz days, but he resigned over philosophical differences with management rather than the format change.

There is no immediate successor and Viacom national program director Bill Figenshu is seeking applicants. Those interested in applying for the post should write Figenshu at Viacom, Radio Division, 1211 Ave. of the Americas, New York, N.Y. 10036.

Figenshu also denies rumors that WWRL-AM, WKHK's sister station would abandon its black format for all-sports. He says there are no plans to go beyond play-by-play of New York Nets games and running sports shows from the Enterprize Network. All eight Viacom stations have been signed up for Enterprize service.

Bill Minckler has been named p.d. of KINK-FM Portland, Ore. He comes from another station in the King Broadcasting chain, KYA-AM-FM San Francisco where he was morning DJ and assistant p.d. ... John Bayliss moves up from president of Charter Media's Radio Division to head the new Charter Broadcasting Group. Bayliss will continue to oversee his own stations, 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 Walker, 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 WCHS-AM Portland, Me., is leaving to become KQEO-AM/KZZK-FM Albuquerque, N.M., operations manager. The move takes place Dec. 5. ... WOYV-FM Fort Pierce, Fla., has a new jock lineup: Mango Terry, 5 to 10 a.m.; p.d. Steve, 10 a.m. to 2 p.m.; Chris Rivers, 2 to 7 p.m.; Schuyler of the Ozone, 7 p.m. to midnight; and Verna, midnight to 5 a.m.

Gary Vercelli is named host of Jazz International, a six-day a week show on KXPR-FM Sacramento, Calif. ... Michael Foxx has been hired to do weekends and fill-in work on WQXA-FM York, Pa. He comes from WITH-AM Baltimore, Md., and WAQA-FM Grasonville, Md., where he was known as Michael St. Jon. ... Ron Sacks joins Radio Arts as general sales manager. Radio Arts music director Rudy Maugeri has been promoted to vice president.

WNEW-AM New York afternoon drive jock Jim Lowe is running a series of tributes to "America's Top Ten Composers." He began the series with a tribute to Irving Berlin. ... Farrel Levitt, whose on air name is Dick Farrel, has moved from WGBB-AM Freeport, N.Y., to WBQW-AM Scranton, Pa.

Damion Bragdon, most recently program director at KLOS-FM in Los Angeles, joins the air staff of KMET-FM. Bragdon will handle various shifts and will be available

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 WLIR-FM. He has been with the station for 3½ years and heard during the 2 p.m.-6 p.m. shift. Also at WLIR, John DeBella is the new morning man. Formerly at WLIR, he left to become morning man at Pittsburgh's WPEZ-FM before making his return.

KHS-FM morning man Lon Thomas hosted American Top 40 Sunday (28) in place of usual host Casey Kasom.

Ted Utz, new p.d. at the new PYX-106 Albany, N.Y.—the station has applied to the Federal Communications Commission to switch from WSH-FM to WPYX—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 WWOM-FM Albany; and Utz, who comes from WAQX-FM (95-X) Syracuse, handles afternoon drive.

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

Bubbling Under The HOT 100

- 101—UPTOWN, Prince, Warner Bros. 49559
- 102—THAT'S ALL THAT MATTERS TO ME, Mickey Gilley, Epic 9-50940
- 103—DO ME RIGHT, Dynasty, Solar 12127 (RCA)
- 104—ONE IN A MILLION, Johnny Lee, Asylum 47076 (Elektra)
- 105—IF YOU FEEL THE FUNK, LaToya Jackson, Polydor 2137
- 106—KID STUFF, Twennynine With Lenny White, Elektra 47043
- 107—PEOPLE WHO DIED, The Jim Carrol Band, Atco 7314 (Atlantic)
- 108—I DON'T REMEMBER, Peter Gabriel, Mercury 76086
- 109—LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 110—ONCE A NIGHT, Jackie English, Venture 135

Bubbling Under The Top LPs

- 201—AHMAD JAMAL, Nightsong, Motown M7-945R1
- 202—NEW ENGLAND, Explorer Suite, Elektra 6E-307
- 203—SOUNDTRACK, Somewhere In Time, MCA MCA-5154
- 204—VARIOUS ARTISTS, Solar Galaxy Of Stars Live, Solar CYL2-3780 (RCA)
- 205—ELLEN SHIPLEY, Breaking Through The Ice Age, RCA AFL1-3626
- 206—GANG OF FOUR, Gang Of Four, Warner Bros. Mini-3494
- 207—RODNEY FRANKLIN, Rodney Franklin, Columbia JC 36747
- 208—RORY GALLAGHER, Stage Struck, Chrysalis CHR-1280
- 209—DONNIE IRIS, Back On The Streets, MCA MCA 3272
- 210—RANDY HANSEN, Randy Hansen, Capitol ST-12119

NEW GURZA CALIFORNIA STORE

Disco Centro Hopes To Tap Latin Demographic

By JOHN SIPPEL

COMMERCE, Calif.—A portent of the future in Southern California has sprouted in the Commerce Plaza shopping center, where Latin industry veteran Agustin Gurza has opened what he hopes will be the first of three Disco Centro retail stores.

Gurza, former Billboard Latin editor and for the past two years Latin product manager for Pickwick out of Los Angeles, bases his venture on the skyrocketing Mexican-American demographics in the southern half of California.

"We noticed that although our primary customer is Mexican American, we have an unusually wide selection of Cuban product and salsa, which is a tough market to work because of lack of local radio play but has a hard core following we want to tap," Gurza states.

Customer reaction to the almost totally Latin-product 1,500 square foot store was instantaneous. As this reporter spoke to Gurza in the Mexican-motifed outlet, groups of two and three young male customers browsed on a Monday a.m.

That Gurza carefully monitored possible locations keys Disco Centro's immediate acceptance by the Latin populace in this area bordering Monterey Park in East Los Angeles.

Disco Centro hasn't even begun its promotion or advertising. Gurza hasn't run any specials. "Basically we are \$1 off regular price," Gurza asserts, "but I am considering specials."

Latin product in the main runs from \$2.99 for budget through \$6.98 and \$7.98. Tape normally is \$1 more than LP. Eight-track outsells cassette in Gurza's short experience. Singles are \$1.29. They are filed in slots behind the register near the door.

Latin music enjoys strong support from WMEX-TV here. Gurza rates the five hour heavy music-staffed "Sempre Domingo" on Sunday afternoons as the top video impetus. Equally significant to consistent traffic is the adjacency of the Commerce Theatres, a four-screen complex, which shows Spanish-speaking movies exclusively.

"Latin acts don't perform in normal musical movies," Gurza says. "Their top hits will be interspersed more often than in an Anglo film. It's my hope that we can get Mexican movie acts that perform musically to make personal visits to the store and the theatre."

Disco Centro isn't your normal vertical repertoire ethnic store. It occupies a corner location in the new shopping center adjacent to the Plaza. The Terry Pringle Music Plus influence is evident.

Fixtures are customized three-to-five tiered high, mounted on top of a base that affords locked storage space for overstock. Everything but frontline prerecorded tape is customer-accessible along with singles. The outer three walls of the store are glass from floor to ceiling.

Gurza and his right arm, Rafael Beuremen, who assisted him as Latin product manager assistant at Pickwick, utilize the airiness of the location by prominently displaying customized 4 by 4 color blowups of leading Latin acts on some of the windows.

The store has an extremely neat look, fortified by custom-made Go-

pher divider cards in a light earth-tone brown that carries such repertoire divisions as new releases, rancheras, international, folk and salsa.

Gurza and Beuremen are daily adding printed artist titles to cards to enhance the orderly atmosphere. All such identification is in Spanish. Mexican customers must feel welcome as they tread Mexican-baked foot square tiles imported from Tijuana or see the smart orange-and-brown Mexican tiles that highlight the checkout counter.

Prices are subordinated except in budget and cutout bins where \$2.99 signs are prominent. The single inner wall has supports which allow push LPs to be displayed 10-high from the floor. Gurza utilizes modern merchandising techniques, often ganging hit LP product for impact.

Disco Centro can adequately operate with one employe when time is

slack. There is only one pillar which might obstruct a clerk at the register from keeping the entire premise under surveillance. "We prefer three employes when business is good like Sundays. Each Sunday gets better so we may need more," Gurza says hopefully.

Inventory control currently is hand tabulated. Each sale is registered on paper at the register. Physical inventory is taken regularly to match up with the paper work.

Gurza laments the lack of vendor and manufacturer-merchandising support. "I think they will ultimately support the essential in-store display materials if they find more of us storekeepers using the materials," Gurza says. "At present all but a few major Mexican stores are not merchandising-minded," Gurza adds.

Gurza estimates there are only six or seven stores adequately serving (Continued on page 52)

Survey For Week Ending 11/29/80			
NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROCIO JURADO Sra. Arcano 3485	1	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422
2	JOSE LUIS RODRIGUEZ Atrevete TH 2095	2	CARLOS Y JOSE El chubasco TH Mex 2099
3	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422	3	JOSE LUIS RODRIGUEZ Atrevete TH 2095
4	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	4	CHELO Puros boleros Musart 1790
5	FELITO FELIX Es amor Caytronics 6005	5	JULIO IGLESIAS Hey CBS 50302
6	BASILIO Karen 54	6	LUPITA DALESIO En concierto Orfeon 16-5252
7	JULIO IGLESIAS Hey CBS 50302	7	GUALBERTO CASTRO Que mal amada estas CBS 20394
8	JUAN GABRIEL Recuerdos Pronto 1076	8	LOS HUMILDES Mas de lo que merecias Fama 595
9	ROBERTO CARLOS CBS 12301	9	JOE BRAVO Pretty baby Fredy 1187
10	NELSON NED Primavera de una vida Al 10501	10	ROCIO DURCAL Con mariachi Pronto 1078
11	RAPHAEL Como yo te amo Al 60149	11	ESTELA NUNEZ Demasiado amor Pronto 1079
12	LUPITA DALESIO En concierto Orfeon 16-5252	12	RAMON AYALA Ensename a olvidar Fredy 1165
13	GILBERTO MONROY Interpreta a Bobby Capo Artomax 619	13	GRUPO MAZZ Cara 023
14	SOPHY Velvet 3014	14	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050
15	HERMINIO RAMOS Cree en dios Audiorama 701	15	GRUPO PALOMA Mexico, Argentina 001
16	DANNY RIVERA TH 2102	16	LOS HERMANOS BARRON 16 toneladas Joey 2080
17	PEDRITO FERNANDEZ La de la mochila azul. CBS 20311	17	CAMILO SESTO 15 exitos mas grandes. Telediscos 1011
18	DANNY RIVERA Velvet 8032	18	JOSE MARIA NAPOLEON Lena verde Raff 9079
19	JOSE LUIS RODRIGUEZ TH 2021	19	AGUSTIN RAMIREZ Necesito tu amor Fredy 1186
20	CAMILO SESTO Horas de amor Pronto 1071	20	ALFREDO SABEL West side latino 4127
21	LOLITA CBS 60312	21	LOS DOS GILBERTOS Volando alto Hacienda 7919
22	JOANA ROSALY Sencillemente CBS 10307	22	SUPERESTRELLA Sorpresas musicales viza 1031
23	NELSON NED Mi manera de amar West side latino 4120	23	JUAN GABRIEL Con mariachi Pronto 1080
24	EL GRAN TRIO Cuanto Le amo Algar 20	24	EMMANUEL Grandes exitos Arcano 3504
25	CRISTIAN PANIAGUA Muchachita Susy 500	25	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594

Counterpoint

20th Denies Terminating Black Wing

By JEAN WILLIAMS

LOS ANGELES—On the heels of RSO's decision to release its black music division surface widespread 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, its national radio relations director. Prior to joining the label, Jones for many years sat behind a microphone at Chicago's WVON-AM.

Jones' termination unleashed a barrage of reports that other black music employees would be pink-slipped.

20th 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 other factors which led to the move.

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

★ ★ ★

Rojac & Tayster, the recently reactivated label, plans to tie-in with a disco for exposure of its acts.

The label, based in the Harlem area of New York, is located above the Harlem World Disco. Jack Taylor, president and owner of Rojac & Tayster, who also is consultant for 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 labels into showcasing their acts at Harlem World, much like showcase clubs in other parts of town.

Oseroff notes that Taylor brought in area youngsters to help renovate the club. In addition to painting murals on the walls, the teens also assisted in refurbishing the structure.

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

Rojac & Tayster originally bowed in 1957 and closed in 1972. Tolliver 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 signed to Tayster.

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

★ ★ ★

Ed Butler, owner of the Butler Precision Belting Manufacturing Co. in Santa Clara, 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 businessman also penned the tune and plans to follow shortly with an LP of the same title. He cowrote

NOVEMBER 29, 1980 BILLBOARD

Billboard Hot Soul Singles

Survey For Week Ending 11/29/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
☆	1	11	MASTER BLASTER—Stevie Wonder (S. Wonder, Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP))	☆	43	4	LOVE OVER AND OVER AGAIN—Switch (B. Debarge, B. Debarge, Gordy 7193 (Motown) (Jobete, ASCAP))	☆	80	3	FEEL MY LOVE—Michael Wycoff (M. Wycoff, RCA 12108 (Crystalline, BMI))	
☆	3	7	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel, P.I.R. 9 3116 (Assorted, BMI))	☆	46	6	FREAK TO FREAK—Sweat Band (C. Small, J. Washington, G. Shider, W. Collins, Uncle Jam 9-9901 (CBS) (Rubber Band, BMI))	☆	69	8	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson, Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI))	
☆	3	2	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson, Epic 9-50938 (Ranjack/Mijac, BMI))	☆	44	4	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer, Planet 47920 (Elektra) (Tira, BMI/Carith, ASCAP/Brain Tree, BMI))	☆	70	3	THE LOOK IN YOUR EYES—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	
☆	5	7	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang, De Lite 807 (Mercury) (Delightful/Fresh Start, BMI))	☆	37	8	I GO CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	☆	71	4	I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman, Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da-De, BMI))	
☆	5	4	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	38	8	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	84	2	STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Curiel), Liberty 1388 (EMI, ASCAP)	
☆	6	7	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnirp, BMI)	☆	50	5	PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	☆	73	6	REAL PEOPLE—Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	
☆	7	6	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	40	5	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-D-Val, ASCAP)	☆	74	15	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	
☆	8	8	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	☆	71	3	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	☆	75	2	LET IT FLOW—Grover Washington Jr. (G. Washington), Elektra 47071 (G.W. Jr., ASCAP)	
☆	9	9	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	72	3	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	☆	76	2	TOGETHER—Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	
☆	15	6	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	73	2	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11-11407 (Sagfire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	☆	77	2	DON'T STOP THE MUSIC—Yarborough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)	
☆	11	8	LOVE X LOVE—George Benson (R. Tempton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	☆	68	3	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI)	☆	78	2	I'M READY—Kano (S. Pulga, L. Ninzatti, M. Bonsanto), Emergency 4504 (Brasilia) (Emergency/Farallo, ASCAP)	
☆	12	10	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	☆	45	6	BOURGIE, BOURGIE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick D Val, ASCAP)	☆	79	2	NON STOP—Forecast (R. Bell, F. Jackson, A. Bayyan), 'riola 811 (Arista) (Bayyan, BMI/Aminah, ASCAP)	
☆	13	10	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./Intersong, ASCAP)	☆	53	5	HEAVENLY BODY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI)	☆	80	2	HOW DO YA DO—Brass Construction (M. Grudge, J. Wong), Liberty 1387 (Big Boro/Desert Rain, ASCAP)	
☆	14	12	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/McRovscod, ASCAP)	☆	54	5	SHOOT YOUR BEST SHOT—Linda Clifford (L. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI)	☆	81	7	LET'S DO IT AGAIN—Fatback (R. Curtis, F. Demery), Spring 3015 (Polydor) (Cita, BMI)	
☆	20	8	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	☆	57	5	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Dynast 12127 (RCA) (Spectrum VII/Myndia Music, ASCAP)	☆	82	7	ONE IN A MILLION—Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)	
☆	16	14	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	☆	49	6	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)	☆	83	NEW ENTRY	I JUST LOVE THE MAN—The Jone Girls (K. Gamble, L. Huff) P.I.R. 6-3121 (CBS) (Assorted, BMI)	
☆	17	8	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	☆	64	4	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	☆	84	NEW ENTRY	ONE CHILD OF LOVE—Peaches & Herb (D. Fekaris) Polydor/MVP 2140 (Perren/Vibes, ASCAP)	
☆	18	16	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mitme, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	☆	62	4	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)	☆	85	NEW ENTRY	SOMETHING IN THE PAST—One Way Featuring AJ Hudson (A. Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)	
☆	19	19	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	59	7	YOU DON'T KNOW LIKE I KNOW—Genty (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)	☆	86	NEW ENTRY	TAKE ME AWAY—The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./Adamsongs, ASCAP/L/Pzzaz, BMI)	
☆	30	4	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	☆	63	3	WE NEVER SAID GOODBYE—Donne Warwick (L. Hayes, A. Anderson), Arista 0572 (Rightsong/Angela, BMI)	☆	87	NEW ENTRY	BABY, LET'S RAP NOW—The Moments (T. Keith, M. Moore), Sugar Hill 551 (Sugar Hill, BMI)	
☆	21	18	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	54	9	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	88	NEW ENTRY	THE FUNK IS ON—Instant Funk (R. Muller), Salsoul 7-2131 (RCA) (One To One, ASCAP)	
☆	22	22	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustic), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	55	10	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Sagfire/Verdangel/Cherubin/Sire G Trim/Steelchest, ASCAP)	☆	89	NEW ENTRY	YOU'VE GOT TO LIKE WHAT YOU DO—Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka, BMI)	
☆	32	6	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbreere/ASCAP)	☆	77	3	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scales), TSOP 6-4791 (CBS) (Mighty Three, BMI)	☆	90	29	17	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angels/Six Continents, BMI)
☆	24	24	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	☆	65	4	SIZZLIN' HOT—Slave (S. Washington, M. Adams, R. Turner, O. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)	☆	91	81	4	NEVER GONNA TELL IT—Phillippe Wynne (G. Clinton, B. Worrell), Uncle Jam 9-9900 (CBS) (Malbiz, BMI)
☆	25	23	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	79	2	AGONY OF DEFEET—Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)	☆	92	92	2	DREAMS COME TRUE—O.C. Smith (C. Wallert), Family 5000 (Moonstruck, BMI)
☆	26	25	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	☆	67	3	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings), T.K. 1039 (Third World, ASCAP)	☆	93	56	8	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)
☆	27	27	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	☆	60	6	GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)	☆	94	91	7	THROW DOWN THE GROOVE—H. Bohannon (Bohannon), Phase II 7-5650 (Intersong/April Bohannon, ASCAP)
☆	42	4	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems/EMI/Prince St. ASCAP/Unichappell/Begonia, BMI)	☆	61	5	DISTRACTED—Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)	☆	95	34	10	OOH CHILD—Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)
☆	38	5	GANGSTERS OF THE GROOVE—Heatwave (R. Tempton), Epic 19-50945 (Rodsongs, ASCAP)	☆	70	4	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)	☆	96	39	9	EVERYTHING WE DO—Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)
☆	35	7	LOVE UPRISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	☆	83	2	TOO TIGHT—Con Funk Shun (M. Cooper), Mercury 76089 (Val-ic-Joe, BMI)	☆	97	48	7	GET READY, GET SET—Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)
☆	36	5	HAPPY ANNIVERSARY—Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	☆	64	6	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycena/Conducive/ASCAP, BMI)	☆	98	82	4	SIDRA'S DREAM—Dave Valentin (D. Bell), Arista/GRP 2508 (Mark Of Aries, BMI)
☆	41	6	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	☆	75	3	LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	☆	99	58	8	I BELIEVE IN YOU—Idris Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)
☆	40	7	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	78	3	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	☆	100	100	3	IN THE CENTER—Rodney Franklin (R. Franklin), Columbia 1-11371 (Maicaboom, BMI)
☆	40	7	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	NEW ENTRY		BOOGIE BODY LAND—Bar-Kays (J. Alexander, L. Dodson, C. Allen, C. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones), Mercury 76088 (Bar-Kays/Warner-Tamerlane, BMI)					

☆ 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. Indicated by triangle.

(Continued on page 32)

Disco Mix

By BARRY LEDERER

NEW YORK—Polydor has released a 12-inch 33 1/2 r.p.m. sampler of Visages' material from the group's upcoming album. This English dance/rock ensemble's performance varies on the three cuts that are included.

"Fade To Grey" (3:58) is strongly synthesized with backup female vocals singing in French. The mood of the tune is similar to Jarry's "Oxygene/Equinoxe" albums. "Tar" (3:31) changes pace to a crazy uptempo but danceable beat. The group's vocals dominate with the lyrics discussing the virtues of smoking.

"Moon Over Moscow" (3:59) continues the fast momentum with a pounding drumbeat, electronic effects and pulsating synthesized arrangement that make this almost totally instrumental selection bounce along with a slight break towards the end. This tune is exhilarating and maintains interest throughout. The sampler creates enough interest for the curious deejay to await the upcoming album.

★ ★ ★

Pure Energy has geared its new 12-inch 33 1/2 r.p.m. to a more straightforward r&b sound than its earlier hardcore disco hit. This Prism release, titled "When You're Dancin,'" has a steady, soulful, strutting tempo with silky harmonies. Released prior to the new album, this selection will rate reaction at the club level.

★ ★ ★

Haunting keyboards and strong guitar riffs provide the introduction for Rod Stewart's 12-inch 33 1/2 r.p.m. record titled "Passion." The song builds in instrumentation and intensity but reverts midway in the disk to a repetition of the beginning melody. Stewart's gruff vocals are perfect for the grinding movement on this raucous tune. The disk offers a long version of 7:30 and a shorter B side of 5:35. Taken from the Warner Bros. LP "Foolish Behaviour," the highlights include a rebel rouser in "Gi' Me Wings" and "She Won't Dance With Me" as well as several soft ballads ("My Girl" and "Somebody Special").

★ ★ ★

Remakes are becoming increasingly popular with a good number of them hitting the mark (Viola Wills "If You Could Read My Mind" and "Up On The Roof"). Vanguard Records has captured the infectious melody of the Drifters'

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

★ ★ ★

Some attention has been given to "Man For My Lady" by Sabata on TSOB Records (The Sound Of Brooklyn). This 5:53 cut is mixed by Tommy T. Webber and is available as a 12-inch 45 r.p.m. The dance floor potential is promising from the strong rhythm tracks that, at times, get somewhat busy. This first production by George Kerr should see some deejay action but a remix might be in order.

★ ★ ★

Ze/Antilles Records must be given credit for the progressive approach to music evident in its latest 12-inch 33 1/2 r.p.m. by a group called Was (Not Was). "Wheel Me Out" and the flipside "Hello Operator... I Mean Dad... I Mean Police... I Can't Even Remember Who I Am" are written, arranged and produced by Don and David Was. This boundary breaking new music certainly gives more meaning to the term fusion music, as it is a combination of funk, jazz and hard-edged rock & roll. A listen to this disk is in order as a written description cannot do it justice. The result is an adventure. Mixing credit goes to deejay Ken Collier, presently playing at Detroit's Studio 54 and Chessmate clubs.

★ ★ ★

Other noteworthy 12-inchers that should not be overlooked include Shalamar's "Full Of Fire" taken from the group's album "Three For Love." The group's winning harmonies combined with lush string arrangements continues its commercial r&b sound. "You're Too Late" by Fantasy on Pavilion comes across with catchy tracks that are fresh sounding and backed with scintillating piano and keyboard chords. This midtempo pleaser is backed with a shorter instrumental version.

New York's only rock Record Pool "Rockpool Promotions" reports the following artists topping its charts: B-52s, Talking Heads, David Bowie, Police and Devo. Bubbling under its top 30 list is Yoko Ono's "Kiss, Kiss, Kiss," the Buzzcocks, "Are Everything," and Fisher Z "So Long," and Rock Piles' "Seconds Of Pleasure."

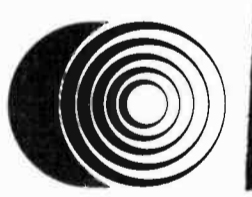
Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
★	1	10	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSD (LP) RS-1-3087	51	51	4	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351	
★	3	9	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	52	52	5	THROW DOWN THE GROOVE—Bohannon—Phase 1 Records (LP) JW 36867	
★	2	15	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	53	54	7	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	
★	4	9	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	54	59	3	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	
★	5	10	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	55	58	4	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130	
★	10	6	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	★	76	2	FREAK TO FREAK—Sweat Band—Uncle Jam/Columbia (LP) 9-9901	
★	8	7	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	★	77	2	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	
★	9	11	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP) GHS 2000	★	58	3	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	
★	14	8	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	★	72	3	CHANGE/REQUIEM—Killing Joke—Charisma/EG (12-inch) Import	
★	15	8	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	★	60	20	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	
★	11	6	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PPL-1006/PDS-405	★	61	10	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597	
★	12	7	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52s—Warner (LP/12-inch) BSK 3471	★	62	13	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import	
★	13	11	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	★	63	70	3	WATCHING YOU/FEEL MY LOVE—Slave—Atlantic (LP) SD 5224
★	14	13	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	★	64	66	22	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch) HS 3453
★	15	16	CHEERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	★	65	NEW ENTRY	I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch) PRLD 605	
★	25	9	UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP) BSK 3478	★	81	2	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132	
★	22	9	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	★	67	NEW ENTRY	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553	
★	18	19	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	★	68	2	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import	
★	23	8	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	★	69	73	3	YOUR DRAGGING FEET/ROMANTIC ME—Polyrock—RCA (LP) APL 1 3714
★	20	20	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	★	70	80	2	WE'VE GOTTA DANCE—Sylvia Mason—Carrere (LP) Import
★	21	21	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	★	71	64	13	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467
★	22	17	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch) BSK 1 3579/YD 12015	★	72	60	9	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511
★	27	7	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP) SA 8536	★	73	43	18	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) SE 513
★	24	18	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch) BSK 3435	★	74	71	10	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
★	25	24	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	★	75	NEW ENTRY	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	
★	26	26	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6	★	76	NEW ENTRY	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (12-inch) SP 102	
★	27	12	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543	★	77	NEW ENTRY	HEAVEN ABOVE ME—Frankie Valli—MCA (LP) 5134	
★	31	4	LOOK UP—Patrice Rushen—Elektra (LP) 6E 302	★	78	NEW ENTRY	HERE'S TO YOU—Skyy—Salsoul (LP/12-inch) SA 8537/SG 339	
★	33	5	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	★	79	83	4	KEEP IT HOT—Cameo—Chocolate City (LP) CCLP 2016
★	32	5	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875	★	80	NEW ENTRY	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804	
★	34	4	VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	★	81	61	13	FREEDOM—Grand Master Flash—Sugarhill (12-inch) SH 549
★	32	28	HOT LEATHER—Passengers—Uniwave (LP) Import	★	82	48	30	BREAKAWAY—Watson Beasley—Warner (LP/12-inch) BSK 3445
★	33	29	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298	★	83	75	5	START—The Jam—Polydor (7-inch) Import
★	34	30	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279	★	84	68	18	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
★	35	35	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131	★	85	65	22	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049
★	36	39	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37	★	86	69	8	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
★	37	37	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	★	87	74	37	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438
★	38	38	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128	★	88	67	8	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
★	49	4	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	★	89	89	7	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202
★	40	40	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791	★	90	NEW ENTRY	TOO MANY CREEPS—The Bushi—Tetras 99 (7-inch) Import	
★	41	41	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	★	91	88	15	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed—Fantasy (LP/12-inch) F 9598
★	56	6	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218	★	92	87	8	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
★	43	36	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	★	93	92	19	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) NP-306
★	44	53	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import	★	94	84	18	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch) SRK 6091
★	45	10	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	★	95	79	10	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) ILPS 49547
★	46	46	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	★	96	94	22	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783
★	47	45	SPACE INVADER—Playback—Ariola (12-inch) OP 2201	★	97	93	17	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129
★	48	42	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	★	98	96	14	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
★	49	44	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch) GRP 5008	★	99	98	5	I GOT YOU—Split Enz—A&M (LP) 4822
★	50	50	TOUCH ME NOW—Bravo—Launch (12-inch) ATNC 1002	★	100	100	12	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * non-commercial 12-inch

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Counterpoint

Atlantans Set Awards Organization

By JEAN WILLIAMS

LOS ANGELES—For the past few years Atlanta's city officials have made a point of honoring their local entertainers.

Now a group of Atlanta residents has formally structured an organization which will yearly present the Top Star Awards.

Helen Greer, owner of the Helen 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.

Those instrumental in the formation of the Top Star Awards are: Jimmy Johnson, road manager with Clarence Carter who also was one of the founding members of the Commodores; Richard Darden, editor of Sparkle; Willie Hunter, a radio and television producer; Jewel Merriweather, graphic artist; Ted Barker, local businessman; Debby Ford; Floyd Thomas, an accountant, and Greer.

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

Among the top awards were: entertainer of the year, won by Peabo Bryson; band of the year, SOS Band; female artist of the year, Theresa Hightower; producer of the year, Hamilton Bohannon; and radio DJ of the year was won by Marc "Dr. Feelgood" Boyd of WAOK-AM.

According to Hunter, the winners were selected through a public voting process. "We distributed 10,000 ballots throughout Atlanta, mostly in nightclubs that feature live performances. About 8,500 ballots were returned," he says.

Hunter points out that the ballots were tabulated by the accounting firm of Floyd Thomas.

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

A special awards category also has been established. A posthumous award was presented on behalf of Duke Pearson and Graham Jackson was named pioneer musician.

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

★ ★ ★

Stevie Wonder guests 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 "soul" music Wonder says: "When you do something do it from your heart to feel it. Put forth everything 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.

★ ★ ★

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)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
☆	1	12	MASTER BLASTER—Stevie Wonder (S. Wonder, Tama 54317 (Motown) (Jobete/Black Bull, ASCAP))	☆	44	4	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRovsco, ASCAP/Irving/Buchanan Kerr, BMI)	★	78	3	I'M READY—Kano (S. Puiga, L. Minzatti, M. Bonsanto), Emergency 4504 (Brasilia) (Emergency/Farfallo, ASCAP)			
☆	2	8	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	★	40	6	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-O-Val, ASCAP)	★	75	3	LET IT FLOW—Grover Washington Jr. (G. Washington), Elektra 47071 (G.W., Jr., ASCAP)			
☆	4	8	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	☆	36	21	14	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	79	3	NON STOP—Forecast (R. Bell, F. Jackson, A. Bayan), Ariola 811 (Arista) (Bayan, BMI/Aminah, ASCAP)		
☆	4	3	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	☆	37	37	9	I GD CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	★	71	5	I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman), Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da-De, BMI)		
★	6	10	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnip, BMI)	☆	58	3	AGONY OF DEFEAT—Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)	★	80	3	HOW DO YA DO—Brass Construction (M. Grudge, J. Wong), Liberty 1387 (Big Boro/Desert Rain, ASCAP)			
☆	6	5	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	50	5	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	★	73	9	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)			
☆	10	7	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	46	6	HEAVENLY BDDY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI)	★	84	2	ONE CHILD OF LOVE—Peaches & Herb (D. Fekaris) Polydor/MVP 2140 (Perren-Vibes, ASCAP)			
☆	8	7	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	41	27	13	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	75	11	S.O.S.—S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)		
☆	11	9	LOVE X LOVE—George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	★	48	6	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Mydinda Music, ASCAP)	★	85	2	SDMETHING IN THE PAST—One Way Featuring Al Hudson (A. Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)			
☆	10	8	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	47	6	SHOOT YOUR BEST SHOT—Linda Clifford (I. Hayes, M. Hayes), Curtom/RSD 1053 (Rightsong, BMI)	★	86	2	TAKE ME AWAY—The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./Adamsongs, ASCAP/L.T./Pazz, BMI)			
☆	11	9	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	53	4	WE NEVER SAID GOODBYE—Dionne Warwick (T. Hayes, A. Anderson), Arista 0572 (Rightsong/Angela, BMI)	★	87	2	BABY, LET'S RAP NOW—The Moments (T. Kerth, M. Moore), Sugar Hill 551 (Sugar Hill, BMI)			
☆	15	9	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	★	51	5	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)	★	89	2	YOU'VE GOT TO LIKE WHAT YOU DO—Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka, BMI)			
☆	13	11	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./Intersong, ASCAP)	★	46	18	18	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★	80	NEW ENTRY	MELANCHOLY FIRE—Norman Connors (D. DeMarco), Arista 0581 (Family/Arista, ASCAP)		
☆	17	9	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	★	47	16	19	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	81	45	7	BOURGIE, BOURGIE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val, ASCAP)	
☆	20	5	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	★	48	56	4	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scales), TSOP 6-4791 (CBS) (Mighty Three, BMI)	★	82	NEW ENTRY	BURN RUBBER—Gap Band (L. Simmons, C. Wilson, R. Taylor), Mercury 76091 (Total Experience, BMI)		
☆	16	12	19	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	49	66	4	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	★	83	49	7	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pest, ASCAP)
☆	17	14	18	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/McRovsco, ASCAP)	★	50	63	3	TOO TIGHT—Con Funk Shun (M. Cooper), Mercury 76089 (Valie-Joe, BMI)	★	84	54	10	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)
☆	42	4	4	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	★	51	52	8	YOU DON'T KNOW LIKE I KNOW—Gentle (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)	★	85	NEW ENTRY	AFTER LOVING YOU—Rockie Robbins (S. Dees), A&M 2287 (Irving/Medad, BMI)	
★	19	23	7	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Bims/Showntree/ASCAP)	★	52	59	4	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings), T.K. 1039 (Third World, ASCAP)	★	86	NEW ENTRY	I JUST WANT TO FALL IN LOVE—Spinners (W. Hatcher, D. Omar, R. Ross), Atlantic 3765 (Hattress/Spinners, BMI)	
★	20	30	8	LOVE UPRISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	★	53	62	5	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)	★	87	88	2	THE FUNK IS ON—Instant Funk (R. Muller), Salsoul 7-2131 (RCA) (One To One, ASCAP)
★	21	28	5	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)	★	54	24	19	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	88	NEW ENTRY	HERE'S TO YOU—Shy (R. Muller), Salsoul 572132 (RCA) (One To One, ASCAP)	
★	22	31	6	HAPPY ANNIVERSARY—Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	★	55	59	4	LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	★	89	NEW ENTRY	SO YOU WANNA BE A STAR—Mtume (J. Mtume, R. Lucas, B. Fearington), Epic 19-50952 (not listed)	
★	23	43	3	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11-11407 (Sagittarius/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	★	56	65	4	SIZZLIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)	★	90	NEW ENTRY	WHEN I FALL IN LOVE—Revelation (V. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)	
★	24	19	11	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	57	57	5	THE LOOK IN YOUR EYES—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	★	91	55	11	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Sagittarius/Verdangel/Cherubin/Sire G. Trini/Steelchest, ASCAP)
★	41	4	4	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	★	58	60	7	GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)	★	92	61	6	DISTRACTED—Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)
★	34	5	5	LOVE OVER AND OVER AGAIN—Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)	★	59	68	4	FEEL MY LOVE—Michael Wycoff (M. Wycoff), RCA 12108 (Crystalline, BMI)	★	93	64	6	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conductive/ASCAP, BMI)
★	27	29	6	GANGSTERS OF THE GROOVE—Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	★	60	NEW ENTRY	HEARTBREAK HOTEL—The Jacksons (M. Jackson), Epic 19-50959 (Mijac, BMI)	★	94	81	8	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)	
★	28	32	7	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	★	61	83	2	I JUST LOVE THE MAN—The Jone Girls (K. Gamble, L. Huff) P.I.R. 6-3121 (CBS) (Assorted, BMI)	★	95	74	16	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)
★	29	33	8	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	★	62	72	3	STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Currie), Liberty 1388 (EMI, ASCAP)	★	96	82	8	ONE IN A MILLION—Dee Dee Bridgewater (I. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)
★	36	5	5	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tina, BMI/Carith, ASCAP/Brain Tree, BMI)	★	63	NEW ENTRY	MAKE THE WORLD STAND STILL—Roberta Flack and Peabo Bryson (R. Flack, P. Bryson), Atlantic 3775 (WB/Peabo/Very Every, ASCAP)	★	97	73	7	REAL PEOPLE—Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	
★	35	7	7	FREAK TO FREAK—Sweet Band (C. Small, J. Washington, G. Shider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	★	64	65	26	23	★	98	69	9	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeron) (Memory Lane, BMI)
★	39	6	6	PROVE IT—Michael Henderson (M. Henderson), Buddha 623 (Arista) (Electrocord, ASCAP)	★	65	76	3	TOGETHER—Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	★	99	93	9	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)
★	33	22	10	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	66	77	3	DON'T STOP THE MUSIC—Yarborough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)	★	100	92	3	DREAMS COME TRUE—O.C. Smith (C. Wallert), Family 5000 (Moonstruck, BMI)

★ 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, indicated by triangle.

James Brown Resurgence Blooming In S.F.

3 Keystone Club Dates Big Draws

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

Brown's 14-piece review 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's worth of music from Brown's astonishingly tight band, JB International, 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 limits 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

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 Ted 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.

the younger white fans who were misinformed and who were routed around James Brown starting around 1968.

"I want those people to know what I'm about and what kind of show I put on.

"These young people, like Rico

3 LPs And TV Shots Aid Appeal

him to do something different. The records (Quality) got worse and sales got worse because he was being forced to do material that wasn't natural. And James Brown has got to be natural or it doesn't work."

In addition to Solid Smoke and the Keystones, Brown had special mention for Kansas City concert promoter John Katz and for John Belushi and Dan Ackroyd, "who got the ball rolling by giving me a spot in their 'Blues Brothers' movie."

Because of the reception he received at the Keystones, Brown says he is planning to work with Corona and Herrera again for a series of West Coast dates in the spring at 2,000-plus venues.

Brown also pays tribute to one older hand, Henry Stone of TK. The TK album came about, says Brown, because he had let his Polydor contract expire in favor of doing a project for Stone. "I didn't think he was being treated fairly. He has helped so many people who have since forgotten him and passed him by. There was a need for him to have a James Brown on his label because we need people like him in this business. So this gave him the boost he needed and now he's got some hot acts coming up."

Brown says that his next album will be for Polydor, but that album, and any future albums for any labels, will all be on a one-shot basis. The Solid Smoke material had been licensed from Polydor and Brown says he did not know of it until a week before the album went on sale.

Tee says that now that his company has established a rapport with Brown other reissue material will become available on Solid Smoke "because obviously Brown knows who owns all the old masters."



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 reissue there is Polydor's "Hot On The One," a live-in-Japan set, and the just-released "Soul Syndrome" on TK, 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

and Bobby Corona, have good ideas. I'm glad they like my music because they gave me the avenue I've been looking for and I'm going with them all the way. It's what I've always expected from my country, that I'd have an audience of all citizens and not just black citizens."

Tee lined up local in-store appearances by Brown, split the costs of radio ads for the shows with the Keystones, and he will meet Brown in New York to do further promotional work on the Apollo album.

"He (Brown) feels," says Tee, "that the older people turned their backs on him and that was a reason his career started to falter. Then the record companies put pressure on

Commodore Ritchie Looks

• Continued from page 31

world so long to understand the rest of the world.

"People say things like 'black people play the blues and r&b,' but when you go back and ask the Beatles who they patterned their music after, they didn't say Mozart. They said Chuck Berry and Muddy Waters. But the Beatles made the money."

Ritchie turns to radio first to determine how successfully 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 'Easy.'"

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 notes. "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

why he is where he is. Forget about this superstar stuff, he rolled up his sleeves and said 'whatever it needs to get what you want, just tell me.'

"I produced Kenny standing side by side with him in the booth, because I've always felt that as an artist there are days when I would like the whole world to be in there with me. To do two songs, he spent 8½ hours in that booth and never really took a break. But we got 'em both in one night and he did a heck of a job." "Lady" is already a chart topper and the second song, "The Man," will be released shortly.

Despite a ready sense of humor, Ritchie takes himself seriously. "I'm a great believer in homework. I got that much out of school. Before I started writing songs, I hung around with people at Motown like Norman

Woodfield, James Carmichael and Gene Page. I think I interviewed every major artist I could get my hands on."

The Commodores studied the breakup of other groups before laying the ground rules for their own cohesiveness the past 12 years. "Communications has been our main focal point," he explains, "and we still look at ourselves as college students."

"Whether you have a Rolls Royce, a Ferrari or a Maserati or 17 houses around the country, you leave all that outside the door when you come in to rehearsal. I can still curse you out, you can curse me out, because we're still approaching every album as if it was the first. These guys can give criticism as well as take it and that is the key."

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 could help push up sales during the holidays.

Joining in the display was Sound

Odyssey, locally-based retail record chain represented by Richard Richman and Aram Boorazian, who discussed sales ideas and exchanged package ideas regarding merchandising and marketing.

Booths were also set up to display assorted audio accessories from Pfannstiehl, cases for LPs and tapes from Dynasound and Savoy, and a video booth presenting both blank and prerecorded tapes distributed by the hosting Richman Bros.



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BOBBY YOUNGBLOOD—There's Never Been
VIOLA WILLS—If You Could Read My Mind
GIBSON BROTHERS—Que Sera Mivada (If You Should Go)
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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	13	MASTER BLASTER—Stevie Wonder (S. Wonder, Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	34	16	20	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	82	2	BURN RUBBER—Gap Band (L. Simmons, C. Wilson, R. Taylor), Mercury 76091 (Total Experience, BMI)	
★	2	9	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel), P.R. 9-3116 (Assorted, BMI)	35	35	7	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick O-Val, ASCAP)	★	80	2	MELANCHOLY FIRE—Norman Connors (D. DeMarco), Arista 0581 (Family/Arista, ASCAP)	
★	3	9	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	★	40	7	HEAVENLY BODY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI)	★	77	3	TAKE ME AWAY—The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./ Adamsongs, ASCAP/L.T./Pzazz, BMI)	
★	4	11	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mjac, BMI)	★	37	19	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/ Almo/Microscod, ASCAP)	★	78	3	BABY, LET'S RAP NOW—The Moments (T. Keith, M. Moore), Sugar Hill 551 (Sugar Hill, BMI)	
★	5	11	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnip, BMI)	★	42	7	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Myndina Music, ASCAP)	★	72	4	HOW DO YA DO—Brass Construction (M. Grudge, Y. Long), Liberty 1387 (Big Boro/ Desert Rain, ASCAP)	
★	6	8	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	61	2	HEARTBREAK HOTEL—The Jacksons (M. Jackson), Epic 19-50959 (Mjac, BMI)	★	79	3	YOU'VE GOT TO LIKE WHAT YOU DO—Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka, BMI)	
★	7	17	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	★	44	5	TOO TIGHT—Con Funk Shun (M. Cooper), Mercury 76089 (Valie-Joe, BMI)	★	74	6	I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman), Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da, BMI)	
★	8	17	ANOTHER ONE BITES THE DUST—Queen ▲ (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	45	6	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pridie), Polydor 2137 (Seitu/Dorie Pridie, BMI)	★	85	2	AFTER LOVING YOU—Rockie Robbins (S. Dees), A&M 2287 (Irving/Medad, BMI)	
★	9	10	LOVE X LOVE—George Benson (R. Tempton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	★	43	7	SHOOT YOUR BEST SHOT—Linda Clifford (L. Hayes, M. Hayes), Curtom/RSD 1053 (Rightsong, BMI)	★	76	3	SOMETHING IN THE PAST—One Way Featuring Al Hudson (A. Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)	
★	10	14	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	48	5	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scales), TSOP 6-4791 (CBS) (Mighty Three, BMI)	★	86	2	I JUST WANT TO FALL IN LOVE—Spinners (W. Hatcher, D. Omar, R. Ross), Atlantic 3765 (Hattress/Spinners, BMI)	
★	12	10	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	★	55	3	BOOGIE BODY LAND—Bar-Kays (J. Alexander, L. Dodson, C. Allen, C. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones), Mercury 76088 (Bar-Kays/Warner-Tamerlane, BMI)	★	88	2	HERE'S TO YOU—Sky (R. Muller), Salsoul 572132 (RCA) (One To One, ASCAP)	
★	14	10	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	★	49	5	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	★	89	2	SO YOU WANNA BE A STAR—Mtume (J. Mtume, R. Lucas, B. Fearington), Epic 19-50952 (not listed)	
★	18	5	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	★	62	3	I JUST LOVE THE MAN—The Jones Girls (K. Gamble, L. Huff) P.R. 6-3121 (CBS) (Assorted, BMI)	★	90	2	WHEN I FALL IN LOVE—Revelation (V. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)	
★	14	11	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	★	53	6	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)	★	81	10	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	
★	15	6	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	★	49	11	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	82	54	20	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
★	23	4	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11- 11407 (SaggiFire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	★	50	5	LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	★	83	59	8	GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)
★	17	8	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbrere/ASCAP)	★	64	2	MAKE THE WORLD STAND STILL—Roberta Flack and Peabo Bryson (R. Flack, P. Bryson), Atlantic 3775 (WB/Peabo/Very Every, ASCAP)	★	84	47	20	HE'S SO SHY—Pointer Sisters ● (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/BrainTree/Snow, BMI)
★	18	9	LOVE UPRISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	★	52	5	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings), T.K. 1039 (Third World, ASCAP)	★	85	NEW ENTRY	WATCHING YOU—Slave (M. Adams, R. Turner, D. Webster, S. Washington, S. Arrington), Cotillion 46006 (Atlantic) (Salve Song/Cotillion, BMI)	
★	19	6	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems-EMI/Prince St. ASCAP/Unichappell/Begonia, BMI)	★	58	5	THE LOOK IN YOUR EYES— Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	★	86	NEW ENTRY	BON BON VIE—T.S. Monk (S. Linzer, L.R. Brown), Mirage 3780 (Atlantic) (Unichappell/Featherbed/Larball, BMI)	
★	20	7	HAPPY ANNIVERSARY— Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	★	60	5	FEEL MY LOVE—Michael Wycoff (M. Wycoff), RCA 12108 (Crystalane, BMI)	★	87	NEW ENTRY	PASSIONATE BREEZES—The Dells (C. Jackson, M. Yancey), 20th Century 2475 (RCA) (Chappell, ASCAP)	
★	21	13	THE WANDERER—Donna Summer ● (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./ Intersong, ASCAP)	★	55	9	YOU DON'T KNOW LIKE I KNOW—Gentle (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)	★	88	NEW ENTRY	SHAKE IT UP—The Dazz Band (M. Calhoun, B. Harris), Motown 1500 (Jazzy Autumn/Three Go, ASCAP)	
★	22	5	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shackley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	★	56	15	HURRY UP THIS WAY AGAIN—Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	89	NEW ENTRY	STRETCH—B.T. Express (E. Walker, W. Hall, Jr.), Columbia 11-11400 (Triple "O," BMI)	
★	23	6	LOVE OVER AND OVER AGAIN—Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)	★	63	4	STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Curiel), Liberty 1388 (EMI, ASCAP)	★	90	NEW ENTRY	8TH WONDER—The Sugar Hill Gang (C. Cook, R. Lapread), Sugar Hill 753 (Commodores/Jobete, BMI)	
★	38	4	AGONY OF DEFEAT—Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Matbiz, BMI)	★	58	10	I GO CRAZY—Lou Rawls (P. Davis), P.R. 9-3114 (CBS) (Web IV, BMI)	★	91	83	8	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros./Little Macho/Ara Pesh, ASCAP)
★	27	7	GANGSTERS OF THE GROOVE—Heatwave (R. Tempton), Epic 19-50945 (Rodsongs, ASCAP)	★	66	4	TOGETHER—Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	★	92	75	12	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)
★	30	6	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carith, ASCAP/Brain Tree, BMI)	★	67	4	DON'T STOP THE MUSIC—Yarbrough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)	★	93	81	8	BOURGIE, BOURGIE— Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val, ASCAP)
★	27	8	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	★	68	4	I'M READY—Kano (S. Pulga, L. Nizatti, M. Bonsanto), Emergency 4504 (Brasilia) (Emergency/Farfallo, ASCAP)	★	94	84	11	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)
★	31	8	FREAK TO FREAK—Sweat Band (C. Small, J. Washington, G. Shider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	★	69	4	LET IT FLOW—Grover Washington Jr. (G. Washington), Elektra 47071 (G.W., Jr., ASCAP)	★	95	65	24	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)
★	29	9	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	★	63	14	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	96	91	12	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trnri/ Steelchest, ASCAP)
★	32	7	PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	★	64	19	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★	97	94	9	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Citta, BMI)
★	34	5	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/Microscod, ASCAP/Irving/Buchanan Kerr, BMI)	★	70	4	NON STOP—Forecast (R. Bell, F. Jackson, A. Bayyan), Ariola 811 (Arista) (Bayyan, BMI/Aminah, ASCAP)	★	98	95	17	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)
★	32	12	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	74	3	ONE CHILD OF LOVE—Peaches & Herb (O. Fekaris, F. Perren), Polydor/MVP 2140 (Perren-Vibes, ASCAP)	★	99	93	7	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conducive/ASCAP, BMI)
★	39	6	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	★	67	57	SIZZILIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)	★	100	87	3	THE FUNK IS ON—Instant Funk (R. Muller), Salsoul 7-2131 (RCA) (One To One, ASCAP)

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Counterpoint

Fox Prunes R&B Wing; Jones Exits

By JEAN WILLIAMS

LOS ANGELES—20th Century-Fox Records is in the midst of restructuring its r&b division and veteran broadcaster/music industry rep E. Rodney Jones is a victim of the label's realignment.

Although Neil Portnow, 20th's president, says the company is not slicing its staff, he admits that Jones' release was part of a belt-tightening process, with others taking on additional responsibilities.

Jones primarily worked the field where the label had no representatives. Bunky Sheppard, vice president of the r&b division and Donny Brooks the department's promotion director, will assume Jones' responsibilities.

Carol King, 20th's regional promo rep is not affected by the restructuring, although Portnow says further restructuring plans are still on the drawing board.

Elektra/Asylum's Lenny White held a special showing of the film "Superman" as a Thanksgiving present for a group of 50 kids.

White, an avid video buff with a large film library, showed the movie to his son Justin's classmates at the New World Education Center in Queens, N.Y., Thanksgiving eve. The kids are three to six years of age.

Thelma Houston and Sylvester are to headline a concert sponsored by the Gay & Lesbian Lifestyles Expo at the L.A. Convention Center Friday (12).

The concert is part of the group's weekend expo. Other artists scheduled to appear during the three days (Friday-Sunday) are Patrice Rushen, Teresa Trull, the New Alice Stone Band, the L.A. Gay Men's Chorus and others.

Robert (Benson) Guillaume was to serve as host of the 13th annual Image Awards at the Hollywood Palladium Sunday (7).

Sammy Davis Jr., this year's honorary chairman, was to be honored at the presentation for his 50 years in the entertainment field.

Among those scheduled to present awards were Stephanie Mills, Andrae Crouch, Scatman Crutcher, Roxy Roker, Jayne Kennedy, Byron Allen, Marla Gibbs and numerous others. ... Todd Bridges, one of the stars of NBC-TV's sitcom "Diff'rent Strokes," revealed on the "Mike Douglas Show" that he is in the process of recording an album that's a mixture of rock, disco, r&b—"everything," he said. Bridges is signed to ARC Records.

L.A.'s Freeway Records & Tapes will host a Christmas party for children, and the youngsters are urged to bring toys and food for those less fortunate for distribution by the Brotherhood Crusade. The party is scheduled for Saturday (13) at noon. ... Barbara Kennedy has returned to the personal management field, with new offices in Beverly Hills.

Kennedy, former manager of the O'Jays, left the field shortly after she and the group decided to split. For the past couple of years she has worked outside the music industry.

She notes that her first two signings are a duo, Joseph & Jerusha and Sweet City's John Wilson.



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Single This Week

CELEBRATION

Kool & The Gang
De-Lite 807



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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	26	10	CELEBRATION—Kool & The Gang De-Lite 807	FREAK TO FREAK—Sweat Band Uncle Jam 9-9901 (CBS)
2	27	9	LOVE T.K.O.—Teddy Pendergrass P.I.R. 9-3116	PROVE IT—Michael Henderson Buddah 623 (Arista)
3	★ 28	4	MASTER BLASTER—Stevie Wonder Tamia 54317 (Motown)	MAKE THE WORLD STAND STILL— Roberta Flack and Peabo Bryson Atlantic 3775
★ 4	★ 29	5	KEEP IT HOT—Cameo Chocolate City 3219 (Casablanca)	I JUST LOVE THE MAN— The Jones Girls P.I.R. 6-3121 (CBS)
★ 5	30	13	UNITED TOGETHER—Aretha Franklin Arista 0569	UPTOWN—Prince Warner Bros. 49559
★ 6	31	8	HEARTBREAK HOTEL—The Jacksons Epic 19 50959	MORE BOUNCE TO THE OUNCE— Zapp Warner Bros. 49534
★ 7	32	12	FANTASTIC VOYAGE—Lakeside Solar 12129 (RCA)	LOVE X LOVE—George Benson Warner Bros./Owest 49570
★ 8	11		REMOTE CONTROL—Reddings Believe In A Dream 9-5600 (CBS)	

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	7	16	HOTTER THAN JULY—Stevie Wonder Tamia T8-373M1 (Motown)	IRONS IN THE FIRE—Teena Marie Gordy G8-997M1 (Motown)
2	5	28	FACES—Earth, Wind & Fire ARC/Columbia KC2-36795	DIANA—Diana Ross Motown M8-936M7
3	10	8	CELEBRATE—Kool & The Gang De-Lite DRS 9518 (Mercury)	CARNAVAL—Spyro Gyra MCA MCA-5149
4	20	★ 29	T.P.—Teddy Pendergrass P.I.R. FZ 36745 (CBS)	CANDLES—Heatwave Epic FE 36873
★ 5	11	★ 30	TRIUMPH—The Jacksons Epic FE 35424	SWEET VIBRATIONS— Bobby "Blue" Bland MCA MCA-5145
6	7	★ 31	FEEL ME—Cameo Chocolate City CCLP 2016	ULTRA WAVE—Bootsy Warner Bros. BSK 3433
★ 8	10	32	ARETHA—Aretha Franklin Arista AL 9538	14 KARAT—Fatback Spring SP-1-6729 (Polydor)
8	8	★ 33	DIRTY MIND—Prince	JERMAINE—Jermaine Jackson

WDAS-FM Honors DJs Of the Past

By JEAN WILLIAMS

LOS ANGELES—WDAS-AM in Philadelphia is having what it calls "WDAS Remembers the Radio Legends" featuring some of the station's noted Alumni Saturday (27).

According to Cody Anderson, WDAS' general manager and Carl Helm, AM operations director, this is the first time in the station's history that a day has been set aside to honor its past and present announcers.

Five DJs are being honored and each will take regular airshifts that day.

Set to be saluted are George Woods, Kae Williams, Douglas "Jocko" Henderson Sr., Kenny Gamble and Jimmy Bishop.

Gamble, chairman and co-founder of Philadelphia International Records, was never an on-air personality. However, years ago one of his fondest wishes was to be a DJ, says Helm. Gamble has been so closely associated with WDAS through the years station executives decided to make him an honorary DJ.

Williams has been credited with exposing blues to large audiences in and around the Philadelphia area. He also promoted concerts and reportedly was the first promoter to bring B.B. King to town.

Williams' son Kae Williams Jr. has entered the music industry as a songwriter/vocalist/arranger with Arista's Breakwater.

Henderson is believed to be the first area announcer with a syndicated show. Henderson also was a master "rapper." Reportedly many of the current rash of rap records are off-shoots of Henderson's radio dialog.

Henderson, whose son is now a staffer at WDAS-FM, had programs on eight AM stations at the same time. Those stations included, WUST in Washington where veteran industry executive Al Bell was a sports announcer; WWIN in Baltimore; KXLW in St. Louis; WMBM in Miami; WCHB in Detroit; WILD in Boston and WDAS.

Jimmy Bishop moved from radio into the music industry, first as vice president, general manager of Philadelphia International Records, followed by a stint as president of April Blackwood Music. Bishop left the country to pursue business ventures in London. He returned to Philadelphia more than a year ago, where he now works with Kenny Gamble.

George Woods, currently one of Philadelphia's most popular air personalities, has been at the station probably longer than any other staffer.

According to Helm, Woods is so popular in the city because of his continued involvement in the community through the years. Woods also is a major concert promoter in the area.

Why is WDAS doing this type of tribute? "We have been trying to come up with a way to show these guys that they played an important role in Philadelphia radio history and the entire broadcast and music industries. This is what we came up with," says Helm.

Woods takes the 6-9 a.m. shift, followed by Williams with a 9 a.m.-noon program. Henderson comes on at noon-3 p.m., followed by Gamble, 3-6 p.m. and Bishop 6-9 p.m.

Billboard Hot Soul Singles

Survey For Week Ending 12/27/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist Label) (Publisher, Licensee))
★	1	11	CELEBRATION —Kool & The Gang (R. Bell, Kool & The Gang), De Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	34	34	9	DO ME RIGHT —Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Myndina Music, ASCAP)	68	78	3	SHAKE IT UP —The Dazz Band (M. Calhoun, B. Harris), Motown 1500 (Jazzy Autumn/Three Go, ASCAP)
	2	11	LOVE T.K.O. —Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9 3116 (Assorted, BMI)	35	39	7	INHERIT THE WIND —Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	69	79	3	STRETCH —B.T. Express (E. Walker, W. Hall, Jr.), Columbia 11-11400 (Triple "D," BMI)
	3	15	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	36	33	14	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	70	86	2	DANCE —Silver Platinum (G. Cooper), Spector 00009 (Bayard, BMI)
★	4	10	KEEP IT HOT —Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	37	36	9	HEAVENLY BODY —Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	TURN OUT THE LAMPLIGHT —George Benson (R. Temperton), Warner Bros. 49637 (Rondor/Almo, ASCAP)
★	7	7	UNITED TOGETHER —Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	38	48	4	BURN RUBBER —Gap Band (L. Simmons, C. Wilson, R.R. Taylor), Mercury 76091 (Total Experience, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	WHO SAID —The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 6-2293 (CBS) (Bovina, ASCAP)
★	23	4	HEARTBREAK HOTEL —The Jacksons (M. Jackson), Epic 19-50959 (Mijac, BMI)	39	50	4	MELANCHOLY FIRE —Norman Connors (D. DeMarco), Arista 0581 (Family/Arista, ASCAP)	72	83	2	FULL OF FIRE —Shalamar (J. Watley, J. Gallo, R. Randolph), Solar 12152 (Spectrum VII/Myndina, ASCAP)
★	9	7	FANTASTIC VOYAGE —Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley, O. Stokes, M.A. Wood Jr., F. Lewis), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	40	45	7	THE LOOK IN YOUR EYES —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	74	84	2	I WANT YOU —Narada Michael Walden (N.M. Walden, L. Walden, C. Rustici), Atlantic 3783 (Walden/Gratitude Sky, ASCAP)
★	11	12	REMOTE CONTROL —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	41	47	6	STRENGTH OF A WOMAN —Eloise Laws (P. Brown, J. Curriel), Liberty 1388 (EMI, ASCAP)	NEW ENTRY	NEW ENTRY	NEW ENTRY	WHAT WE HAVE IS RIGHT —The Blackbyrds (D. Saunders, L. Farmer), Fantasy 904 (First Down/Blackbyrds, BMI)
★	10	12	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	42	42	8	LADY —Kenny Rogers (L. Riche, Jr.), Liberty 1380 (Brockman, ASCAP)	76	77	3	PASSIONATE BREEZES —The Dells (C. Jackson, M. Yancey), 20th Century 2475 (RCA) (Chappell, ASCAP)
★	16	6	AGONY OF DEFEAT —Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)	43	43	7	FEEL MY LOVE —Michael Wycoff (M. Wycoff), RCA 12108 (Crystalane, BMI)	77	87	2	I'LL NEVER LOVE THE SAME WAY TWICE —Barbara Mason (B. Mason, C. Gilbert) WMOT 8-5352 (Double Cross/Mark James/WIMOT, BMI)
★	12	6	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11-11407 (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	44	49	6	DON'T STOP THE MUSIC —Yarbrough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)	78	88	2	LIKE SISTER AND BROTHER —Frank Hooker & Positive People (G. Stephens, R. Cook, R. Greenway), Panorama 12132 (RCA) (Tic Toc/Cookaway, ASCAP)
★	13	8	I'LL NEVER FIND ANOTHER —Manhattans (L. Graham, P. Richmond), Columbia 11 11398 (Content, BMI)	45	46	7	TOGETHER —Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	79	89	2	MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE —People's Choice (F. Brunson, D. Thompson), Casablanca 2322 (Mured/People's Choice, BMI)
★	15	10	LOOK UP —Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbreezer/ASCAP)	46	46	7	RAPP PAYBACK —James Brown (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	80	90	2	CAREER GIRL —Carrie Lucas (J. Gallo, C. Lucas, N. Beard), Solar 12135 (RCA) (Spectrum VII/Carrilic/Myndina, ASCAP)
★	14	8	IT'S MY TURN —Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)	47	44	7	ONCE IS NOT ENOUGH —O'Jays (B. Sigler, H. Scales), TSDP 6-4791 (CBS) (Mighty Three, BMI)	81	62	6	LET IT FLOW —Grover Washington Jr. (G. Washington), Elektra 47071 (G.W. Jr., ASCAP)
★	15	13	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	48	40	8	IF YOU FEEL THE FUNK —LaToya Jackson (K. Peterson, D. Prude), Polydor 2137 (Seitu/Donie Prude, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU'RE THE BEST THING IN MY LIFE —The Dramatics (J. Milligan, D. Dennard), MCA 51041 (Groovesville/Superclub/Arcturus II, BMI)
★	16	9	HAPPY ANNIVERSARY —Ray Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	49	41	7	WE NEVER SAID GOODBYE —Dionne Warwick (I. Hayes, A. Anderson), Arista 0572 (Rightsong/Angela, BMI)	82	NEW ENTRY	NEW ENTRY	GLAD YOU CAME MY WAY —Joe Simon (J. Simon, M. Speer), Posse 5005 (Possie, BMI)
★	17	11	LOVE UPDISING —Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	50	54	6	I'M READY —Kano (S. Puiga, L. Nizatti, M. Bonsanto), Emergency 4504 (Brasilila) (Emergency/Farfallo, ASCAP)	83	NEW ENTRY	NEW ENTRY	I HAD A TALK WITH MY MAN —Linda Clifford (B. Davis, L. Gaston), Capitol 4958 (Chevis, BMI)
★	18	10	WHAT CHA DOIN' —Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	51	57	5	ONE CHILD OF LOVE —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2140 (Perren Vibes, ASCAP)	84	NEW ENTRY	NEW ENTRY	MAGIC MAN —Robert Winters & Fall (L. Chale, R. Dewey, J. Georgantones, R. Winters), Buddah 624 (Arista) (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
★	19	8	LOVE OVER AND OVER AGAIN —Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)	52	31	11	HOW LONG —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	85	NEW ENTRY	NEW ENTRY	DANCE, DANCE, DANCE ALL NIGHT —Bohannon (H. Bohannon), Phase II 85651 (Mr. Bo II, ASCAP)
★	20	7	SHINE ON —L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)	53	51	18	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	86	NEW ENTRY	NEW ENTRY	DON'T SAY GOODNIGHT —First Love (O. Burnside, J. Dubiel), Dakar 4566 (Brunswick) (Lena, BMI)
★	21	9	GANGSTERS OF THE GROOVE —Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	54	29	16	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	87	NEW ENTRY	NEW ENTRY	UNDERSTANDING —Truth (B. Massey, D. Edwards, L. Hancock, D. Pearson), Devaki 4002 (Mirus) (Mirus/Davanhkee, ASCAP)
★	22	8	COULD I BE DREAMING —Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carith, ASCAP/Brain Tree, BMI)	55	53	14	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro / Intersong, ASCAP)	88	NEW ENTRY	NEW ENTRY	HEY YOU —Symba (M. Jones), Venture 137 (Celtone/Keka, ASCAP)
★	32	6	TOO TIGHT —Con Funk Shun (M. Cooper), Mercury 76089 (Val-je-Joe, BMI)	56	56	17	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	89	NEW ENTRY	NEW ENTRY	LOVE'S CALLING —Zingara (L. Dozier), Wheel 5001 (Platinum Ear, BMI)
★	24	5	BOOGIE BODY LAND —Bar-Kays (J. Alexander, L. Dodson, C. Allen, C. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones), Mercury 76088 (Bar-Kays/Warner-Tamerlane, BMI)	57	81	3	8TH WONDER —The Sugar Hill Gang (C. Cook, R. Lapread), Sugar Hill 753 (Commodores/Jobete, BMI)	90	NEW ENTRY	NEW ENTRY	HOW DO YA DO —Brass Construction (M. Grudge, J. Wong), Liberty 1387 (Big Boro/Desert Rain, ASCAP)
★	25	8	MUG PUSH —Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	58	68	4	HERE'S TO YOU —Skyy (R. Muller), Salsoul 572132 (RCA) (One To One, ASCAP)	91	71	6	TAKE ME AWAY —The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./Adamsongs, ASCAP/L.T./Pzazz, BMI)
★	26	10	FREAK TO FREAK —Sweat Band (C. Small, J. Washington, G. Shider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	59	66	5	BABY, LET'S RAP NOW —The Moments (T. Keith, M. Moore), Sugar Hill 551 (Sugar Hill, BMI)	92	69	5	YOU'VE GOT TO LIKE WHAT YOU DO —Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka, BMI)
★	27	9	PROVE IT —Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocard, ASCAP)	60	67	4	AFTER LOVING YOU —Rockie Robbins (S. Dees), A&M 2287 (Irving/Medad, BMI)	93	73	5	I JUST WANT TO FALL IN LOVE —Spinners (W. Hatcher, D. Omar, R. Ross), Atlantic 3765 (Hattress/Spinners, BMI)
★	35	4	MAKE THE WORLD STAND STILL —Roberta Flack and Peabo Bryson (R. Flack, P. Bryson), Atlantic 3775 (WB/Peabo/Very Every, ASCAP)	61	70	4	SO YOU WANNA BE A STAR —Mtume (J. Mtume, R. Lucas, B. Fearington), Epic 19-50952 (not listed)	94	75	4	SOMETHING IN THE PAST —One Way Featuring Al Hudson (A. Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)
★	37	5	I JUST LOVE THE MAN —The Jone Girls (K. Gamble, L. Huff) P.I.R. 6-3121 (CBS) (Assorted, BMI)	62	72	3	WATCHING YOU —Slave (M. Adams, R. Turner, D. Webster, S. Washington, S. Arrington), Cotillion 46006 (Atlantic) (Salve Song/Cotillion, BMI)	95	95	5	THE REAL THANG —Narada Michael Walden (N.M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)
★	30	13	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnrp, BMI)	63	74	2	I AIN'T GONNA STAND FOR IT —Stevie Wonder (S. Wonder), Tamla 54320 (Motown) (Jobete/Black Bull, ASCAP)	96	60	13	I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)
★	31	8	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	64	58	9	HAPPY ENDINGS —Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-O-Val, ASCAP)	97	64	12	NON STOP —Forecast (R. Bell, F. Jackson, A. Bayyan), Ariola 811 (Arista) (Bayyan, BMI/Amnah, ASCAP)
★	32	12	LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	65	85	2	BE ALRIGHT —Zapp (R. Troutman), Warner Bros. 49623 (Rubber Band, BMI)	98	65	6	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
★	33	7	LITTLE GIRL DON'T YOU WORRY —Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	66	76	3	BON BON VIE —T.S. Monk (S. Linzer, L.R. Brown), Mirage 3780 (Atlantic) (Unichappell/Featherbed/Larball, BMI)	99	93	21	WHEN I FALL IN LOVE —Revelation (V. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)
★	34	2	JESUS IS LOVE —Commodores (L. Ritchie Jr.), Motown 1502 (Jobete/Commodores, BMI)	67	82	2		100	80	4	

★ 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, indicated by triangle.)

DECEMBER 27, 1980 BILLBOARD



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Counterpoint

Gospel Gets Bigger Play Via XROK

By JEAN WILLIAMS

LOS ANGELES—Ollie Collins, a gospel announcer who originally was set to take XROK-AM, Juarez, Mex., into black gospel with a one-hour show five nights a week, has had his program expanded.

The 150,000-watt clear channel station, which reportedly reaches 80% of the U.S., will now have gospel three hours nightly, seven nights a week, 11 p.m.-2 a.m. beginning Tuesday (1).

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

The DJ tapes his programs for XROK at a studio built at his home in Los Angeles and sends them to the 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 syndicated 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 (home of the Washington Redskins).

The artists purportedly donating their services include Stevie 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 Johnson Publications, which includes Ebony Magazine and Jet.

This tribute 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, to date, 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 department.

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

Polydor Records will be well rep-
(Continued on page 69)

APRIL 5, 1980 BILLBOARD

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	8	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	34	26	9	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	68	38	14	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)
	2	1	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	35	25	14	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	69	74	5	I'LL BE THINKIN' OF YOU —Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	12	5	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	36	29	14	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	70	86	2	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)
★	5	8	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	37	52	4	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Platte), Mercury 76051 (Val-Le-Joe, BMI)	71	81	2	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)
★	7	7	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	38	47	6	I'M BACK FOR MORE —Al Johnson w/Jean Carr (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	72	82	2	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
★	11	8	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	39	46	6	DESIRE —Masqueraders (L. Hatim, R. Wrightsill), Bang 9-4806 (CBS) (Web IV, BMI)	73	83	2	FROM 9:00 UNTIL —Lakeside (D. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)
	7	6	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	40	31	17	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	74	84	2	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)
★	9	11	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	41	27	16	BAD TIMES —Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	75	79	3	WHERE IS YOUR LOVE —Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
★	10	10	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	42	32	10	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	76	85	2	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
	10	3	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	43	41	9	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Web/Bach To Rock/Gadtoon, BMI)	77	77	3	HOLD ON —Wee Gee (V. Bullock, L. Hunter), Cotillion 45012 (Atlantic) (Mafundi/Lenise, BMI)
	11	4	TOO HOT —Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	44	44	6	IT'S YOU I LOVE —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	78	78	3	YOU NEVER CROSS MY MIND —Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Posey, BMI)
★	12	17	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	45	55	2	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	79	88	2	DON'T ASK MY NEIGHBORS —Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
	13	13	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	46	53	5	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	80	89	2	SOON AS THE WEATHER BREAKS —Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197 (Alvert, BMI)
	14	8	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mack & Crew (V. Mason, G. Buford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	47	60	4	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	81	80	4	ROOMFUL OF MIRRORS —Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)
	15	14	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Matbiz/Rubberband, BMI)	48	48	6	BEST OF FRIENDS —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	82	NEW ENTRY	→	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)
	16	15	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	49	57	5	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	83	NEW ENTRY	→	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)
	17	16	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	50	63	4	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	84	NEW ENTRY	→	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutis, ASCAP/Darak/Good Groove, BMI)
	18	18	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	51	75	3	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	85	NEW ENTRY	→	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)
	19	19	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	52	68	4	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	86	NEW ENTRY	→	THAT THANG OF YOURS —John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251
★	20	36	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Youis, Mine & Ours, ASCAP)	53	58	6	EMOTION —Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Web/Gadtoon/Boch To Rock, BMI)	87	NEW ENTRY	→	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimco, ASCAP)
	21	20	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	54	71	3	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garret), Motown 1469 (Jobete/Black Bull, ASCAP)	88	NEW ENTRY	→	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Sheree Brown), Elektra 46604, (Baby Fingers/Showbrere, ASCAP)
	22	21	I SHOULD'A LOVED YA —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	55	70	3	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Lorestia, BMI/ASCAP)	89	NEW ENTRY	→	MAKE IT LAST —Midnight Star (B. Watson), Solar 3491 (RCA), (Hip Trip/Vibrato Music, BMI)
★	23	35	HIGH —Skiy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	56	65	4	FOXY LADY —Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	90	100	5	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
	24	24	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	57	62	6	CAN IT BE LOVE —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	91	91	3	SHADOW DANCING —Ndugu & The Chocolate Jam Co. (B. Gibb, M. Gibb, R. Gibb, A. Gibb), Epic 9-50837 (Stigwood/Unichappell, BMI)
★	25	50	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	58	67	4	NOW I'M FINE —Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)	92	92	2	LET ME BLOW YOUR WHISTLE —Laura Greene (M. Colicchio), Sound Trek 103 (Miglo, ASCAP)
★	26	34	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	59	59	7	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	93	39	11	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)
	27	22	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	60	69	4	GOTTA GET MY HANDS ON SOME —Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	94	99	5	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
★	28	42	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	61	64	5	RELEASE —Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)	95	87	4	TALK TO ME —Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (Jay And Cee, BMI/Jobete, ASCAP)
★	29	40	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	62	72	3	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	96	43	14	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
	30	30	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	63	73	3	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	97	45	22	HAVEN'T YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbrere, ASCAP/Freddie Dee, BMI)
★	31	37	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	64	56	5	OUTSIDE MY WINDOW —Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)	98	51	16	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)
	32	28	IS THIS THE BEST —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	65	66	5	STREET LIFE —Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)	99	54	12	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)
	33	23	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	66	76	3	THE REAL THING —Pleasure (D. Heppner), Fantasy 882 (Three Hundred Sixty, ASCAP)	100	61	7	TONIGHT'S THE NIGHT —Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)

11	6	BA AWAY —Watson Beasley Warner (LP) BSK 3445	33	42	I'M SO HOT/TRY MY LOVE —Denice LaSalle MCA3239
12	14	CAN'T BE LOVE, DO IT TO ME ANYWAY —Peter Brown Drive/TK (12-inch) 441	45	43	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH — Erotic Drum Band Prism (LP/12-inch) PLP 1005/PDS 402
13	13	PARTY ON —Pure Energy Prism (12-inch) PDS 404	44	44	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT — Cissy Houston Columbia (LP) JC 36193
14	16	I'M READY/HOLLY DOLLY —Kano Emergency (12-inch) EM 6504	55	55	DAMAGED GOODS/I FOUND THAT ESSENCE RARE — Gang Of Four Warner (LP) BSK 3446
15	15	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER —Gayle Adams Prelude (LP) PRL 12178	56	56	NERVOUS BREAKDOWN —Brian Briggs Bearsville (7-inch) BSS 49167
16	15	I LIKE WHAT YOU'RE DOING TO ME —Young & Co. Brunswick (12-inch) D-123	41	47	SWEET SENSATION —Stephanie Mills 20th Century (LP/12-inch) T-603/TCD 106
17	21	I'VE JUST BEGUN TO LOVE YOU —Dynasty Solar (12-inch) YD 12027	48	48	TURNING JAPANESE —Vapors United Artists (7-inch) 1364
18	12	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT —Odyssey RCA (LP/12-inch) AFL 13526/JC 11963	42	42	FILL ME UP/YOU MADE ME DO IT AGAIN —Lain & Ellen Ovation (12-inch) OVD 5004
19	34	THE BREAKS —Kurtis Blow Mercury (12-inch) MDS 4010	51	51	CUPID —The Spinners Atlantic (7-inch) 3664
20	36	EARTH CAN BE JUST LIKE HEAVEN —Two Tons O' Fun Fantasy (LP/12-inch*) (R) F-9584	52	52	A TASTE OF BITTER LOVE/BOURGIE BOURGIE — Gladys Knight & The Pips Columbia (LP) JC 36387
21	25	WHIP IT/GATES OF STEEL —Devo Warner (LP/12-inch*) BSK 3435	53	53	I DIG YOU/CULT HERO —Cult Hero Fiction (7-inch) import
22	45	GIVE ME THE NIGHT —George Benson Warner (7-inch) 49505	46	53	GIVE UP THE FUNK (Let's Dance) —B.T. Express Columbia (LP/12-inch*) JC 36333
23	17	KEEP SMILIN' —Carrie Lucas Solar (12-inch) YD 12015	31	54	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG —Roberta Flack/Donny Hathaway Atlantic (LP) SD 16013
24	19	JUST HOW SWEET IS YOUR LOVE —Rhyze SAM (12-inch) S-12332	NEW ENTRY	56	POUSSEZ Vanguard (LP/12-inch*) CSD 79433
25	29	WARM LETHERETTE/BULLSHIT —Grace Jones Island (LP) ILPS 9592	57	57	CAREERING/MEMORIES —Public Image Ltd. Warner (LP) 2WX 3288
26	26	GIVE ME A BREAK —The Ritchie Family Casablanca (LP/12-inch*) NBLP 7223	58	58	CAMEOSIS/SHAKE YOUR PANTS —Cameo Chocolate City (LP) CCLP 2011
27	20	I LOVE YOU DANCER/DO IT AGAIN —Voyage Marlin (LP) 2235	59	59	THE GROOVE —Rodney Franklin Columbia (LP/12-inch) JC 36122
28	22	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED — Teena Marie Motown (LP) M 9221R1	NEW ENTRY	60	WITHOUT YOUR LOVE/ALIVE WITH LOVE —Cut Glass 20th Century (12-inch) TCD 103
29	23	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE —Ray Parker Jr. & Raydio Arista (LP) AL 9515	57	57	CAN'T STOP THE MUSIC (Soundtrack) — David London/Village People/Various Casablanca (LP) NBLP 7220
30	24	LET'S GET SERIOUS/BURNIN' HOT —Jermaine Jackson Motown (LP) M7-928 R1	58	58	
30	30	LONDON CALLING/TRAIN IN VAIN —Clash Epic (LP) E236328			

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Counterpoint

By JEAN WILLIAMS

LOS ANGELES—Venture Records, the L.A.-based r&b/pop label, is now experimenting with gospel, according to Hosea "Zay" Wilson, prime consultant to the firm.

At the same time, says Wilson, Venture is signing additional r&b/pop acts. 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, is putting most of his energies into building Venture.

He notes the label recently signed veteran artist Clarence Carter, Chuck Strong, a new group from Detroit called TFO, and a new group from Washington called Symba. Also on the label are Creme De Coca and Sandra Feva.

Al Edmondson, formerly of LAX Records has joined Venture in the promotion department.

As the Rev. James Cleveland celebrates his 13th anniversary as head of the Gospel Workshop of America (which has more than 25,000 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 underway at the Hilton Hotel in Philadelphia Aug. 9-15. More than 10,000 delegates are expected to be on hand, believed 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 persons to its board meeting.

Does Aretha Franklin need a new costumer—one who deals with the woman as opposed to what might be considered high fashion? This may appear to be picking, but it's the opinion of many in the entertainment industry that image is all important and companies strive to present their artists in the most favorable light. To this end huge sums of money are spent to project just the right image.

Appearing on "The Tonight Show" recently, Franklin was outfitted in a tight, clinging costume designed for a lithe singer like Diana Ross rather than a lady of ample proportions like Franklin.

But guest host Bill Cosby gave Franklin a fitting and gracious introduction: "It's so nice to watch the master," he said, "instead of all the other singers who learned from the master."

Larry Graham, formerly of Graham Central Station, has begun his first tour as a solo act. Graham, riding on a hit single, "One In A Million," will open for the Isley Bros. starting Thursday (24) at the Centerplex in Baton Rouge. ... Earth, Wind & Fire's Maurice White is set to go into the studio Monday (28) to begin work on the Emotion's next LP—dispelling rumors that the female trio had decided to split. ... Also at ARC Records, Todd Bridges, co-star of NBC-TV's "Different Strokes" is gearing up for his debut recording. Bridges is going into the studio with Leon Sylvers producing.

Another member of the famed Hawkins family is recording a solo project. Daniel Hawkins, brother of Edwin and Walter, has completed his debut LP for Light Records. The al-

(Continued on page 46)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/26/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	15	★ TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	34	57	4	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	68	70	4	LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
2	2	13	★ ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	35	41	6	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tami 54313 (Motown) (Bertram, ASCAP)	69	77	3	HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
3	3	15	★ LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic O'Val, ASCAP)	36	36	8	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	70	78	2	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)
4	4	19	★ LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	37	37	12	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherilyn/Lindseyanne, BMI)	71	79	2	POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
5	5	10	★ CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	38	44	5	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finch Line, BMI)	72	45	13	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)
6	19	5	★ BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)	39	46	7	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Meiomega/Mau, ASCAP)	73	74	5	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tami 54312 (Motown) (Golden Cornflake, BMI)
7	33	3	★ UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	40	40	7	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	74	84	2	I LOVE IT—Trusset (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcher, BMI)
8	12	11	★ DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	41	47	8	I CAN'T GET OVER LOSING YOU—TTF (P. Games), Curtom/RSO 1035 (Mayfield, BMI)	75	NEW ENTRY	SHAKE YOUR PANTS—Cameo (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcher, BMI)	
9	9	14	★ YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chimchap/Careers, BMI)	42	48	8	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	76	86	2	STRETCH' IN OUT—Gayle Adams (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)
10	11	5	★ GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros. Q West 49505 (Rodsongs, ASCAP)	43	52	4	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)	77	80	3	LOVE TKO—David Oliver (G. Noble, C. Womack, D. Oliver), Mercury 76067 (Relax/Elle Corn, BMI)
11	15	5	★ OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	44	50	7	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	78	87	2	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)
12	13	7	★ HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	45	51	5	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	79	88	2	BADD BOY—Oon Covay (D. Covay, A. Covay), Newman 500 (Ragmap, BMI)
13	7	16	★ A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	46	43	8	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	80	NEW ENTRY	SLOW DANCE—David Ruffin (C. Gadsden, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	
14	20	7	★ THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkgroove, ASCAP)	47	53	6	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	81	NEW ENTRY	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	
15	6	17	★ SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	48	55	5	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	82	NEW ENTRY	GIRL OF MY DREAM—Manhattans (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	
16	8	19	★ FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	49	49	6	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	83	83	7	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Delente, ASCAP)
17	14	20	★ SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	50	56	5	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	84	26	12	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)
18	10	12	★ SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	51	58	5	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finch Line/Echo-Rama, BMI/ASCAP)	85	NEW ENTRY	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)	
19	25	4	★ CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	52	62	4	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	86	NEW ENTRY	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	
20	30	5	★ FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	53	65	4	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	87	NEW ENTRY	STEAL AWAY—Robbie Dupree (R. Dupree, R. Chudacoff), Elektra 46621 (Bib Ears/Chrome Willie/Goda/Oozle Music, ASCAP)	
21	34	4	★ REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	54	64	2	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	88	90	3	GROOVY GHOST SHOW—Casper (T. Marshall), A&M 3111 (Equinox/Aries Taurus, BMI)
22	24	6	★ JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	55	69	3	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	89	89	4	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
23	21	9	★ SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Wesser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	56	66	4	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	90	91	3	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
24	16	13	★ WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	57	67	5	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)	91	35	11	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
25	42	3	★ LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'Val, ASCAP)	58	60	6	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	92	54	10	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)
26	27	10	★ NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	59	73	4	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocard, ASCAP)	93	93	11	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bieu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)
27	17	20	★ ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	60	71	4	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	94	NEW ENTRY	WALK ON—Ozone (Ozone), Motown 1478 (Old Brompton Road, ASCAP)	
28	28	11	★ SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	61	71	4	SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Patmos, BMI)	95	NEW ENTRY	PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)	
29	29	10	★ LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	62	72	5	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	96	95	14	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
30	18	13	★ BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mume, R. Lucas), Atlantic 3661 (Scarab, BMI)	63	31	20	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim Edd, BMI)	97	59	6	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)
31	39	6	★ BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 75066 (Value Joe, BMI)	64	NEW ENTRY	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSO 9-4790 (CBS) (Mighty Three, BMI)	98	61	5	DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK-Shun/Kayvette, BMI)	
32	32	9	★ SKYYZOO—Skyy (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	65	75	3	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	99	NEW ENTRY	LOVE IS GONE—Top Shelf (P. Grant), Sound Trek 10541 (Sound Trek/Khalif's, BMI)	
33	22	10	★ LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	66	76	3	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Bensh, ASCAP)	100	82	10	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)

DAVE DAVIES

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DAVE DAVIES SOLO. STILL A KINK

AND SO MUCH MORE.

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Counterpoint

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 United 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, treasurer of the promoters group. Washington was moderator of the panel.

As a matter of fact, when one convention queried 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 promoters battling 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 baby acts, many conference attendees were eager to know the group's present status.

But it was passed over almost as if it didn't exist. Dick Griffey, 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. Woods, although at the conference, did not attend the promoters session.

One might wonder if the United Black Concert Promoters is still active?

"Not only are we active, but we're aggressively active," asserts Griffey. "I believe the Black Music Assn. has taken a passive role and we as concert promoters are not content to 'behave.'"

"As a matter of fact, the United Black Concert Promoters has signed a coalition with Operation PUSH (headed up by the Rev. Jesse Jackson) and the NAACP.

"We're going to PUSH's convention in New Orleans. I just returned from New Orleans where we had meetings with major companies like Budweiser and Kool cigarettes to have them underwrite some tours.

"I just read in Billboard where Ewart Abner said the Black Music Assn. should come up with an affirmative action program. He hit it on the head."

Griffey notes that he and his group are members of the organization but the United Black Concert Promoters is not an arm of the Black Music Assn.

* * *

What is believed to be Southern California's first outdoor, all day blues and gospel festival is set for the 12,000-seat Veterans Memorial Stadium Sunday (20) in Long Beach, Calif.

All proceeds from the festival, which is scheduled to begin at noon, will go to station XLO-FM, a Long Beach PBS outlet.

According to Bernie Pearl, an announcer at XLO and organizer of

(Continued on page 19)

JULY 19, 1980 BILLBOARD

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	14	★ TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★34	51	3	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★68	78	3	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
★2	4	12	★ ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★35	30	10	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	★69	86	2	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)
★3	3	14	★ LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★36	43	7	★ PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★70	80	3	★ LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
★4	2	18	★ LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★37	41	11	★ HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sheriyn/Lindseyanne, BMI)	★71	83	3	★ MAGIC OF YOU—Cameron (G. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)
★5	6	9	★ CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★38	19	13	★ BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Valie Joe, BMI)	★72	81	4	★ SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Palmos, BMI)
★6	5	16	★ SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★39	49	5	★ LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	★73	84	3	★ WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocord, ASCAP)
★7	7	15	★ A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★40	50	6	★ HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamla 54313 (Motown) (Bertram, ASCAP)	★74	76	4	★ ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tamla 54312 (Motown) (Golden Cornlake, BMI)
★8	8	18	★ FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★41	57	5	★ LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★75	87	2	★ BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)
★9	10	13	★ YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★42	71	2	★ WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	★76	88	2	★ LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)
★10	9	11	★ SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★43	45	7	★ I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★77	89	2	★ HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
★11	18	4	★ GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★44	54	4	★ BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★78	NEW ENTRY	→	★ YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)
★12	17	10	★ DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★45	26	12	★ FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★79	NEW ENTRY	→	★ POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
★13	15	6	★ HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★46	46	6	★ I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★80	90	2	★ LOVE TKO—David Oliver (G. Noble, C. Womack, D. Oliver), Mercury 76067 (Relax/Ele-Corn, BMI)
★14	12	19	★ SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★47	53	7	★ LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★81	27	12	★ I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)
★15	35	4	★ OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★48	48	7	★ DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	★82	38	9	★ ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)
★16	11	12	★ WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lefanant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★49	52	5	★ BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	★83	56	6	★ SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)
★17	13	19	★ ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★50	55	6	★ RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Baultista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)	★84	NEW ENTRY	→	★ I LOVE IT—Trusette (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)
★18	14	12	★ BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★51	58	4	★ HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	★85	85	9	★ DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)
★19	39	4	★ BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Chita, BMI)	★52	73	3	★ DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	★86	NEW ENTRY	→	★ STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)
★20	31	6	★ THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★53	65	4	★ YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★87	NEW ENTRY	→	★ JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)
★21	22	8	★ SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	★54	36	9	★ BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★88	NEW ENTRY	→	★ BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmpo, BMI)
★22	16	9	★ LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	★55	66	4	★ I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★89	91	3	★ HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
★23	20	13	★ CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★56	75	3	★ MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★90	92	2	★ GROOVY GHOST SHOW—Casper (T. Marshall), AVI 311 (Equinox/Aries Taurus, BMI)
★24	29	5	★ JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★57	67	4	★ SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)	★91	93	2	★ GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
★25	44	3	★ CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★58	59	5	★ I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	★92	23	16	★ OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)
★26	25	11	★ I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★59	60	5	★ DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK Shun/Kayvette, BMI)	★93	34	10	★ LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Belboy, BMI)
★27	28	9	★ NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	★60	61	4	★ I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★94	40	9	★ I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)
★28	32	10	★ SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	★61	72	3	★ LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	★95	63	13	★ DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
★29	37	9	★ LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★62	73	3	★ SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★96	24	19	★ LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)
★30	42	4	★ FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★63	64	5	★ I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★97	47	7	★ GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)
★31	21	19	★ GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Chita, BMI/Sign Of The Twins, ASCAP)	★64	NEW ENTRY	→	★ HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. To, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★98	69	9	★ I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)
★32	33	8	★ SKYZOO—Sky (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	★65	82	3	★ LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)	★99	74	5	★ SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Deightful/Crown Heights, BMI)
★33	70	2	★ UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★66	68	4		★100	96	7	★ ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)



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, Kim 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;" "Lyn' Eyes" by the Eagles; Mickey Gilley's "Stand By Me" and "Here Comes The Hurt Again;" "Orange Blossom Special" and "Hoedown" by Gilley's own Urban Cowboy Band; Anne Murray's "Could I Have This Dance;" "Darlin'" and "Don't It Make Ya Wanna Dance" by Bonnie Raitt; Linda Ronstadt and J.D. Souther doing "Hearts Against The Wind;" Kenny Rogers' "Love The World Away;" "Look What You've Done To Me" by Boz Scaggs; "Nine Tonight" by Bob Seger and the Silver Bullet Band; Joe Walsh's "All Night Long;" and "Lookin' For Love" and "Cherokee Fiddle" by Johnny Lee.

The "Urban Cowboy" soundtrack is slated for preview at a series of listening parties in six regional sections of the country beginning Tuesday (1).

R&B Digital Looms

LOS ANGELES—Independent producer Jeff Webber will produce a digital r&b album for the Discwasher label here with artist Kenny Moore.

Slated to be titled "In Session: Kenny Moore," it's believed to be the first pure r&b digital album project yet done. Moore, a pianist and vocalist, has worked with such artists as Ike & Tina Turner.

Sessions take place Tuesday (1) at Ocean Way Records. The Soundstream digital process will be used.

The audiophile label plans a summer release with an expected suggested retail of \$15.50.

Armadillo Debuts

NEW YORK—Eugene Berger, who operates a 1,400 square foot retail operation in Greenville, N.C., Horizon Records, has established Armadillo Records, named after his outlet's parent firm.

He'll offer one album by the Swamp Cats in May and another by Phil & Gay Johnson in the fall.

Berger says he'll sell product via independent distributors, artist tours and County Sales/Record Depot.

Both the retail setup and the label specialize in string band and jazz sounds.

NEW WAVE GROUP

Busboys Breaking L.A.'s Color Line

By CARY DARLING

LOS ANGELES—Black and Chicano faces are rare on the new wave scene but one of the most talked about acts on the Los Angeles circuit, the Busboys, is crossing the invisible color barrier. Its first gig in December was a prestigious opening slot for England's Madness 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 disco?"

Members include vocalist O'Neal, his brother bassist Kevin O'Neal, guitarist Phillip Charles, keyboards player Michael Jones, singer Gus Lounderman and drummer Steve Felix.

The Busboys, who play what they call "minimum wage rock 'n' roll," mix new wave rock with enough touches of gospel and Chuck Berry to make the six-piece band slightly different from other new wave acts.

Its lyrics touch on traditional r&b themes of surviving in an uncompromising world. Song titles range from "Ku Klux Klan" to "Social Security." However, O'Neal states that simple fun 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 entendre, tongue in cheek and social commentary," he says.

Despite this, blacks do not make up a large part of the Busboys' audience. "I think if we're ever marketed on a national level," adds bassist Kevin O'Neal, "you'll begin to see more blacks getting into this."

Another unusual aspect of the band is that it refuses to release a single on the local level as most other local bands have done because they could not get a record company deal. "This idea of cutting a single,"

states manager Roger Perry, "and releasing it locally is a new phenomenon. The new wave bands did it because they needed to establish a power base. The Busboys are not that kind of a group which is so inaccessible that we need to do that. They're not trying to be an obscure group that plays obscure music."

The emphasis has been on live performance with the band becoming a staple at such popular clubs as Madame Wong's and the Starwood. Clad in actual busboy attire, it is known for putting on an energetic show. Though only together since December in its current state, the group actually goes back six years ago when the O'Neal brothers played in various jazz and r&b outfits. It was during this period when Stevie Wonder became a friend.

The O'Neals turned to rock for several reasons. "It's in our hearts," explains Brian O'Neal. "It's what we've been listening to. This is a performance band. Disco and some forms of r&b are more producer and record-oriented. Whereas, rock 'n' roll can sound good on record but you can get off on seeing it."

Sea Breeze Label Back On the Beat

LOS ANGELES—Sea Breeze Records has been reactivated in Mentone, Calif., and its first three LPs are by the Nick Brignola quartet, Sam Jones band and pianist Al Haig.

Performing with the Brignola group is trombonist Bill Watrous, notes owner John Brechler. "Future recordings will feature mainstream to post-bop music. The next releases will be by the Bill Perkins quartet and the Canadian band of Jim Howard and Pat Sullivan."

City Hall Records of San Francisco is handling distribution.

Counterpoint

• Continued from page 33

on their past. 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 veteran professional law enforcement officers for this phase of his operation.

Remember ... we're in communication, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 4/12/80

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	49	3	3	SPYRO GYRA Catching The Sun, MCA MCA-5108
2	6	6	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	40	37	43	WHERE THERE'S SMOKE Smokey Robinson, Tamlam T-366 (Motown)
3	3	17	GAP BAND II Gap Band, Mercury SRM 1-3804	41	NEW ENTRY		LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1
4	5	33	OFF THE WALL Michael Jackson, Epic FE-35745	42	46	6	LADY T Teena Marie, Gordy G7-992R1 (Motown)
5	6	15	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	43	38	21	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
6	10	5	WARM THOUGHTS Smokey Robinson, Tamlam T8-367M1 (Motown)	44	44	27	RISE Herb Alpert, A&M SP 4790
7	7	6	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD 16012 (Atlantic)	45	39	17	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
8	8	6	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	46	41	13	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
9	4	9	EVERY GENERATION Ronnie Laws, United Artists UA-1001	47	51	24	FIRE IT UP Rick James, Gordy G8-990 (Motown)
10	9	26	BIG FUN Shalamar, Solar BXL1 3479 (RCA)	48	58	2	HIDEAWAY David Sanbor, Warner Bros. BSK 3379
11	12	22	PRINCE Prince, Warner Bros. BSK 3366	49	59	2	HOT BOX Fatback Band, Spring SP-1-6726 (Polydor)
12	19	3	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	50	50	3	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
13	13	8	FUN AND GAMES Chuck Mangione, A&M SP-3715	51	61	4	SURE SHOT Crown Heights Affair, De-Lite SDR-9517 (Mercury)
14	14	6	10½ Dramatics, MCA MCA-3196	52	48	23	INJOY Bar-Kays, Mercury SRM 1-3781
15	15	23	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	53	NEW ENTRY		RELEASED Patti LaBelle, Epic JE 36381
16	16	30	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	54	34	18	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019
17	18	6	SKYWAY Skiyy, Salsoul SA 8532 (RCA)	55	36	43	DIONNE Dionne Warwick, Arista AB 4230
18	11	14	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	56	42	17	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)
19	17	17	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	57	47	20	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)
20	21	14	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	58	NEW ENTRY		INSANE Richard Pryor, Laff A209
21	22	12	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	59	NEW ENTRY		REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)
22	23	6	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	60	71	2	TWO TONS OF FUN Two Tons Of Fun, Fantasy F-9584
23	26	4	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	61	64	2	YOU'LL NEVER KNOW Rodney Franklin, Columbia NIC 36122
24	24	18	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	62	67	2	GREATEST HITS K.C. & The Sunshine Band, T.K. 612
25	25	8	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816	63	66	2	ALL THAT JAZZ Soundtrack, Casablanca NBLP 7198
26	33	3	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	64	57	15	ONE ON ONE Bob James/Earl Klugh, Columbia/ Tappan Zee FC 36241 (CBS)
27	NEW ENTRY		TWO G.Q., Arista AL 9511	65	54	18	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
28	27	17	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	66	55	10	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
29	28	23	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	67	56	18	BEST OF FRIENDS Twinnynine Featuring Lenny White, Elektra 6E-223
30	40	5	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)	68	68	2	GETTING IN THE MOOD Mandrill, Arista AL 9527
31	30	19	BRASS CONSTRUCTION 5 Brass Construction, United Artists UA-977	69	53	31	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)
32	29	12	HIROSHIMA Hiroshima, Arista AB-4252	70	NEW ENTRY		CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
33	31	22	MASTERJAM Rufus & Chaka, MCA MCA-5103	71	52	29	DON'T LET GO Isaac Hayes, Polydor PD-1-6224
34	32	22	PIZZAZZ Patrice Rushen, Elektra 6E-243	72	63	20	LIVING PROOF Sylvestre, Fantasy F 79010
35	20	7	SUPERCARGED Tavarez, Capitol ST 12026	73	62	9	JUST FOR YOU Chuck Cisse, Arista AB 4257
36	35	35	MIDNIGHT MAGIC Commodores, Motown M8-926	74	NEW ENTRY		YOU GOT WHAT IT TAKES Bobby Thurston, Prelude PRL 12174
37	43	7	WINNER Kleer, Atlantic SD 19262	75	70	3	JAMES BROWN People, Polydor PD-1-6258
38	45	3	MASS PRODUCTION Masterpiece, Cotillion SD 5218 (Atlantic)				

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering great proportionate upward progress this week	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	★	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	34	24	7	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	68	82	2	TONIGHT I'M ALRIGHT— Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)
2	3	6	★	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	35	45	3	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	69	64	6	OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
3	6	9	★	DON'T PUSH IT, DON'T FORCE IT— Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim Edd, BMI)	36	51	4	FUNKY TOWN—Lupps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	70	36	15	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
4	4	9		I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	37	46	6	UNDER YOUR SPELL—Phyllis Hyman (J. Mume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	71	NEW ENTRY		THE BIG BANG THEORY—Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Malbiz, BMI)
5	5	8		OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	38	39	7	DESIRE—Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	72	84	2	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutis, ASCAP/Darak/Good Groove, BMI)
6	2	13		AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	39	55	4	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	73	88	2	LET THE MUSIC TAKE ME—Patrice Rushen (Patrice Rushen/Sheere Brown), Elektra 46604, (Baby Fingers/Showbrere, ASCAP)
7	7	17		WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	40	50	5	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	74	76	3	YOU GAVE ME LOVE—Crown Heights Affair (J. Reid), De Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
8	8	12		YOU ARE MY HEAVEN— Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	41	40	18	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	75	85	2	THE GET DOWN MELLOW SOUND—Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)
9	9	11		WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	42	52	5	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Sligwood/Unichappell, BMI)	76	80	3	SOON AS THE WEATHER BREAKS— Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197 (Alvert, BMI)
10	10	21		SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	43	43	10	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts), Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	77	86	2	THAT THANG OF YOURS— John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251
11	20	5	★	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Durs, ASCAP)	44	22	20	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	78	87	2	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 4788, (Almo/Crimisco, ASCAP)
12	12	10		STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	45	33	24	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	79	79	3	DON'T ASK MY NEIGHBORS—Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
13	11	15		TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	46	27	12	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	80	90	6	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
14	14	13		BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bullford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	47	48	7	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	81	NEW ENTRY		LET THIS MOMENT BE FOREVER—Kwick (A. Jones), EMI/America 8036 (Cessess, BMI)
15	13	10		WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	48	49	6	STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	82	NEW ENTRY		BABY—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/ Bandier, BMI)
16	28	5	★	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	49	74	3	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	83	NEW ENTRY		BABY I'M FOR REAL—Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)
17	25	4	★	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	50	60	5	GOTTA GET MY HANDS ON SOME—Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Di The Twins, ASCAP)	84	94	6	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
18	23	8	★	HIGH—Sky (R. Muller), Salsoul 72113 (RCA) (One To Dne, ASCAP)	51	83	2	SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	85	NEW ENTRY		STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-1236 (Raydiola, ASCAP/ Hancock, Polo Grounds, BMI)
19	18	13		COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	52	62	4	SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	86	89	2	MAKE IT LAST—Midnight Star (B. Watson), Solar 3491 (RCA), (Hip Trip/Vibrato Music, BMI)
20	37	5	★	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	53	42	11	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	87	NEW ENTRY		COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Cloude 21 (T.K.) (Sheryl/ Lindseyanne/Bobby Caldwell, BMI)
21	16	12		EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	54	59	8	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	88	NEW ENTRY		A LOVER'S HOLIDAY—Change (R. Roman, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)
22	19	29		THE SECONO TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	55	56	5	FOXY LADY—Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	89	NEW ENTRY		SEXY EYES—Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
23	29	6	★	WE OUGHT TO BE OOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	56	71	3	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)	90	92	3	LET ME BLOW YOUR WHISTLE— Laura Greene (M. Colicchio), Sound Trek 103 (Miglio, ASCAP)
24	15	13		THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	57	58	5	NOW I'M FINE—Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)	91	77	4	HOLD ON—Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Malundi/Lense, BMI)
25	26	10		TOOAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	58	63	4	THE BEST LOVE I EVER HAD— Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	92	75	4	WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
26	54	4	★	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	59	44	7	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	93	69	6	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
27	21	10		YES I'M REAOY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	60	70	3	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	94	65	6	STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
28	17	9		WHAT YOU WON'T DO FOR LOVE— Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	61	53	7	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)	95	35	15	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)
29	30	9		MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	62	72	3	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	96	41	17	BAO TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)
30	31	8		YOU ARE MY FRIEND—Sylvestre (La Belle, Elison, Edwards), Fantasy 883 (Zuri, BMI)	63	73	3	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	97	68	15	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)
31	38	7	★	I'M BACK FOR MORE— Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	64	57	7	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	98	78	4	YOU NEVER CROSS MY MIND— Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Posey, BMI)
32	32	10		IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)	65	66	4	THE REAL THING—Pleasure (D. Heppburn), Fantasy 882 (Three Hundred Sixty, ASCAP)	99	67	17	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)
33	47	5	★	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	66	61	6	RELEASE—Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)	100	81	5	ROOMFUL OF MIRRORS—Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)

Counterpoint

LKB Firm Founded By Lyle Baker

By JEAN WILLIAMS
LOS ANGELES—Lyle Baker, former road manager and production consultant/coordinator 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 acts, including setting up production for Leif Garrett's national tour nearly a year ago. "We also work closely with artists' managers and promoters," he says. "I often handle the boxoffice, 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., the Univ. of Alabama 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 help structure and coordinate radio time, sound, 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 flat fee of \$1,500-\$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 seats. Then I charge 2%-5% of the net profits."

He contends he will accept no more than 35 schools a year, "which leaves me time for my personal management firm," says Baker. He has also formed All Starr Management, with three clients, two actresses and one model, but he says he is looking for vocal acts. Baker insists he is not jumping off into personal management on a whim. "I gave a lot of thought to artist management before moving into it. I have watched too many careers go down the drain because of poor management."

"I have been doing this unofficially for five years without getting credit for it. Most of the acts I have advised are music acts. When these performers with management faced problems, they would often come to me. "Through the years I have developed strong support and contacts to help artists. I decided, why not do it for my own company?" Baker, with his own staff, incorporates an entertainment security force into his operation.

"I have personally worked security for David Brenner, Mike Douglas, Richard Pryor, Aretha Franklin, Harold Melvin & the Blue Notes, Clint Eastwood, Lindsay Wagner and numerous others. "There's a hell of a lot more to personal security than just being there," says Baker, who at one time fronted a college security force. "You must know about the person you're guarding to try to ward off the unexpected. We first research the client. "Now we accept our clients based

(Continued on page 34)



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

24 SONGS IN 2 HOURS

NBC: Newton-John

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

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

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

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

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

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

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

DOUG HALL

PROGRAM REVIEW

Nugent: Music & Howling

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

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

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

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

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

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

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

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

Black Radio

Continued from page 19

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

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

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

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

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

RETURNS TO R.I.

Jazz Into Newport

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

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

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

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

Boston's AFM Sponsoring Gigs

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

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

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

Telluride Festival Bows July 25-27

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

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

Jazz Beat

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

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

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

5 OUTDOOR CONCERTS AT MICH. VENUE

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

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

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

Interviews Beamed

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

Tap Big Names At Village Gate

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

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

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

Billboard SPECIAL SURVEY For Week Ending 7/12/80

Billboard Best Selling Jazz LPs

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

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Counterpoint

'Serious' The Word For Huddle

By JEAN WILLIAMS

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 47)

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	13	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	34	34	9	LOVE'S SWEET SENSATION —Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)	68	78	3	LOVE ME, LOVE ME NOW —Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)
	2	17	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	35	44	3	OLD-FASHION LOVE —Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	69	49	8	I AIN'T NEVER —Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)
	3	13	LANDLORD —Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	36	37	8	DO YOUR THANG —One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	70	NEW ENTRY	→	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)
★	8	11	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	37	42	8	LOVE JONES —Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	71	NEW ENTRY	→	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)
	5	15	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	38	38	8	ALL THE WAY —Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	72	82	2	I LOVE THE WAY YOU LOVE —Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)
★	7	8	CUPID —Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	39	50	3	BACKSTROKIN' —Falback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	73	83	2	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduccive/Big One, BMI/ASCAP)
	7	14	A LOVER'S HOLIDAY —Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	40	40	8	I WANNA KNOW YOUR NAME —Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	74	72	4	SURE SHOT —Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)
	8	17	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	41	41	10	HONEY, HONEY —David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	75	84	2	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)
	9	10	SITTING IN THE PARK —G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	42	51	3	FOR THOSE WHO LIKE TO GROOVE —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	76	76	3	ONE MORE TIME FOR LOVE —Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
	10	12	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnchap/Careers, BMI)	43	43	6	PARTY LIGHTS —Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	77	85	2	HEY LOVER —Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)
	11	11	WE'RE GOIN' OUT TONIGHT —Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	44	73	2	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	78	86	2	IF YOU'RE LOOKING FOR A NIGHT OF FUN —Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
	12	18	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	45	45	6	WE SUPPLY —Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarke, BMI/Kodi, ASCAP)	79	79	3	BE WITH THE ONE YOU LOVE —Dramatics (L.J. Reynolds), MCA 41241 (Conquistador, ASCAP)
	13	18	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	46	53	5	FIGURES CAN'T CALCULATE —William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Maui, ASCAP)	80	87	2	LAST NIGHT AT DANCELAND —Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
	14	11	BACK TOGETHER AGAIN —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	47	47	6	GIVIN' IT UP IS GIVIN' IN —Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	81	81	3	SOMETHING ABOUT YOU —Bobbi Wackler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Patmos, BMI)
★	21	5	HERE WE GO AGAIN —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	48	55	6	LOOKING FOR LOVE —Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	82	88	2	I JUST WANNA DANCE WITH YOU —Starpont (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)
★	16	8	LIGHT UP THE NIGHT —Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (Slate Of The Arts/Biojay, ASCAP)	49	54	4	BY YOUR SIDE —Con Funk Shun (F. Pilate), Mercury 76066 (Val-ie Joe, BMI)	83	89	2	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)
★	22	9	DYNAMITE —Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	50	56	5	LET'S GO 'ROUND AGAIN —Average White Band (A. Gorie), Arista 0515 (Average, ASCAP)	84	90	2	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)
★	23	3	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	51	62	2	REBELS ARE WE —Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	85	48	8	DON'T TAKE MY LOVE AWAY —Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)
	19	12	POWER —Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	52	60	4	SHANTE —Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	86	NEW ENTRY	→	PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)
	20	12	CLOUDS —Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	53	59	6	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	87	NEW ENTRY	→	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)
	21	18	GOTTA GET MY HANDS ON SOME —Falback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	54	63	3	I ENJOY YA —Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	88	NEW ENTRY	→	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovoy), Unimitted Gold 9-1418 (CBS) (Dandy Dittys/Me-Bensh, ASCAP)
★	22	7	SOMEONE THAT I USED TO LOVE —Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	55	61	5	DO YOU REALLY LOVE ME —Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	89	NEW ENTRY	→	HANGIN' OUT —ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Two Pepper, ASCAP)
	23	15	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	56	57	5	SPACE RANGER —Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)	90	NEW ENTRY	→	LOVE TKO —David Oliver (G. Noble, C. Womack, D. Oliver), Mercury 76067 (Relax/Ele-Corn, BMI)
	24	18	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	57	65	4	HEAVY ON PRIDE —Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	91	91	2	HOW MUCH I FEEL —Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
	25	10	I SHOULD BE YOUR LOVER —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	58	66	3	BEYOND —Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	92	NEW ENTRY	→	GROOVY GHOST SHOW —Casper (T. Marshall), AVI 311 (Equinox/Aries Taurus, BMI)
	26	11	BEHIND THE GROOVE —Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	59	67	4	SPLASHDOWN TIME —Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)	93	NEW ENTRY	→	GIVE IT TO YOU —RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
★	27	11	I DON'T GO SHOPPING —Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	60	69	4	I'VE GOT MY SECOND WIND —Al Johnson (T. Faunleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	94	30	18	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)
★	28	8	NEVER GIVIN' UP —Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	61	70	3	DESPAIR —Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK/Shun/Kayvette, BMI)	95	31	17	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)
★	29	4	JO JO —Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	62	71	4	HOUSE PARTY —Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	96	52	6	ROLLER SKATE —Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)
	30	9	JAM —Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greensfreet, ASCAP)	63	28	12	DOES SHE HAVE A FRIEND —Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	97	46	10	DON'T TELL ME, TELL HER —Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)
★	31	5	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	64	64	4	LET'S GO ON VACATION —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	98	58	18	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Plate), Mercury 76051 (Val-Le-Joe, BMI)
★	32	9	SPACER —Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	65	74	3	YEARNIN' BURNIN' —Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	99	68	6	TOP OF THE STAIRS —Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Val, ASCAP)
★	33	7	SKYYZOO —Skyy (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	66	75	3	BODY LANGUAGE —Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	100	80	4	GIVE ME A BREAK —Ritchie Family (J. Morali, H. Beloio, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)

Arista Devises Long Range Plan To Merchandise Franklin Output

By RICHARD M. NUSSER

NEW YORK—Arista 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 of all we tried to produce the best possible record," explains Rick Dobbis, Arista's senior vice president of artist 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."

Dobbis 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 na-

tional approach here," Dobbis says, as opposed to targeting ad money to regions where the greatest sales are shown.

The radio spots begin Halloween weekend and will continue for four to five weeks on r&b, Top 40 and pop contemporary stations.

So far as touring and personal appearances are concerned, Aretha was on her way to Europe Thursday (23) for two command performances in front of England's Queen Elizabeth and Queen Beatrice of the Netherlands. When she returns, her managers will be huddling with agents at ICM to outline a series of U.S. dates beginning in January.

Aretha is also set for a gospel music special on television around the Christmas holidays. She'll share the stage with the Rev. James Cleveland. Other tv spots include an appearance on Rona Barrett's show with label president Clive Davis.

Davis participated personally

in the promotional effort by sending out 100 copies of the new Franklin LP with a personal letter. The package went to "key tastemakers and people in the entertainment industry, not just the music business," Dobbis says. The idea, he says, is to "develop a buzz" among media 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 Ariola Group from territories where Arista is distributed by Ariola, its corporate parent.

"That meeting was helpful in determining which single to pick," Dobbis explains. "We had a tremendous response from our foreign affiliates."

The single will be "United Together."

Counterpoint

Continued from page 35

newsletter 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, is now presenting concerts at L.A.'s Improvisation nightclub.

Moore's singers workshop presents a series of informal concerts each Sunday at 4 p.m. First artist to be featured was Dianne Reeves. Ellertine Harding is set for Sunday (2) and Aminata Moseka (Abbey Lincoln) is scheduled for Nov. 9. Other singers will be announced.

Proceeds from the concerts will help Moore's scholarship fund. Tickets for the event are \$4.

The Beverly Hills/Hollywood chapter of the National Assn. for the Advancement of Colored People has scheduled its 13th annual Image Awards for the Hollywood Palladium Dec. 7.

It should be mentioned that under the direction of Geraldine Green, chapter president, the 12th 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: chairpersons—Willis Edwards and C.C. Ryder; co-chairpersons—Mansfield Collins and Ruth White-Davis; and coordinator—Collette Wood. Sammy Davis Jr. is honorary chairperson.

Last year the organization presented about 50 awards. It is expected to reduce that 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 "Oasis" by saxophonist Tony Dagradi, "Solo" by pianist Earl Rose and "Blood Of The Dove" by Paul Bley, John Scofield, Ralph Simon, Billy Hart and Paul McCandless.

Billboard® Soul LPs™

Survey For Week Ending 11/1/80
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	7	ZAPP Zapp, Warner Bros. BSK 3463	39	39	5	I JUST CAN'T KEEP ON GOING Tyronne Davis, Columbia JC 36598
☆	5	3	TRIUMPH The Jacksons, Epic FE 35424	40	41	28	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
3	2	14	LOVE APPROACH Tom Browne, Arista/GRP 3008	☆	50	3	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452
4	3	13	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	42	26	16	CAMERON Cameron, Salsoul SA 8535 (RCA)
5	4	20	DIANA Diana Ross, Motown M8 936M7	43	36	7	BRASS CONSTRUCTION VI Brass Construction, United Artists LT 1060
6	6	9	SHINE ON L.T.D., A&M SP 4819	☆	54	2	HOLY SMOKE Richard Pryor, Laff 214
7	7	12	T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	☆	58	2	ARETHA Aretha Franklin, Arista AL 9538
8	8	7	THE GAME Queen, Elektra 5E-513	☆	56	2	STONE JAM Slave, Cotillion COT-5224 (Atlantic)
9	9	22	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	47	49	4	I'M YOURS Linda Clifford, RSO RS-1-3087
☆	20	2	CELEBRATION Kool & The Gang, De-Lite DSR 9518 (Mercury)	48	47	13	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
☆	12	8	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	49	27	11	FAME Soundtrack, RSO RS-1-3080
12	10	11	WIDE RECEIVER Michael Henderson, Buddha BDS 6001 (Arista)	☆	60	2	SEAWIND Seawind, A&M SP 4824
13	11	14	JOY AND PAIN Maze, Capitol ST-12087	51	42	10	EMOTIONAL RESCUE Rolling Stones, Rolling Stones COC 16015 (Atlantic)
14	14	27	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	52	51	8	BADDEST Grover Washington Jr., Motown M9-940A2
☆	28	3	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854	53	53	3	WORTH THE WAIT Peaches & Herb, Polydor/MVP PD-1-6298
16	13	19	HEROES Commodores, Motown M8-939M1	☆	NEW ENTRY	→	INHERIT THE WIND Wilton Felder, MCA MCA-5144
17	15	9	LOVE LIVES FOREVER Minnie Riperton, Capitol 500-12097	55	57	3	WALK AWAY Donna Summer, Casablanca NBLP 7244
18	17	15	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1 3576 (RCA)	56	52	13	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)
19	18	20	ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	57	43	20	NAUGHTY Chaka Khan, Warner Bros. BSK 3385
20	16	10	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	58	46	22	'80 Gene Chandler, 20th Century T-605 (RCA)
21	24	11	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	59	62	4	CALL ON ME Evelyn "Champagne" King, RCA AFL1-3543
22	19	25	CAMEOSIS Cameo, Casablanca CCLP 2011	60	48	29	AFTER MIDNIGHT Manhattans, Columbia JC 36411
23	23	13	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)	61	59	17	RHAPSODY AND BLUES Crusaders, MCA MCA-5124
24	22	20	THIS TIME Al Jarreau, Warner Bros. BSK 3434	62	64	4	THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
☆	35	2	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767	63	63	6	SELL MY SOUL Sylvester, Fantasy F-9601
26	25	19	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	64	55	17	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
☆	33	4	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299	65	NEW ENTRY	→	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
28	21	11	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	66	66	21	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)
29	29	5	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSOP JZ 36773 (CBS)	67	61	15	BLOW FLY'S PARTY Blow Fly, Weird World WWX 2034 (T.K.)
30	30	5	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017	68	65	20	DON'T LOOK BACK Natalie Cole, Capitol ST 12079
31	31	16	WAITING ON YOU Brick, Bang JZ-36262 (CBS)	69	67	8	NIGHT CRUISER Eumir Deodato, Warner Bros. BSK 3467
☆	38	4	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291	70	68	20	LOVE TRIPPIN' Spinners, Atlantic SD 19270
☆	40	4	HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (CBS)	71	71	14	REAL PEOPLE Chic, Atlantic SD 16016
34	32	12	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	72	70	15	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
☆	45	2	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534	73	72	31	HOT BOX Fatback, Spring SP-1-6726 (Polydor)
☆	44	3	VICTORY Narada Michael Walden, Atlantic SD 19279	74	73	23	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387
37	37	4	PUCKER UP Lipps Inc., Casablanca NBLP 7242	75	69	16	SPECIAL THINGS Pleasure, Fantasy F-9600
38	34	19	ONE WAY FEATURING AL HUDSON MCA MCA 5127				

☆ 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 sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

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| DANCE ALL NIGHT (TILL YOU GET IT RIGHT)—Kenny Bee | I'M READY—Kano |
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Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
☆	2	7	MASTER BLASTER —Stevie Wonder (S. Wonder, Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP))	☆	40	7	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King, RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI))	☆	77	3	ONE IN A MILLION —Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)	
☆	3	11	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	35	36	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	☆	79	2	REAL PEOPLE —Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	
☆	3	14	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	☆	36	23	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	☆	80	3	LET'S DO IT AGAIN —Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Cita, BMI)	
☆	5	5	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mjac, BMI)	☆	37	37	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	☆	82	2	LOOK UP —Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Shownbrere/ASCAP)	
☆	5	4	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	37	37	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	☆	72	4	COWBOYS TO GIRLS —Philly Cream (K. Gamble, L. Huff), WMOT 75350 (Razor Sharp/Double Diamond, BMI)	
☆	6	6	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	☆	38	55	THE TILT—7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamusic, ASCAP)	☆	83	2	BOURGIE, BOURGIE —Clyde's Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O'Val, ASCAP)	
☆	7	7	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	☆	40	42	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)	☆	84	2	THE GLOW OF LOVE —Change (D. Roman, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros. Little Macho/Ara Pesh, ASCAP)	
☆	9	6	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Saggi/Fire/Verdangel/Cherubim/Sire G. Trini/Steelchest, ASCAP)	☆	41	26	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	☆	75	3	HOT CITY —Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WBW, ASCAP/Finish Line, BMI)	
☆	9	8	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	☆	42	50	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	85	2	FREAK TO FREAK—Sweet Band (C. Small, J. Washington, G. Shider, W. Collins) Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	
☆	10	10	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	☆	43	57	REMOTE CONTROL —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	☆	77	3	FAMILY —Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)	
☆	11	11	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	☆	44	52	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	86	2	WHAT CHA DOIN' —Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	
☆	16	10	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	45	53	HOLD ON —Natalie Cole (Cole, M. Yancy, K. Yancy), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	☆	87	2	LOVE WON'T LET ME WAIT —Jackie Moore (Eli. Barrett), Columbia 1-11363 (Friday's Child/Mighty Three, BMI)	
☆	13	12	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	☆	46	54	EVERYTHING WE DO —Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	☆	90	2	GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)	
☆	14	13	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP)	☆	47	47	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	☆	81	NEW ENTRY	GANGSTERS OF THE GROOVE —Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	
☆	20	5	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnrip, BMI)	☆	48	56	FUNKDOWN —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	82	NEW ENTRY	HEAVENLY BODY —Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI)	
☆	16	14	NEVER KNOW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	☆	49	24	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	☆	83	NEW ENTRY	HAPPY ANNIVERSARY —Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	
☆	17	15	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	☆	50	22	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	☆	84	NEW ENTRY	HAPPY ENDINGS —Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick O'Val, ASCAP)	
☆	18	17	I TOUCHED A DREAM —The Delis (E. Record), 20th Century 2463 (RCA) (Angels/Six Continents, BMI)	☆	51	51	SIR JAM A LOT —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	☆	85	NEW ENTRY	PROVE IT —Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	
☆	19	18	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	☆	52	31	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	☆	86	88	3	YOU DON'T KNOW LIKE I KNOW —Gentle (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
☆	20	19	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	☆	53	30	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	☆	87	NEW ENTRY	I'M TALKIN' 'BOUT YOU —A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conductive/ASCAP, BMI)	
☆	21	25	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	☆	54	48	TRIPPING OUT —Curtis Mayfield (B. Sigler, Curtom/RSD 1046) (Unichappell/Henry Suenami, BMI)	☆	88	NEW ENTRY	SHOOT YOUR BEST SHOT —Linda Clifford (L. Hayes, M. Hayes), Curtom/RSD 1053 (Rightson, BMI)	
☆	22	21	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	☆	55	64	I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	☆	89	NEW ENTRY	DO ME RIGHT —Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Mykinda Music, ASCAP)	
☆	33	9	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	56	62	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	☆	90	NEW ENTRY	DISTRACTED —Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)	
☆	24	28	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	57	66	GET READY, GET SET —Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	☆	91	70	5	HANG TOUGH —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)
☆	25	27	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	☆	58	67	LOVE UPRISING —Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	☆	92	95	2	SEABISCUIT IN THE FIFTH —Belinda Wes (R. Galbraith), Panorama 12094 (RCA) (Mad Lad/ATV, BMI)
☆	26	32	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cale Americana/Revelation/Ed Intro/Intersong, ASCAP)	☆	59	68	CAN'T FAKE THE FEELING —Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)	☆	93	38	10	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulianger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
☆	27	29	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	☆	60	81	KEEP IT HOT —Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	94	44	14	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)
☆	28	34	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	61	61	FUN CITY —Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightson, BMI)	☆	95	69	7	BAD BABE —Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
☆	39	4	LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	☆	62	58	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	☆	96	96	6	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)
☆	35	8	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambbeat, BMI)	☆	63	71	I BELIEVE IN YOU —Idris Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)	☆	97	89	4	HAPPY FACE —Con Funk Shun (M. Cooper), Mercury 76079 (Val-je Joe, BMI)
☆	41	5	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustic), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	64	73	HOW LONG —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	98	60	8	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunemish, BMI/Fetus)
☆	49	3	LOVE T.K.O. —Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	☆	65	59	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	☆	99	65	17	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)
☆	43	3	CELEBRATION —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Deightful/Fresh Start, BMI)	☆	66	45	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	☆	100	100	5	IS IT IN —Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)

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Counterpoint

King Rally Supporters Increasing

By JEAN WILLIAMS

LOS ANGELES—Kenny Gamble, president of Philadelphia International Records, has come out in support of Stevie Wonder's attempt to have Jan. 15, the birthdate of Dr. Martin Luther King Jr., designated a national holiday.

Wonder is organizing a rally to be held in Washington, D.C., Jan. 15.

According to Gamble, all of Philadelphia International's artists, including Teddy Pendergrass, the O'Jays and others will do radio spots supporting the rally.

"We also will encourage radio stations across the country to support the effort by making community service announcements regarding the rally," says Gamble. "We'll also ask them to alert their audiences to send letters to their congresspersons, senators and to the White House."

He also points out that he is encouraging the Black Music Assn. to support the rally. "In addition to getting the support of artists, we're planning to get as many people as possible to send letters."

"We're also planning to coordinate the city of Philadelphia through community groups. We would like to get buses to go down to Washington," says Gamble.

He notes that Philadelphia International will follow Motown's lead and "I would like to get other labels to do the same and to also be present at the rally."

Gamble is aware that the National Black Caucus has attempted to have Dr. King's birthdate declared a national holiday. He does not, however, believe the move by Wonder (although Wonder did not consult the Caucus) hinders the efforts of the Black Caucus. "The Caucus needs support and we want to support all the organizations pushing for this," he says.

Gamble is aware of the power artists and air personalities have in gathering large audiences, and both will be utilized to mobilize the country.

* * *

Lamont Dozier, after many years as a writer/producer/artist and label executive, has formed his own record company, Wheels Records. Dozier reportedly has signed a couple of acts.

Dozier, who recently teamed with the Holland brothers for some projects, recently signed a production agreement with 20th Century-Fox Records, with product due early next year.

* * *

Anthony Wilson has returned to WYLD-FM in New Orleans. Two years ago the air personality moved from WYLD to WNOE-FM and WQUE-FM. Wilson has taken over the midnight to 6 a.m. slot.

* * *

The Nation of Islam, headed by Minister Louis Farrakhan, is becoming more involved in the music industry.

In addition to a new LP by Farrakhan, recorded live in New York, the Muslim minister has solicited the aid of music industry veteran Dick "the Hawk" Hawkins to write for the group's newspaper, the Final Call.

Hawkins' own Hawk's Journal (Continued on page 36)

NOVEMBER 1, 1980, BILLBOARD

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★18	★19	★20	★21	★22	★23
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★1110	★1111	★1112	★1113	★1114	★1115

Counterpoint

19 Student DJs Learn Their Craft

By JEAN WILLIAMS

LOS ANGELES—The International Entertainment & Record Promotion Co. has adopted "taking it to the streets" as its operating theme.

The L.A.-based firm, headed by **Marvell Grigsby** and **Frank Minor**, has tied into local schools with 19 student DJs. It has also entered an association with r&b music pools in California, neighboring states and Florida, according to Grigsby.

"We believe the people best attuned to record buyers are record buyers," says Grigsby. "That's why we have 19 DJs at the schools. They play records during lunch hours, which obviously boosts records and interest in the artists."

Among the acts International Entertainment are presently working with is **Arista's Waters**. The group's most recent LP is "Watercolors."

The four-person family group consists of **Maxine, Julia, Luther and Oren**.

Waters, also L.A.-based, is well-known in area junior and senior high schools, as the group frequently visits the schools to talk to the students about the music industry.

According to Luther, "We tell students how they can get into the business, pointing out both the positives and negatives. We also conclude our visits with a question and answer session."

The group not only attempts to educate students about the record industry, but it performs at school proms.

The Waters family has been performing as a group for more than a decade. It admits, however, it has not scored heavily as a solo act.

Group members are best known for their background vocal work, recording with such acts as **Donna Summer, Rita Coolidge, Glen Campbell, Herbie Hancock, Barry White, Peaches & Herb, Neil Diamond, Dolly Parton, Barbra Streisand, Thelma Houston, Deniece Williams, Ethel Merman, Boz Scaggs, Michael Jackson, Nancy Wilson, Frank Sinatra, Lou Rawls, Tavares, Temptations, Merv Griffin, Leon Haywood** and numerous others.

With such impressive credits, one wonders why as a solo act the group has not broken through.

Says Luther: "We didn't know what it took to push a record; we were not told."

Injects Maxine: "We didn't support our product, we didn't know, we didn't take the time to do it—now we do. This is one of the reasons we're talking to school kids who want to get into this business. We now know where we made our mistakes and if we can help others to avoid the same mistakes, we will."

The Waters' acknowledge their schedules are so tight as background singers, and the demand on their time is so great, it's difficult to squeeze time in for their own career with a shoe-horn. "However, we're managing to do it because we've got to," says Julia.

Oren notes that both he and Luther have roles in Neil Diamond's upcoming film, "The Jazz Singer," and are looking to become more involved in movies.

International Entertainment in conjunction with **Andrae Montell**, an independent promotion rep, are

(Continued on page 48)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/5/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	12	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★34	40	8	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSD 1029 (Curtom/Bellboy, BMI)	68	68	5	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Val, ASCAP)
2	2	16	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★35	49	4	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	69	79	3	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)
★3	4	12	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	★36	42	8	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	70	83	2	DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK-Shun/Kayvette, BMI)
4	3	14	SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	37	37	7	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	71	81	3	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)
5	5	13	A LOVER'S HOLIDAY—Change (D. Roman, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★38	43	7	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	72	72	3	SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)
6	6	16	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Steve Greenberg, BMI)	★39	51	3	JO JO—Boz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	73	NEW ENTRY		CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)
★7	8	7	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★40	45	7	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	74	84	2	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)
★8	9	10	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★41	46	9	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	75	85	2	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)
★9	10	9	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★42	47	7	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	76	86	2	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tamlia 54312 (Motown) (Golden Cornflake, BMI)
★10	12	11	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★43	48	5	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	77	87	2	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)
★11	13	10	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★44	56	2	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	78	88	2	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSD 1036 (Mayfield, BMI)
12	7	17	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★45	52	5	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	79	89	2	BE WITH THE ONE YOU LOVE—Dramatics (L.J. Reynolds), MCA 41241 (Conquistador, ASCAP)
13	11	17	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★46	44	9	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	80	80	3	GIVE ME A BREAK—Ritchie Family (J. Morali, H. Belolo, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)
14	14	10	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★47	54	5	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46547 (Baby Fingers, ASCAP)	81	90	2	SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Palmos, BMI)
15	15	11	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★48	41	7	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	82	NEW ENTRY		I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)
★16	19	7	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Tempterton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	★49	50	7	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (RightSong, BMI)	83	NEW ENTRY		RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
17	16	11	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★50	60	2	BACKSTROKIN'—Fatback (J. Figgins, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)	84	NEW ENTRY		I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)
18	17	17	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	★51	61	2	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	85	NEW ENTRY		HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)
19	18	14	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★52	53	5	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)	86	NEW ENTRY		IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
★21	31	4	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★53	59	4	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	87	NEW ENTRY		LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
★22	26	8	DYNAMITE—Stacy Lattisaw (M.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★54	62	3	BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 76066 (Val-e Joe, BMI)	88	NEW ENTRY		I JUST WANNA DANCE WITH YOU—Starpont (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)
★23	33	2	GIVE ME THE NIGHT—George Benson (R. Tempterton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★55	55	5	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	89	NEW ENTRY		MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)
24	21	10	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★56	65	4	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	90	NEW ENTRY		WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)
25	25	9	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★57	66	4	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detenite, ASCAP)	91	NEW ENTRY		HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
26	27	10	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	★58	24	17	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	92	32	13	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)
★27	34	6	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems EMI/Prince Street/Arista, BMI/ASCAP)	★59	69	5	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	93	35	9	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)
28	28	11	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	★60	70	3	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	94	36	8	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)
29	30	8	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	★61	71	4	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	95	57	9	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus/R. Bailey/R. Patterson/B. Dunbar, SESAC)
30	22	17	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★62	NEW ENTRY		REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	96	58	8	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)
31	23	16	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamlia 54311 (Motown) (Bertram, ASCAP)	★63	73	2	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	97	63	6	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)
★32	39	7	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	★64	74	3	LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	98	67	7	WOLF TICKETS—Parlet (J. Ali, G. Chinton, R. Johnson), Casablanca 2260 (Rick's/RightSong Malbz, BMI)
★33	38	6	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7 2121 (RCA) (Alligator, ASCAP)	★65	75	3	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamlia 54313 (Motown) (Bertram, ASCAP)	99	82	6	I COME HERE TO PARTY—T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquistador/ASCAP)
				★66	76	2	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	100	29	12	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)
				★67	77	3	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)				

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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.

Counterpoint

Peters Now Looking To Gospel Bag

By JEAN WILLIAMS

LOS ANGELES—Jerry Peters, who has written, produced, arranged or played piano for such artists as Gladys Knight & the Pips, Aretha Franklin, Quincy Jones, Earth, Wind & Fire and Harvey Mason, among others, has expanded into the gospel field.

Peters recently arranged four tunes on Andrae Crouch's debut LP on Warner Bros., cowriting one tune with Crouch. And he is gearing up to go into the studio to coproduce 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 cotton fields. Times have changed and so must the music. We must make it palatable to the masses. People relate to 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 music that can be played on both gospel and secular radio.

He cites as an example a tune cowritten with Maurice White on the Emotions' LP called "Blessed." He also penned the tune "One More Time For Love" by Syreeta Wright and Billy Preston, which he says 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 that I can't deal with that."

Although he has been producing and writing for some 10 years (getting his first professional break with Eddie Fisher), he broke through four years ago while working with Clarence Avant at Tabu Records. He produced Tabu's *Brainstorm*.

Since that time, in addition to working with artists, Peters has composed the theme songs for four television and film scores, including "Unmarried Woman" and "Melinda."

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 for Vaught.

"I am also looking to create a women'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 girl's groups," he says.

Peters is currently producing Litta Grace, a Helen Reddy-type singer, for Ivory Tower Records, the firm headed by Joe Jackson, father of the Jacksons.

* * *

It appears that singer Al Green is angering 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 78)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 6/28/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	4	11	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigid's Song, BMI)	★	42	5	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	68	69	4	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Val, ASCAP)
	2	1	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	35	37	8	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	★	77	4	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)
	3	3	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	36	7	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)	★	80	2	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)
★	5	11	LANDLORD—Gladys Knight & The Pips (M. Ashford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	★	45	6	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	★	79	3	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)
★	7	12	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	52	5	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	★	82	2	SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)
	6	2	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★	46	6	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Cannery), Warner Bros. 49234 (Ajarreau/Desperate, BMI)	★	NEW ENTRY		I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)
	7	6	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	40	40	7	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)	★	84	2	LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)
★	19	6	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	41	41	6	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	★	85	2	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)
★	18	9	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	48	7	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	★	NEW ENTRY		BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)
★	16	8	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	47	6	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	★	87	2	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnett, R. Chertoff), Arista 0518 (Breaksongs, BMI)
	11	9	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	44	44	8	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	78	78	3	HOW GOOD IS LOVE—Fat Larry's Band (E. Young, C. Adams, O. Mathis, R. Middlebrook), Fantasy/WMOT 891 (Fred Burch/Cedarwood, BMI)
★	12	13	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	49	6	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	★	88	2	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)
★	13	9	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★	51	8	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	★	89	2	GIVE ME A BREAK—Ritchie Family (J. Morali, H. Belolo, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)
	14	8	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★	53	6	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	90	2	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)
	15	11	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★	54	4	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★	82	5	I COME HERE TO PARTY—T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquisted/Arma, BMI/ASCAP)
	16	10	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★	59	3	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	NEW ENTRY		DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK/Shun/Kayette, BMI)
	17	12	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	50	50	6	I AIN'T NEVER—Isaac Hayes (J. Hayes), Polydor 2090 (Rightsong, BMI)	★	NEW ENTRY		YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)
	18	17	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★	51	2	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Fries/Irving, BMI)	★	NEW ENTRY		BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)
★	25	6	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broya, ASCAP)	★	60	4	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarke, BMI/Kodi, ASCAP)	★	NEW ENTRY		ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
	20	14	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	53	55	4	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)	★	NEW ENTRY		MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo Rama, BMI/ASCAP)
	21	22	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	54	56	4	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	★	NEW ENTRY		LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)
	22	20	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★	63	4	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★	NEW ENTRY		BE WITH THE ONE YOU LOVE—Dramatics (L.J. Reynolds), MCA 41241 (Conquistador, ASCAP)
	23	21	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	★	NEW ENTRY		OLD-FASHION LOVE—Commodes (M. Williams), Motown 1489 (Jobete/Commodes Ent., ASCAP)	91	86	3	SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Patmos, BMI)
	24	23	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val Le-Joe, BMI)	57	57	8	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus/R. Bailey/R. Patterson/B. Dunbar, SESAC)	★	NEW ENTRY		IN THE MOOD—Aurra (C. Carter), Dream 7-0355 (Salsoul) (Red Aurra/Lucky Three, BMI)
★	25	30	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	58	43	7	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Woinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	92	93	4	JUST HOW SWEET IS YOUR LOVE—Rhyze (P.L. Kysar, L.S. Stuckey), SAM 805014 (Midex, ASCAP/Mits, BMI)
★	26	32	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	67	3	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	93	97	2	I WANNA GET DOWN—C.L. Blast (F. Knight, D. Camon), Cotillion 45016 (Atlantic) (Knight-After-Knight/Unichappell, BMI)
	27	28	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	★	NEW ENTRY		BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	★	NEW ENTRY		COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)
	28	29	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	★	NEW ENTRY		FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	95	38	10	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)
	29	26	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	★	72	2	BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 76066 (Val-ie Joe, BMI)	96	39	12	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., M. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)
★	30	35	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	64	65	6	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)	97	33	13	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutas, ASCAP/Darak/Good Groove, BMI)
★	31	58	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	75	3	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	★	NEW ENTRY		DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)
	32	27	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)	★	76	3	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)	99	34	11	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)
★	33	NEW ENTRY	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West, 49505 (Rodsongs, ASCAP)	67	68	6	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Rightsong/Malbiz, BMI)	100	61	8	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)

Talent

Talent In Action

**BEN VEREEN
THELMA HOUSTON**

Greek Theatre, Los Angeles
Tickets: \$15, \$12.50, \$8.00

The double-bill booking here June 4 was a study in contrasts. Vereen is a master entertainer who earns only passing marks as a singer; Houston is a superb singer who falls short as an entertainer.

Vereen is a gifted dancer, a talented actor and a witty, ingratiating onstage personality. But his vocals are rather thin and fragile—a deficiency especially noticeable on soft ballads, like Lionel Richie's exquisitely understated "Still."

Houston, on the other hand, has the vocal power of a Natalie Cole or Gloria Gaynor, but dilutes the impression by dipping into a bag of standard nightclub tricks. The most telling moment came when Houston off-handedly remarked: "I'm trying to be big time; 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 ringsiders.

The musical highlights of Houston's 45-minute, 11-song set included a pair of gospel-inflected tunes and several soulful interpretations of pop and rock classics: Elvis' "Love Me Tender," the Beach Boys' "God Only Knows" and Paul Simon's "My Little Town" and "Still Crazy After All These Years."

The set's biggest disappointment: the decision to toss "Don't Leave Me This Way," one of the most striking dramatic, disco hits ever recorded into a medley with (of all things) the Beatles' frothy, lightweight "Hello Goodbye." The error was compounded by Houston redundantly performing the medley as both the show's opening and closing number—and in the process denying herself a surefire standing ovation.

In his best 70-minute, 14-song headlining spot, Vereen seemed to be aware of his vocal limitations and did his best to mask them. He punctuated most numbers with graceful, agile movement and broad facial mugging—which helped distract attention from his voice.

The singer was most effective on uptempo rhythmic workouts like "Let's Get Serious" and "Ain't No Stopping Us Now," which gave him lots of room to move, and on campy melodramas like "I (Who Have Nothing)," which he played to the hammy hilt.

The best numbers in the show were of Vereen in motion—in a ballet saluting popular American composers, a tribute to Bob Fosse (complete with top hat and cane) and theatrical selections from "The Wiz," "Jesus Christ: Superstar," "Hair" and "Pippin."

A full orchestra lent impressive backup to both performers. The house, however, was nearly one-third empty on this first night of a four-night booking. **PAUL GREIN**

**SOUTHSIDE JOHNNY &
THE ASBURY JUKES**

Greek Theatre, Los Angeles
Tickets: \$10.50, \$8.50, \$7.50

Southside Johnny may have taken a step towards moving out of cult popularity into a broader acceptance on the West Coast with his standout, electrifying performance June 8.

Previously in L.A., Johnny enjoyed a devoted following in small clubs. But on a cool night under the stars at the Greek, his act 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—leaped onto the stage and launched a high energy rendition of "I'm So Anxious," the mood was set for the evening, fun, enthusiastic and rockin'.

His 10-piece band was tight and well-rehearsed. The Jukes provided ample backup and counterpoint to Johnny's soulful vocals. At times, however, the ensemble drowned out his voice. His singing was most effective when only a few instruments were playing.

Throughout the nearly 90-minute about 15-song show, Johnny had the crowd clapping and yelling. The ambience was that of a celebratory party. As he rocked back and forth, his hands gesturing or clenching into fists, he delivered impassioned vocals on such songs as "This Time It's For Real," "Talk To Me," "The Fever" and "I Don't Want To Go Home." Three female singers joined Johnny midway through the show and added backup voices to several numbers.

A highlight of the concert was the performance of a medley of Sam Cooke hits, including "A Change Is Gonna Come," "Only Sixteen" and "You Send Me." He also touched base with the Rolling Stones, singing "Satisfaction" near the end. **CHRIS MCGOWAN**

WRECKLESS ERIC

Irving Plaza, New York
Admission \$7.50

This young Englishman proved to be a thoroughly professional and electrifying performer in a galvanizing 90-minute set at this popular new wave dance hall June 6.

The Stiff/Epic artist held the capacity crowd of about 500 fans spellbound with the intensity of his delivery and the flawless, energy-charged music that accompanied his performance. The band was comprised of Dave Otway, drums; Pete Gosling, rhythm guitar; Colin Fletcher, lead guitar; John Brown, bass and a special appearance by Dirty Looks' Patrick Barnes on additional guitar.

The combination of Eric's impassioned vocals, no matter what the subject matter was, and the clockwork precision of the band added up to an evening of gripping rock'n'roll that fell

slightly to one side of the master of such intensity—Bruce Springsteen.

During more than a dozen songs, including "Pop Song," "Back In My Home Town," "Broken Doll," "Whole Wide World," "Semaphore Signals," "Hit & Miss Judy" and the others, Eric demonstrated the depth of his songwriting talents as well as his riveting performance style.

It's a pity Eric's music doesn't come across

RUSSIA

Roxy, Los Angeles
Admission: \$6.50

With heavy metal rearing its empty, shaggy head again in popularity, audiences are going to be subjected to scores of young bands working in the genre. With any luck, none of them will be as tiresome and contrived as Russia, a new Warner Bros. act.



Billboard photo by Chuck Pulin

FOOL CHICKEN—Members of the Fools bring out the appropriate prop for the band's rendition of "Psycho Chicken" during a recent appearance at New York's Bottom Line.

quite so dazzling on disk, although this reviewer finds that repeated listenings provide satisfactory results, and his catchier tunes, such as "Hit & Miss Judy," fare better on the FM dial.

But his live concerts are something else. Don't miss Eric if he comes to your town and you need a shot of breath-taking rock'n'roll. In person, he's at the very crest of new wave.

RICHARD M. NUSSER

This quintet's 45-minute, 10-song performance June 2 featured nearly every hard rock cliché known to man: tight pants and silly sexual innuendo, guitar solo, drum solo (pulled off with a bit of wit by Jeff Swisstack) and pseudo-intellectual lyrics. To top it off, the band reeked of self-importance so that instead of being a goodtime party band (not a bad goal), the five members of Russia seem to desperately want to

be artists. This made the bombast only more unlistenable.

Lead singer Griff Stevens has a strong voice which falls into the Paul Rodgers mold. However, instead of using it effectively he chose to wail as if he were a banshee much of the evening. His vocals skills are infinitely better though than his saxophone playing, of which the less is said the better.

It is obvious from Russia's overly done stage mannerisms, especially those of bassist Larry Tuttle who should learn to calm down, that it sees itself on the arena circuit soon. Judging from the lusty crowd response and catchiness of some of the songs (most notably "Who Do You Think You Are?"). Russia's dreams may well come true. As the old maxim goes, no one ever gets broke underestimating the intelligence of the American public. **CARY DARLING**

TAZMANIAN DEVILS

Sleeping Lady Cafe, Fairfax, Calif.
Admission: \$2.50

With current English ska bands like Madness and Selecter getting good notices, some fallout should favor the fortunes of the Devils, who play a West Coast-influenced music that falls somewhere in the territory between J. Geils and reggae.

A one-hour 10-song opening set May 21 to an enthusiastically pogoing full house at this suburban club (the band's home base) showed off the many virtues of the quintet.

These include the intense, delightfully throw-away style of lead vocalist Dennis Hogan, incisive and enormously clever lyrics, best represented by "West Coast," a collectively captivating stage style and an overall instrumental and rhythmic tightness that betrays not a wasted measure, even in the longer tunes.

The set included some of the best numbers from the eponymous debut Warners album: "Feel Alright" (the single), "Window Into Heaven" and "Laura," plus songs slated for the followup LP.

The band proved the depth of its rock 'n' roll grounding with several older pure rock songs ("Who Do You Love" among them), delivered with a Rolling Stones-like flair.

JACK McDONOUGH

Talent Talk

When three **Billy Joel** dates (June 23, 24, 26) at Madison Square Garden sold out, two more dates were added, and tickets for those sold faster than any two other shows in the history of the Garden, the venue reports. For the June 27 and June 28 dates tickets went on sale at the box-office at 11 a.m. and were sold within the day, while Ticketron outlets cleaned out their allotments within 70 minutes.

The **Hues Corporation** is making a comeback with a new single on Polydor, "Something In Return," a vocal version of the love theme from the film "American Gigolo," called "The Seduction." ... It had to happen: **Nightmares In Wax** is a new

band from Britain, described as "new wave acid head." The band can be heard on the "Hicks From The Sticks" compilation LP from JEM.

The song "Cocaine," a concert favorite, will be the B side of the new **Eric Clapton** single, "Tulsa Time,"

on RSO. ... **Jefferson Starship** guitarist **Craig Chaquico** is marketing "rubbers"—a guitar strap lock designed to keep the strap from pulling off the instrument. The price is \$1 each.

Ex-Emerson, Lake & Palmer drummer, **Carl Palmer**, has formed a

new band called **One P.M.** ... **Blondie** drummer **Clem Burke** joined the **Major Thinkers** for some recording sessions. ... **Genesis** played a benefit for L.A. area hospitals, making a surprise appearance at the Roxy. ... **Jimmy Page** bought actor Michael Caine's London mansion for \$1.8 million. ... **Judas Priest**, currently on a headlining tour of the U.S., was almost busted during a recent videotaping at Barclay's Bank in London. An alarm was accidentally triggered, and the police rushed to the scene. It's reported that the police recognized the group from its tv appearance on "Top Of The Pops" the previous night, once they got within head-cracking distance, and filming subsequently resumed.

**ROMAN KOZAK &
SHAWN HANLEY**

Signings

Graham Parker to Carlin Music for publishing. ... Elektra/Asylum artist **Tommy Overstreet** to the William Morris Agency for booking, while WB's **Rex Allen Jr.** and **Margo Smith** re-sign with Morris. ... London-based **Secret Affair** to Sire Records in the U.S. and Canada via a deal with Arista U.K. to which the band is signed worldwide. Also to Sire for the U.S. and Canada is the **English Beat**, which is known simply as the **Beat** in the U.K. (The U.S. already has a **Beat**). ... **Peter C. Johnson** to CBS Records in France and Holland. ... **John Otway** to Stiff in the U.S. and Canada. An LP is expected in June. ... **In Transit** to RCA via a pact with Still Life Productions. ... Chrysalis artist **Eric Troyer** to Home Run Systems Corp. for management. ... Australia's **Mi-Sex** to Frontier Booking International. ... **Salty Dog** to Warren David Productions for production.

MCA artist **Bill Anderson** to Top Billing in Nashville for booking. ... **Linda Webb** to Connie DeNave Management in New York. ... **Roger Danes** to Cruz De Oro Productions for publicity and to Big K

Records in Kansas City. ... U.K. heavy metal band **Marseille** to RCA in U.S. and Canada via deal with Mountain Management. A debut LP is expected within the month. ... Singer/songwriter **Rob Hegal** also to RCA. ... Philadelphia new wave act, the **News**, to Larry Wright Entertainment for management.

Manilow Plays Hotel TV

ATLANTIC CITY, N.J.—In an unprecedented move, three of the 14 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 Superstar Theatre, which seats 1,750 persons, went for \$35 and \$30 and sold out within hours.

Manilow will perform seven nights, with shows at 9 p.m. and midnight, at a figure reported to be \$500,000.

Tibor Rudas, vice president of en-

tertainment at Resorts International, says Manilow was so moved by the quick sellout, he expressed deep concern about fans unable to buy tickets. As a result, he suggested the free closed circuit tv deal. An additional 5,000 people will be able to see the 9 p.m. shows the first three nights in the hotel's Rutland Room, Green Room and Viking Theatre.

Two hours before each show, the free ticket will be given out in the hotel lobby.

Other big name performers, notably Frank Sinatra, have sold out at Resorts International, but reportedly none have done it so quickly.

Old Tennessee Warehouse
Becomes Music Emporium

MURFREESBORO, Tenn.—An early 20th century warehouse is the setting for middle Tennessee's new live music hall, the Mainstreet Music Emporium here.

The Emporium will feature a variety of headliners and opening acts ranging from rock to bluegrass and jazz. Single acts also will be featured, including such talent as John Prine and Leon Redbone. Cover charges vary with the band featured but average about \$3.

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 Austin, a doctor of sociology at Middle Tennessee State Univ., and

musicians Philip Austin and Larry Pinkerton—feel their closeness to the university will give them an advantage with the campus community.

The building, an old warehouse, was completely remodeled by the owners. The sound system includes a 16-channel Biamp board, JBL speakers and Crown power amps. The hall has a 350-seat capacity with a large stage and dance floor. Eventual 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 Wednesdays, and possibly a writer's night in the future. **DENISE MILES**

Counterpoint

Robbins On Road—But Not Singing

By JEAN WILLIAMS

LOS ANGELES—A&M's Rockie Robbins is doing all he can to promote his newest LP "You And Me"—except concert touring.

Although "You And Me" is his second LP for A&M, he has never toured. Robbins, however, is on a nationwide promo tour.



Rockie Robbins: 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/r&b market, Robbins appears to be gaining steam with the gospel audience.

Although he comes from a Catholic background, Baptist churches across 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—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 nearly completed work on Aretha Franklin's debut Arista 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 gospel-like.

"I am a ballad writer with gospel roots," says Jackson, "and Aretha is perfect for my songs because her roots also are in gospel."

He points out that he penned four tunes on the LP, while Franklin wrote two and they collaborated on one.

Franklin was reportedly overheard asking Jackson, "Do you

JUNE 21, 1980 BILLBOARD

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 6/21/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	14	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	34	29	10	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	68	69	5	WOLF TICKETS—Pariet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Rightsong Malbiz, BMI)	
	2	14	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★	42	6	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	69	70	3	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Vai, ASCAP)	
	3	12	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	37	6	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deitelul/Gang, BMI)	70	52	10	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	
★	5	10	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	37	38	7	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	★	NEW ENTRY		JO JO—Boz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	
★	7	10	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Vai, ASCAP)	38	34	9	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	★	NEW ENTRY		BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)	
	6	15	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	39	36	11	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/ Hancock, Polo Grounds, BMI)	73	64	5	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)	
★	12	11	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	45	6	LOVE'S SWEET SENSATION— Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSD 1029 (Curtom/Bellboy, BMI)	74	74	3	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown (P. Brown, R. Rans), Drive 6286 (T.K.) (Sherlyn/Decibel/Patrol Bird, BMI)	
	8	8	BACK TOGETHER AGAIN— Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	41	41	5	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown)	★	75	85	2	LET'S GO 'ROUND AGAIN— Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)
	9	15	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Istand) (Ackee, ASCAP)	★	47	4	SO SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems- EMI/Prince Street/Arista, BMI/ASCAP)	★	76	86	2	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)
	10	9	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Vai, ASCAP)	43	43	6	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones) MCA 41230 (Dover/Drumfunk/Yellow Brick Road, ASCAP)	77	79	3	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	
	11	9	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (Midnight/Sun, ASCAP/Book, BMI)	44	46	7	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	★	78	88	2	HOW GOOD IS LOVE—Fat Larry's Band (O. Young, C. Adams, D. Mathis, R. Middlebrook), Fantasy/WMT 891 (Fred Burch/Cedarwood, BMI)
	12	6	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	★	51	5	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	★	79	89	2	DO YOU REALLY LOVE ME— Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)
★	13	9	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	55	5	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	★	NEW ENTRY		SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	
	14	13	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	46	48	5	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	81	84	3	JUST TO MAKE YOU HAPPY—Perry & Sanlin (C. Jackson, P. Perry), Capitol 4852 (Jay's Entertainment/Phivin International Enterprises, ASCAP)	
★	15	8	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/ Better Days, BMI)	★	53	6	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	★	NEW ENTRY		SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)	
★	16	7	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	54	5	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	83	83	4	I COME HERE TO PARTY—T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquister/ASCAP)	
	17	12	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★	55	5	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)	★	NEW ENTRY		LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	
★	18	8	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	58	7	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	★	NEW ENTRY		HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tania 54313 (Motown) (Bertram, ASCAP)	
★	19	5	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	59	4	SKYYZOO—Skyy (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	86	87	2	IN THE MOOD—Aurra (C. Carter), Dream 7-0355 (Salsoul) (Red Aurra/Lucky Three, BMI)	
	20	16	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★	60	5	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	NEW ENTRY		SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)	
	21	14	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tania 54311 (Motown) (Bertram, ASCAP)	★	61	3	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★	NEW ENTRY		I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	
	22	8	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★	62	3	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lens/Funky Feet, BMI)	★	NEW ENTRY		GIVE ME A BREAK—Ritchie Family (J. Morali, H. Belolo, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)	
	23	15	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-je-Joe, BMI)	★	63	3	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	★	NEW ENTRY		HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)	
	24	16	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	57	50	7	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus/R. Bailey/R. Patterson/B. Dunbar, SESAC)	91	31	19	DON'T PUSH IT, DON'T FORCE IT— Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	
★	25	5	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	★	76	2	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	92	56	8	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kiddada, BMI)	
	26	24	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	★	75	2	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	93	95	3	JUST HOW SWEET IS YOUR LOVE—Rhyze (P.L. Kyser, L.S. Stuckey), SAM 805014 (Mideb, ASCAP/Mits, BMI)	
	27	26	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)	61	44	7	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	94	57	13	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	
★	28	8	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/ Irving/Woolnoug, BMI)	★	67	3	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	95	71	9	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	
	29	30	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	62	40	14	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	96	72	6	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)	
★	30	7	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★	73	3	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★	NEW ENTRY		I WANNA GET DOWN—C.L. Blast (F. Knight, D. Cannon), Cotillion 45016 (Atlantic) (Knight-Atter-Knight/Unichappell, BMI)	
	31	28	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/ Lindseyanne/Bobby Caldwell, BMI)	64	68	4	ONLY THE LONELY—La Flavour (M. Avesc), Sweet City 7377 (Bema, ASCAP)	98	78	16	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	
★	32	6	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/ Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	65	65	5	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)	99	81	13	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	
	33	27	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutous, ASCAP/Darak/Good Groove, BMI)	★	77	2	FIGURES CAN'T CALCULATE— William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	100	93	2	MUSIC—Gary Bartz (H. Eaves), Arista 0514 (Frozen Butterfly, BMI)	

(Continued on page 39)

Talent In Action

CHEAP TRICK
ROMANTICS

Madison Square Garden, New York
Tickets: \$11.50, \$10.50

It wasn't the best concert Cheap Trick ever played, and it certainly wasn't the worst, but it was the band's debut at the Garden May 12 and that made it an event in itself.

Unfortunately the hall was only 3/4 full for the 95-minute show, but those who were there left happy. The band delivered what it promised.

And that was a full tilt rock show, not especially flashy in terms of fancy staging or massive light and smoke displays. Rather it was a performance that drew its strength from the showmanship and collective talents of the four-man band.

Even in the giant Garden, guitarist Rick Nielsen, singer Robin Zander, bass player Tom Peterson and drummer Bun E. Carlos were able to maintain their own separate identities, each one staking out his own particular corner of the stage. Focal point, of course, was Nielsen, who with his characteristic baseball cap, checkered pants and bow tie, was the most energetic of the lot.

Though Cheap Trick is basically a power trio with a lead singer, the band had no trouble filling the hall with its sound. Both Nielsen and Peterson are extremely proficient on their instruments, able to overlay harmonies and effects on their basic riffs.

The 18-song set began with "Are You Ready To Rock," sagged a little bit toward the middle, but picked up toward the end.

The band's version of "Day Tripper" got the crowd going and it followed with "I Know What I Need, And I Know How To Get It," "I Want You To Want Me" and especially "Surrender," a teenage anthem if ever there was one. After that, "Dream Police" during the encore, seemed almost anticlimactic.

Opening for about 40 minutes was the Romantics, a four-man, new wave, pop band, which, in the style of the Knack, played some 10 short and punchy songs, including "What I Like About You" and "Can't Live Without Her Love."

The band had good presence, a good solid sound, and it made a good impression on the audience, which counts for a lot.

ROMAN KOZAK

SIDE EFFECT
L.A. BOPPERS

Roxy, Los Angeles
Admission: \$6.50

The problem with the Side Effect/L.A. Boppers here May 6 was that the two acts insisted on doing one 75-minute set together. Fifteen songs, from both the Side Effect and the L.A. Boppers catalogs, were lumped together into one uncohesive whole.

The groups have a long history together as the Boppers were Side Effect's backing band before moving out on its own. So, for the bands, it must have been a pleasant reunion. However, for the audience, there were too many people onstage—15 all together—going in different directions at once.

Updated bop is what the L.A. Boppers claim to perform, though reality shows its music to be adeptly played r&b/funk. The five-piece horn section is the group's strong point as it punctuated the sometimes pedestrian songs with strong musicianship.

The four-piece Side Effect, led by the strong voiced Miki Howard, weaved its songs in with those of the Boppers. While its tunes are better than average r&b, the effect was muted because the group didn't have a set of its own.

CARY DARLING

JUDIE TZUKE

Theatre Royal,
Drury Lane, London
Admission: \$8, \$7, \$6, \$4.

It was to an expectant and capacity audience at one of London's most atmospheric and historic theatre that Judie Tzuke, a singer-songwriter of enormous potential, opened her first headlining U.K. tour.

The trek coincides with the release here of her second album "Sports Car," which follows her much acclaimed "Welcome To The Cruise" LP.

Her 16-song, 80-minute set, recorded for future use by Capital Radio, key London independent radio network, was split between known and new in song terms. The sound was poorly mixed at some points, though the five-piece backing group, which included her co-writer Mike Paxman on lead guitar, was warmly

received for tight though sensitive support to a batch of astute and emotive songs.

Tzuke was in fine voice throughout. Though more self-assured than 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 "Cruise" numbers were there, highlighted by the imploratory "Stay With Me Till Dawn," a performance repeated at audience request in her second encore which climaxed with one of her own favorites, "These Are The Laws."

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

Marty's, New York
Admission: \$10

The deep-voiced baritone from the big band era brought a whole review into this East Side Manhattan supper club April 23, and if it had a fault it was that the patrons didn't get enough of Arthur himself.

The show opened at 9:05, but Prysock 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 bouncing through "In a Mellow Tone." Then his two women backup singers came on for a few pleasant numbers. Then brother Red Prysock played some soulful tenor.

Finally Arthur came on with a booming "Hello Young Lovers." This and his old hit "I Worry 'Bout You" were 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.

Prysock 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 reissue on the Gusto label.

DOUG HALL

DIRK HAMILTON
THE BUS BOYS

Roxy, Los Angeles
Admission: \$6.50

Elektra's Dirk Hamilton may well be California's best well kept secret. The singer-songwriter has released four albums which have earned him a sizable cult following here but he is little known elsewhere. If the rest of the country could see his electrifying live show, it too might follow California's lead.

The one-hour, 40-minute, 20-song set fused urban folk with a white blues feel 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 and he stands in one place. Not 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 five-piece backup which, despite its tendency to jam near the end, made its presence felt without overwhelming Hamilton's vocal style or his everyman lyrics.

This was the Bus Boys' first time in the prestigious media-filled club and the band possibly put on its finest performance to date.

The sextet mixes r&b, new wave and a fine sense of theatrics into its entertaining 45-minute, 11-song set. However, the band stimulates the mind as well as the feet with such social commentary songs as "Ku Klux Klan," "Social Security" and "There Goes The Neighborhood."

CARY DARLING

Signings

Johnny Rivers to RSO. His debut single, "Romance (Give Me A Chance)" will be out next month. . . . International EMI artist Rocky Burnette to EMI-America. . . . The Alabama Band to RCA Records. Group was with MDJ Records of Dallas, which will still be involved in the group's activities. . . . Songwriter Sterling Whipple to E/A Publishing after five years with Tree. . . . MCA artist Leona Williams to Buddy Lee Attractions of Nashville for exclusive booking and tour direction. . . . Las Vegas and L.A. entertainer Brad Mercer to Frank Campana Management for representation. Mercer also retain Jan B. Guertin in Nashville for p.r., as does Memphis. . . . Detroit band Attack to Rock Hard Productions in association with Mike Walsh

& Associates for a longterm production pact. . . . Ovation artist Max D. Barnes and England's Westwood Records to Sea Cruise Productions for p.r. . . . Star Song Records inks Houston group Hope Of Glory.

The Bullets to Midsong/CBS Records, with the New York band now working on an LP. . . . Captain Sky to TEC Records with LP expected next month. . . . Felix Cavaliere to Contemporary Communications for management. . . . Singer/songwriter Linda Webb to Connie DeNave Management. . . . David Smith Four to Phlipside Entertainment, Inc. for management. . . . Singer/songwriter Christine Lavin to One on One Management. . . . Songwriter Wendy Waldman to Co-tillion and Walden Music.

Talent Talk

Bette Midler will press the flesh Wednesday (21) at Hunter's Bookstore in the Westwood district of L.A. at an autographing session for her book, "The View From A Broad." . . . 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 (23).

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 tie-in with the LP.

The Clash returned to L.A. April 28 for a surprise midnight gig at the 500-capacity Roxy. Taking advantage of the removal of all tables and chairs, the 500-plus surge of enthusiasts crammed in and lived up to the rowdy reputation of past Clash audiences. By evening's end, the Roxy was minus a curtain as several fans—upset because at first it seemed the group was not doing an encore—grabbed at the descending curtain until it was on the ground and badly ripped.

ROMAN KOZAK &
SHAWN HANLEY

Taupin Tapes Solo Album

• Continued from page 29

"I always knew we'd end up writing again. We've been together too long. I've never been an r&b or disco fan and couldn't relate to what Elton was then doing," he recalls.

Taupin's interest in all aspects of the film medium has resulted in the completion of two screenplays. "Goodbye Yellow Brick Road" written 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 Brodax and Dick Clark will produce.

Additionally, Taupin and manager Lippman have formed Pistol Productions, 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 as their first project.

Pistol Productions has copyrighted five of the song titles of Taupin's album for possible film titles.

Taupin is writing songs for Rod Stewart's next album and has penned a song called "Julie" that will be included on Cher's next album.

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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 also will 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 such 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 it wanted to be 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, Lida Grace and his daughter Latoya Jackson. Windstorm, a six-member, self-contained group from New Orleans recently completed a yet untitled LP plus a single, "Rockin'."

The Windstorm project was produced by Jackson and Kevin McLin, who also is guitarist and cowriter with Carl Dennis for the group. McLin is completing work on his masters 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 Winchester, drummer; Chris Severin, bass, and Roy Paul Joseph, guitar. Dennis also is 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 for the Jacksons group, no word on whether other members of the group will record for dad's company. The group is in the studio working on its next Epic LP.

★ ★ ★

Several artists have joined Dionne Warwick and Billy Eckstine, co-chairpersons of the 1980 Black Music Month Committee, supporting June's Black Music Month celebration.

Among these artists are: Sammy Davis Jr., Earth, Wind & Fire, Aretha Franklin, Isaac Hayes, Alberta Hunter, Millie Jackson, Melba Moore, Roy Ayers, Betty Carter, Stanley Clarke, the Commodores.

(Continued on page 33)

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	10	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★34	61	3	SITTING IN THE PARK—G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	★68	78	3	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)
★2	7	10	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Sleve Greenberg, BMI)	★35	50	6	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	69	56	9	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
3	3	11	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★36	44	4	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★70	80	2	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
4	4	10	LET ME BE THE CLOCK—Smokee Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	★37	42	6	JUST US/IV'E GOT THE FEELING—Two Tons O' Fun (Robinson, Osborn), Fantasy/Honey 888 (Jobete, ASCAP)	★71	81	2	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
★5	9	8	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★38	46	5	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnchap/Careers, BMI)	★72	82	2	E-FLAT BOOGIE—Trouble (T. Fisher, R. Reed), AI & The Kidd 1001 (AI & The Kidd, ASCAP)
6	2	12	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovino, ASCAP)	39	40	8	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	★73	83	2	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)
7	6	11	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydio, ASCAP)	★40	47	7	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydio, ASCAP/Hancock, Polo Grounds, BMI)	★74	85	2	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)
8	8	11	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	★41	48	5	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	75	77	3	IN THE MOONLIGHT—ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)
★9	10	11	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	42	43	6	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	★76	NEW ENTRY	NEVER GIVIN' UP—Al Jarreau (B. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	
10	5	15	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★43	49	6	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da, BMI)	★77	NEW ENTRY	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	
★11	14	11	GOTTA GET MY HANDS ON SOME—Falback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	★44	51	4	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★78	NEW ENTRY	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	
12	12	10	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	★45	52	5	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	★79	89	2	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gordine/Kiwi, BMI)
13	13	11	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★46	54	5	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	★80	90	2	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)
14	15	9	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	47	35	8	TONIGHT I'M ALRIGHT—Narada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)	★81	NEW ENTRY	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	
★15	18	6	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★48	45	7	BABY, THIS LOVE THAT WE'VE FOUND—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)	★82	NEW ENTRY	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	
★16	19	5	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	49	34	9	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	83	84	2	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
★17	20	5	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★50	63	4	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★84	NEW ENTRY	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	
★18	24	4	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	51	33	11	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	★85	NEW ENTRY	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)	
★19	26	7	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★52	62	4	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	86	88	2	DON'T WANNA SEE YOU CRY—Clifford Coulter (C. Coulter), Columbia 1-11202 (Coultron, ASCAP)
20	11	15	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	★53	69	2	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)	87	87	2	YOU'RE PLAYING DIRTY—Lowrell (L. Simon, A.J. Tribble), AVI 314 (Simon-Redmond, BMI)
21	21	9	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	★54	64	4	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	★88	NEW ENTRY	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matia), Elektra 46637 (Happy Birthday/Relaxed, BMI)	
22	17	12	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	55	55	5	DON'T YOU LIKE IT—Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)	89	91	5	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
23	16	14	HIGH—Skiy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★56	66	4	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)	90	NEW ENTRY	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Malbiz, BMI)	
24	22	9	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	★57	NEW ENTRY	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	91	29	19	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	
★25	31	8	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	58	58	5	AIN'T THAT LOVING YOU—Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)	92	NEW ENTRY	SNAKE EYES—Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)	
★26	30	7	LET THIS MOMENT BE FOREVER—Kwick (A. Jones), EMI/America 8037 (Cessess, BMI)	★59	NEW ENTRY	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	93	57	9	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	
★27	39	6	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	60	60	5	FREAKIN' TIME—Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)	94	NEW ENTRY	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)	
★28	32	8	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutus, ASCAP/Darak/Good Groove, BMI)	★61	70	3	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	95	68	7	SEXY EYES—Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
29	27	13	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	★62	72	3	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Pile, SESAC)	96	59	7	BABY I'M FOR REAL—Hamilton Bohannon (M. Gage), Mercury 76054 (Jobete, ASCAP)
30	25	19	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★63	73	3	DON'T TELL ME, TELL HER—Ddyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	97	NEW ENTRY	CAN'T HELP FALLING IN LOVE WITH YOU/STAY WITH ME—Jimmy Castor (Peretti, Creator, Weiss, R. Brown, C. Wurzbach, D. Lewittes), Long Distance 702 (Sheil, ASCAP)	
★31	41	7	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	★64	74	3	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	98	37	14	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)
32	28	17	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	65	65	5	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Encrip, BMI)	99	53	6	GIMME SOMETHING REAL—Wardell Piper (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)
33	23	15	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★66	76	3	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	100	71	7	THE BIG BANG THEORY—Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/RightSong/Malbiz, BMI)

IT'S DELICIOUS *2-Store Chain Rides Hits To Help Motivate Catalog Sales*

• Continued from page 14

schools giving away free records and balloons with the name of our shop."

In such a highly competitive market, why would he open a record shop at this time? "For the cash flow," he says. "This is one of the fastest dollar turnovers a person could possibly get into. If you're sharp, you can turn over 100% profit on a unit that's out of print."

"The bulk of my product is catalog and I handle this product differently than with current hit items," he continues.

"We replace new product daily, while we usually buy other product on a weekly basis. I keep file cards on all new product, with all information pertaining to each title—date, how many were purchased, how many were sold and other information. This tells me if the product is selling and how it's selling. It gives me a chance to move product out if it's not selling. This helps my dollar flow."

Johnson claims that most customers are steady and these customers bring in others. "I determine approximately how much I can expect a customer to spend yearly. I'm able to base this on the fact that most people have certain outlets where they buy their records."

"Through the years, I have taken surveys of buying habits. I did this through the checks we received."

"At my first store the average income per family is less than \$20,000 yearly. I can expect about \$300 a year from a family. On the other hand at the new store, I'm dealing with persons in the \$40,000-\$150,000 salary bracket. At this store I'm going to turn over more than \$300 per person."

Millie Jackson Eying Gotham

NEW YORK—Millie Jackson will make her first appearance on Broadway in July with a show called "Black Tie & Champagne With Millie Jackson."

Plans call for a two-week stint at the Princess Theatre (formerly the Latin Quarter), starting July 17, according to Spring Records, which is producing the show and is also the label outlet for the star.

Although the label reports more than 400,000 sold of her current two-LP "live" set, co-owner Roy Rifkind says he's "toying with the idea" of recording the performance. The show, with a special set being built, may also feature a comic and/or other Spring acts, including Fatback Band.

Counterpoint

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Hollywood Palladium June 7, will have as guest speakers radio and label representatives. The idea is to allow those who listen to the radio and buy records an opportunity to tell those responsible for the music what they want to hear and buy. Also, to express their ideas on what changes should take place in both industries.

The organization is selling booth space for record companies to display their wares. The one-day conference was the brainchild of USC students, the Rev. William Billingsley, Demetra Mavis and Sandra Parker.

As for his in-store setup, Johnson points out that he utilizes his wall space to encourage catalog sales. "Unlike many outlets where they put several different albums on the wall at the same time, I select an artist and display both its new and catalog product. I sell the catalog for \$2.99 and the new \$7.98 list LP for \$5.98 and this generates sales."

He maintains that his outlets are service-oriented and his staff is experienced in all areas of retailing.

"We stress good service and our customers know it. I selected the staff carefully. Most of them were stolen from Tower Records, Wherehouse and other outlets."

"I keep my staff personnel because I try to keep them happy working here. Among the things we do is send them to shows on a rotating basis. I don't expect record companies to give us tickets; I buy tickets

for the season and give them to the staff members. If record companies give us tickets, I pass them onto the employees. There are other things an employer can do to show his/her appreciation of the staff. This is important to keep good people."

Johnson explains his staff is familiar with all types of music. "We work with promotional copies so that we will thoroughly know the different types of music."

Johnson, who employs seven persons at the new outlet and five at Delicious number one, buys his product from City One-stop locally and direct from WEA.

Both Delicious outlets are open seven days a week. Hours at the first shop are 10 a.m.-11:30 p.m. weekdays and 10 a.m.-6 p.m. Sundays. At the newest shop hours are 10 a.m.-9 p.m. weekdays 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 Newport Jazz Festival was the Schlitz "Salute To Black Broadway." That show brought together many of the pioneers of the black musical theatre in America for two hours of exciting musical entertainment.

Since then, George Wein, the festival's producer, Bobby Short, and Robert Kimball, the show's producers, and dancer Honi Coles, bowing to numerous public 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 (hooper Honi Coles 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 Broadway version is the lack of spontaneity. The Newport version rippled with excitement. There was the marvel of seeing and almost endless parade of legendary names like John W. Bubbles (the original Sportin' Life in "Porgy & Bess"), Honi Coles, Adelaide Hall and Edith Wilson. Then there was Short's breezy and informative narrative which wove the

show together into a cohesive whole.

Now, however, much of Short's dialog has been eliminated, reducing the show into little more than a concert-type revue. The size of the orchestra has been reduced, thereby reducing its effectiveness, and often the performers seem unsure of themselves, as though they were all working with different and unfamiliar scripts.

Still, there are gems in this program. Gems in the dazzling footwork of Gregory Hines, last seen on Broadway in "Comin' Uptown." Gems in Nell Carter's vocal ability. Gems in the memorable music culled from the songbooks of Sissle and Blake, Duke Ellington, Fats Waller, George & Ira Gershwin, Cole Porter, Irving Berlin, Johnny Mercer, Jimmy McHugh and others.

The songs, like "Solomon," "I Can't Give You Anything But Love," "Stormy Weather," "Under The Bamboo Tree," "Black & Blue," "Heat Wave" and "The Cotton Club Stomp," range from coquettish to wistful, to blue to fanciful.

The show is on Broadway for a limited run, but there are indications that the memories will linger much longer as Wein is negotiating a cast album deal, and Short has been approached by a television company on the possibilities of taping the show for future airing.

RADCLIFFE JOE

Temptations Return 'Home'

• Continued from page 50

grave with them, that's something."

The songs on the new LP are reminiscent of '60s style in that 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 Street. "We're just singers. I'm not sure what disco is. As far as long records are concerned, we came out with the long records but they didn't call it disco."

"We had 'Psychedelic Shack,' what was that? I'm not sure how different disco is from our long playing cuts. We used to catch hell trying to get something played 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 so pretty regularly," maintains Williams. "It's just that we did a lot of clubs and performed out of the country. We were out of the mainstream. People would come up to us and say 'when are you going to tour? We haven't seen you.'"

However, the group plans to alter the situation shortly though it is not set to tour immediately. Despite one date opening for Diana Ross in Las Vegas, the Temptations want to take time to get a new act together to promote their "Power" LP.

Speculation had been brewing that former members Eddie Kendricks and David Ruffin might temporarily rejoin for a project. "I don't see it anytime soon," says Williams. "There was talk of the original Temptations doing a project for one, maybe two albums for Philadelphia International but it didn't work out."

Billboard SPECIAL SURVEY For Week Ending 5/17/80

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	39	41	12	WINNERS Kleer, Atlantic SD 19262
2	2	11	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	40	48	5	MONSTER Herbie Hancock, Columbia JC 36415
3	6	6	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	41	29	13	FUN AND GAMES Chuck Mangione, A&M SP-3715
4	5	8	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	42	36	17	8 FOR THE 80'S Webster Lewis, Epic NJE 36197
5	3	20	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	43	52	6	RELEASED Patti LaBelle, Epic JE 36381
6	7	5	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	44	59	2	1980 B.T. Express, Columbia JC 36333
7	4	10	WARM THOUGHTS Smokey Robinson, Tamia T8-367M1 (Motown)	45	47	4	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
8	10	5	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	46	35	27	PRINCE Prince, Warner Bros. BSK 3366
9	9	6	TWO G.Q., Arista AL 9511	47	45	24	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977
10	11	8	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	48	58	4	BACK FOR MORE Al Johnson, Columbia NJC 36266
11	14	3	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	49	43	23	LIVE AND UNCENSORED Millie Jackson, Spring SP-6725 (Polydor)
12	8	38	OFF THE WALL Michael Jackson, Epic FE-35745	50	39	11	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
13	15	5	AFTER MIDNIGHT Manhattans Columbia JC 36411	51	42	13	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816
14	16	7	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	52	44	19	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)
15	12	20	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	53	51	4	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
16	13	22	GAP BAND II Gap Band, Mercury SRM 1-3804	54	40	19	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256
17	18	11	SKYWAY Skiy, Salsoul SA 8532 (RCA)	55	54	27	MASTERJAM Rufus & Chaka, MCA MCA-5103
18	34	3	PARADISE Peabo Bryson, Capitol SDD-12063	56	NEW ENTRY	NEW ENTRY	SYREETTA Syreetta, Tamia T7-372R1 (Motown)
19	17	11	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	57	NEW ENTRY	NEW ENTRY	SPLASHDOWN Breakwater, Arista AB 4264
20	19	9	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	58	NEW ENTRY	NEW ENTRY	NATURALLY Leon Heywood 20th Century T613 (RCA)
21	57	2	POWER Temptations, Gordy G8-994M1 (Motown)	59	NEW ENTRY	NEW ENTRY	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
22	22	4	DREAM COME TRUE Earl Klugh, United Artists LT 1026	60	60	28	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191
23	NEW ENTRY	NEW ENTRY	CAMEOSIS Cameo, Casablanca CCLP 2011	61	56	18	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
24	25	6	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)	62	61	48	WHERE THERE'S SMOKE Smokey Robinson, Tamia T7-366 (Motown)
25	26	7	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	63	49	22	THE DANCE OF LIFE Narada Michael Walden Atlantic SD 19259
26	27	8	MASS PRODUCTION Massterpiece, Cotillion SD 5218 (Atlantic)	64	50	22	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195
27	38	4	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	65	67	8	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
28	37	11	LADY T Teena Marie, Gordy G7-992R1 (Motown)	66	53	10	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)
29	20	11	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)	67	55	17	HIROSHIMA Hiroshima, Arista AB-4252
30	21	14	EVERY GENERATION Ronnie Laws, United Artists LT-1001	68	66	29	FIRE IT UP Rick James, Gordy G8-990 (Motown)
31	24	31	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	69	64	26	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
32	28	11	10½ Dramatics, MCA MCA-3196	70	63	9	SURE SHOT Crown Heights Affair, De-Lite SDR-9517 (Mercury)
33	33	7	HIDEAWAY David Sanbor, Warner Bros. BSK 3379	71	71	2	AFTER THE RAIN Side Effect, Elektra GE 261
34	32	5	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245	72	72	25	LIVING PROOF Ylvester, Fantasy F 79010
35	23	8	SPYRO GYRA Catching The Sun, MCA MCA-5108	73	75	6	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
36	46	7	TWO TONS O' FUN Two Tons Of Fun, Fantasy F-9584	74	70	6	INSANE Richard Pryor, Laff A209
37	31	28	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	75	74	20	ONE ON ONE Bob James/Earl Klugh, Columbia/ Tappan Zec FC 36241 (CBS)
38	30	35	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)				

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	4	9	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	34	33	8	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	68	67	6	SEXY EYES—Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
2	1	11	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	35	35	7	TONIGHT I'M ALRIGHT—Marada Michael Walden (N. M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)	69	NEW ENTRY	→	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Delightful/Gang, BMI)
★	3	10	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	36	23	15	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	70	80	2	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)
★	5	9	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	37	37	13	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	71	61	6	THE BIG BANG THEORY—Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Rightsong/Malriz, BMI)
5	2	14	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	38	20	13	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	72	82	2	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus, SESAC)
6	6	10	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	39	57	5	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	73	83	2	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)
★	7	9	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	40	47	7	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	74	84	2	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)
★	9	10	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	41	49	6	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell BMI)	75	66	7	THE GET DOWN MELLOW SOUND—Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)
★	10	7	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	42	52	5	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	76	86	2	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)
★	11	10	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	43	51	5	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	77	87	2	IN THE MOONLIGHT—ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)
★	11	7	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	44	60	3	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	78	89	2	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)
★	12	9	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	45	46	6	BABY, THIS LOVE THAT WE'VE FOUND—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)	79	79	3	I JUST CAN'T SHAKE THE FEELING—Ava Cherry (B. Eli, J. Prusan), Curtom/RSO 1027 (Friday's Child, BMI)
★	13	10	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	46	58	4	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	80	NEW ENTRY	→	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
★	14	10	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	47	48	6	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	81	NEW ENTRY	→	JAM—Five Special (B. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
★	15	8	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	48	55	4	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	82	NEW ENTRY	→	E-FLAT BOOGIE—Trouble (T. Fisher, R. Reed), Al & The Kidd 1001 (Al & The Kidd, ASCAP)
★	16	13	HIGH—Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	49	56	5	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	83	NEW ENTRY	→	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)
★	17	11	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	50	59	5	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	84	NEW ENTRY	→	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
★	18	5	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Vai, ASCAP)	51	71	3	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	85	NEW ENTRY	→	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Blue), Curtom/RSO 1029 (Curtom/Bellboy, BMI)
★	19	4	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Vai, ASCAP)	52	62	4	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	86	65	9	THE BEST LOVE I EVER HAD—Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)
★	20	4	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	53	53	5	GIMME SOMETHING REAL—Wardell Piper (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Vai, ASCAP)	87	NEW ENTRY	→	YOU'RE PLAYING DIRTY—Lowrell (L. Simon, A.J. Tribble), AVI 314 (Simon-Redmond, BMI)
★	21	8	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	54	63	4	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	88	NEW ENTRY	→	DON'T WANNA SEE YOU CRY—Clifford Coulter (C. Coulter), Columbia 1-11202 (Coultron, ASCAP)
★	22	8	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Grifey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	55	64	4	DON'T YOU LIKE IT—Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)	89	NEW ENTRY	→	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gordine/Kiwi, BMI)
★	23	14	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	56	42	8	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	90	NEW ENTRY	→	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)
★	24	3	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	57	45	8	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	91	91	4	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
★	25	18	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	58	68	4	AIN'T THAT LOVING YOU—Lou Rawls (H. Banks, A. Jones), P.J.R. 9-3102 (CBS) (East Memphis, BMI)	92	50	7	LET THE MUSIC TAKE ME—Patrice Rushen (Patrice Rushen/Sheree Brown), Elektra 46604, (Baby Fingers/Shownbreere, ASCAP)
★	26	6	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	59	54	6	BABY I'M FOR REAL—Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)	93	78	9	SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
★	27	12	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	60	70	4	FREAKIN' TIME—Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)	94	30	17	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)
★	28	16	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	61	81	2	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	95	31	20	TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)
★	29	18	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	62	72	3	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	96	96	3	I'LL BE AROUND—War (Allen, Brown, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott), MCA 41209 (Far Out, ASCAP/Milwaukee, BMI)
★	30	6	LET THIS MOMENT BE FOREVER—Kwikk (A. Jones), EMI/America 8037 (Cessess, BMI)	63	73	3	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	97	75	4	ANYTHING YOU WANT—David Sanborn (D. Sanborn, M. McDonald), Warner Bros. 49219 (Hiatus, BMI/Tauripin Tunes, ASCAP)
★	31	7	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215, (Almo/Crimso, ASCAP)	64	74	3	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	98	43	11	UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)
★	32	7	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutus, ASCAP/Darak/Good Groove, BMI)	65	69	4	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)	99	41	17	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)
★	33	10	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Sligwood/Unichappell, BMI)	66	76	3	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)	100	40	15	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)

Counterpoint

Mehta And Orchestra Into Harlem

By JEAN WILLIAMS

LOS ANGELES—The New York Philharmonic, with Zubin Mehta conducting, recently moved into the pulpit where the late Rev. Adam Clayton Powell reigned for a number of years, Harlem's Abyssinian Baptist Church. It was the orchestra's first trek to Harlem.

The program, which also starred soprano Leontyne Price, Seth McCoy and featured Joe Westmoreland and contralto Betty Perkins, was part of the gospel/symphony concept started eight years ago in Los Angeles by Mehta when he was conducting the Los Angeles Philharmonic Orchestra.

Westmoreland, an accomplished composer, choir director and teacher, heads L.A. Philharmonic's gospel/symphony division. He believes that by bringing the orchestra and choir together in performances of choral music written by black composers as well as having the orchestra provide accompaniment for works by Handel, Bach and Stravinsky, individuals will be enriched beyond traditional ethnic boundaries. Also, that talent within the black community may be rechanneled in directions that will contribute to the future variety of symphony musical life.

Three of the compositions performed at the Abyssinian Church were written by Westmoreland: "I Believe In Liberty," "Let Jesus Come To You" and "The Lord Is In This Place."

The fact that less than 1% of the musicians in the country's symphony orchestras are minorities inspired the Los Angeles Philharmonic Assn.'s orchestral training program for minority students, headed up by Westmoreland.

Aretha Franklin, Jessy Dixon, Andrae Crouch, Walter Hawkins and the Five Blind Boys from Alabama are among the performers set for a gospel-oriented PBS-TV special to be produced June 21 at Grandfather Mt., N.C. Other artists set are Barbara Mandrell, Tennessee Ernie Ford and B.J. Thomas.

Dixon has shortened his August European concert tour in order to begin rehearsals with Paul Simon for an eight-country promo tour for Simon's new film "One Trick Pony." The film, set for release this summer, also features Dixon.

President Carter last year proclaimed the month of June Black Music Month. The purpose of Black Music Month is to increase the public's awareness of black music, its history, artistry and sound. Also, to stimulate appreciation of the music throughout the year.

The Black Music Assn., has taken a front position by spearheading cultural, social and artistic events throughout the month, which will be topped off with its annual convention in Washington, June 26-30.

Ebonics Support Group organization, set up to aid low income/minority students at the Univ. of Southern California, plans to sponsor its first Music Exhibition-Celebration geared to the general public and music industry.

The event, scheduled for L.A.'s (Continued on page 60)

MAY 17, 1980 BILLBOARD

Billboard Singles Radio Action

Based on station playlists through Thursday (4/24/80)

Playlist Top Add Ons •
Playlist Prime Movers ★

WIFE—Indianapolis

- BARRY MANILOW—I Don't Want To Walk Without You (Arista)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

WNDE—Indianapolis

- BETTE MIDLER—The Rose (Atlantic)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ ANNE MURRAY—Lucky Me (Capitol) 21-16
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 14-11

WOKY—Milwaukee

- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 14-6
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 28-18

WZUU—Milwaukee

- SPYRO GYRA—Catching The Sun (MCA)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 6-2
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 22-11

KSLQ—St. Louis

- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ★ GARY NUMAN—Cars (Atlantic) 20-15
- ★ CHARLIE DORE—Pilot Of The Airways (Island) 18-9

KXOK—St. Louis

- AMBROSIA—Biggest Part Of Me (WB) 18-10
- JIMMY RUFFIN—Hold On To My Love (RSO)
- ★ CLIFF RICHARD—Carrie (EMI-America) 18-10
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 14-9

KIOA—Des Moines

- BROTHERS JOHNSON—Stomp (A&M)
- BETTE MIDLER—The Rose (Atlantic)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dream (UA) 21-15
- ★ CHARLIE DORE—Pilot Of The Airways (Island) 17-10

KDWB—Minneapolis

- PHOTOGLO—We Were Meant To Be Lovers (RCA)
- ELTON JOHN—Little Jeannie (MCA)
- ★ AMBROSIA—Biggest Part Of Me (WB) 20-15
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 12-7

KSTP—Minneapolis

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ROBBIE DUPREE—Steal Away (Elektra)
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 20-13
- ★ JENNIFER WARNES—When The Feeling Comes Around (Arista) 30-21

WHB—Kansas City

- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- ROBBIE DUPREE—Steal Away (Elektra)
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 15-7
- ★ MAC DAVIS—It's Hard To Be Humble (Casablanca) 13-2

KBEQ—Kansas City

- LITTLE RIVER BAND—It's Not A Wonder (Capitol)
- OZARK MOUNTAIN DAREDEVILS—Take You Tonight (Columbia)
- ★ GARY NUMAN—Cars (Atlantic) 18-11
- ★ CHARLIE DORE—Pilot Of The Airways (Island) 25-14

KKLS—Rapid City

- LINDA RONSTADT—Hurt So Bad (Asylum)
- NEIL SEDAKA AND DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ AMBROSIA—Biggest Part Of Me (WB) 15-9
- ★ BILLY JOEL—You May Be Right (Columbia) 5-1

KQWB—Fargo

- BARRY MANILOW—I Don't Want To Walk Without You (Arista)
- ANNE MURRAY—Lucky Me (Capitol)
- ★ AMBROSIA—Biggest Part Of Me (WB) 26-19
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 25-17

KLEO—Wichita

- PAUL McCARTNEY—Coming Up (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)
- ★ AMBROSIA—Biggest Part Of Me (WB) 18-10
- ★ BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 21-14

Northeast Region

TOP ADD ONS:

- CHARLIE DORE—Pilot Of The Airways (Island)
- BOB SEGER—Against The Wind (Capitol)
- BETTE MIDLER—The Rose (Atlantic)

PRIME MOVERS:

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- AMBROSIA—Biggest Part Of Me (WB)
- LINDA RONSTADT—Hurt So Bad (Asylum)

BREAKOUTS:

- KENNY ROGERS—Love The World Away (UA)
- ELTON JOHN—Little Jeannie (MCA)
- FRANK SINATRA—Theme From New York, New York (Reprise)

WABC—New York

- CHARLIE DORE—Pilot Of The Airways (Island)
- PRETENDERS—Brass In Pocket (Island)
- ★ GARY NUMAN—Cars (Atco) 38-15
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 25-16

WXLO—New York

- MANHATTANS—Shining Star (Columbia)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- ★ MANHATTAN TRANSFER—Twilight Zone (Atlantic) 26-20
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 22-16

WPTR—Albany

- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- OAK—King Of The Hill (Mercury)
- ★ BETTE MIDLER—The Rose (Atlantic) 16-10
- ★ AMBROSIA—Biggest Part Of Me (WB) 11-5

WTRY—Albany

- PAT BENATAR—We Live For Love (Chrysalis)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 19-12
- ★ BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 27-17

WKBW—Buffalo

- NICOLETTE LARSON—Dancin' Jones (WB)
- ANNE MURRAY—Lucky Me (Capitol)
- ★ NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra) 17-11
- ★ AMBROSIA—Biggest Part Of Me (WB) 22-19

WYSL—Buffalo

- AMBROSIA—Biggest Part Of Me (WB)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- ★ ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 21-11
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 25-16

WBFF—Rochester

- CHARLIE DORE—Pilot Of The Airways (Island)
- BETTE MIDLER—The Rose (Atlantic)
- ★ JOURNEY—Anyway You Want It (Columbia) 23-19
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)

WRKO—Boston

- ELTON JOHN—Little Jeannie (MCA)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ CHARLIE DORE—Pilot Of The Airways (Island) 27-20
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 22-16

WBZ-FM—Boston

- BOB SEGER & SILVER BULLET BAND—Nine Tonight (Capitol)
- KENNY ROGERS—Love The World Away (UA)

F-105 (WVBF)—Boston

- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ★ DR. HOOK—Sexy Eyes (Capitol)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 17-9

WDRC—Hartford

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- BETTE MIDLER—The Rose (Atlantic)
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 18-13
- ★ DR. HOOK—Sexy Eyes (Capitol) 10-5

WPRO (AM)—Providence

- FRANK SINATRA—Theme From New York, New York (Reprise)
- RUPERT HOLMES—Answering Machine (MCA)
- ★ AMBROSIA—Biggest Part Of Me (WB) 22-17
- ★ PAUL DAVIS—Do Right (Bang) 12-6

WPRO-FM—Providence

- J. GEILS BAND—Love Stinks (EMI)
- ELTON JOHN—Little Jeannie (MCA)
- ★ JAMES LAST BAND—The Seduction (Polydor) 0-22
- ★ THE FOOLS—It's A Night For Beautiful Girls (EMI) 20-15

WICC—Bridgeport

- ELTON JOHN—Little Jeannie (MCA)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- ★ PAUL DAVIS—Do Right (Bang) 18-12
- ★ AMBROSIA—Biggest Part Of Me (WB) 19-11

WBEN—Rochester

- CHARLIE DORE—Pilot Of The Airways (Island)
- BETTE MIDLER—The Rose (Atlantic)
- ★ JOURNEY—Anyway You Want It (Columbia) 23-19
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 15-9

Mid-Atlantic Region

TOP ADD ONS:

- ROBBIE DUPREE—Steal Away (Elektra)
- BETTE MIDLER—The Rose (Atlantic)
- THE CLASH—Train In Vain (Epic)

PRIME MOVERS:

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)
- BILLY JOEL—You May Be Right (Columbia)

BREAKOUTS:

- ELTON JOHN—Little Jeannie (MCA)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- SPIDER—New Romance (Dreamland)

WFIL—Philadelphia

- ROBBIE DUPREE—Steal Away (Elektra)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 12-10
- ★ BILLY JOEL—You May Be Right (Columbia) 9-7

WZZD—Philadelphia

- AMBROSIA—Biggest Part Of Me (WB)
- RODNEY FRANKLIN—The Groove (Columbia)
- ★ STEPHANIE MILLS—Sweet Sensation (20th Century) 23-12
- ★ TEMPTATIONS—Power (Gordy) 40-29

WIFI-FM—Philadelphia

- SPIDER—New Romance (Dreamland)
- ELTON JOHN—Little Jeannie (MCA)
- ★ AIR SUPPLY—Lost In Love (Arista) 11-5
- ★ B-52's—Rock Lobster (WB) 21-10

WPGC—Washington

- BETTE MIDLER—The Rose (Atlantic)
- THE CLASH—Train In Vain (Epic)
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 20-13
- ★ BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia) 14-7

WGMN Norfolk

- PAUL DAVIS—Do Right (Bang)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ CHARLIE DORE—Pilot Of The Airways (WB) 6-3

WCAO—Baltimore

- ANNE MURRAY—Lucky Me (Capitol)
- ELTON JOHN—Little Jeannie (MCA)
- ★ PAUL DAVIS—Do Right (Bang) 27-19
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 26-14

WYRE—Annapolis

- BETTE MIDLER—The Rose (Atlantic)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- ★ GARY NUMAN—Cars (Atlantic) 26-14
- ★ LIPPS, INC.—Funkytown (Casablanca) 27-19

WLEE—Richmond

- ROBBIE DUPREE—Steal Away (Elektra)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- ★ AMBROSIA—Biggest Part Of Me (WB) 22-12
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 10-5

WRVQ—Richmond

- BROTHERS JOHNSON—Stomp (A&M)
- ELTON JOHN—Little Jeannie (MCA)
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ★ JERMAINE JACKSON—Let's Get Serious (Motown)

WAEB—Allentown

- PAUL DAVIS—Do Right (Bang)
- FIREFALL—Headed For A Fall (Atlantic)
- ★ GARY NUMAN—Cars (Atlantic) 17-4
- ★ LIPPS, INC.—Funkytown (Casablanca) 30-19

WKBO—Harrisburg

- LIPPS, INC.—Funkytown (Casablanca)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 21-10
- ★ BROTHERS JOHNSON—Stomp (A&M) 23-11

Southeast Region

TOP ADD ONS:

- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra)
- PAUL McCARTNEY—Coming Up (Columbia)
- BETTE MIDLER—The Rose (Atlantic)

PRIME MOVERS:

- LIPPS, INC.—Funkytown (Casablanca)
- THE PRETENDERS—Brass In Pocket (Sire)
- AMBROSIA—Biggest Part Of Me (WB)

BREAKOUTS:

- ELTON JOHN—Little Jeannie (MCA)
- KENNY ROGERS—Love The World Away (Asylum)
- BOB SEGER—Against The Wind (Capitol)

WQXI—Atlanta

- BETTE MIDLER—The Rose (Atlantic)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ RODNEY CROWELL—Ashes By Now (WB) 25-19
- ★ PAUL McCARTNEY—Coming Up (Columbia) 28-22

Z-93 (WZGC-FM)—Atlanta

- ELTON JOHN—Little Jeannie (MCA)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- ★ FELIX CAVALIERE—Only A Lonely Heart Sees (Epic) 18-9
- ★ JAMES LAST BAND—The Seduction (Polydor) 20-10

WBBQ—Augusta

- NEIL SEDAKA AND DARA SEDAKA—Should've Never Let You Go (Elektra)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ AMBROSIA—Biggest Part Of Me (WB) 18-11
- ★ BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 23-15

WFOM—Atlanta

- THE FOOLS—It's A Beautiful Night For Girls (EMI-America)
- ELTON JOHN—Little Jeannie (MCA)
- ★ AMBROSIA—Biggest Part Of Me (WB) 16-6
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 14-4

WWSA—Savannah

- ROBBIE DUPREE—Steal Away (Elektra)
- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- ★ BROTHERS JOHNSON—Stomp (A&M) 14-14
- ★ MANHATTANS—Shining Star (Columbia) 20-15

WFLB—Fayetteville

- ISLEY BROTHERS—Don't Say Goodnight (T-Neck)
- MANHATTANS—Shining Star (Columbia)
- ★ ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 22-19
- ★ THE WHISPERS—Lady (Solar) 13-10

WMJX (96X)—Miami

- BETTE MIDLER—The Rose (Atlantic)
- ELTON JOHN—Little Jeannie (MCA)
- ★ GARY NUMAN—Cars (Atlantic) 21-6
- ★ LIPPS, INC.—Funkytown (Casablanca) 13-2

Y-100 (WHYI-FM)—Miami

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PAUL McCARTNEY—Coming Up (Columbia)
- ★ JOURNEY—Anyway You Want It (Columbia) 28-17
- ★ LA FLAVOUR—Mandolay (Sweet City) 22-11

WLOF—Orlando

- ELTON JOHN—Little Jeannie (MCA)
- ROBBIE DUPREE—Steal Away (Elektra)
- ★ AMBROSIA—Biggest Part Of Me (WB) 24-14
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 25-17

Q-105 (WRBQ-FM)—Tampa

- NEIL SEDAKA AND DARA SEDAKA—Should've Never Let Her Go (Elektra)
- BROTHERS JOHNSON—Stomp (A&M)
- PRETENDERS—Brass In Pocket (WB) 16-10

BJ-105 (WBJW-FM)—Orlando

- ROBBIE DUPREE—Steal Away (Elektra)
- ELTON JOHN—Little Jeannie (MCA)
- ★ PRETENDERS—Brass In Pocket (WB) 23-12
- ★ BILLY JOEL—You May Be Right (Columbia) 13-8

WQXQ—Daytona Beach

- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- THE WHISPERS—Lady (Solar)
- ★ AMBROSIA—Biggest Part Of Me (WB) 22-12
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 36-26

WAPE—Jacksonville

- ELTON JOHN—Little Jeannie (MCA)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- ★ BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 29-23
- ★ THE CLASH—Train In Vain (Epic) 28-22

WAYS—Charlotte

- NEIL SEDAKA AND DARA SEDAKA—Should've Never Let You Go (Epic)
- PAUL McCARTNEY—Coming Up (Columbia)
- ★ LIPPS, INC.—Funkytown (Casablanca) 28-21
- ★ BERNADETTE PETERS—Gee Whiz (MCA) 16-11

WKIX—Raleigh

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- MANHATTANS—Shining Star (Columbia)
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 22-18
- ★ SKYY—High (Salsoul) 30-22

WTMA—Charleston

- THE CLASH—Train In Vain (Epic)
- PAUL McCARTNEY—Coming Up (Columbia)
- ★ JOURNEY—Anyway You Want It (Columbia) 28-18
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dream (UA) 11-3

WORD—Spartanburg

- PAUL McCARTNEY—Coming Up (Columbia)
- RUPERT HOLMES—Answering Machine (MCA)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 0-22
- ★ BETTE MIDLER—The Rose (Atlantic) 14-4

WLAC—Nashville

- ROBBIE DUPREE—Steal Away (Elektra)
- THE CLASH—Train In Vain (Epic)
- ★ AMBROSIA—Biggest Part Of Me (WB) 19-15
- ★ MAC DAVIS—It's Hard To Be Humble (Casablanca) 25-20

(WBQY) 92-Q—Nashville

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- ★ GARY NUMAN—Cars (Atlantic) 24-18
- ★ LIPPS, INC.—Funkytown (Casablanca) 30-22

WHBQ—Memphis

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ LIPPS, INC.—Funkytown (Casablanca) 20-16
- ★ MANHATTANS—Shining Star (Columbia) 29-33

WFLI—Chattanooga

- THE WHISPERS—Lady (Solar)
- BOB SEGER & SILVER BULLET BAND—You'll Accompany Me (Capitol)
- ★ LIPPS, INC.—Funkytown (Casablanca) 17-12
- ★ JAMES LAST BAND—The Seduction (Polydor) 11-8

WRJZ—Knoxville

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 15-5
- ★ JAMES LAST BAND—The Seduction (Polydor) 20-15

WGOW—Chattanooga

- THE WHISPERS—Lady (Solar)
- ★ ANDY GIBB &

Counterpoint

Ex-Houston Retailer To Be Mentor

By JEAN WILLIAMS

LOS ANGELES—Rose Mayes, who operated Rose's Records in Houston for 11 years, sold her retail outlet several months ago to pursue another career in the music industry.

Mayes, who plans to enter the personal management field, recently moved to California to resume her education at the Univ. of Redlands at Redlands, Calif.

"I sold the store last August because the business got so competitive and confusing and I couldn't make as much money as in previous years," she explains.

"The industry needs professional people," she continues. "I believe that's one of the reasons it's (music industry) having so many problems.

"This move also is for my own personal satisfaction. I will get my BA in October and will begin working on my masters degree."

She points out that she was not forced out of business. "I was one of the more successful dealers in the area but I couldn't see my long range goals coming to fruition in the situation I was in."

Mayes is majoring in business administration at the Univ. of Redlands and in her spare time consults retailers in the L.A. area.

"Because I have been in the business such a long time I have made many contacts. Also, because of my own experiences I am able to advise other dealers. Therefore I frequently visit shops in an attempt to help them in some way or put them in touch with the people who can."

★ ★ ★

The Rev. C.L. Franklin, father of Aretha, has been hospitalized at Detroit's Ford Hospital, in what sources close to the minister call a deteriorating condition.

When contacted about his condition, a hospital spokesperson would only say, "We're not giving out any information on him. That's our instructions."

The Rev. Franklin, who remains comatose, was recently saluted with a tribute by his family and friends, with proceeds going to the Rev. C.L. Franklin Medical Trust Fund. The event, which featured several gospel artists in addition to Aretha, reportedly grossed \$100,000 with approximately \$51,000 going to the trust fund after expenses.

The Rev. Franklin, who recorded for many years on the Chess/Checker label, is possibly the most internationally well known recording artist of sermons in the industry.

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Is it true that Forest Hamilton, president of Forest Hamilton Management, is about to get a label deal with Elektra Records? And will the label be called Black Forest Records?

Hamilton has several acts signed to his management firm, including the Dramatics, presently on MCA Records. . . . Tavares played a benefit for their boyhood church, Our Lady Of Assumption in New Bedford, Mass. The concert was held at a local high school.

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Maurice G. White, son of Granville "Granny" White, the CBS Records veteran, is involved in several projects through his newly formed,

(Continued on page 23)

MAY 3, 1980 BILLBOARD

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T.Neck 9-2290 (CBS) (Bovina, ASCAP)	34	25	15	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	68	78	3	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)
2	3	12	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	35	45	5	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)	69	88	2	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)
3	4	8	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	36	31	11	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	70	80	2	AIN'T THAT LOVING YOU —Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)
4	2	12	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broya, ASCAP)	37	61	2	CLOUDS —Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	71	81	2	STILL WAITING —Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)
5	11	7	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	38	33	13	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, S. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	72	82	2	DOES SHE HAVE A FRIEND —Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
6	8	7	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	39	35	12	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	73	83	2	SAME OLD STORY —Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)
7	9	8	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydio, ASCAP)	40	38	13	IS THIS THE BEST —L.A. Boppers (V. Tenor), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	74	84	2	DON'T YOU LIKE IT —Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)
8	5	12	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	41	41	9	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	75	NEW ENTRY		WE'RE GOIN' OUT TONIGHT —Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)
9	14	7	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	42	52	6	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	76	77	3	I DON'T WANT TO BE WITH NOBODY ELSE —Atton McClain & Destiny (R.R. Barnes, H. Owens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
10	12	8	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	43	53	5	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutus, ASCAP/Darak/Good Groove, BMI)	77	86	2	ANYTHING YOU WANT —David Sanborn (D. Sanborn, M. McDonald), Warner Bros. 49219 (Hiatus, BMI/Tauripins, ASCAP)
11	6	16	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	44	44	6	FROM 9:00 UNTIL —Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	78	59	8	NOW I'M FINE —Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)
12	16	8	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	45	43	7	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	79	79	9	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
13	15	11	HIGH —Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	46	56	4	LET THIS MOMENT BE FOREVER —Kwick (A. Jones), EMI/America 8037 (Cessess, BMI)	80	90	2	FREAKIN' TIME —Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
14	7	11	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	47	57	5	THAT THING OF YOURS —John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	81	NEW ENTRY		BEHIND THE TREE —Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)
15	20	7	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	48	58	5	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimso, ASCAP)	82	NEW ENTRY		SHE'S OUT OF MY LIFE —Michael Jackson (L. Roman, T. Wiloughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)
16	18	9	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	49	60	4	A LOVER'S HOLIDAY —Change (D. Roman, T. Wiloughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	83	NEW ENTRY		ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)
17	26	5	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	50	51	4	THE BIG BANG THEORY —Parliament (D. Sterling, R. Dunbar, G. Clin'jun), Casablanca 2250 (Rick's/Rightsong/Malbiz, BMI)	84	NEW ENTRY		I DON'T GO SHOPPING —Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)
18	17	13	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	51	65	3	I CAN'T GO ON LIVING WITHOUT YOU —Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	85	NEW ENTRY		STICKS & STONES —Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
19	22	6	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	52	68	2	POWER —Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	86	NEW ENTRY		ANGEL OF THE NIGHT —Angela Bofill (B. Hull, J. Devlin), Arista/GRP 2504 (Brass Heart, BMI)
20	10	15	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	53	54	5	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Shereen Brown), Elektra 46604, (Baby Fingers/Shownbreeze, ASCAP)	87	85	9	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
21	13	14	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	54	64	4	BABY I'M FOR REAL —Hamilton Bannoh (M. Gaye), Mercury 76054 (Jobete, ASCAP)	88	36	16	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)
22	29	8	GOTTA GET MY HANDS ON SOME —Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	55	62	4	BABY, THIS LOVE THAT WE'VE FOUND —Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)	89	NEW ENTRY		I JUST CAN'T SHAKE THE FEELING —Ava Cherry (B. Eli, J. Prusan), Curton/RSD 1027 (Friday's Child, BMI)
23	27	8	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	56	66	4	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydio, ASCAP/Hancock, Polo Grounds, BMI)	90	74	11	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
24	32	6	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	57	67	4	COMING DOWN FROM LOVE —Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	91	92	2	THE GIRLS ALRIGHT WITH ME —Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
25	19	20	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	58	49	7	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	92	39	10	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)
26	21	16	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Buford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	59	63	5	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Silk/Chris Hill, BMI)	93	70	32	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)
27	28	10	I'M BACK FOR MORE —Al Johnson w/Jean Carr (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	60	42	10	DESIRE —Masqueraders (L. Hatim, R. Wrights), Bang 9-4806 (CBS) (Web IV, BMI)	94	91	6	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
28	34	6	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)	61	71	3	GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	95	55	9	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)
29	30	8	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	62	72	3	JUST US —Two Tons Of Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	96	87	3	FOREVER —Chuck Cissell (B. Holland, L. Dozier, F. Gorman), Arista 0499 (Jobete/Stone Agate, BMI)
30	23	18	TOO HOT —Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	63	73	3	GIMME SOMETHING REAL —Wardell Piper (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Val, ASCAP)	97	47	13	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Back To Rock/Gadloon, BMI)
31	24	13	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	64	NEW ENTRY		BACK TOGETHER AGAIN —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	98	NEW ENTRY		I'LL BE AROUND —War (Allen, Brown, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott), MCA 41209 (Far Out, ASCAP/Milwaukee, BMI)
32	50	3	LANDLORD —Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	65	75	2	THE GROOVE —Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	99	46	13	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)
33	40	6	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	66	76	3	SHEET MUSIC —Barry White (B. White, P. Polit), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	100	48	16	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Rightsong/Malbiz/Rubber Band, BMI)

R&B UPSWING *Southeast Dealers Feel Disk Sales Up By As Much As 15%*

• Continued from page 3

music, heightened by the crossover fusion of r&b with rock and jazz.

This hybrid mix has given acts such as Spyro Gyra, Earl Klugh and Michael Jackson heavy airplay on traditionally rock and pop stations, making it easier for other artists to follow.

The waning of disco's recorded popularity coupled with a continued interest in danceable music by record buyers is also reinforcing r&b sales. And, add retailers, recent months have brought a hefty release schedule from top-name r&b acts, flooding store bins with attractive product aimed at a broad-based audience.

As the lines of demarcation between r&b and other forms of music continue to blur, stores are finding their traffic flow boosted by more aggressive in-house merchandising programs and displays for crossover black product.

"We've noticed a lot of new customers coming in to buy r&b records," marvels Jim Proffitt who manages a Peaches location in suburban Rockville, Md. Proffitt attributes his store's 10% increase from r&b volume to increased crossover radio airplay in his area and to more 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 his entire in-store top 10 playlist comprised of r&b product two weeks ago, a first for the retail outlet which normally racks up only three or four r&b titles on its current hits chart.

"There's been a huge boom in sales of r&b pieces within the last month or so," says Layne. "We're selling to customers who come in already prepared to buy on the basis of what they've heard on the radio."

At Port O'Call in Nashville, owner Steve Embree notes that his operation has felt the r&b upsurge since February, with it now accounting for nearly 25% of total store sales volume in four area locations.

David Keadle, manager of Birmingham's Oz Records, is scoring 30% of his sales now with r&b, up about 10% over last year's figures. As a result, he has initiated a more actively aggressive merchandising strategy within his store, geared toward capitalizing on this increase.

"We're making an effort to go after r&b buyers now," he says. "We give nearly 50% of all in-store airplay to r&b product, and it's really making a difference."

Also making a concentrated effort to spur soul sales is Dale Jackson, manager of a Memphis Camelot Records outlet which caters to a primarily suburban and military clientele.

"Some of our hottest traffic right now is a result of r&b sales. We've

become very aggressive about pushing r&b because we suddenly realized that there were a lot of sales out there we could have been making and weren't."

Jackson points out that he has upped in-house airplay of r&b records from 5% to 25% and is stocking the releases more heavily. "Indirectly," he comments, "radio has helped a lot. It used to be you either had to listen to a soul or a disco station to hear r&b, but now it's being played in regular rotation on Top 40."

One of r&b's disadvantages can be turned around as a plus, notes Hayes Carlock, purchasing agent for Music City Record Distributors in Nashville whose warehouse supplies a number of retail outlets. Carlock says that although r&b is not traditionally a consistently-strong catalog item, its buyers are both loyal and prompt.

"R&b customers want the newest releases as soon as they're out," he observes, "and they're willing to spend what they have to on them. As a result, you've got great traffic right away. Even though our pop orders are down now, our r&b volume is holding up great with all the new product out."

Rodgers, Edwards & Ross

• Continued from page 31

you can't knock it because they have been getting hits with 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 it. People seem to like it and what's important to me is that Diana likes it.

"What has happened is that this is a marriage between two different but successful concepts in two different areas that seem to work well. It's apparently appealing to people for different reasons. It's difficult for me to analyze because I'm just too close to it.

"This is an important piece of product for me and the fact that a lot of people are reacting favorably to it overjoys me. It's like art. One person can't say whether it's good or bad, only the person looking at it can evaluate what it means to him."

Rodgers admits, however, that when he first heard the completed product "I was shocked. I was furious and got on the phone right away and called Motown.

"I was asked to listen to the album and then talk to Diana. I calmed down and listened to the album about 10 times. Then I had to say, 'hey, I know where they're coming from—I understand 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 would be different."

He cites as an example: "The Chic formula is dependent on what we call tight texture. We like a fat sound. We use layers of sound to keep a flow of music.

"Bernard and I often say we like to fill our heads with music. And certain things that I expected to fill my head didn't, but that's only because when Motown got into the record the label felt there was too much music at certain points.

"Our version of 'Have Fun Again' goes right into a full orchestra immediately. Motown felt it would be more effective to go to a breakdown sound right away. Only time will tell as to whether it works."

As to whether they will produce Ross again, Rodgers says, "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."

Remember... we're in communications, so let's communicate.

JUNE 14, 1980 BILLBOARD

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Blues Museum Opens In Clarksdale

NASHVILLE—W.C. Handy's trumpet, B.B. King's "Lucille" guitar and the jacket George Harrison wore for the cover of the Beatles' "Hey Jude" album are part of the exhibits on display in 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 blues in America.

The grand opening festivities May 15 featured live performances by Wade Walton, Johnnie B. Moore, the Beale Street Jug Band, Jessie Mae Hemphill and Danny Green. The event was simulcast over WAID-FM in Clarksdale.

Among the many historical photographs, albums, slide-and-sound programs, books, videotapes and instruments on display are a number loaned to the Delta Blues Museum by Memphis record producer Don Nix.

KIP KIRBY

Billboard SPECIAL SURVEY For Week Ending 6/14/80

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
1	10	10		LET'S GET SERIOUS	Jermaine Jackson, Motown M7-928R1	39	37	35	BIG FUN	Shalamar, Solar BX1-3479 (RCA)
2	9	9		GO ALL THE WAY	Isley Brothers, T-Neck FZ 36305 (CBS)	40	40	8	DREAM COME TRUE	Earl Klugh, United Artists LT 1026
3	3	7		SWEET SENSATION	Stephanie Mills, 20th Century T-603 (RCA)	41	42	12	SPYRO GYRA	Catching The Sun, MCA MCA-5108
4	4	12		ROBERTA FLACK FEATURING DONNY HATHAWAY	Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	42	38	15	LOVE SOMEBODY TODAY	Sister Sledge, Cotillion SD-16012 (Atlantic)
5	5	12		LIPPS INC.	Mouth To Mouth, Casablanca NBLP 7197	43	41	18	EVERY GENERATION	Ronnie Laws, United Artists LT-1001
6	6	9		AFTER MIDNIGHT	Manhattans, Columbia JC 36411	44	44	11	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379
7	8	5		CAMEOSIS	Cameo, Casablanca CCLP 2011	45	39	5	SYREETA	Syreeta, Tama T7-372R1 (Motown)
8	9	11		HOT BOX	Fatback, Spring SP-1-6726 (Polydor)	46	46	10	CAT IN THE HAT	Bobby Caldwell, Clouds 8810 (T.K.)
9	7	9		SPIRIT OF LOVE	Con Funk Shun, Mercury SRM 1-3806	47	57	2	LET ME BE YOUR ANGEL	Stacy Lattisaw, Cotillion SD 5219 (Atlantic)
10	20	3		ABOUT LOVE	Gladys Knight and The Pips, Columbia JC 36387	48	62	3	YOU AND ME	Rockie Robbins, A&M SP 4805
11	12	8		THE GLOW OF LOVE	Change, RFC 3438 (Warner Bros.)	49	59	3	SHINE	Average White Band, Arista AL 9523
12	10	15		LIGHT UP THE NIGHT	Brothers Johnson, A&M SP-3716	50	60	2	SPECIAL EDITION	Five Special, Elektra 6E-270
13	14	6		POWER	Temptations, Gordy G8-994M1 (Motown)	51	67	2	'80	Gene Chandler, 20th Century T-605 (RCA)
14	11	9		TWO PLACES AT THE SAME TIME	Ray Parker Jr. and Raydio, Arista AL 9515	52	51	8	NOW APPEARING AT OLE MISS	B.B. King, MCA MCA 2-8016
15	16	42		OFF THE WALL	Michael Jackson, Epic FE-35745	53	55	3	JERRY KNIGHT	Jerry Knight, A&M SP 4788
16	15	24		THE WHISPERS	The Whispers, Solar BX1-3521 (RCA)	54	52	15	10½	Dramatics, MCA MCA-3196
17	13	7		PARADISE	Peabo Bryson, Capitol S00-12063	55	53	4	KWICK	Kwick, EMI-America 17025
18	18	15		LADY T	Teena Marie, Gordy G7-992R1 (Motown)	56	58	12	RANDY BROWN	Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
19	17	14		WARM THOUGHTS	Smokey Robinson, Tama T8-367M1 (Motown)	57	47	9	SUGARHILL GANG	Sugarhill Gang, Sugarhill SH 245
20	21	9		MONSTER	Herbie Hancock, Columbia JC 36415	58	49	39	LADIES NIGHT	Kool & The Gang De-Lite DSR-9513 (Mercury)
21	19	10		TWO	G.Q., Arista AL 9511	59	56	27	LIVE AND UNCENSORED	Millie Jackson, Spring SP2-6725 (Polydor)
22	22	5		NATURALLY	Leon Heywood, 20th Century T613 (RCA)	60	NEW ENTRY		ME MYSELF I	Joan Armatrading, A&M SP 4809
23	28	10		RELEASED	Patti LaBelle, Epic JE 36381	61	48	32	ANGEL OF THE NIGHT	Angela Bofill, Arista/GRP GRP 5501
24	25	16		WINNERS	Kleer, Atlantic SD 19262	62	50	31	PRINCE	Prince, Warner Bros. BSK 3366
25	36	2		INVISIBLE MAN'S BAND	Invisible Man's Band, Mango MLP5 9537 (Island)	63	61	23	SIT DOWN AND TALK TO ME	Lou Rawls, P.I.R. JZ 36304 (CBS)
26	26	13		THE BLUE ALBUM	Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	64	54	17	FUN AND GAMES	Chuck Mangione, A&M SP-3715
27	23	24		RAY, GOODMAN & BROWN	Ray, Goodman & Brown, Polydor PD 1-6240	65	65	23	DANCIN' AND LOVIN'	Spinners, Atlantic SD 10256
28	30	11		TWO TONS O' FUN	Two Tons O' Fun, Fantasy/Honey F-9584	66	63	8	LOVE IS THE ANSWER	Lonnie Liston Smith, Columbia JC 36373
29	29	5		AND ONCE AGAIN	Isaac Hayes, Polydor PD-1-6269	67	NEW ENTRY		LOVE JONES	Johnny Guitar Watson, DJM 31 (Mercury)
30	31	6		1980	B.T. Express, Columbia JC 36333	68	68	3	HANG TOGETHER	Odyssey, RCA AFL1-3526
31	24	15		SKYWAY	Sky, Salsoul SA 8532 (RCA)	69	69	4	DELEGATION	Delegation, Mercury SRM1-3821
32	27	12		MASS PRODUCTION	Masterpiece, Cotillion SD 5218 (Atlantic)	70	70	21	HIROSHIMA	Hiroshima, Arista AB-4252
33	43	4		NOW WE MAY BEGIN	Randy Crawford, Warner Bros. BSK 3421	71	71	8	BACK FOR MORE	Al Johnson, Columbia NJC 36266
34	33	10		REACHING FOR TOMORROW	Switch, Gordy G8-993M1 (Motown)	72	NEW ENTRY		RENAISSANCE	ADC Band, Cotillion SD 5221 (Atlantic)
35	35	11		YOU'LL NEVER KNOW	Rodney Franklin, Columbia NJC 36122	73	73	2	MUSIC TRANCE	Ben E. King, Atlantic SD 19269
36	45	5		SPLASHDOWN	Breakwater, Arista AB 4264	74	74	21	8 FOR THE 80'S	Webster Lewis, Epic NJE 36197
37	34	15		SKYLARKIN'	Grover Washington, Jr., Motown M7-933R1	75	66	22	YELLOW MAGIC ORCHESTRA	Yellow Magic Orchestra, Horizon SP-736 (A&M)
38	32	26		GAP BAND II	Gap Band, Mercury SRM 1-3804					

BE SOUND FOR THE 80's

Billboard's June 28th issue will feature expanded editorial on and bonus distribution at the 2nd Annual Black Music Association Conference.



Contact your local Billboard advertising representative to deliver your message at this important annual meeting.

Billboard

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	34	34	8	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	68	78	3	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)
2	2	13	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Steve Greenberg, BMI)	35	45	6	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	69	70	4	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Malbiz, BMI)
3	3	11	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	33	10	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	70	80	2	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Vai, ASCAP)
4	4	14	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	37	39	5	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Delitelul/Gang, BMI)	71	41	8	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)
5	14	9	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	38	48	6	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	72	75	5	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)
6	6	14	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Chita, BMI/Sign Of The Twins, ASCAP)	39	49	5	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	73	83	2	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)
7	8	9	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nick-O-Vai, ASCAP)	40	25	13	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	74	84	2	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown (P. Brown, R. Rans), Drive 6286 (T.K.) (Sherlyn/Decibel/Patrol Bird, BMI)
8	9	7	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	41	51	4	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	75	NEW ENTRY		THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 566 (Neutral Gray/Funkygroove, ASCAP)
9	10	14	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	42	52	5	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	76	NEW ENTRY		HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)
10	11	8	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Vai, ASCAP)	43	53	5	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	77	NEW ENTRY		FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)
11	12	8	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Bomb, BMI)	44	44	6	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	78	42	15	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)
12	13	10	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	45	54	5	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSD 1029 (Curtom/Bellboy, BMI)	79	89	2	I CAN'T GET OVER LOSING YOU—TTF (P. Games), Curtom/RSD 1035 (Mayfield, BMI)
13	5	14	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	46	55	6	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	80	37	18	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)
14	7	13	LET ME BE THE CLOCK—Smokee Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	47	56	3	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	81	47	12	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)
15	15	15	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	48	57	4	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	82	36	12	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)
16	16	14	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	49	58	4	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	83	87	3	I COME HERE TO PARTY—T.F.O. (C. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquisted/ASCAP)
17	19	11	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimasco, ASCAP)	50	50	6	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus, SESAC)	84	85	2	JUST TO MAKE YOU HAPPY—Perry & Sanlin (C. Jackson, P. Perry), Capitol 4852 (Jay's Entertainment/Phivon International Enterprises, ASCAP)
18	22	6	SITTING IN THE PARK—G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	51	59	4	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	85	NEW ENTRY		LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)
19	21	7	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leffenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	52	46	9	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-De, BMI)	86	NEW ENTRY		SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)
20	26	8	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	53	60	5	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carre 7209 (Atlantic) (Chic, BMI)	87	NEW ENTRY		IN THE MOOO—Aurra (C. Carter), Dream 7-0355 (Salsoul) (Red Aurra/Lucky Three, BMI)
21	18	14	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	54	61	4	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighly Three, BMI)	88	NEW ENTRY		HOW GOOD IS LOVE—Fat Larry's Band (O. Young, C. Adams, D. Mathis, R. Middlebrook), Fantasy/WMO 891 (Fred Burch/Cedarwood, BMI)
22	28	7	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	55	65	4	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (RightSong, BMI)	89	NEW ENTRY		OO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)
23	31	7	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Mead, BMI)	56	43	7	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	90	90	2	I WANNA GIVE YOU SOME LOVE—Chuck Jackson (B. Marley), EMI/America 8042 (Bob Marley, ASCAP)
24	24	9	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	57	27	12	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walker, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	91	81	8	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendricks, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
25	35	4	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	58	62	6	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	92	79	7	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
26	20	10	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)	59	69	3	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	93	NEW ENTRY		MUSIC—Gary Bartz (H. Eaves), Arista 0514 (Frozen Butterfly, BMI)
27	23	11	WINNERS—Kleeer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soulus, ASCAP/Darak/Good Groove, BMI)	60	64	4	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	94	67	9	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)
28	29	10	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	61	71	2	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	95	98	2	JUST HOW SWEET IS YOUR LOVE—Rhyze (P.L. Kyser, L.S. Sluckey), SAM 805014 (Middeb, ASCAP/Mits, BMI)
29	30	9	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	62	72	2	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)	96	88	4	SNAKE EYES—Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)
30	32	8	OOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	63	73	2	GIVIN' IT UP IS GIVIN' IN—Palrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	97	99	2	ALL ABOUT LOVE—Niteflyte (S. Torano), Ariola 800 (Arista) (Scandal, BMI)
31	17	18	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	64	68	4	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)	98	82	5	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
32	40	4	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	65	74	4	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)	99	91	8	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)
33	38	7	I OON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	66	76	3	LITTLE RUNAWAY—Stone City Band (R. James), Gordy 7182 (Motown) (Jobete/Stone City, ASCAP)	100	66	11	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251

Counterpoint

New Diana Album 'All Mixed Up'

By JEAN WILLIAMS

LOS ANGELES—How do Nile Rodgers and Bernard Edwards of Chic feel about Diana Ross and Russ Terrana remixing Ross' latest 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 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 Sledge album ('Love Somebody Today')."

Although it's not on the album jacket, a tag has been placed at the bottom of ads taken in music trade magazines crediting Ross and Terrana with remixing the album. Explains 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 these are our mixes."

As to why all 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 hears her voice in one way and we hear it another way."

"Once we got into the latter stages of the project Diana heard some things a certain way and we heard them another way. This is an album to please her. It's also to please us, but we're producers and we're working for and 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."

"We finished the album and submitted it to Diana for her approval," Rodgers continues. "She in turn gave us some pointers as to how she would like the album. 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 have a deal, we agreed to make 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."

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 product on the street 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 ever say that the quality isn't 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)

JUNE 14, 1980 BILLBOARD

General News

MUSIC SCENE TWO, IT'S CALLED

Posh Atlanta Nitery Becoming A Retail Record & Tape Store

Continued from page 12

others do and they suffer 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 superstar product in the marketplace. That's what building on the strength of the business is about.

"All of our people are trained business people who know how to do everything I know how to do. The business is set up where each person is responsible for a particular department in the store and that person must handle the budget and take full charge of that division. We say that everyone has his/her own business inside the business."

Stephenie Jackson, who worked at the outlet when Emerald City owned it, stayed on with Richardson. Don Mauricio, Richardson's assistant, also comes from the Oz chain. Robert Chapman formerly worked at Peaches; Lisa O. Scott is singles buyer and Sharon Sellers, a student, works part-time. John Stevens 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 demands that. We get a cross-section of customers, again, not because of the mall location but because of our service and our image.

"In terms of image, we're possibly the only outlet in town that boasts that we deal with black records. Others tend to say they carry all types of music, but we're building the business on this image. Anyone in the area knows that if it's black-oriented music they want we have it and we know about it.

"Customers can come here and

shop in pleasant surroundings and talk with people who know the product."

Richardson purchases his merchandise from Tara Records and MJS, both of Atlanta. "I could buy

directly from the manufacturer because of my volume but I do just 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 them in a position to support their new product.

Chaka Khan and Rufus along with the Brothers Johnson are to make their debut appearance as co-headliners of the San Diego Kool Jazz Festival. Both groups will appear at the opening night concert June 6. They will be joined by Peaches & Herb, Sister Sledge and the Gap Band.

Scheduled to perform the following evening are Dionne Warwick,

Chic, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.

Entertainment attorney Kendall Minter has relocated his offices to 888 7th Ave., New York, 10019. Kendall, a cofounder of the Black Entertainment Lawyers Assn., represents Edwin Birdsong, Roy Ayers, Creme D'Cocoa, Gary Byrd, Karen Jones and Onaje Allen Gumbs. His telephone number is (212) 541-6900.

Elaine Riperton, sister of the late Minnie Riperton, is heading up a drive to raise funds to erect an education building to be added to Chicago's Sixth Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Rudolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine also is head of the Minnie Riperton fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include Odgon Hall, Birmingham; Odeon Hall, Hammersmith; Brighton Hall, Brighton; the Ritz, Manchester, and Queensway Hall, Dunstable.

The Crusaders in conjunction with the university activities group at Bowling Green Univ. at Bowling Green, Ohio, were set to hold what they call an antiinflation concert Saturday (3).

In an effort to do their part to hold with President Carter's anti-inflation measures, the Crusaders rolled back their ticket prices to an early 1970s 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 communications, so let's communicate.

MAY 10, 1980 BILLBOARD

Sweeping Across the Country!

"GEE WHIZ"

Star Vision Int'l Records 1103A

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- Indiana: WNDU-FM
- Kentucky: WKDZ WFKY

- Louisiana: KD XI
- Maryland: WWIN WANN
- Michigan: WEBB
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Billboard SPECIAL SURVEY For Week Ending 5/10/80

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	4	4	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	39	38	10	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
2	2	10	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	40	33	18	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256
3	3	19	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	41	42	11	WINNERS Kleer, Atlantic SD 19262
4	4	9	WARM THOUGHTS Smokey Robinson, Tamla T8-367M1 (Motown)	42	35	12	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816
★ 5	6	7	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	43	43	22	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)
★ 6	7	5	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	44	37	18	SIT DOWN AND TALK TO ME Lou Rawls, P.R. JZ 36304 (CBS)
★ 7	8	4	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	45	39	23	BRASS CONSTRUCTION 5 Brass Construction, United Artists UT-977
8	5	37	OFF THE WALL Michael Jackson, Epic FE-35745	46	49	6	TWO TONS OF FUN Two Tons Of Fun, Fantasy F-9584
9	9	5	TWO G.Q., Arista AL 9511	★ 47	57	3	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
★ 10	12	4	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	48	50	4	MONSTER Herbie Hancock, Columbia JC 36415
★ 11	13	7	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	49	48	21	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
12	11	19	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	50	45	21	GLORYHALLSTOOPID Parliament, Casablanca NBLP 7195
13	10	21	GAP BAND II Gap Band, Mercury SRM 1-3804	51	51	3	LOVE IS THE ANSWER Lionel Richie, MCA MCA 2-8016
★ 14	40	2	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	52	55	5	RELEASED Patti LaBelle, Epic JE 36381
★ 15	20	4	AFTER MIDNIGHT Manhattans, Columbia JC 36411	53	52	9	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)
★ 16	25	6	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	54	53	26	MASTERJAM Rufus & Chaka, MCA MCA-5103
17	14	10	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	55	41	16	HIROSHIMA Hiroshima, Arista AB-4252
18	19	10	SKYWAY Skiy, Salsoul SA 8532 (RCA)	56	56	17	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
19	15	8	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SDR-3197 (MCA)	★ 57	NEW ENTRY		POWER Templations, Gordy G8-994M1 (Motown)
20	16	10	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)	58	62	3	BACK FOR MORE Al Johnson, Columbia NJC 36266
21	17	13	EVERY GENERATION Ronnie Laws, United Artists UT-1001	★ 59	NEW ENTRY		1980 B.T. Express, Columbia JC 36333
★ 22	26	3	DREAM COME TRUE Earl Klugh, United Artists UT 1026	60	46	27	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191
23	23	7	SPYRO GYRA Catching The Sun, MCA MCA-5108	61	61	47	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)
24	18	30	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	62	59	27	INJOY Bar-Kays, Mercury SRM 1-3781
★ 25	29	5	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)	63	54	8	SURE SHOT Crown Heights Affair, De-Lite SDR-9517 (Mercury)
★ 26	31	6	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	64	63	25	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
27	28	7	MASS PRODUCTION Massterpiece, Cotillion SD 5218 (Atlantic)	65	47	11	SUPERCHARGED Tavares, Capitol ST 12026
28	21	10	10½ Dramatics, MCA MCA-3196	66	66	28	FIRE IT UP Rick James, Gordy G8-990 (Motown)
29	22	12	FUN AND GAMES Chuck Mangione, A&M SP-3715	67	67	7	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
30	24	34	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	68	65	21	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
31	27	27	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	69	58	31	RISE Herb Alpert, A&M SP 4790
32	32	4	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245	70	70	5	INSANE Richard Pryor, Laff A209
33	34	6	HIDEAWAY David Sanbor, Warner Bros. BSK 3379	71	NEW ENTRY		AFTER THE RAIN Side Effect, Elektra 6E 261
★ 34	73	2	PARADISE Peabo Bryson, Capitol S00-12063	72	72	24	LIVING PROOF Sylvester, Fantasy F 79010
35	30	26	PRINCE Prince, Warner Bros. BSK 3366	73	71	22	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
36	36	16	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	74	68	19	ONE ON ONE Bob James/Earl Klugh, Columbia/ Tappan Zee FC 36241 (CBS)
★ 37	44	10	LADY T Teena Marie, Gordy G7-992R1 (Motown)	75	75	5	TAPPAN IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
★ 38	60	3	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)				

Billboard[®] Hot Soul Singles[™]

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	10	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★34	43	6	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soulus, ASCAP/Darak/Good Groove, BMI)	68	70	3	AIN'T THAT LOVING YOU —Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)
	2	13	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	35	35	6	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)	69	71	3	STILL WAITING —Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)
★3	3	9	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★36	46	5	LET THIS MOMENT BE FOREVER —Kwikk (A. Jones), EMI/America 8037 (Cessess, BMI)	★70	80	3	FREAKIN' TIME —Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
★4	5	8	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	37	36	12	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	★71	81	2	BEHIND THE GROOVE —Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)
★5	6	8	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	★38	48	6	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimscos, ASCAP)	★72	82	2	SHE'S OUT OF MY LIFE —Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)
★6	7	9	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★39	49	5	A LOVER'S HOLIDAY —Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★73	83	2	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)
7	4	13	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	40	31	14	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	★74	84	2	I DON'T GO SHOPPING —Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)
★8	9	8	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	41	34	16	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	75	77	3	ANYTHING YOU WANT —David Sanborn (D. Sanborn, M. McDonald), Warner Bros. 49219 (Hiatus, BMI/Taurin/Tunes, ASCAP)
★9	10	9	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val Le-Joe, BMI)	42	42	7	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	★76	85	2	STICKS & STONES —Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
★10	17	6	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	43	41	10	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	★77	86	2	ANGEL OF THE NIGHT —Angela Bofill (B. Hull, J. Devlin), Arista/GRP 2504 (Brass Heart, BMI)
★11	12	9	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★44	64	2	BACK TOGETHER AGAIN —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	78	45	8	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
12	8	13	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	45	44	7	FROM 9:00 UNTIL —Lakeside (D. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	★79	89	2	I JUST CAN'T SHAKE THE FEELING —Ava Cherry (B. Eli, J. Prusan), Curtom/RSO 1027 (Friday's Child, BMI)
13	13	12	HIGH —Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★46	55	5	BABY, THIS LOVE THAT WE'VE FOUND —Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)	★80	NEW ENTRY		LOVE CYCLES —D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)
★14	15	8	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	47	47	6	THAT THANG OF YOURS —John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	★81	NEW ENTRY		SITTING IN THE PARK —G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)
★15	23	9	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★48	56	5	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	★82	NEW ENTRY		WELCOME TO MY WORLD —Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus, SESAC)
16	16	10	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★49	57	5	COMING DOWN FROM LOVE —Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	★83	NEW ENTRY		DON'T TELL ME, TELL HER —Dydesey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)
★17	19	7	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	50	53	6	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Sheere Brown), Elektra 46604, (Baby Fingers/Showbreere, ASCAP)	★84	NEW ENTRY		I SHOULD BE YOUR LOVER —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)
★18	22	9	GOTTA GET MY HANDS ON SOME —Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	51	51	4	I CAN'T GO ON LIVING WITHOUT YOU —Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	85	25	21	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randall), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
19	11	17	AND THE BEAT GOES ON —Whispers (L. Sylvester, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★52	62	4	JUST US —Two Tons Of Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	★86	NEW ENTRY		HONEY, HONEY —David Hudson (E. King, Jr.), Arista 0510 (Chevis, BMI)
★20	24	7	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	★53	63	4	GIMME SOMETHING REAL —Wardell Piper (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Vai, ASCAP)	★87	NEW ENTRY		IN THE MOONLIGHT —ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)
★21	32	4	LANDLORD —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nic-O-Vai, ASCAP)	54	54	5	BABY I'M FOR REAL —Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)	88	38	14	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)
★22	23	14	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	★55	65	3	THE GROOVE —Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	★89	NEW ENTRY		BIGGEST PART OF ME —Ambrosia (Pack), Warner Bros. 49225 (Rincon, BMI)
★23	28	7	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffith), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	★56	66	4	SHEET MUSIC —Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	90	39	13	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)
★24	25	15	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★57	68	4	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	91	91	3	THE GIRLS ALRIGHT WITH ME —Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
★25	27	11	I'M BACK FOR MORE —Al Johnson w/ Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	★58	69	3	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	92	40	14	IS THIS THE BEST —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)
★26	37	3	CLOUDS —Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Vai, ASCAP)	59	61	4	GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	93	60	11	DESIRE —Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)
★27	28	17	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★60	75	2	WE'RE GOIN' OUT TONIGHT —Cameo (L. Blackman, T. Jenkins, N. Leflanant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	94	76	4	I DON'T WANT TO BE WITH NOBODY ELSE —Alton McClain & Destiny (R.R. Barnes, H. Owens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
★28	29	9	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, A. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	★61	50	5	THE BIG BANG THEORY —Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Rightsong/Malbiz, BMI)	95	87	10	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
★29	30	16	YOU ARE MY HEAVEN —Roberta Flack with Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★62	72	3	DOES SHE HAVE A FRIEND —Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Builet, BMI)	96	98	2	I'LL BE AROUND —War (Allen, Brown, Hammon, Jordan, Oskar, Rabb, Rizzd, Scott), MCA 41209 (Far Out, ASCAP/Milwaukee, BMI)
★30	31	19	TOO HOT —Kool & The Gang (G.M. B. Town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★63	73	3	SAME OLD STORY —Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	★64	74	3	DON'T YOU LIKE IT —Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)
★31	52	3	POWER —Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	65	58	8	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	97	79	10	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
★32	33	7	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	66	63	6	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Sitkic/Chris Hill, BMI)	98	88	17	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)
				67	67	5	SEXY EYES —Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)	99	78	9	NOW I'M FINE —Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)
								100	94	7	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)

Counterpoint

25 Acts Go Under Wing Of Redding

By JEAN WILLIAMS

LOS ANGELES—After nine years with the now defunct Paragon Booking Agency, Rodgers Redding, brother of the late Otis Redding, has formed Rodgers Redding & Associates with 25 acts.

The firm, which houses both booking and management wings, handles clients ranging from contemporary r&b to blues to oldest-type acts.

Redding, explaining that many of the acts joined him following the closing of the Macon-based Paragon, says the artists felt comfortable coming to his agency because he had "worked so closely with them at Paragon."

Among Redding's clients are Leon Haywood, with a new LP "Naturally" on 20th Century-Fox Records; Bohannon, Willie Hutch, Johnny Taylor, Muddy Waters, Eddie Floyd, Fatback Band, Fat Larry's Band, Tyrone Davis, Clarence Carter, William Bell, Chapter 8, Randy Brown, Enchantment, Controllers, Ben E. King, Latimore, Masqueraders, Music Makers, Opus 7, Redding Band, Percy Sledge, King Tut, 7th Wonder and Chubby Checker.

According to Redding, while many of his acts work year-round, some acts work inconsistently because they have had no recent hit records.

However, he says he sees a new consumer buying trend developing with customers who were staunch disco record buyers and are now purchasing basic r&b message disks.

Several artists on his roster fall into the strong lyric, basic r&b rhythms category. "In the past few months I have watched bookings pick up. A couple of our acts are to tour Europe next month. There also are several other artists who have picked up in bookings just recently. This is primarily because the musical tastes of the record buying public are swinging back to the type of artist I represent." The two performers set for Europe are Percy Sledge and Clarence Carter.

He points out that most of his acts are signed to labels, but many of the artists have established themselves as working artists, with or without hit records. Sledge, Carter, Tyrone Davis, Latimore, Chubby Checker and a few others are among this group.

Checker, considered by the industry and concert promoters as an oldies act, plays numerous fair dates and nightclubs.

Redding claims that working with established artists is relatively easy because "I have worked with them for a long time. I know them well and I know their likes and dislikes. This is what makes my job easy. He books the acts with Ella Davis, an agent at the firm.

"It's different, however, with the newer acts like King Tut, with a new single, "Honest Mistake" to be released on TK this month and the Redding Band with product to be released on Arrest Records in June," he says. Arrest is distributed by CBS.

The Redding Band, a five-man, self-contained group, includes two songs of the late Otis Redding, Otis III and Dexter. The group is managed by the brothers' mother, Zelma.

(Continued on page 28)

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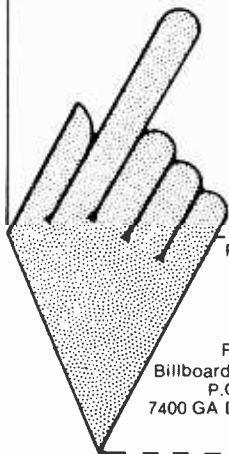
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Counterpoint

Brewery \$\$ Behind New Black Show

By JEAN WILLIAMS

LOS ANGELES—Lou Rawls and "Soul Train's" Don Cornelius co-hosted what is expected to become "Black Music America," a six-hour show produced for the United Negro College Fund. The show is funded by a grant from Anheuser-Busch Companies, Inc.

The show, 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 United Negro College Fund's theme "A Mind Is A Terrible Thing To Waste," features works of major black artists along with background information on the performers. There also will be station breaks for local phone pledge fund-raising activities.

The special is part of the Rawls/Budweiser program to raise money for 41 black colleges.

★ ★ ★

It now appears that negotiations for a Johnny Mathis/Peabo Bryson collaboration have fallen through. The newest report is that Mathis will again team with Deniece Williams for another try. The pair is said to be entering the studio any day now with Jack Gold producing for Columbia Records.

★ ★ ★

Following his current tour with Ronnie Laws and Chaka Khan, Lenny White may do some April dates opening for the O'Jays, Natalie Cole & Peabo Bryson and Rick James. The summer may see White touring jazz festivals in Europe and Japan.

★ ★ ★

Singer/actor Phillip Michael Thomas is set to star in "Reggae, A Musical Discovery," premiering on Broadway March 20 at the Biltmore Theatre.

Thomas, who starred in the film "Sparkle" and most recently, "Wack Attack," will be accompanied by a nine-piece reggae band. The play, set in Jamaica, the home of reggae, also stars Calvin Lockhart, Ruth Marie Cooke and Obba Babatundé. Executive producer is Woodie King Jr., with Glenda Dickerson directing.

★ ★ ★

B.B. King is one of the few blues performers capable of sliding into practically any musical situation. He is now being coupled with the Marshall Tucker Band for a mini-tour commencing June 14. 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 places where he will perform are Ireland, England, France, Finland, Sweden, Norway, Denmark, Nice, Nimes, Paris, Austria and Munich plus tours of Australia, Japan and South America.

★ ★ ★

The Black Music Assn. is selecting five merchandisers from its membership to receive free registrations to the NARM convention March 23-26 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 year. Calvin Simpson is the association's vice

(Continued on page 41)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/8/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	1	8	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 39	39	5	COME INTO MY LIFE—Rick James (R. James, Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	68	61	9	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)
2	2	16	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	37	6	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★ 69	NEW ENTRY		WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)
★ 3	4	10	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	36	36	7	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★ 70	82	2	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)
4	3	24	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 37	46	5	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	★ 71	81	3	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
★ 5	8	4	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broajay, ASCAP)	38	24	13	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	72	72	3	NO BETTER LOVE—Shadow (L. Williams, W. Beck, C. Willis), Elektra 46605 (Finish Line, BMI)
6	5	19	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	39	34	13	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★ 73	83	2	DESIRE—Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)
★ 7	9	8	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★ 40	50	5	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★ 74	84	2	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)
★ 8	12	12	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/FM/Seasons' Four, BMI)	41	43	7	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★ 75	85	2	I'M BACK FOR MORE—Al Johnson w/Jean Carr (K. Stover), Columbia 1-11207 (Jobete, ASCAP)
★ 9	11	7	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	42	42	6	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)	76	77	7	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
★ 10	13	8	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malibz/Rubberband, BMI)	43	48	6	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	77	79	4	WOP THAT WANDY—Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)
11	7	15	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	44	45	7	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★ 78	88	2	CAN IT BE LOVED—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
12	6	10	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★ 45	52	5	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSD 1017 (Mayfield, BMI)	★ 79	89	2	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)
★ 13	17	7	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	46	47	8	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★ 80	NEW ENTRY		OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
14	10	12	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★ 47	55	5	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	★ 81	NEW ENTRY		YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
15	14	20	PEANUT BUTTER—Twennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★ 48	71	2	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Oyerdue, ASCAP)	82	86	2	WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
16	15	10	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	49	41	7	RIGHT PLACE—Grass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★ 83	NEW ENTRY		UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)
★ 17	23	7	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★ 50	59	5	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	★ 84	NEW ENTRY		STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)
18	20	13	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	51	49	6	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	★ 85	NEW ENTRY		WHAT YOU WON'T DO FOR LOVE—Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066 (Sheryn/Lindseyanne, BMI)
19	19	10	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	52	33	12	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★ 86	NEW ENTRY		RELEASE—Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)
★ 20	25	6	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★ 53	63	4	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★ 87	NEW ENTRY		STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
★ 21	32	4	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 75037 (Total Experience, BMI)	★ 54	NEW ENTRY		DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★ 88	NEW ENTRY		YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
★ 22	29	4	WHAT YOU WON'T DO FOR LOVE—Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sneriyn, BMI)	55	31	15	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	89	90	3	US AND LOVE—Kenny Nolan (K. Nolan), Casablanca 2234 (Sound Of Nolan, BMI)
★ 23	27	10	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★ 56	44	10	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	★ 90	NEW ENTRY		I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★ 24	28	8	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★ 57	67	3	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	91	74	6	RUNNIN' FROM THE LAW—Stargard (R. Rannels), Warner Bros. 49165 (Ellechor, BMI)
★ 25	30	5	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Enrpic, BMI)	58	54	10	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	92	65	14	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)
26	16	18	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbreeze, ASCAP/Freddie Dee, BMI)	59	53	8	I DON'T EVER—Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	★ 93	69	12	MY LOVE DON'T COME EASY—Jean Carr (E. Lever, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)
27	18	21	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★ 60	70	4	DO THAT TO ME ONE MORE TIME—Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolia, BMI)	94	56	21	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)
28	22	12	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twell Street/Whiffie, ASCAP)	61	35	22	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	95	95	2	LIVE WITH ME—Wilson Pickett (W. Pickett, D. Covay), EMI/America 8034 (Erva/Ragmop, BMI)
★ 29	26	12	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	62	38	28	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	96	98	2	I'M SO GLAD THAT I'M A WOMAN—Love Unlimited (B. White, F. Wilson, P. Poiti), Unlimited Gold 9-1412 (CBS) (Seven Songs/Ba Dake, BMI)
★ 30	40	5	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	★ 63	73	3	HIGH—Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	97	97	6	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★ 31	64	3	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	★ 64	68	5	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)	★ 98	58	16	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)
★ 32	21	12	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★ 65	75	3	TONIGHT'S THE NIGHT—Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	99	57	13	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)
★ 33	51	4	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★ 66	66	4	CAN'T YOU TELL IT'S ME—Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)	100	62	20	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)

MARCH 8, 1980 BILLBOARD

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Counterpoint

Miles Helps Prisoners; Forms 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 using fellow inmates as sidemen 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 Rosenwald.

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 produced an LP on violinist Don "Sugarcane" Harris, who is serving time at Chino. "There are several recording artists in prisons that we would like to work with, such as Rick Stevens, formerly of Tower of Power, John Lee Hooker Jr. and many others.

"We're now talking to prison officials concerning our touring the institutions looking for talent."

Prior to going to prison (Soledad, about a year ago), Miles, best known for his recording of "Them Changes," was signed to Mercury Records. He was transferred from Soledad, a maximum security facility to Chino, a maximum-minimum facility.

According to Thomas, Miles will be handling the music end of Inmates Variety Entertainment.

He is gearing up to cut some sides on Thomas, who happens to be a singer. Two weeks ago, Thomas and Miles performed at the Roman Inn in Santa Monica, Calif., with other dates to follow. Miles pulled together members of his old band for the date.

Thomas, who has taken shows into prison the past six years, believes it's fine to take entertainment into correctional institutions, but it's more important to cultivate the talent already behind the walls.

To this end, her 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 Chino with a Christmas program, which featured among others, Alton McClain & Destiny and Martha Reeves.

The organization also brings inmates outside to perform. "Last September we brought nine inmates from Chino to perform for music and film industry representatives. The showcase was held at Phillip Taylor's home (a member of the organization), and among the music people there were Oscar Fields, (of Elektra/Asylum Records) and Davy Jones of the Monkees. Philip is a producer at CBS-TV."

She points out that Inmates Variety Entertainment has a five-person staff, all working on a voluntary basis.

In addition to the adult penal facilities, Ellen Taft, a jazz vocalist, is now heading up a youth program.

(Continued on page 49)

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	7	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	33	12	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	70	80	3	DO THAT TO ME ONE MORE TIME—Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolias, BMI)
	2	1	SPECIAL LADY—Ray, Goodman & Brown (M. Ray, A. Goodman, L. Waller), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	24	21	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	71	NEW ENTRY		ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)
	3	3	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★36	42	6	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	72	82	2	NO BETTER LOVE—Shadow (L. Williams, W. Beck, C. Willis), Elektra 46605 (Finish Line, BMI)
★	5	9	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★37	43	5	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	73	83	2	HIGH—Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)
	5	4	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	38	30	27	CRUISIN—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	74	61	5	RUNNIN' FROM THE LAW—Stargard (R. Runnels), Warner Bros. 49165 (Ellechor, BMI)
	6	6	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★39	48	4	COME INTO MY LIFE—Rick James (R. James, Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	75	85	2	TONIGHT'S THE NIGHT—Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)
	7	7	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★40	54	4	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandaeion, BMI)	76	86	2	DESIRE—Andy Gibb (B. R. M. Gibb), RSO 1019 (Sligwood/Unichappel, BMI)
★	8	25	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	★41	41	6	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	77	66	6	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
★	9	14	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★42	49	5	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)	78	63	6	REGRETS—James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)
	10	10	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★43	44	6	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	79	79	3	WOP THAT WANDY—Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)
★	13	6	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	★44	45	9	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	80	67	8	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz, BMI)
★	17	11	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	★45	51	6	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	81	91	2	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
★	15	7	THEME FROM THE BLACK HDLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★46	52	4	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	82	NEW ENTRY		IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)
	14	8	PEANUT BUTTER—Tennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★47	53	7	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	83	NEW ENTRY		DESIRE—Masqueraders (H. Hakim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)
	15	16	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★48	56	5	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	84	NEW ENTRY		BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI) (Pure Love, ASCAP)
	16	9	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbrere, ASCAP/Freddie Dee, BMI)	★49	50	5	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	85	NEW ENTRY		I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)
★	16	9	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★50	60	4	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	86	NEW ENTRY		WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
	18	12	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★51	71	3	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	87	87	11	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Tellez), Elektra 46567 (Berma, ASCAP)
★	20	21	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★52	62	4	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)	88	NEW ENTRY		CAN IT BE LOVED—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
	20	21	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★53	47	7	I DON'T EVER—Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	89	NEW ENTRY		EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webo/Gadtoon/Boch To Rock, BMI)
	21	19	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★54	37	9	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	90	90	2	US AND LOVE—Kenny Nolan (K. Nolan), Casablanca 2234 (Sound Of Nolan, BMI)
	22	18	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Uti), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	★55	65	4	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	91	84	11	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)
★	23	29	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★56	31	20	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	92	92	3	MUSIC SPEAKS LOUDER THAN WORDS—Wilbert Longmire (H. Payne, E. Pease III, M. Scartelli), Tappan Zee/Columbia 1-11189 (Warner-Tamerlane/Crank, BMI)
	24	22	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★57	39	12	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	93	93	3	IN THE MORNING—Southroad Connection (C. Smalls), United Artists 1333 (Shaduby, BMI)
★	25	40	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★58	59	15	DON'T STOP THE FEELING—Roy Ayers (R. Ayers), United Artists 1334 (Roy Ayers/Ubiquity, ASCAP)	94	94	2	SADNESS IN MY EYES—Duncan Sisters (W. Morrison), Ear Marc 5503 (Casablanca) (Ample Parking, ASCAP)
	26	28	SIT DOWN AND TALK TO ME—Low Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★59	69	4	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webo/Bach To Rock/Gadtoon, BMI)	95	NEW ENTRY		LIVE WITH ME—Wilson Pickett (W. Pickett, D. Covay), EMI/America 8034 (Eva/Ragmop, BMI)
★	27	32	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★60	26	14	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	96	64	8	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)
★	28	34	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★61	55	8	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)	97	68	5	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★	29	36	WHAT YOU WON'T DO FOR LOVE—Nataie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	★62	35	19	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	98	NEW ENTRY		I'M SO GLAD THAT I'M A WOMAN—Love Unlimited (B. White, F. Wilson, P. Poiti), Unlimited Gold 9-1412 (CBS) (Seven Songs/Ba-Da-De, BMI)
★	30	38	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Ecmip, BMI)	★63	73	3	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	99	75	5	LOVE AIN'T EASY—Barry White (B. White, P. Poiti), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da-De, BMI)
★	31	11	FOREVER MINE—D'Jays (K. Gamble, L. Huff), P.I.R. 9-3727 (CBS) (Mighty Three, BMI)	★64	81	2	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	100	72	4	MAGIC CARPET RIDE—Diva Gray & Oyster (P. Nacabal, M. Beaucarty, C. Bennett), Columbia 1-11216 (Bertha Drive, BMI)
★	32	46	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★65	58	13	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)				
	33	27	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★66	76	3	CAN'T YOU TELL IT'S ME—Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)				
				★67	77	2	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)				
				★68	70	4	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)				
				★69	57	11	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)				



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Counterpoint

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 children, Cedella, 12; Ziggy 11 and Stephen, seven, first appeared in concert with their father when he performed in Nassau.

The tune, written, arranged and produced by Marley, is about conditions in the ghetto, 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" catalog.

The catalog, going to retailers and distributors, contains a listing of Word-distributed labels' black artists and their product.

In addition, the catalog also will advise on those artists with tapes and songbooks available.

Among the artists included in the four-page catalog are Andrae Crouch, Walter Hawkins, Danniebelle, Jessy 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, Bili Thedford with his first solo LP since leaving Andrae Crouch, Teddy Huffman & the Gems, Leon Patillo and Nedra Ross.

★ ★ ★

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 signed off with, "Before we 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 put a gun to 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 permanently where their fans are most likely to see it.

★ ★ ★

Image building is still important, but a press release about Teddy Pendergrass sending boxes of candy to 15 well-known women for Valentines Day?—come on—his music can still stand on its own. There's even a quote from Pendergrass in the release which says: "I'd like to make this an annual event. I get tired of the negative lists like Mr. Blackwell's worst dressed. 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, after a time away from recording, are back with a new hit, "Special Lady," their first on 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

(Continued on page 53)

Billboard Hot Soul Singles

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1	2	14	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter, Polydor 2033 (H.A.B./Dark Cloud, BMI))	34	44	6	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M) (Alpha, ASCAP))	70	80	3	SINGING A SONG ABOUT YOU —Triple "S" Connection (C. Matthews, 20th Century 2440 (ATV/Fox Fanfare, BMI))
2	5	6	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley, Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP))	35	31	18	SPARKLE —Cameo (A. Lockett, L. Blackmon, Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	71	85	2	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood, 20th Century 2443 (RCA) (Jim-Edd, BMI))
3	1	22	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby, Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP))	36	60	2	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner, Capitol 4826 (Lindseyanne/Sherlyn, BMI))	72	77	3	MAGIC CARPET RIDE —Diva Gray & Oyster (P. Nacabal, M. Beaucarty, C. Bennett, Columbia 1-11216 (Bertha Drive, BMI))
4	3	17	ROCK WITH YOU —Michael Jackson (R. Temperton, Epic 9-50797 (Almo, ASCAP/Rondor))	37	37	8	I PLEDGE MY LOVE —Peaches & Herb (D. Fekaris, F. Perren, Polydor/MVP 2053 (Perren-Vibes, ASCAP))	73	83	2	MUSIC TRANCE —Ben E. King (B.E. King, Atlantic 3635 (Smiling Clown, BMI))
5	8	8	TOO HOT —Kool & The Gang (G.M. B. town, Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI))	38	48	3	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince, Warner Bros. 49178 (Ecnirp, BMI))	74	14	23	I WANNA BE YOUR LOVER —Prince (Prince, Warner Bros. 49050 (Ecnirp, BMI))
6	6	8	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers, Cotillion 45007 (Atlantic) (Chic, BMI))	39	32	11	DON'T TAKE IT AWAY —War (Allen Brown, Goldstein, Hammond, Jordan, Oskar, Rabb, Rizzo, Scott, Smith, MCA 41158 (Far Out, ASCAP))	75	76	4	LOVE AIN'T EASY —Barry White (B. White, P. Polit, Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da-De, BMI))
7	4	13	I SHOULD'A LOVED YA —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis, Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI))	40	54	4	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green, MCA 41178 (Conquistador, ASCAP/Groovesville, BMI))	76	86	2	CAN'T YOU TELL IT'S ME —Tyrone Davis (L. Graham, Columbia 1-11199 (Content/Tyrone, BMI))
8	7	18	PEANUT BUTTER —Tweennine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	41	51	5	RIGHT PLACE —Brass Construction (W. Williamson, M. Grudge, United Artists 1332 (Not Listed))	77	NEW ENTRY		YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards, Fantasy 883 (Zuri, BMI))
9	9	16	HAVEN'T YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551 (Baby Fingers/Mims/Shownbreare, ASCAP/Freddie Dee, BMI))	42	50	5	MUSIC —Oneway Featuring Al Hudson (K. McCord, MCA 41170 (Perk's/Duchess, BMI))	78	78	3	WITHOUT YOU —Jimmy "Bo" Horne (H.W. Casey, R. Finch, Sunshine Sound 1015 (T.K.) (Sherlyn/Harrick, BMI))
10	16	10	BAD TIMES —Tavares (G. McMann, Capitol 4811 (Donna-Dijon/MacAlley, BMI))	43	53	4	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione, A&M 2211 (Gates, BMI))	79	88	2	WOP THAT WANDY —Gangsters (Gangsters, Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI))
11	10	13	FOREVER MINE —O'Jays (K. Gamble, L. Huff, P.I.R. 93727 (CBS) (Mighty Three, BMI))	44	52	5	BODYSHINE —Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl, Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI))	80	90	2	DO THAT TO ME ONE MORE TIME —Captain & Tennille (D. Dragon, Casablanca 2215 (Moonlight & Magnolias, BMI))
12	12	19	JUST A TOUCH OF LOVE —Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young, Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Dur Funk, BMI))	45	46	8	IT'S NOT MY TIME —L.V. Johnson (L.V. Johnson, I.C.A. 026 (Alvert, BMI))	81	NEW ENTRY		OFF THE WALL —Michael Jackson (R. Temperton, Epic 9-50838 (Almo, ASCAP))
13	15	5	ON THE RADIO —Donna Summer (G. Moroder, D. Summer, Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP))	46	81	2	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor, Mercury 76037 (Total Experience, BMI))	82	NEW ENTRY		NO BETTER LOVE —Shadow (J. Williams, W. Beck, C. Willis, Elektra 46605 (Finish Line, BMI))
14	21	6	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Buford, G. Bell, Brunswick 55548 (Lena/Funky Feet, BMI))	47	47	6	I DON'T EVER —Creme D'Cocoa (T. Camillo, Venture 118 (Barcam, BMI))	83	NEW ENTRY		HIGH —Sky (R. Muller, Salsoul 72113 (RCA) (One To One, ASCAP))
15	25	6	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon, Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI))	48	61	3	COME INTO MY LIFE —Rick James (R. James, Gordy 7177 (Motown) (Jobete/Stone City, ASCAP))	84	42	10	I CAN'T HELP MYSELF —Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr., Motown 1478 (Stone Agate, BMI))
16	17	8	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm, Sugar Hill 543 (Sugar Hill, BMI))	49	57	4	WAY BACK WHEN —Brenda Russell (B. Russell, Horizon 2207 (A&M) (Rutland Road, ASCAP))	85	NEW ENTRY		TONIGHT'S THE NIGHT —Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord, A. Myers, Source 41157 (MCA) (Duchess/Perk's, BMI))
17	23	10	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI))	50	58	4	DIDN'T I BLOW YOUR MIND —Millie Jackson (T. Bell, W. Hart, Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI))	86	NEW ENTRY		DESIRE —Andy Gibb (B. R. M. Gibb, RSO 1019 (Stigwood/Unichappell, BMI))
18	18	10	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, D. Utt, Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP))	51	59	5	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Gurren, Ala 108 (Alva/Laff, BMI))	87	92	10	I'LL TELL YOU —Sergio Mendes Brasil '88 (N. Watts, Elektra 46567 (Merma, ASCAP))
19	19	10	HIGH SOCIETY —Norma Jean (B. Edwards, N. Rodgers, Bearsville 49119 (Warner Bros.) (Chic, BMI))	52	63	3	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service, Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI))	88	56	11	ONLY MAKE BELIEVE —Bell & James (L.M. Bell, C. James, A&M 2204 (Mighty Three, BMI))
20	24	5	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury, Atlantic 3627 (Black Bull, ASCAP))	53	55	6	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry, WMOT/Fantasy 881 (Parker/WIMOT, BMI))	89	34	10	SHOUT AND SCREAM —Teddy Pendergrass (K. Gamble, L. Huff, P.I.R. 9-3733 (CBS) (Mighty Three, BMI))
21	26	11	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, Source 41156 (MCA) (Mighty Three, BMI))	54	72	3	YES I'M READY —Teri De Sario (B. Mason, Casablanca 2227 (Dandelion, BMI))	90	NEW ENTRY		US AND LOVE —Kenny Nolan (K. Nolan, Casablanca 2234 (Sound Of Home, BMI))
22	22	11	I'M CAUGHT UP —Inner Life (P. Adams, T. Gonzalez, Prelude 8004 (Pap/Leeds/Emerade, ASCAP))	55	41	7	I'VE GOT FAITH IN YOU —Cheryl Lynn (B. Caldwell, Columbia 1-11174 (Syn-Drome, BMI))	91	NEW ENTRY		CAN YOU FEEL IT —Pressure (B. Vega, R. Laws, LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP))
23	29	8	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI))	56	66	4	WE DON'T —Controllers (J. Sahnwell, T. Tate, Juana 3426 (T.K.) (Groovesville/Every Knight, BMI))	92	94	2	MUSIC SPEAKS LOUDER THAN WORDS —Wilbert Longmire (H. Payne, E. Pease III, M. Scartello, Tappan Zee/Columbia 1-11189 (Warner-Tamerlane/Crank, BMI))
24	11	20	DO YOU LOVE WHAT YOU FEEL —Rufus And Chaka (D. Wolinski, MCA 41131 (Overdue, ASCAP))	57	43	10	MY LOVE DON'T COME EASY —Jean Carn (E. Levert, D. Williams, M. Jackson, P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP))	93	95	2	IN THE MORNING —Southroad Connection (C. Smalls, United Artists 1333 (Shaduby, BMI))
25	40	2	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216 (State Of The Arts/Broyja, ASCAP))	58	45	12	CISSELIN' HOT —Chuck Cissel (C. Cissel, Arista 0471 (Careers/Lessic, BMI))	94	NEW ENTRY		SADNESS IN MY EYES —Duncan Sisters (W. Morrison, Ear Marc 5503 (Casablanca) (Ample Parking, ASCAP))
26	13	13	STEPPIN' —Gap Band (C. Wilson, L. Simmons, R. Wilson, Mercury 76021 (Total Experience, BMI))	59	62	14	DON'T STOP THE FEELING —Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur, Polydor 2037 (Roy Ayers/Ubiquity, ASCAP))	95	69	5	YOU'RE MY SWEETNESS —Billy Paul (K. Gamble, L. Huff, P.I.R. 9-3736 (CBS) (Mighty Three, BMI))
27	27	10	WONDERLAND —Commodores (M. Williams, Motown 1479 (Jobete/Commodores Entertainment, ASCAP))	60	70	3	IS THIS THE BEST —L.A. Boppers (V. Tenor, Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI))	96	36	14	ROTATION —Herb Alpert (A. Armer, R. Badazz, A&M 2202 (Almo/Badazz, ASCAP))
28	28	10	SIT DOWN AND TALK TO ME —Lou Rawls (K. Gamble, L. Huff, P.I.R. 9-3738 (CBS) (Mighty Three, BMI))	61	65	4	RUNNIN' FROM THE LAW —Stargard (R. Rannels, Warner Bros. 49165 (Elechor, BMI))	97	35	14	GIMME SOMETIME —Natalie Cole & Peabo Bryson (N. Cole, Capitol 4804 (Cole-arama, BMI))
29	39	5	EVERY GENERATION —Ronnie Laws (R. Laws, United Artists 1334 (Fizz/At Home, ASCAP))	62	74	3	LOVE IS GOOD NEWS —Ara Cherry (C. Mayfield, Curtom/RSD 1017 (Mayfield, BMI))	98	84	10	GET UP —Vernon Burch (V. Burch, H. Redmon Jr., Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI))
30	20	26	CRUISIN' —Smokey Robinson (W. Robinson, M. Tarplin, Tamla 54306 (Motown) (Bertam, ASCAP))	63	64	5	REGRETS —James Brown (B. Wyrick, Polydor 2054 (Intersong, ASCAP))	99	87	16	I WANT YOU FOR MYSELF —George Duke (G. Duke, Epic 9-50792 (Mycenae, ASCAP))
31	30	19	YOU KNOW HOW TO LOVE ME —Phyllis Hyman (J. Mtume, R. Lucas, Arista 0463 (Frozen Butterfly, BMI))	64	49	7	BRAZOS RIVER BREAKDOWN —Stix Hooper (S. Hooper, MCA 41165 (Four Knights, BMI))	100	82	10	DISCOED TO DEATH —Latiimore (B. Latiimore, Glades 1756 (T.K.) (Sherlyn, BMI))
32	38	8	LOVE INJECTION —Trussel (H. Lane, R. Smith, Elektra 46560 (Cowcatcher/Nikki's Dream, BMI))	65	75	3	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy, Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI))				
33	33	11	CATCHIN' UP ON LOVE —Kinsman Dazz (B. Harris, 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP))	66	71	5	COUNTRY FREAKIN' —Mighty Fire (Mighty Fire, B. Atkins, D. Richardson, Zephyr 001 (Arcturus II/Sheinger, ASCAP))				
				67	67	7	NEVER BUY TEXAS FROM A COWBOY —The Brides Of Funkenstein (G. Clinton, R. Dunbar, Atlantic 3640 (Malbiz BMI))				
				68	68	4	SHUT 'UM DOWN —Gil Scott-Heron (G.S. Heron, Arista 0488 (Brohans, ASCAP))				
				69	79	3	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)				

FEBRUARY 23, 1980 BILLBOARD

Radio Programming At NAB

BILLBOARD ARBITRON RATINGS

A computation 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.

LOS ANGELES JANUARY 1980

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	MEN					WOMEN					TEENS
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
AOR	1391	1016	434	201	35	2	6	219	88	23	7	0	375	AOR	11.3	39.1	14.7	4.0	0.3	20.1	6.4	2.6	0.8	31.8		
BEAUTIFUL	1224	892	322	242	17	15	1	177	87	14	9	3	332	AOR	10.0	33.9	18.4	2.1	2.0	16.1	6.7	1.5	0.9	26.7		
BEAUTIFUL	1815	1799	20	96	83	171	150	66	157	219	254	241	16	BEAUTIFUL	14.7	1.9	7.1	9.6	22.3	6.1	11.7	24.3	28.8	1.4		
BEAUTIFUL	2048	2025	7	72	162	192	179	32	158	183	268	276	23	BEAUTIFUL	16.8	0.7	5.5	19.9	25.3	2.9	12.2	20.4	28.6	1.9		
BIG BAND	104	104	0	14	3	18	21	2	10	8	8	8	0	BIG BAND	0.9	0.0	1.0	0.3	2.3	0.2	0.8	0.9	0.9	0.0		
BIG BAND	0	0	0	0	0	0	0	0	0	0	0	0	0	BIG BAND	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
BLACK	565	462	98	77	36	14	14	61	84	37	22	11	103	BLACK	4.6	8.9	5.7	4.2	1.8	5.6	6.2	4.1	2.5	8.7		
BLACK	613	472	61	74	29	11	3	85	98	58	22	11	141	BLACK	5.1	6.3	5.6	3.5	1.4	7.7	7.7	6.5	2.4	11.3		
CLASSICAL	151	149	6	9	16	12	11	3	12	6	26	18	2	CLASSICAL	1.3	0.5	0.7	1.9	1.5	0.3	0.8	0.6	3.0	0.2		
CLASSICAL	257	256	1	21	36	20	13	2	33	28	31	18	1	CLASSICAL	2.1	0.1	1.6	4.4	2.6	0.2	2.6	3.1	3.3	0.1		
CONTEMP	2114	1761	179	285	219	80	29	317	349	140	94	32	353	CONTEMP	17.2	16.3	21.1	25.3	10.4	29.2	25.9	15.6	10.7	29.8		
CONTEMP	1686	1407	199	270	96	56	12	254	234	127	72	31	279	CONTEMP	13.8	20.8	20.5	11.8	7.3	23.2	18.3	14.0	7.7	22.5		
COUNTRY	471	464	3	57	55	87	27	7	31	64	42	26	7	COUNTRY	3.8	0.3	4.2	6.4	11.3	0.6	2.3	7.1	4.8	0.6		
COUNTRY	386	375	14	41	34	49	28	12	17	49	68	32	11	COUNTRY	3.1	1.4	3.1	4.1	6.5	1.1	1.3	5.4	7.2	0.9		
DISCO	726	540	114	71	30	13	8	113	123	33	26	7	186	DISCO	5.9	10.3	5.2	3.5	1.7	10.4	9.2	3.7	2.9	15.7		
DISCO	756	593	94	81	36	20	2	182	134	26	10	4	163	DISCO	6.2	9.8	6.2	4.4	2.6	16.5	10.5	2.8	1.0	13.2		
JAZZ	213	212	11	48	40	37	9	19	15	20	2	9	1	JAZZ	1.7	1.0	3.5	4.6	4.8	1.8	1.1	2.2	0.2	0.1		
JAZZ	178	176	12	27	33	4	12	12	34	13	18	7	2	JAZZ	1.5	1.3	2.1	4.0	0.5	1.1	2.7	1.4	1.9	0.2		
MELLOW	371	366	45	92	31	10	20	71	49	20	8	5	5	MELLOW	3.0	4.1	6.8	3.6	1.3	6.6	3.6	2.2	0.9	0.4		
MELLOW	528	502	55	119	17	10	8	134	100	28	14	4	26	MELLOW	4.3	5.8	9.1	2.1	1.4	12.2	7.9	3.1	1.4	2.1		
MOR	386	379	18	31	54	45	39	8	24	46	55	19	7	MOR	3.1	1.6	2.3	6.2	5.8	0.7	1.8	5.1	6.2	0.6		
MOR	505	491	9	41	59	74	45	9	47	64	45	37	14	MOR	4.2	0.9	3.2	7.2	9.8	0.9	3.6	7.0	4.7	1.1		
NEWS	1150	1141	13	71	91	119	147	12	38	49	114	123	9	NEWS	9.3	1.2	5.2	10.6	15.5	1.1	2.8	5.4	12.9	0.8		
NEWS	1139	1128	19	59	92	112	147	16	42	72	117	109	11	NEWS	9.3	2.0	4.5	11.3	14.7	1.4	3.3	8.0	12.5	0.9		
RELIGIOUS	58	58	0	0	1	3	7	1	1	3	2	7	0	RELIGIOUS	0.5	0.0	0.0	0.1	0.4	0.1	0.1	0.3	0.2	0.0		
RELIGIOUS	0	0	0	0	0	0	0	0	0	0	0	0	0	RELIGIOUS	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
SPANISH	739	710	63	92	56	23	11	60	136	104	60	41	29	SPANISH	6.0	5.7	6.7	6.4	2.9	5.6	10.1	11.5	6.9	2.4		
SPANISH	683	658	42	90	55	37	10	88	151	71	43	34	25	SPANISH	5.5	4.5	6.9	6.6	4.8	8.0	11.9	7.9	4.6	2.0		
TALK	801	799	7	47	43	67	85	9	27	51	71	135	2	TALK	6.5	0.6	3.5	5.0	8.7	0.8	2.0	5.7	8.0	0.2		
TALK	834	831	15	59	44	56	98	12	31	49	98	93	3	TALK	6.8	1.6	4.5	5.4	7.3	1.1	2.4	5.4	10.5	0.2		
TOP 40	272	228	31	36	8	2	2	56	69	13	6	4	44	TOP 40	2.2	2.8	2.7	0.9	0.3	5.2	5.1	1.4	0.7	3.7		
TOP 40	353	180	44	19	20	8	1	41	17	22	6	1	173	TOP 40	2.9	4.6	1.4	2.4	1.0	3.7	1.3	2.4	0.6	13.9		

Above average quarter hour figures are expressed in hundreds (add two zeros).

Los Angeles Goes To Contemporary Music

LOS ANGELES—Beautiful music, which has long been in the forefront on radio listening habits in this market, has been displaced as the favorite format by contemporary music, according to an exclusive Bill-

board analysis of the January/February Arbitron report.

Beautiful music fell from first place as its estimated share of listeners fell from 16.8 to 14.7 while contemporary climbed in share from

13.8 to 17.2. AOR is in third place, up from 10.0 a year ago to 11.3.

Following these formats are news with a 9.3, unchanged from a year ago; talk with a 6.5, down from 6.8; Spanish with a 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 top 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 favorite of women 35 to 44 with a 24.3 share and women 45 to 54 with a 28.8 share.

Contemporary is the favorite format among women 18 to 24 and 25

to 34 with 29.2 and 25.9 shares respectively.

AOR is the top format among teens with a 31.8 share, edging out contemporary with a 29.8 share.

Looking at estimated numbers of listeners per average quarter hour, contemporary leads with 211,400 listeners, up from 168,600 a year ago. Beautiful is second with 181,500, down from 204,800; and AOR is third with 139,100, up from 122,400.

These are followed by these estimates: news with 115,000, down from 113,900; talk with 80,100, down from 83,400; Spanish with 73,900, up from 68,300; disco with 72,600, down from 75,600; and black with 56,500, down from 61,300.

220 Terminals Join NPR And the Westar 1 Satellite

WASHINGTON—By May of 1980, 203 receiver satellite terminals and 17 receiver-transmit terminals will join National Public Radio stations across the country with Westar I, an earth-orbiting communications satellite financed and constructed jointly by the Corp. for Public Broadcasting and Western Union at a cost of \$60 million.

Although the satellite was begun at the initiative of PBS for cost-effective reasons, public radio was quick to recognize the satellite system's potential advantages.

While land-based telephone lines can carry only a single 5 khz monophonic transmission, the satellite now makes multiple transmissions of stereo programs possible at 15 khz.

NPR first used the satellite last October for a coast-to-coast live broadcast. Currently NPR uses four channels and will expand to between six and eight in 1980. Eventually 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 terminals which can be shifted to different locales as the demand arises are also in the future for NPR.

While inflation and federal budget trimming have taken their toll on programs originating from NPR, one direct effect of Westar I has been to open the distribution of original programs produced by stations, independent producers and syndicators to NPR-affiliated stations.

In order to schedule and coordinate the increased programming traffic, NPR has established the Extended Program Service.

One of the major unanswered questions raised by all of this is whether non-NPR affiliated stations may broadcast programs from the satellite which have not been picked up for broadcast by the local NPR affiliates.

While all questions have not been resolved, it appears that in the future both commercial and non-commercial stations may well have access to abundant programming from satellites.

Networks In Competition

Continued from page 34

most every day," Meyer says. "We're so close and so involved it's like being at a radio station instead of at a network."

"The result is that with the Source you never hear of the Source," she says. "We want the program to sound as if it could have originated on the local level."

The Manilow special is offered as an example of how Meyer likes the music/interview format to be structured.

"It's done as if it were a live interview," 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 around that."

Upcoming on the NBC webs are specials featuring Kris Kristofferson and Rita Coolidge, Glen Campbell, Kenny Rogers, Chuck Berry and Anne Murray.

Meyer also wants to do a Neil Diamond special. But RKO has beat her to it. Will she be able to get Diamond anyway?

Stay tuned. The network battle is just starting.

WCAU Jumps

Continued from page 29

only went up to 4.4—well behind WIP. WMMR-FM, holding fast to progressive rock, is in third place overall, and with a continuous round of audience promotions almost daily, holds fast to the teens and the 18-to-34 set with its 6.5 share, down a bit from 6.9.

The turnabout in airplay from hard rock to the softer rock album standards with a smattering of some carefully selected new music, has also given a lift to WIOQ-FM. The change also changed its share from 2.6 to 3.1. WYSP-FM, which is also a breath away from WMMR and WIOQ on the FM band and also tempers its album rock, holds fast with its share, 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—WWSH-FM with a 6.1 share, and WDVR-FM with 5.8.

Web Programs

Continued from page 34

Except for Golden Egg, which now has no musical shows, none of the syndicators plans to drop any programs or convert from barter to cash on any of their shows because of the networks. TM Special Projects has two new shows upcoming. At first, both will be offered by barter. If TM fails to find a national sponsor, then the shows will be sold on a cash basis.

Watermark is debuting its "Soundtrack Of The '60s," a three-hour weekly series soon and it will be sold on a cash basis. "I feel that with this show, it is easier to work with on a cash basis," Tom Rounds 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 Pattiz, "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 Systems Committee, has been formed by the National Assn. of Broadcasters and the Electronics Industry Assn. to investigate and recommend methods for improving the overall transmission and reception of both AM and FM broadcasting service.

Wally Johnson, former FCC Broadcast Bureau chief and currently executive director of the Assn. of Broadcast Engineering Standards will serve as the new committee's first chairman. James D. Kearney, of General Electric Co., will be vice chairman.

Automated System

Continued from page 38

or change (whatever he wants to achieve) at the proper point, enters the new material, and returns the format to memory. If an insert 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 insert or change capability.

Counterpoint

Rose Royce Singer Goes Out On Own

By JEAN WILLIAMS

LOS ANGELES — Although Whitfield recording group Rose Royce is now in the studio working on its fifth LP for the label, it's doing it minus the vocal assistance of Gwen Dickey.

According to Dickey, who left the group a couple of months ago, "I left because I was unhappy with some of the business decisions that were made."



Gwen Dickey

The singer, with the group five years lending strong lead vocals, says she now plans to pursue a solo career.

Dickey, prior to joining Rose Royce, was a member of John Edwards' review for five years. Edwards is now lead singer with the Spinners.

Says Dickey: "I plan to resume 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 Records, acting as overseer.

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 public relations as they relate to the recording industry.

White, who reportedly did not complete high school, is an advocate

(Continued on page 45)

APRIL 19, 1980 BILLBOARD

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	2	7	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	34	34	8	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	★88	78	3	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimisco, ASCAP)
2	1	10	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	★35	42	6	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	★69	NEW ENTRY		LANDLORD —Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)
★3	3	10	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	36	27	11	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	70	64	8	CAN IT BE LOVE —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
4	4	10	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	37	37	7	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	★71	81	2	LET THIS MOMENT BE FOREVER —Kwix (A. Jones), EMI/America 8036 (Cessess, BMI)
5	5	9	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	38	38	8	DESIRE —Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	★72	82	2	BABY, THIS LOVE THAT WE'VE FOUND —Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandler, BMI)
6	6	14	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★39	51	3	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★73	83	2	BABY I'M FOR REAL —Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)
★7	11	6	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★40	50	6	GOTTA GET MY HANDS ON SOME —Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	★74	NEW ENTRY		I CAN'T GO ON LIVING WITHOUT YOU —Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)
8	7	18	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	41	28	10	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	★75	85	2	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)
9	8	13	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★42	49	4	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	76	76	4	SOON AS THE WEATHER BREAKS —Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197 (Alvert, BMI)
10	9	12	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	43	24	14	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★77	87	2	COMING DOWN FROM LOVE —Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)
★11	17	5	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertrain, ASCAP)	44	43	11	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Back To Rock/Gadtoon, BMI)	★78	88	2	A LOVER'S HOLIDAY —Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)
★12	16	6	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★45	52	5	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	★79	89	2	SEXY EYES —Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
13	10	22	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★46	56	4	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)	80	80	7	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
14	12	11	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	47	22	30	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★81	NEW ENTRY		GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)
★15	18	9	HIGH —Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	48	41	19	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★82	NEW ENTRY		JUST US—Two Tons Of Fun (Robinson, Orsbom), Fantasy/Honey 888 (Jobete, ASCAP)
16	14	14	BOUNCE, ROCK, SKATE, RDLL —Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★49	47	8	BEST OF FRIENDS —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	★83	NEW ENTRY		GIMME SOMETHING REAL —Wardell Pique (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Val, ASCAP)
★17	20	6	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	★50	60	4	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	84	84	7	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
18	13	16	TOO HOT —Kool & The Gang (G.M. B. Town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★51	58	5	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	85	86	3	MAKE IT LAST —Midnight Star (B. Watson), Solar, 11930 (RCA), (Hip Trip/Vibrato Music, BMI)
★19	26	5	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	52	48	7	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	★86	NEW ENTRY		SHEET MUSIC —Barry White (B. White, P. Polit), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Daka, BMI)
★20	23	7	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★53	63	4	FROM 9:00 UNTIL —Lakeside (D. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	★87	NEW ENTRY		I DON'T WANT TO BE WITH NOBODY ELSE —Alton McClain & Destiny (R.R. Barnes, H. Owens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
21	15	11	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	★54	62	4	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	★88	NEW ENTRY		TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigid's Song, BMI)
★22	21	13	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★55	68	3	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)	★89	NEW ENTRY		FOREVER —Chuck Cissell (B. Holland, L. Dozier, F. Gorman), Arista 0499 (Jobete/Stone Agate, BMI)
★23	33	6	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	56	54	9	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	★90	NEW ENTRY		A FEW MORE KISSES TO GO —Isaac Hayes (I. Hayes), Polydor 2068 (Rightsong, BMI)
24	19	14	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	57	53	12	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	91	74	4	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
25	25	11	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	58	57	6	NLW I'M FINE —Grey And Hanks (L. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)	92	91	5	HOLD ON —Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Mafundi/Lenise, BMI)
★26	36	5	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	59	55	6	FOXY LADY —Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	93	67	11	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)
★27	39	5	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	60	45	25	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	94	66	7	RELEASE —Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)
★28	35	4	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077 (H.A.B./Dark Cloud, BMI)	★61	71	2	THE BIG BANG THEORY —Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Malbiz, BMI)	95	61	8	EMOTION —Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)
29	31	8	I'M BACK FOR MORE —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	★62	72	3	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650 (Alex/Soutis, ASCAP/Darak/Good Groove, BMI)	96	69	7	OUTSIDE MY WINDOW —Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
30	30	9	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	★63	73	3	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Sherree Brown), Elektra 46604, (Baby Fingers/Showbrere, ASCAP)	97	70	16	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
31	29	10	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★64	59	8	IT'S YOU I LOVE —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	98	79	4	DON'T ASK MY NEIGHBORS —Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
★32	40	6	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★65	75	3	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)	99	46	13	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)
33	32	11	IS THIS THE BEST —L.A. Boppers (V. Tenori), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★66	65	5	THE REAL THING —Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)	100	44	21	I SHOULD LOVE —Y.A.—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)

Digital Releases Swelling From Trickle To Torrent This Year

Continued from page 1

the pioneering specialty label product, these mainstream digitals are expected to accelerate marketplace penetration by the new technology.

London Records, the first major to go digital, has the first digital opera recording, "Fidelio," slotted for a January or February introduction. Other new London digital recordings, including popular symphonies and concertos and Luciano Pavarotti's "Verismo Arias," are on tap for early 1980 release, according to London's Dick Bungay.

The London recordings are mastered on the company's own 2-track digital equipment. The Beethoven opera, "Fidelio," was recorded with Sir Georg Solti and the Chicago Symphony and star singers Hildegard Behrens and Peter Hoffman.

Other London digital albums due are Berlioz' "Symphonie Fantastique," Zubin Mehta conducting the New York Philharmonic; Beethoven Piano Concertos Nos. 1 & 2 and Beethoven Piano Concerto No. 3, Radu Lupu soloist and Israel Philharmonic conducted by Zubin Mehta. Also, Beethoven Violin Concerto with soloist Kyung-Wha Chung and Kiril Kondrashin conducting the Vienna Philharmonic and Tchaikovsky "Nutcracker" selections with New York Philharmonic conducted by Mehta.

Other major label step-ups of digital production are taking place, with Angel Records and CBS Records product premieres scheduled for the opening months of 1980, and RCA Records expanding its digital product line.

Angel Records is making one of the strongest commitments, and will give scheduling priority to albums recorded in a flurry of late 1979 digital session work in the U.S. The fruits of these sessions will be tested within the first 90 days of the year, according to Raoul Montano, head of the EMI/Angel label.

Angel's first \$10.98 digital release is Andre Previn conducting the London Symphony in Debussy's "Images" and "Prelude To The Afternoon Of A Faun," scheduled for pre-Christmas but pushed back to the January shipment.

Other Angel/EMI digital tapings are Beethoven's Symphony No. 4 and Spanish orchestral program with the Philadelphia Orchestra and conductor Riccardo Muti, Strauss'

"Also Sprach Zarathustra," with Eugene Ormandy conducting the Philadelphia Orchestra, two organ recitals by Jane Parker-Smith, and "Digital Rag," an album by pianist Joshua Rifkin.

Flutist Ransom Wilson, signed to Angel in the U.S., has recorded Baroque suites of Bach and Telemann with the L.A. Chamber Orchestra. Further digital tapings are Bach "Brandenburg Concertos" with Gerard Schwarz conducting the L.A. Chamber Orchestra and Claude Bolling's "Suite For Guitar And Jazz Piano," with guitarist Angel Romero and George Shearing, piano.

RCA Records plans January or February release of two Dallas Symphony Sony digital recordings. The company also is recording the Mahler 10th Symphony with James Levine and the Philadelphia Orchestra, a Soundstream project.

RCA's Dallas Symphony recordings are conducted by Eduardo Mata, including an album of Stravinsky compositions. The orchestra is joined by pianist Emanuel Ax in a second LP of Mozart Piano Concertos.

CBS Masterworks will draw upon a large digital master stockpile for the planned Winter debut of its new audiophile product line. All CBS classical sessions have been digitally mastered since mid 1979, with complete opera, symphonic works, chamber music and a Lazar Berman

Carnegie Hall recital expected to be released in the new series.

Among the first CBS digital releases will be Shostakovich's Symphony No. 5 conducted by Leonard Bernstein and Stravinsky's "Petrouchka," with Zubin Mehta conducting. The company also has a digital Prokofiev Fifth Symphony with Bernstein and the Israel Philharmonic and Richard Strauss tone poems with Lorin Maazel conducting the Cleveland Orchestra.

Vox Records and Vanguard Records also will enter the arena, with expected first quarter digital releases. The Mahler Fourth Symphony has been recorded in London under Harold Farberman for Vox, part of a complete digital Mahler cycle for the label. Vanguard Records has Haydn Symphonies with the Mostly Mozart Orchestra, a Frederic Rzewski avant-garde piano album and several warhorse symphonic compositions taped with the Baltimore Symphony. Vanguard sessions involve Sony PCM-1600 equipment.

Sine Qua Non expects January product shipment in its new \$11.98 Digitech album and cassette series. Albums, being pressed in Canada, include "Digital Hits Of 1740," "Renaissance Brass" performed by the Empire Brass Quintet, and organist Anthony Newman's performances of Handel's "Water Music" and "Royal Fireworks Music" suites.

ITALIAN TENOR SOARS

Another Caruso? Pavarotti Crossing To Popular Field

By IRV LICHTMAN

NEW YORK—Besides his own recipe for "Fettucine Napoletane a la Pavarotti," lyric tenor Luciano Pavarotti is cooking up a storm in the world of recordings.

Currently leading his catalog of appearances on 45 London album releases are two sets, "O Sole Mio" and the four-year-old "O Holy Night." Former is not only the leading classical chart album around, but it's also penetrated the pop charts as well.

While the collection of Neapolitan songs debuted this year, "O Holy Night" is having its best sales year

ever, according to John Harper, London's national sales manager.

Sales solicitation on the Christmas album stopped several weeks before Christmas, but not before airtime on Chicago's WGN-AM stimulated reported orders of 30,000 in the Chicago market alone during the first two weeks in December. Harper maintains.

Both "O Sole Mio" and "O Holy Night" have generated good one-liners from major retailers, declares Harper, who cites Tower Records of San Francisco's Ray Edwards on, "We've sold more of 'O Sole Mio' than the new Eagles," while Lee Hartstone of Integrity Entertainment claims, "It's like having Caruso back with us." And Jim Rose of Rose Records, Chicago, remarked to Harper, "It's the biggest Christmas LP since Bing Crosby's heyday."

And for 1979 as a whole, Pavarotti-featured recordings hold down seven spots on the top classical chart of the year, including two in the top five, thus contributing mightily to London's standing as the top charted classical label of 1979.

Although Pavarotti's recordings have greatly benefited from the surge of publicity surrounding his art and personality, the label has added several touches on a trade level cognizant of the performer's background.

His aforementioned recipe is described in a mailing piece, while the label has been sending around bottles of chianti and boxes of fettucine with a sticker attached that makes note of the "O Sole Mio" package.

Drums Thump For 'Bolero'

CHICAGO—Vox-Turnabout and Deutsche Grammophon have decorated recordings of Ravel's "Bolero" with references to the hit motion picture "10." Also RCA and London Records 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 composition, with strong sales being reported on virtually all versions of the work. A recent Schwann catalog contained more than 30 entries under the Ravel title.

The first LP in the Vox-Turnabout "Turn On" series now sports a printed reference to the Ravel selection. The reference cleverly ties-in with the film with the statement "10 Turn-Ons Featuring The Complete Bolero." The LP, "Turn On With

The World's Most Sensuous Music," is one of seven in the \$3.98 list series.

The new Deutsche Grammophon sticker reads "As Heard In The Current Motion Picture 10." The recording, by Arthur Fiedler and the Boston Pops, also includes the popular "1812 Overture" by Tchaikovsky.

A new Tomita electronic realization of "Bolero," expected to be released by RCA in January, will have marketing that exploits the motion picture's popularity, according to Irwin Katz, RCA Red Seal marketing manager. The album programs several of the famous French pianist-composer's works.

Also, London Records is calling attention to the "Bolero" recordings in its extensive catalog. According to sales manager John Harper, there are plans to sticker the "Mehta Bolero" L.A. Philharmonic disk with a reference to the film.

Billboard® Billboard SPECIAL SURVEY For Week Ending 1/12/80

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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	SEND ONE YOUR LOVE Stevie Wonder, Talla 54303 (Motown) (Jobete/Black Bull, ASCAP)
2	2	12	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
3	3	9	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
4	4	11	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
5	5	9	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
6	6	12	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
7	7	10	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
8	9	11	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
9	10	8	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
10	8	16	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
11	14	5	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
12	11	13	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
13	13	7	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
14	12	11	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
15	15	9	CHIQUITITA Abba, Atlantic 3629 (Unicef, ASCAP)
16	17	4	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
17	16	11	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
18	18	14	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
19	19	13	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
20	21	10	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
21	26	4	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
22	25	29	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
23	24	8	WAIT FOR ME Hall & Oates, RCA 11747 (Hot-Cha/Six Continents, BMI)
24	22	17	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
25	20	14	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
26	23	8	ROTATION Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
27	27	7	CAN'T TAKE MY EYES OFF OF YOU Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI)
28	28	8	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
29	29	9	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
30	37	3	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
31	31	12	NO MORE TEARS (Enough Is Enough) Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
32	30	17	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP)
33	33	5	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
34	42	3	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
35	32	5	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
36	34	17	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
37	35	7	CRUISIN' Smokey Robinson, Tama 54306 (Motown) (Bertam, ASCAP)
38	36	6	NO CHANCE Moon Martin, Capitol 4794 (Rockslam, BMI)
39	43	4	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
40	47	3	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP)
41	40	8	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
42	41	9	SMOOTH SAILIN Jim Weatherly, Elektra 46547 (KECA, ASCAP)
43	38	5	GOD BLESS THE CHILDREN B.J. Thomas, MCA/Songbird 41134 (Home Sweet Home, BMI/Bug and Bear, ASCAP)
44	48	3	ROMEO'S TUNE Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP)
45	39	5	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
46	45	5	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
47	44	5	TRAVELLIN' The Jeremy Spencer Band, Atlantic 36948 (Pisces Prod., R&M Music, ASCAP)
48	49	4	DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)
49	46	5	VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI)
50	50	3	STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI)

Counterpoint

Memphis Is Reviving As Music Hub

Editors Note: Soul Sauce, 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 old Stax days no one has paid attention to the activity there. This is about to change primarily through the recording studios in the area, an awareness by radio stations of local talent, the abundance of new talent coming up and the musical trend of the '80s."

So says Dave Clark, a 41-year veteran of the music industry and TK Productions staffer based in Memphis.

"People across country are speculating about what's going to happen with black music in the '80s. It's quite clear what's happening and the Memphis market is in the forefront. Black music is moving back to hardcore r&b.

"Recordwise, everything with good vocals is selling. Gamble & Huff (Philadelphia International Records) are making the big money on record sales here. Artists like Teddy Pendergrass, McFadden & Whitehead, the O'Jays and some other Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff didn't stray away from their basic r&b sound. When the audiences began to back away from disco these two men were right there with their consistent sound," claims Clark.

"The crowds going to concerts here are demonstrating their preference for vocal-oriented performers," he continues. "In recent weeks some of the artists performing to soldout houses were the Jacksons, Earth, Wind & Fire and the O'Jays. The Funkadelics came in but the crowd was slim. The promoter lost money on that show."

Clark insists Memphis is again in the process of developing and supporting local talent. "We have 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 WLOK, 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 Memphis is gaining ground in the black music area, "and recording studios are in part responsible for this upswing," says Clark.

He claims labels are buying 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, also 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.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/12/80

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★ STAR Performer—singles registering greatest proportionate upward progress this week			★ STAR Performer—singles registering greatest proportionate upward progress this week			★ STAR Performer—singles registering greatest proportionate upward progress this week					
This Week	Last Week	Weeks on Chart	TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST
(Writer, Label & Number (Dist. Label) (Publisher, Licensee))			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	11	1	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	34	34	9	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP)	70	80	4	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)
2	14	2	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	35	41	7	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	71	38	10	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Baldursson), Curtom/RSD 1012 (Baldursson, ASCAP)
3	13	3	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	36	42	8	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	72	82	2	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-De-Joe, BMI)
4	17	4	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecnirp, BMI)	37	32	11	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	73	73	5	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)
5	10	5	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	38	36	14	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kuumba, ASCAP)	74	83	2	STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/ Medad, BMI)
6	12	6	PEANUT BUTTER—Twennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	39	30	9	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagittaire/Modern American/ASCAP/Irving, Foster Frees, BMI)	75	85	2	LOVE IN PERFECT HARMONY—Feedback Band (J. Flippin), Spring 3005 (Mercury) (Clita, BMI)
7	7	14	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	40	40	8	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)	76	76	4	DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sheryln, BMI)
8	20	9	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	41	54	2	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	77	86	2	LOVE INJECTION—Trusnel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
9	8	10	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	42	50	4	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B, BMI)	78	87	2	WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)
10	12	11	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	43	45	7	CAN'T STOP DANCIN'—Sylvester (Sylvester), Fantasy 879 (Beekeeper/Borzo, ASCAP)	79	88	2	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)
11	13	13	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	44	53	6	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)	80	89	2	IT'S A GROOVE—TTF (W. Brown Jr., S. Wilson III), RSD 1010 (Mayfield, BMI)
12	16	15	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	45	55	4	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	81	90	2	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Music, ASCAP/Snug, BMI)
13	10	16	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	46	46	7	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSD 941 (Mayfield/Andrask, BMI)	82	84	5	PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
14	19	8	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	47	56	6	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)	83	87	2	WITCH DOCTOR—Instant Funk (B. Sigler), Salsoul 2108 (RCA) (Henry Suemay/Unichappell, BMI)
15	7	19	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	48	58	6	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	84	83	9	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)
16	21	7	I SHOULD A LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	49	59	4	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dion/MacAlley, BMI)	85	85	5	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)
17	14	17	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	50	52	4	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Sagittaire, ASCAP/Ninth/Irving/Crigo, BMI)	86	86	2	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)
18	15	18	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	51	60	5	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	87	37	13	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamla 54305 (Motown) (Bugie, ASCAP)
19	13	19	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Milume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	52	61	5	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	88	77	8	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Finish Line, BMI)
20	8	25	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	53	62	5	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)	89	89	2	I JUST WANT TO BE THE ONE IN YOUR LIFE—Eddie Kendricks (M. Price, D. Walsh), Arista 0466 (World Song/Golden Clover/See This House, ASCAP)
21	15	21	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	54	63	5	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	90	49	10	LET'S DANCE—9th Creation (A.O. Burke, J.D. Burrisse, D. Allen), Hilltak 7901 (ATV, BMI)
22	11	22	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	55	71	2	TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	91	48	10	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson), Curtom/RSD 1011 (Aopa/Silent Giant, ASCAP)
23	18	23	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	56	51	9	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)	92	64	6	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433 (RCA) (Ba-Dake, BMI)
24	10	24	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP)	57	67	5	I'M IN LOVE WITH YOU—Ren Woods (L. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	93	65	6	HALF A LOVE—Aretha Franklin (Z. Cusseaux), Atlantic 3632 (Zugrace, BMI)
25	14	25	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovscod, ASCAP/Irvine/McDorsov, BMI)	58	43	11	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	94	81	6	I JUST WANNA BE YOUR GIRL—Chapter 8 (M. Powell), Ariola 7777 (Woodsong/Chapter 8, BMI/U.S. Arabella)
26	15	26	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	59	69	4	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	95	92	12	BUSSLE—Opus-7 (G. Crist, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.J. Amyr, V. Burks), Source 41121 (MCA) (Ascend/OPI VII, BMI)
27	10	27	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	60	70	4	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	96	91	9	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)
28	8	33	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	61	47	10	I WANT YOU—Wilson Pickett (Rousset, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	97	93	7	BEAT OF THE NIGHT—Fever (Reed, Bomback, Wadlington), Fantasy 878 (Pump It Up/Blecman/Hedges)
29	12	29	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)	62	72	4	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	98	95	15	MELLOW, MELLOW RIGHT ON—Lowrell (G. Redmond, L. Brownlee, F. Simon, J. Simon), AVI 300 (Ensign, BMI)
30	10	30	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	63	74	2	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	99	94	6	I GET EXCITED—David Ruffin (S. Hairston), Warner Bros. 49123 (Groovesville, BMI)
31	10	31	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	64	66	5	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	100	99	9	MOON CHILD—Captain Sky (D. Cameron), AVI 299 (Upper Level/Mr. T., BMI)
32	4	39	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	65	75	2	I PLEDGE MY LOVE—Peaches & Herb (O. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)				
33	4	44	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	66	68	5	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)				
				67	57	8	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)				
				68	78	4	WORKING MY WAY BACK TO YOU—Spinners (S. Linder, D. Randlell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)				
				69	79	4	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)				

JANUARY 12, 1980, BILLBOARD

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 Elkton, Md., reports that he "is not the same **Richard Kimball** at TN1 Management, nor is he the **Rick Kimball** of WBGW-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 Elkton.

★ ★ ★

Bill Brown, DJ at WCBS-FM New York, was recently honored at a luncheon for his 10 years at the station. . . . **Mike Kelly**, 13-year announcer at WCAR-AM Detroit, WIXY-AM Cleveland, has joined Tuesday Productions as a sales rep. He recently worked at KEZY-AM-FM Anaheim, Calif.

★ ★ ★

The addition of a new feature on divorce on Nancy Turner's show on WMAQ-AM Chicago does not mean the station will be playing less music, general manager **Burt Sherwood** explains. The original announcement of the feature did note the feature is only three minutes in length.

★ ★ ★

B. Mitchell Reed moves 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.

★ ★ ★

Mass appeal **KEIN-AM** Great Falls, Mont. has lost its program director. **John Walton** resigned to go to **KTSA-AM** San Antonio.

★ ★ ★

John A. Piccirillo is now general manager at rock **WLTV-FM** Fairfield, Ohio. He was recently general manager at sister stations **WNDE-AM** and **WFBQ-FM** Indianapolis.

★ ★ ★

Mass appeal **KEWI-AM** Topeka, Kan. is seeking a part time announcer. Interested persons need only minimal experience in radio or television. Program director **J.B. Greeley** can be contacted at (913) 272-2122. The address is 5315 W. 7th, P.O. Box 4407, Topeka, Kan. 66604.

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**Bubbling Under The
HOT 100**

101—WHEN YOU WALK IN THE ROOM, Karla Bonoff, Columbia 1-11130
 102—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
 103—BACK UP AGAINST THE WALL, Atlanta Rhythm Section, Polydor 2039
 104—TOO LATE, Journey, Columbia 71188
 105—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
 106—LET ME GO, LOVE, Nicolette Larson, Warner Bros. 49130
 107—STAY WITH ME TILL DAWN, Judie Tzuke, MCA 41133
 108—DRAW THE LINE, Oak, Mercury 74076
 109—I DON'T WANT TO BE LONELY, Dana Valery, Scotti Bros. 509 (Atlantic)
 110—GIMMIE SOME TIME, Natalie Cole & Peabo Bryson, Capitol 4804

**Bubbling Under The
Top LPs**

201—WHISPERS, Happy Holidays To You, Solar BXL1-3490 (RCA)
 202—PETER GREEN, In The Skies, Sail 1001 (Rounder)
 203—SALSOU ORCHESTRA, How High, Salsoul (RCA)
 204—RAY CHARLES, Ain't It So, Atlantic
 205—YELLOW MAGIC ORCHESTRA, Yellow Magic Orchestra, Horizon (A&M)
 206—IAN MCLAGAN, Trouble Maker, Mercury
 207—REX SMITH, Forever, Columbia JC 35813
 208—XTC, Drums & Wires, Virgin/Atlantic
 209—TERI DE SARIO, Moonlight Madness, Casablanca
 210—SOUNDTRACK, The Electric Horseman, Columbia JF 36327

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 1/5/80

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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
2	3	11	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
3	4	8	I'D RATHER LEAVE WHILE I'M IN LOVE Cliff Richard, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
4	5	10	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
5	6	8	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
6	10	11	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
7	7	9	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
8	2	15	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
9	8	10	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
10	19	7	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
11	9	12	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
12	12	10	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
13	17	6	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
14	26	4	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
15	18	8	CHIKITITA Abba, Atlantic 3629 (Unicef, ASCAP)
16	11	10	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
17	31	3	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
18	16	13	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
19	15	12	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
20	14	13	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
21	25	9	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
22	13	16	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
23	24	7	ROTATION Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
24	27	7	WAIT FOR ME Hall & Oates, RCA 11747 (Hot-Cha/Six Continents, BMI)
25	23	28	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
26	36	3	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
27	28	6	CAN'T TAKE MY EYES OFF OF YOU Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI)
28	30	7	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
29	29	8	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
30	22	16	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/MurfeeZongs, ASCAP)
31	21	11	NO MORE TEARS (Enough Is Enough) Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
32	45	4	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
33	39	4	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
34	35	16	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
35	34	6	CRUISIN' Smokey Robinson, Tamla 54306 (Motown) (Bertam, ASCAP)
36	37	5	NO CHANCE Moon Martin, Capitol 4794 (Rockslam, BMI)
37	NEW ENTRY		LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
38	40	4	GOD BLESS THE CHILDREN B.J. Thomas, MCA/Songbird 41134 (Home Sweet Home, BMI/Bug and Bear, ASCAP)
39	41	4	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
40	43	7	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
41	32	8	SMOOTH SAILIN' Jim Weatherly, Elektra 46547 (KECA, ASCAP)
42	NEW ENTRY		DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
43	48	3	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
44	44	4	TRAVELLIN' The Jeremy Spencer Band, Atlantic 36948 (Pisces Prod., R&M Music, ASCAP)
45	46	4	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
46	47	4	VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI)
47	NEW ENTRY		KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP)
48	NEW ENTRY		ROMEO'S RUNE Steve Forbert, Nipper 97525 (CBS) (Rolling Tide, ASCAP)
49	50	3	DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)
50	NEW ENTRY		STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI)

Soul Sauce

Doo-wop Of '50s Making Comeback?

By JEAN WILLIAMS

LOS ANGELES—Artist manager Vonny Sweeney believes the doo-wop sound of the '50s will be a major musical force in the '80s and she 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 pretty with some kind of message. Alton easily sings pretty tunes because she's basically a ballad singer with a five-octave range," maintains Sweeney.

With McClain, the trio consists of D'Marie Warren and Robyrda Stiger. 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 her 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 Fine.

According to Sweeney, 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 & 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, create 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 designing new costumers for its next tour," says Sweeney.

Alton McClain & Destiny toured for three months with Teddy Pendergrass in 1979. It also had a few dates with Chic and several dates with Peabo 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 rooms, television shows and not being locked into one type of music.

"As a manager," she continues, "I am obviously interested in the professional success of my act, but I don't believe this can fully be 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 Caesars 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, rear screen projection and a 50-piece orchestra.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	10	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	39	8	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP)	★	84	3	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)
	2	1	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	35	42	WITCH DOCTOR—Instant Funk (B. Sigler), Salsoul 2108 (RCA) (Henry Suenay/Unichappell, BMI)	★	NEW ENTRY		TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)
	3	3	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	★	36	33	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kuumba, ASCAP)	★	82	3	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)
	4	4	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecnip, BMI)	★	37	26	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamla 54305 (Motown) (Buggie, ASCAP)	★	83	4	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)
★	6	9	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	38	36	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Baldursson), Curtom/RSO 1012 (Baldursson, ASCAP)	★	NEW ENTRY		FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)
★	10	11	PEANUT BUTTER—Twennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★	39	58	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	NEW ENTRY		I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)
	7	5	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★	40	46	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)	★	NEW ENTRY		DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)
	8	7	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	★	41	49	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	★	86	3	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Finish Line, BMI)
	9	9	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★	42	50	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	★	88	3	WORKING MY WAY BACK TO YOU—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
★	14	7	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	★	43	37	BE WITH ME—Tyronne Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	★	89	3	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)
★	13	11	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	44	54	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★	90	3	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Walts), Elektra 46567 (Berma, ASCAP)
	12	11	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★	45	55	CAN'T STOP DANCIN'—Sylvester (Sylvester), Fantasy 879 (Beekeeper/Borzo, ASCAP)	★	91	5	I JUST WANNA BE YOUR GIRL—Chapter 8 (M. Powell), Ariola 7777 (Woodson/Chapter 8, BMI/U.S. Arabella)
★	15	12	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spurtree/Slave Song/It's Still Our Funk, BMI)	★	46	56	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSO 941 (Mayfield/Andrask, BMI)	★	92	NEW ENTRY	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-Joe, BMI)
★	18	6	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★	47	41	I WANT YOU—Wilson Pickett (Rousell, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	★	93	NEW ENTRY	STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/Medad, BMI)
★	20	15	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	48	47	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson), Curtom/RSO 1011 (Aopa/Silent Giant, ASCAP)	★	94	NEW ENTRY	PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
★	22	9	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	★	49	48	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burris, D. Allen), Hilltak 7901 (ATV, BMI)	★	95	NEW ENTRY	LOVE IN PERFECT HARMONY—Fatback Band (J. Flippin), Spring 3005 (Mercury) (Cita, BMI)
	17	12	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	50	60	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)	★	96	NEW ENTRY	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
★	18	8	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	★	51	44	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)	★	97	NEW ENTRY	WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy, ASCAP)
★	19	29	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★	52	62	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Saggiore, ASCAP/Ninth/Irving/Crigo, BMI)	★	98	NEW ENTRY	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)
★	20	10	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★	53	63	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)	★	99	NEW ENTRY	IT'S A GROOVE—TTF (W. Brown Jr., S. Wilson III), RSD 1010 (Mayfield, BMI)
★	21	6	I SHOULD LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	54	NEW ENTRY	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	100	NEW ENTRY	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
	22	16	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovsod, ASCAP/Irvine/McDorsov, BMI)	★	55	65	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros) (Chic, BMI)	★	91	73	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)
★	23	17	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	★	56	66	CISSELIN' HOT—Chuck Gissel (C. Gissel), Arista 0471 (Careers/Lessie, BMI)	★	92	92	BUSSLE—Opus-7 (G. Crist, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.I. Amyr, V. Burks), Source 41121 (MCA) (Ascent/DPI VII, BMI)
★	24	9	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenae, ASCAP)	★	57	59	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)	★	93	93	BEAT OF THE NIGHT—Fever (Reed, Bombach, Wadlington), Fantasy 878 (Pump It Up/Bicman/Hedges)
★	25	34	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	58	68	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	★	94	79	I GET EXCITED—David Ruffin (S. Hairston), Warner Bros. 49123 (Groovesville, BMI)
	26	24	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★	59	70	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	95	42	MELLOW, MELLOW RIGHT ON—Lowell (G. Redmond, L. Brownlee, F. Simon, J. Simon), AVI 300 (Ensign, BMI)
	27	19	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	★	60	75	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★	96	43	KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal-Biz, BMI)
	28	25	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)	★	61	71	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★	97	57	YOU CAN GET OVER—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2427 (RCA) (Scarab/Ensign, BMI)
	29	27	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	★	62	72	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)	★	98	53	I WANT YOU HERE WITH ME—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3726 (CBS) (Mighty Three, BMI)
	30	30	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, O. Foster, A. Willis), ARC/Columbia 1-11134 (Saggiore/Modern American/ASCAP/Irving, Foster Free, BMI)	★	63	74	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	99	52	MOON CHILD—Captain Sky (D. Cameron), AVI 299 (Upper Level/Mr. T., BMI)
	31	32	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★	64	64	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433 (RCA) (Ba-Da-Be, BMI)	★	100	61	I FOUND LOVE—Deniece Williams (J.D. Williams, F. Baskett, R. Nichols), ARC/Columbia 1-11063 (Kee-Brick/Mane/Randy, BMI)
	32	23	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	★	65	67	HALF A LOVE—Aretha Franklin (Z. Cusseau), Atlantic 3632 (Zugrace, BMI)	★	91	73	
★	40	7	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★	66	76	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	92	57	
				★	67	77	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	★	93	58	
				★	68	78	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	★	94	59	
				★	69	87	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	★	95	60	



ELECTROLA

EBERHARD SCHOENER:

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 SCHAUSPIELDIRECTOR' AND LP 'EBERHARD SCHOENER CONDUCTS PROKOFIEFF/STRAWINSKY), **ELECTRONICAL MUSIC** (E. G. LP 'FLASHBACK', LP 'TRANCE-FORMATION' AND LP 'EVENTS'), **FOLKLORE IN COMBINATION WITH ELECTRONICS** (E. G. LP 'BALI AGUNG'), **MULTI MEDIA** (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 FEUERROTE 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).

Billboard **HOT 100** *Chart Bound

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THIS IS NOT THE FIRST TIME—Captain & Tennille Casablanca 2320
TURN OUT THE LAMPLIGHT—George Benson Warner Bros. 49637
SEE TOP SINGLE PICKS REVIEWS, Page 78

DECEMBER 13, 1980 BILLBOARD

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', and 'DISTRIBUTING LABEL'. It lists 100 songs and their chart performance.

☆ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bigs; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensor)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher/licensor.

Billboard's®

Survey For Week Ending 12/27/80

Number of singles reviewed
this week **41** Last week **48**

Top Single Picks™

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Pop recommended

CROSBY, STILLS & NASH—Carry On (3:17); producers: Crosby, Stills, Nash & Young; writer: Stephen Stills; publisher: Gold Hill, ASCAP. Atlantic 3784.

NEIL YOUNG—Stayin' Power (2:18); producers: David Briggs, Tim Mulligan, Neil Young; writer: Neil Young; publisher: Silver Fiddle, ASCAP. Reprise 49641. (Warner Bros.)

ROGER DALTRY—Waiting For A Friend (3:23); producer: Jeff Wayne; writer: Billy Nicholls; publisher: Twickenham Tunes; Polydor 2153.

SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA—So Sad About Us (3:02); producer: Todd Rundgren; writer: Peter Townshend; publisher: TRO-Essex, ASCAP. Curb 49640. (Warner Bros.)

THIN LIZZY—Killer On The Loose (3:53); producer: Thin Lizzy,

Kit Woolven; writer: Lynott; publisher: Pippin The Friendly Ranger/Chappel ASCAP. Warner Bros. 49643.

DOUG BROWN & THE ONES—Give It To The One You Love (3:25); producer: none listed; writer: D. Brown; publisher: Menage-A-Trois, ASCAP. Street 1001.

Soul

WHISPERS—It's A Love Thing (3:44); producers: Whispers, Dick Griffey; writers: W. Shelby, D. Meyers; publishers: Spectrum VII, Mykinda ASCAP. Solar 12154 (RCA). This first single from the soon to be released LP "Imagination," is up tempo and capitalizes on falsetto vocals. It has a catchy, rhythmic hook.

McFADDEN & WHITEHEAD—That Lets Me Know I'm In Love (3:40); producers: Gene McFadden, John Whitehead, Jerry Cohen; writers: G. McFadden, J. Whitehead, J. Cohen; publishers: Assorted, BMI TSOP 64796 (CBS). Taken from its

"I Heard It In A Love Song" album, this medium tempo single features a sensitive vocal display, complimented by clean orchestration.

recommended

INSTANT FUNK—Everybody (2:48); producer: Bunny Sigler; writer: Dennis Richardson; publishers: Warpfactor One, Lucky Three, BMI. Salsoul 2133.

TRUTH—Understanding (3:54); producer: Bobby Massey; writers: B. Massey, D. Edwards, L. Hancock, D. Pearson; publishers: Muriros, Davahkee, ASCAP. Devaki 4002 (Mirus).

Country

CRISTY LANE—I Have A Dream (3:52); producer: Jerry Gillespie; writers: B. Andersson/B. Ulvaeus; publisher: Artwork, ASCAP. Liberty 1396. A Rich south of the border under-

current flows through this mellow piece. Gillespie's crystal-line production vitalizes Lane's smooth tones.



First Time Around

ZINGARA—Love's Calling (3:53); producer: Lamont Dozier; writer: Lamont Dozier; publisher: Platinum Ear, BMI. Wheel 5001. A nice ballad, tightly produced by Lamont Dozier, who is known for turning out many hits while with Motown. The vocals are smooth and clear.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's® Top Album Picks™

Survey For Week Ending 12/27/80

Number of LPs reviewed this week **17** Last week **30**

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Pop

FIREFALL—Clouds Across The Sun, Atlantic SD16024. Produced by Kyle Lehning. Colorado's answer to the Eagles returns again with a tight, extremely well rehearsed set of 10 tunes that smack of clean air, interesting lyrics and laidback rhythms. MOR, country-politan, and a few AOR outlets can be expected to pick this up, and the boys usually come up with a single.

Best cuts: "No Class," "Don't It Feel Empty," "Clouds Across The Sky."

Soul

MILLIE JACKSON—I Had To Say It, Spring SP16730 (Polydor). Produced by Millie Jackson, Brad Shapiro. Despite the title of this album and Jackson's reputation as one who doesn't hold back any punches, this is a surprisingly tame set. The title track is a rap disco tune with the expletives Jackson is renowned for bleeped out. "The Rap '81/Stranger/The Rap '81 Reprise" is the only cut which compares to her infamous live album's steps over the boundaries of taste. The rest of the album is comprised of gutsy ballads and midtempo numbers which show off her vocal skills but her well known adlibs are kept to a minimum. As usual, her backing band is exceptionally tight.

Best cuts: "I Ain't No Glory Story," "Loving Arms '81," "It's Gonna Take Some Time This Time," "I Had To Say It."



First Time Around

ECHO AND THE BUNNYMEN—Crocodies, Sire SRK6096, (WB). Produced by David Balfee, Bill Drummond. The four men from Liverpool who make up this band eschew what have now become traditional new wave trappings to return to an earlier, more melodic and more harmonic style that recalls the psychedelic experiments in 1967 and 1968. Much of contemporary mainstream rock, of course, has its roots in the same music, but the Bunnymen rework the basics in its own way, creating a unique fusion of the new and the old. They do it with a disarming simplicity and lack of pretention. A group to watch.

Best cuts: "Happy Death Men," "Pictures On My Wall," "Pride," "Villiers Terrace."

CIRCLE JERKS—Group Sex, Frontier FLP1002. Produced by Circle Jerks, Cary Markoff. The energy, point of view and musical execution of the 1977 London punk scene has found new life in Southern California with such acts as the Circle Jerks, Black Flag and the Urinals angrily bashing away at its instruments. These are not the California power pop poseurs of the last few years; these kids and its audience sound serious. And they certainly are not mellow. What this band provides is short bursts of pure energy. One song is only 25 seconds long.

Best cuts: "Beverly Hills," "Wasted," "Group Sex," "Live Fast Die Young."

Classical

ROSSINI: WILLIAM TELL—Milnes, Pavarotti, Freni, Ghiaurov, National Philharmonic, Chailly, London OSA1446. With the magical Pavarotti name it isn't likely this four LP complete recording will be coolly received. But Pavarotti's excellent handling of the lead tenor role isn't the end to this set's musical virtues, which rise above Rossini's static choral scenes and B-grade melodies and make the opera a joy to hear. Give enormous credit to Riccardo Chailly's inspired direction and the wonderfully expressive orchestral work he secures. The other cast members also are top notch and London's sonic production is up to the company's best standards. Overall, a throwback to the golden quality of stereo Italian opera recording in the 1960s.

TCHAIKOVSKY: PIANO CONCERTO NO.1—Gilels, New York Philharmonic, Mehta, CBS Mastersound 36660. This concert-taped version of the warhorse is electrifying from start to finish and proves again—if proof were needed—that Gilels is a giant among pianists. The Russian artist is justly renowned for his soaring, big-lined reading of this piece and the orchestra collaboration here is very strong. Another key factor is the "first" digital recording status.

R. STRAUSS: ALSO SPRACH ZARATHUSTRA—New York Philharmonic, Mehta, CBS Mastersound 35888. CBS improves its audiophile batting average with the bass-rich and crisply defined sound of this digital production, ahead of several earlier Mastersound efforts. Of course, the "2001" theme music is found here, which creates extended sales potential. Now, if the performance only had a little more character and direction, qualities Mehta's recent records have seemed to lack.

EPs

BARBI & THE KENS, O Records OR811. Produced by Klaus Voegel. This 7-inch, 33 r.p.m. "mini-LP" contains four charming and danceable tunes that sound perfect for rock discos. The music here may be almost described as new wave bubblegum, but since nobody else does this, the result sounds fresh and different. Singer Becky Johnston's '80s version of the Barbie Doll persona also bears watching. **Best cuts:** "Just A Gigolo," "Pay My Bills," "Not Your Steppin' Stone."

Billboard's Recommended LPs

pop

VARIOUS ARTISTS—Guitar Heroes, Epic JE36864. Various producers. The sizzling guitar lick is still an attractive feature in rock 'n' roll so Epic has put some of its nimble fingered wonders on one album. Featured are REO Speedwagon, Molly Hatchet, Boston, the Charlie Daniels Band, Russ Ballard, Rick Derringer, Johnny Winter and Cheap Trick. The cuts here have been released on albums by these artists before. However, not all the tracks are the more famous one which got radio play. **Best cuts:** REO Speedwagon's "Keep Pushin'," Rick Derringer's "Time Warp" and Boston's "Rock And Roll Band."

VARIOUS ARTISTS—Castle, Donnington/Monsters Of Rock, Polydor, PD16311, Various producers. Recorded live at the

Castle Donnington rock festival in England last August, this features some of the biggest acts in English and Canadian heavy metal. The eight songs here are Rainbow, the Scorpions, Touch, Riot, Saxon and April Wine. While not the most elaborate package (there are no pictures of any of the performers on the simply designed sleeve), this is bound to find some attention with hard rock enthusiasts. **Best cuts:** Rainbow's "All Night Long," Saxon's "Back To The Wall," and Scorpions' "Loving You Sunday Morning."

STONEBOLT—New Set Of Changes, RCA AFL13825. Produced by Walter Stewart, Ray Roper. This five man Canadian band plays melodic hard rock with plenty of harmonies and gutsy guitar work by Ray Roper. There is a subtlety in the compositions which differentiates this package from a lot of hard rock. The remake of the Beatles' "Please Please Me" is pleasant. **Best cuts:** "Take The Time," "Please Please Me," "New Set Of Changes," "Come And See Me."

ORIGINAL CAST—"42nd" Street—RCA, CBL 1-3891. Produced by Thomas Z. Shepard. Although the Harry Warren film songs of the '30s have been orchestrated to sound like a musical of the '50s, this Broadway reprise of the Warners film classic has a joyous spirit. You'll hear familiar Warren (e.g. the title song, "You're Getting To Be A Habit With Me," "Shuffle Off To Buffalo"), but there's some lesser known if not lesser quality songs here, especially an utter delight, "Every Situation Has A Sunny Side." Lots of tap-dance sequences convey some of the visual impact of the show. **Best cuts:** title song, "Lullaby Of Broadway," "Every Situation."

soul

CECIL PARKER—Chirpin', TEC 1201. Produced by Sam Peake. Parker is at his best when working with rich, soulful material that requires a sensitive interpretation. The first two numbers on "Chirpin'" fulfill that requirement, and push Parker to an impressive vocal performance, which utilizes a timbre that resembles a fusion of Lou Rawls and Nat King Cole. The first of the two cuts, "Get On Up" is optimistically emotive and charged with an exuberance recalling the Jacksons; the second tune, "Love Is" is an attractive and expressive ballad. **Best cuts:** "Get On Up," "Love Is," "I've Been Missin' Your Lovin'."

jazz

DIANGO, VOL. 1—Inner City IC1104. Reissue produced by Kevin Yatarola. Originally recorded in France by Pathe Marconi and reissued in the U.S. by Capitol, these 27 tracks show the

late Belgian gypsy guitarist at his best. Stephane Grappelli and the Quintet of the Hot Club of France purvey delightful accompaniment to Reinhardt's remarkable pluckings. Repertoire is all evergreens, a bit dated but still immensely appealing. The two LPs here are the first of six to be issued. **Best cuts:** "After You've Gone," "In A Sentimental Mood," "When Day Is Done," "Hot Lips."

LENNIE TRISTANO—Requiem, Atlantic SD27003. Produced by Lennie Tristano and Nesuhi Ertegun. This has to be the best album ever by the late blind composer and pianist. Taped in 1955 and 1961, the four LP sides offer 16 intriguing tracks, some of which also feature Lee Konitz, Gene Ramey and Art Taylor. Barry Ulanov's annotation is exemplary. Tristano was a singularly advanced musician. Here he puts it all together ideally. **Best cuts:** "These Foolish Things," "If I Had You," "Ghost Of A Chance," "Scene And Variations."

CARL BURNETT QUINTET—Music Of Richard Rodgers, Discovery DS819. Produced by Albert L. Marx. Burnett, a drummer, works with a competent quintet comprising George Cables, Eddie Harris, John Williams, Bob Summers and Llew Matthews (arranger) to purvey seven distinguished Rodgers standards. It comes off well. Expertly performed, the music nevertheless is bland, more cerebral than emotional. Burnett, to his credit, keeps his drumming tasteful, refusing to display his technique in long solos. **Best cuts:** "It Never Entered My Mind," "Bewitched."

HAL KEMP & HIS ORCHESTRA 1934, VOL. 2—Hindsight HSR161. Produced by Wally Heider. The most neglected of all the spotlight big bands of years ago receives deserved attention with 16 tunes and four bits of Kemp's superb "How I'll Miss You When The Summer Is Gone" theme with Skinny Ennis, Bob Allen and Deane Janis spotted on vocals. Brad McCuen's notes tell the Kemp story effectively, and the rolling saxophones and staccato brass (with clarinets in megaphones) will remind listeners how distinctive—and danceable—this North Carolina group was. The ancient sound, from radio transcriptions, is surprisingly good. **Best cuts:** "Did You Ever See A Dream Walking," "Thanks," "Petting In The Park."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Sansui Showing Prototype

• Continued from page 6

sometime next year. Yoda said, but he declined to specify the format. Again, he stated that Sansui had the capability to manufacture either Beta or VHS.

Another audio firm to introduce its first video products at CES is Fisher. The company will show an optical videodisk player, a Beta VCR, a rear-projection television set, a 26-inch color tv and a complete audio-video home entertainment package incorporating VCR, disk player, tv set and full complement of

hi fi equipment. The products will not be on the market until the fall of 1981.

Chrysalis Donations Rather Than Gifts

LOS ANGELES—Chrysalis Records here will make donations to both the John Tracy Clinic, which serves deaf and blind children, as well as the American Federation of Musicians strike fund, in lieu of industry gifts.

Billboard HOT 100 Chart Bound

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CARRY ON—Crosby, Stills and Nash Atlantic 3784 WAITING FOR A FRIEND—Roger Daltrey Polydor 2153 SEE TOP SINGLE PICKS REVIEWS, Page 63

DECEMBER 27, 1980 BILLBOARD

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'DISTRIBUTING LABEL'. Includes entries like 'STARTING OVER—John Lennon' and 'GIRLS CAN GET IT—Dr. Hook'.

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HOT 100 A-Z—(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, such as 'Ah Leah (Bema/Sweet City)', 'Easy Love (Cotton Pickin')', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's
Survey For Week Ending 9/20/80

Number of singles reviewed
this week 100 Last week 101

Top Single Picks

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DONNA SUMMER—The Wanderer (3:44); producers: Giorgio Moroder, Pete Bellotte; writers: Giorgio Moroder, Donna Summer; publisher: GMPC/Sweet Summer Night ASCAP. Geffen GEF49563. (WB). Summer's first for WEA is a rock-inflected thumper from the lady who won this year's Grammy for best rock female vocal and may now make it two in a row. A strong rhythmic base underlines the record, but it's not principally disco in orientation.

SUPERTRAMP—Dreamer (3:15); producers: Peter Henderson, Russel Pope; writers: Rick Davis, Roger Hodgson; publishers: Almo/Delicate ASCAP. A&M 22269. That sweet pop melody, clear vocals and bubbly keyboards that distinguish Supertramp's pop rock are all present here. This live production is clean, balanced and adheres to the original.

STEVIE WONDER—Master Blaster (Jammin) (4:49); producer: Stevie Wonder; writer: Stevie Wonder; publisher: Jobete/Black Bull ASCAP. Tamla T54317F (Motown). From Wonder's forthcoming "Hotter Than July" LP, this represents his most astonishing effort in recent years. Propelled by a reggae beat and a potent lyrical message, Wonder adds a new dimension to his illustrious career.

EARTH WIND & FIRE—Let Me Talk (3:45); producer: Maurice White; writers: M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey; publisher: Saggfire/Verdangel/Cherubim/Sir & Trini/Steelchest ASCAP. ARC/Columbia 111366. EWF's latest is its most rock-oriented release to date, with a clipped lead vocal and a steady, rhythmic beat alternating choruses with the more fulsome melodious sound usually connected with the group.

JACKSON BROWNE—That Girl Can Sing (4:34); producer: Jackson Browne, Greg Ladanyi; writer: Jackson Browne; publisher: Swallow Turn ASCAP. Asylum E47036. Browne's follow-up to "Boulevard" begins with a haunting instrumental before his perceptive lyrics and vocals take charge. The tune effectively changes pace from midtempo to intense while heavy bass lines propel.

KIM CARNES—Cry Like A Baby (3:05); producer: George Tobin; writers: D. Penn, S. Oldham; publisher: Screen Gems-EMI BMI. EMI America P8058. (Capitol). Carnes fuels her hot streak with a spicy remake of this vintage Box Tops rocker. The metronome rhythm of drums and bass guide her husky vocals at a breathless pace.

POCO—Midnight Rain (4:25); producer: Mike Flicker; writer: Paul Cotton; publisher: Tarantula ASCAP. MCA 41326. POCO slows down the pace from "Under the Gun" with this midtempo ballad highlighted by a fluid lead vocal and supported by concise instrumental backing.

recommended

ATLANTA RHYTHM SECTION—I Ain't Much (3:58); producer: Buddy Buie; writers: Buie, Cobb; publisher: Eufaula/James Cobb BMI. Polydor PD2125.

FIREFALL—Only Time Will Tell (3:11); producers: Firefall, Ron Albert, Howard Albert, Kyle Lehning; writer: Larry Burnett; publisher: Powder ASCAP. Atlantic 3763.

LIPPS, INC.—How Long (3:43); producer: Steve Greenberg; writer: P. Carrack; publisher: Anchor ASCAP. Casablanca NB2303.

OZARK MOUNTAIN DAREDEVILS—Oh Darlin' (3:43); producer: John Boylan; writer: L. Lee; publisher: Lost Cabin BMI. Columbia 111357.

KINGBEES—Shake-Bop (2:31); producer: David J. Holman, Rich Fitzgerald; writer: J. James; publisher: Short Fuse BMI. RSO RS1850.

JOHN COUGAR—This Time (4:18); producer: Steve Cropper; writer: J. "Cougar" Mellencamp; publisher: H.G. BMI. Riva R205. (Phonogram).

PAUL WARREN & EXPLORER—Takin' Her Back (3:28); producer: Peter Coleman; writer: P. Warren; publisher: Hudson Bay/Three Chord BMI. RSO RS1049.

BOB DYLAN—Saved (3:59); producer: Jerry Wexler, Barry Beckett; writers: B. Dylan, T. Drummond; publisher: Special Rider ASCAP. Columbia 11370.

DAVE DAVIES—Imaginations Real (3:03); producer: Dave Davies; writer: Dave Davies; publisher: Dabe PRS. RCA PB12089.

RANDY VANWARMER—All We Have Is Tonight (3:29); producer: John Holbrook, Ian Kimmet; writer: Randy Vanwarmer; publisher: Fourth Floor ASCAP. Bearsville BSS49567. (WB).

BILLY MICHAELS—Gemini (3:52); producer: Roy Thomas Baker; writers: Hillu Michaels, Kip Saginor; publisher: Chewable/Chappell ASCAP. Warner Bros. WBS49558.

CRAIG MIRJANIAN—After Hours (3:38); producer: Richard Sanford Orshoff; writers: Craig Mirjaniyan, Kathy Cotter; publisher: Unichappell BMI. Warner Bros. WBS49553.

BRUCE ROBERTS—With All My Love, With All My Heart (4:09); producer: David Malloy; writers: Bruce Roberts, Allee Willis; publisher: Fedora/Irving BMI. Elektra E47032.

ELETRICS—Boardwalk Beauty (3:29); producer: Peter Ker; writer: Carl Worner; publisher: Android Pop/Colgems-EMI ASCAP. Capitol P4930.

AUSTRALIAN CRAWL—Downhearted (3:08); producer: David Briggs; writers: McDonough, McDonough, Higgins; publisher: Australian Tumbleweed BMI. Harvest PRO9498. (Capitol).

SPOILERS—Reckless (2:52); producer: Jefery Levy; writer: Dean Stefan; publisher: British Rocket/Spoiler ASCAP. Rocket PIG41320. (MCA).

LAMBRETTAS—Da-a-a-ance (2:17); producer: Peter Collins; writer: Bird; publisher: British Rocket ASCAP. Rocket PIG41319. (MCA).

DARRELL MANSFIELD BAND—Get Ready (4:44); producer: Skip Konte; writers: Mansfield, Carothers, Dean; publisher: Newport Beach BMI. Polydor PD2122.

J. DREWS—Don't Want No-Body (3:16); producers: Daphne Edward, Joe Chemay; writers: Paul Delph, Daphne Edwards; publisher: BMI. Unicorn UN11E. (MCA).



S.O.S. BAND—S.O.S. (Dit Dit Dit Dash Dash Dash Dit Dit Dit) (4:01); producer: Sigidi; writers: S.O.S. Band, Sigidi; publisher: Interior BMI. Tabu ZS95526. (CBS). The S.O.S. Band follows up its runaway pop, disco and soul debut with this sassy funk/disco/jazz cut. Unlike "Take Your Time," this dance tune substitutes those distinctive vocals for a collage of brass and a male/female chorus.

recommended

LENNY WHITE—Kid Stuff (3:50); producer: Larry Dunn, Lenny White; writers: Lenny White, Denzil A. Miller Jr., John "Skip" Anderson, Eddie Martinez; publisher: Mchoma BMI. Elektra E47043.

DAVID RUFFIN—I Wanna Be With You (3:34); producer: Don Davis; writer: Ben Adkins; publisher: Groovesville/Beez Weez BMI. Warner Bros. WBS 49577.

MCCRARYS—You Are My Happiness (3:25); producer: Patrick Henderson; writers: P. Henderson, W. Jones; publisher: April/Monostor/Teddy Jack ASCAP/BMI. Capitol P4929.

MIKE WATERS—Rock and Roll Me (3:38); producer: McKinley Jackson; writer: M. Waters; publisher: Jobete ASCAP. Gordy 66082. (Motown).

7TH WONDER—The Tilt (3:45); producer: Leon Sylvers III; writers: Nidra Beard, Otis Stokes; publisher: Mykindamusic ASCAP. Chocolate City CC3212. (Casablanca).

CHOCOLATE MILK—Forever And A Day (3:19); producer: George Tobin; writers: G. Goetzman, M. Piccirilli; publisher: Chardax BMI. RCA JH12097.

BETTY EVERETT—Hungry For You (3:35); producer: Calvin Carter; writers: C. Hall, L. Gore; publisher: Top Pop/Paps Leo/Daniel ASCAP. 20th Century TC2466.

BUSTA JONES—Impulse Reaction (3:41); producer: Busta Jones; writers: B. Jones, R. Forlenza; publishers: Alber/Home Base/Gaucha BMI. Spring SP3041. (Polydor).

SYLVIA ST. JAMES—Better Things (3:33); producer: Larry Dunn, Lenny White; writers: R. Oliver, L. White, G. Williams; publisher: Mchoma/Royale Chef/Mellowdream BMI. Elektra E47022.



LARRY GATLIN AND THE GATLIN BROTHERS BAND—Take Me To Your Lovin' Place (3:38); producers: Larry Gatlin, Steve Gatlin, Rudy Gatlin; writer: L. Gatlin; publisher: Larry Gatlin; Columbia 111369. The crisp sparkling Gatlin harmonies glimmer like beacons on this fine number, punctuated by its rhythmic groove and acoustic guitar fills.

CHARLEY PRIDE—You Almost Slipped My Mind (2:46); producers: Jerry Bradley-Charley Pride; writers: Troy Seals-Don Goodman-Tilden Back-Delbert Barker; publisher: Danor, BMI. Though sluggish in spots this record benefits from strong lyrics. Piano and steel guitar are upfront, voices rally behind Pride's slow-but-sure delivery.

MANGO SMITH—He Gives Me Diamonds, You Give Me Chills (2:56); producer: David Barnes; writers: Mary Ann Kennedy-Don Goodman; publishers: Little Jeremy/Window, BMI. WBS49569. Smith's latest has a Bobbie Gentry feel in lyrics and production, heralding a distinct new direction for her. There's a haunting instrumental aura that combines with a persistent bass line.

JOE STAMPLEY—There's Another Woman (2:38); producer: Ray Baker; writer: J. Stampley; publisher: Mullet, BMI. Epic 950934. One of country music's longtime favorite self-penned tunes with a deceptively cheerful arrangement. Production features everything from strings to harmonica.

recommended

TOMMY OVERSTREET—Me And The Boys In The Band (4:08); producer: Bob Millsap; writer: Bob Millsap; publisher: Ironside, ASCAP. Elektra E47041.

MAX D. BARNES—Heaven On A Freight Train (3:41); producer: Brien Fisher; writer: Max D. Barnes; publishers: Blue Lake/Plum Creek, BMI. Ovation OV1158.

THE CATES—Lightnin' Strikin' (2:16); producer: Brien Fisher; writer: Buddy Wayne; publisher: Garpex, ASCAP. Ovation OV1155.

PEGGY FORMAN—Hard Luck Lady (3:09); producer: Ray Pennington; writer: Peggy Forman; publisher: Hello Darlin', SESAC. Dimension DS1012.

PEGGY SUE—Slow Motion (2:17); producer: Gene Kennedy; writers: Mack Phillips/Doug Zepp; publisher: Door Knob, BMI. Door Knob DK80137.

LYNN BAILEY—I Only Want To Be With You (3:19); producer: Danny Davis; writers: Mike Hawke/Ivor Raymonds; publisher: Chappell, ASCAP, F&LS05.

KING EDWARD IV—Everybody's Doin' The Cotton-Eyed Joe (2:37); producers: Ray Ruff/Harold Thompson; writers: K.E. Smith/Linda D. Smith/April D. Smith; publisher: Phono, SESAC. Soundwaves SW4616.

ORION—Crazy Arms (2:57); producer: Mac Weiman; writers: Ralph Mooney/Charles Seals; publishers: Tree/Champion, BMI. Sun SUN1156.

CONNIE LEE—The Star (2:52); producer: Carmol Taylor; writer: Lee Bach; publisher: Sun Up, BMI. Joy-Bean JB6969.

VINCE VANCE & THE VALIANTS—Bomb Iran (2:23); producer: unlisted; writer: Fred Fassett; publishers: Shoe String/Cousins, BMI. Paid PAD109.

ROY ACUFF—I Can't Help It (If I'm Still In Love With You) (2:18); producer: Wesley Rose; writer: Hank Williams; publishers: Fred Rose/Hiram/Rightsong, BMI. Elektra E47040.

PAT GARRETT—Your Magic Touch (2:50); producers: Pat Garrett/Dava Cherry; writer: Garrett; publisher: Red Barn, BMI. Gold Dust GD102.

BONNIE RAITT—Don't It Make Ya Wanna Dance (3:29); producer: Jai Winding; writer: Rusty Wier; publisher: Prophecy, ASCAP. Full Moon/Asylum E47033.



Adult Contemporary

recommended

CHRIS MONTAN WITH LAUREN WOOD—Is This The Way Of Love (3:25); producer: Evan Archer; writer: Chris Montan; publisher: Special/Old Sco ASCAP. 20th Century TC2470.

IMPERIALS—Eagle Song (2:49); producer: Michael Omartian; writers: Tori Taff, Russell Taff; publisher: Norman Clayton, SESAC. Day Spring D614. (Word).



First Time Around

GARY MYRICK AND THE FIGURES—She Talks In Stereo (3:59); producers: Tom Werman, Gary Myrick; writer: G. Myrick; publisher: Not Suitable. Epic 950937. (CBS). Myrick's Costello-styled vocals tighten the grip on this taut rocker. The contagious rhythm, which permeates throughout, is crafted by bass, synthesizer and drums.

GARY MORRIS—Sweet Red Wine (3:21); producer: Norro Wilson; writers: J. Tim DuBois-Randy DuBois; publisher: Sweet Dreams, BMI. Warner Bros. 49564. This country newcomer displays an easy smooth balladeer's style on this appealing song. Silver-stringed guitars—both electric and acoustic) and piano form a strong lead line behind Morris' warm vocal.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 70

jazz

sound contemporary and the tunes remain top drawer class. Humes is backed by a Basie-type band and, on four cuts, by a small combo in which a string quartet is spotted. Credit Marty Paich with the charts. **Best cuts:** "Don't Worry About Me," "Every Now And Then," "Imagination."

ZOOT SIMS, WARDELL GRAY, STAN GETZ & PAUL QUINICHETTE—Tenors Anyone? Biograph BLP12068. Reissue produced by Arnold S. Caplin. Ten swinging cuts taped in 1949 and 1956 comprise this attractive entry, plucked from the old Dawn catalog. It is, of course, a tossup as to which tracks are the strongest; all four men offer different approaches and all are accompanied by small combos featuring topflight, noted sidemen. **Best cuts:** "It's The Talk Of The Town," "Skull Buster," "These Foolish Things," "I Should Care."

ART PEPPER—Landscape, Galaxy GXY5128. Produced by Akira Taguchi, Hiroshi Aono. Pepper's experience shows in this six-song recital. He mixes a couple of proven standards with his originals in this live session made in 1979 in Tokyo with

backup of George Cables, Billy Higgins and Tony Dumas. Pepper is among the half-dozen top alto saxists. And on "Sometime" he blows clarinet. It all comes off well. **Best cuts:** "Avalon," "Over The Rainbow," "Sometime."

ERNE WATTS—Look In Your Heart, Elektra 6E285. Produced by Wayne Henderson. Six new songs, none ever recorded previously, make up this LP featuring Watts on saxophones and sax synthesizer. Five musicians back him up, and some vocals are tossed into the spot as well. Electronic effects negate the music and there are no liner notes. The result is disappointing. Too much production, a common failing these days. **Best cuts:** "Dance Music."

BOYD RAEURN'S ORCHESTRA—Experiments In Big Band Jazz 1945, Musicraft MVS505. Reissue produced by Albert Marx. One can only ponder why this band stirred up a national controversy 35 years ago. The late Raeburn was far behind Ellington and Kenton with his "progressive big band jazz," but the 12 tracks here are, unarguably, superb museum pieces. Raeburn had several superior musicians in this group and the tunes are almost all of the highest caliber. **Best cuts:** "You've Got Me Crying Again," "Night In Tunisia," "Blue Prelude."

classical

RECORDER CONCERTOS OF SAMMARTINI, TELEMANN & HANDEL—Petri, Academy of St. Martin-in-the-Fields, Brown, Philips 9500714. Young Danish recorder virtuoso Michala Petri apparently has not U.S. appearances yet scheduled, but her playing here is so good it shouldn't be overlooked. Instruments in three sizes are used and on each she demonstrates top-notch breath and intonation control and superior musicianship. Sparkling accompaniment and exceptional sonics also are a big plus.

BACH: FIVE VIOLIN CONCERTOS—Altenburger, German Bach Soloists, Winschermann, Arabeque 80753. An excellent foundation stone for collectors starting out as well as an attractive addition to any library. This is the indispensable Bach solo violin concerto literature, including the violin & oboe and three violin concertos, in youthful, alertly directed modern instrument performances. Featured soloist Christain Altenburger makes an effective presentation, and high quality reproduction increases the bargain.

Real World Out

LOS ANGELES—Real World Records, the Atlantic-distributed label founded by former RKO vice president Paul Drew, has released "Falling For You" by pop artist Sammy Johns as its first disk.

The label is the fourth arm of Drew's P.A.D. Entertainment which he launched two years ago. The complex also functions as a radio consultant, management and television production firm.

Summit Label Up

NEW YORK—CMS Records raises suggested list price of its classical Summit label from \$3.98 to \$4.98. Company says all dealers have the month of September to buy at pre-increase wholesale prices. Cassette list stays at \$4.98, with no increase in cost.

Billboard *Chart Bound

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AIN'T MUCH—Atlanta Rhythm Section
Polydor 2125
YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall & John Oates, RCA
SEE TOP SINGLE PICKS REVIEWS, Page 71

SEPTEMBER 20, 1980, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	11	11	UPSIDE DOWN —Diana Ross (Bernard Rodgers), B. Edwards, M. Rodgers, Motown 1494	35	34	18	IT'S STILL ROCK AND ROLL TO ME —Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	81	2	2	WITHOUT YOUR LOVE —Roger Daltrey (Jeff Wayne), B. Nichols, Polydor 2121
2	15	15	ALL OUT OF LOVE —Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	40	6	6	WHO'LL BE THE FOOL TONIGHT —Larsen-Feiten Band (Tommy Lipuma), B. Feiten, Warner Bros. 49282	75	4	4	MY GUY/MY GIRL —Amii Stewart & Johnny Bristol (Barry Leng & Simon May), W. Robinson, R. White, Handshake 7-5300 (CBS)
9	6	6	ANOTHER ONE BITES THE DUST —Queen (Queen), Deacon, Elektra 47031	37	36	17	MORE LOVE —Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	80	3	3	YOU SHOOK ME ALL NIGHT LONG —AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761
4	4	15	FAME —Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	38	39	9	FIRST TIME LOVE —Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, P. Kaminsky, Epic 9-50894	71	71	4	LEAVING L.A. —Deiverance (Deiverance & Peter Kirsten), P. Janz, K. Janz, Columbia 1-11320
8	11	11	LOOKIN' FOR LOVE —Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	39	37	14	OLD FASHION LOVE —Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	72	41	15	TAKE A LITTLE RHYTHM —Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243
6	12	12	GIVE ME THE NIGHT —George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505	44	7	7	DON'T YOU WANNA PLAY THIS GAME NO MORE —Elton John (Clive Franks & Elton John), E. John, T. Robinson, MCA 41293	73	49	22	SHINING STAR —Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222
7	7	7	LATE IN THE EVENING —Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	50	4	4	MIDNIGHT ROCKS —Al Stewart (Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552	74	42	15	JO JO —Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281
10	14	14	DRIVIN' MY LIFE AWAY —Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	42	46	7	RED LIGHT —Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041	86	2	2	LIVE EVERY MINUTE —Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2260
15	13	13	ONE IN A MILLION YOU —Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221	48	6	6	OUT HERE ON MY OWN —Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	90	2	2	ANGELINE —The Allman Brothers Band (The Allman Brothers & Lawler & Cobb), D. Betts, M. Lawler, J. Cobb, Arista 0555
10	3	12	EMOTIONAL RESCUE —The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	51	6	6	THE LEGEND OF WOOLEY SWAMP —The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921	88	2	2	IF YOU SHOULD SAIL —Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910
12	11	11	I'M ALRIGHT —Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317	52	5	5	I'M ALMOST READY —Pure Prairie League (John Ryan), V. Gill, Casablanca 2294	89	2	2	RUNNING BACK —Eddie Money (Ron Nevison), R. Bryan, Columbia 1-11325
17	7	7	XANADU —Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	60	4	4	WHIP IT —Devo (Devo), M. Mothersbaugh, G.V. Casale, Warner Bros. 49550	81	83	4	LOLA —The Kinks (Ray Davies), R. Davies, Arista 0541
14	11	11	YOU'RE THE ONLY WOMAN —Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508	54	6	6	GAMES WITHOUT FRONTIERS —Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063	83	43	14	MAKE A LITTLE MAGIC —The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356
16	9	9	YOU'LL ACCOMP'NY ME —Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904	56	7	7	LET ME BE YOUR ANGEL —Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hill, Cotillion 4601 (Atlantic)	84	55	18	MISUNDERSTANDING —Genesis (David Hentschel & Genesis), Collins, Atlantic 3662
15	5	15	SAILING —Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	69	3	3	ON THE ROAD AGAIN —Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351	85	18	18	HEROES —Commodores (James Anthony Carmichael & The Commodores), L. Richie, D. Jones, Motown 1495
18	8	8	ALL OVER THE WORLD —Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289	77	2	2	DREAMING —Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057	97	2	2	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings (Richie Albright), W. Jennings, RCA 12067
28	3	3	REAL LOVE —The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	76	3	3	I'M COMING OUT —Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, M. Rodgers, Motown 1491	87	87	6	TRUE LOVE WAYS —Mickey Gilley (Jim Ed Norman), M. Petty, B. Holly, Epic 9-50876
20	10	10	HOT ROD HEARTS —Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005	61	5	5	GOOD MORNING GIRL/STAY AWHILE —Journey (Geoffrey Workman & Kevin Elson), S. Perry, M. Schon, Columbia 7-1212	88	94	3	THE BREAKS —Kurtis Blow (J.B. Moore & Robert Ford Jr.), J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons, Mercury 76075
21	8	8	DON'T ASK ME WHY —Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331	62	5	5	THUNDER AND LIGHTNING —Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345	99	2	2	I'VE JUST BEGUN TO LOVE YOU —Dynasty (Leon Sylvers III), W. Shelby, R. Smith, Solar 12021 (RCA)
27	9	9	HE'S SO SHY —Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	64	5	5	I GOT YOU —Split Enz (David Tickle), M. Finn, A&M 2252	91	74	14	TULSA TIME/COCAINE —Eric Clapton (Jon Astley), D. Flowers, RSO 1039
23	14	14	SOMEONE THAT I USED TO LOVE —Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	66	4	4	CAN'T WE TRY —Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.I.R. 9-3107 (CBS)	92	79	9	DON'T MISUNDERSTAND ME —Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284
26	7	7	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	65	5	5	SWITCHIN' TO GLIDE —The Kings (Bob Ezrin), D. Diamond, A Zero, Elektra 47006	93	78	19	CUPID/I'VE LOVED YOU FOR A LONG TIME —Spinners (Michael Zager), S. Cooke, Atlantic 3664
25	8	8	JESSE —Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	68	5	5	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, TSOP 9-4790 (CBS)	94	85	10	UNDER THE GUN —Poco (Mike Flicker), P. Cotton, MCA 41269
29	5	5	LOOK WHAT YOU'VE DONE TO ME —Boyz Scaggs (Bill Schnee & David Foster), Boz Scaggs & David Foster, Columbia 1-11349	70	3	3	TOUCH AND GO —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039	95	47	9	YOU BETTER RUN —Pat Benatar (Keith Olsen), F. Cavaliere, E. Brigate, Chrysalis 2450
33	3	3	WOMAN IN LOVE —Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364	72	3	3	COULD I HAVE THIS DANCE —Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920	96	58	6	I HEAR YOU NOW —Jon and Vangelis (Vangelis), J. Anderson, Vangelis, Polydor 2098
32	9	9	NO NIGHT SO LONG —Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527	73	3	3	TURN IT ON AGAIN —Genesis (David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751	97	67	21	LITTLE JEANNIE —Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236
27	13	13	MAGIC —Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	77	2	2	WALK AWAY —Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300	98	53	8	FOOL FOR YOUR LOVING —Whitesnake (Martin Birch), Coverdale, Marsden, Moody, Mirage 3672 (Atlantic)
28	11	11	INTO THE NIGHT —Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091	78	3	3	REBELS ARE WE —Chic (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards, Atlantic 3665	100	57	6	LATE AT NIGHT —England Dan Seals (Kyle Lehning), D. Seals, R. Van Hoy, Atlantic 3674
29	22	17	TAKE YOUR TIME —S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS)	82	2	2	WALK AWAY —Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300				
30	19	12	BOULEVARD —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)	83	2	2	REBELS ARE WE —Chic (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards, Atlantic 3665				
31	24	15	LET MY LOVE OPEN THE DOOR —Pete Townshend (Chris Thomas), P. Townshend, Alco 7217 (Atlantic)	84	2	2	WALK AWAY —Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300				
38	7	7	HOW DO I SURVIVE —Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884	85	2	2	WALK AWAY —Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300				
33	30	10	HOW DOES IT FEEL TO BE BACK —Daryl Hall & John Oates (Daryl Hall & John Oates), J. Oates, RCA 12048	86	2	2	WALK AWAY —Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300				
34	35	11	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490	87	2	2	WALK AWAY —Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor)

All Out of Love (Careers/BRM, BMI/Riva, PRS)	2	Dreamer (Almo/Delicate, ASCAP)	67	Good Morning Girl/Stay Awhile (Weed High/Nightmare, BMI)	55	Into the Night (Papa Jack, BMI)	28	Little Jeannie (Jodreas, ASCAP)	97	Old Fashion Love (Jobete, ASCAP)	39	That Girl Could Sing (Swallow Turn, ASCAP)	82	Walk Away (Rick's/O.P. Revelations/Ed Intro, BMI)	60
Angeline (Careers/Pangola/Milene, BMI)	16	Dreaming (ATV, BMI/Rare Blue, ASCAP)	52	He's So Shy (ATV/Mann & Weil/Brain Tree/Snow, ASCAP)	20	It's Still Rock 'N' Roll to Me (Impulsive/April, ASCAP)	35	Lookin' For Love (Southern Nights, BMI)	5	On the Road Again (Willie Nelson, ASCAP)	9	The Breaks (Neutral Gray/Funkgroove, ASCAP)	88	Whip It (Devo/Nymph, BMI)	47
Another One Bites the Dust (Queen/Bachwood, BMI)	77	Drivin' My Life Away (Debdave Briarpatch, BMI)	8	I've Just Begun to Love You (Spectrum VII/Mykinda, ASCAP)	85	I'm Coming Out (Chic, BMI)	54	Live Every Minute (Almo, ASCAP)	76	Real Love (Taunton Tunes/Real Love, BMI)	24	Monster/ April, ASCAP)	17	Without Your Love (H.C., ASCAP)	68
Boulevard (Swallow Turn, ASCAP)	30	Emotional Rescue (Colgems/EMI, ASCAP)	10	Jesse (Quackenbush/Redeye, ASCAP)	91	How Do I Survive (April/Paul Bliss, ASCAP)	38	Make a Little Magic (De-Bone-Are/Vicious Circle, ASCAP)	78	Rebel Are We (Chic, BMI)	61	The Part of Me That Needs You (Arista, ASCAP)	42	Woman in Love (Stigwood/Unichappell, BMI)	25
Can't We Try (Stone Diamond, BMI)	30	First Time Love (Bait & Beer/Songs of Dandier/Koppelman, Inc., ASCAP)	38	Hot Rod Hearts (Captain Crystal/Rodwood/Dar-Jan, BMI)	18	How Does It Feel to Be Back (Hot Cha/Six Continents, BMI)	33	Master Blaster (Jobete/Black Bull, ASCAP)	83	Rebels Are We (Chic, BMI)	61	Most (Arista, ASCAP)	98	Xanadu (Jet/Enart, BMI)	12
Could I Have This Dance (Vogue & Maple Hill/Weik Music Group/On His Own/BMI)	64	Foot For Your Loving (Sunburst/Whitesnake/Dump-Eaton, ASCAP)	99	Late At Night (Pink Pig/First Concourse/Van Hoy/Unichappell, BMI)	100	If You Should Sail (Third Story/Poorhouse, BMI)	79	Midnight Rocks (Frabjous/Approximate, BMI)	41	Runnin' Back (B&C/Davalex, ASCAP)	80	Summer Night, ASCAP)	53	You Better Run (Downtown, ASCAP)	15
Don't Ask Me Why (Impulsive/April, ASCAP)	19	Games Without Frontiers (Ciofline/Hidden, BMI)	48	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillon/ASCAP)	73	Don't Let It Get You Down (Mighty Three, BMI)	62	More Love (Jobete, ASCAP)	84	Shining Star (Content, BMI)	73	Street Sense, ASCAP)	46	You're Supposed to Keep Your Love For Me (Jobete/Black Bull, ASCAP)	34
Don't You Wanna Play This Game No More (Jodrell, ASCAP)	40	I Hear You Now (WB/Spheric B.V., ASCAP)	62	Let Me Talk (Saggi/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	96	I'm Almost Ready (Kentucky Wonder/Vince Gill, BMI)	46	My Guy (My Guy, Jobete, ASCAP)	69	Someone That I Used to Love (Screen Gems/EMI/Prince Street/Arista, ASCAP)	21	Touch and Go (not listed)	63	You're Supposed to Keep Your Love For Me (Jobete/Black Bull, ASCAP)	34
		I'm Almost Ready (Kentucky Wonder/Vince Gill, BMI)	46	Let My Love Open the Door (Tower Tunes, BMI)	31	I'm Alright (Milk Money, ASCAP)	11	Never Knew Love Like This Before (Froze/Maurice, ASCAP)	53	Take a Little Rhythm (Almo, ASCAP)	72	Turn It On Again (Fun, ASCAP)	66	You're the Only Woman (Rubicon, BMI)	13
				Let My Love Open the Door (Tower Tunes, BMI)	31			Take Your Time (Avant Garde, ASCAP)	29	Turn It On Again (Fun, ASCAP)	66	Upside Down (Chic, BMI)	1	You Shook Me All Night Long (J. Albert/Marks, BMI)	70

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

MASTER BLASTER

T-54317F

Jammin'

**THE FIRST SINGLE
FROM STEVIE WONDER'S
SOON TO BE
RELEASED ALBUM**

Hotter Than July

T8-373M1



ON MOTOWN RECORDS



Billboard **HOT 100** Chart Bound

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A LITTLE IS ENOUGH—Pete Townshend
Alco 7312 (Atlantic)
LADY—Kenny Rogers
Liberty 1380
SEE TOP SINGLE PICKS, REVIEWS, Page 68

SEPTEMBER 27, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and other columns for the second and third charts.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

Index table listing songs and their publishers/licenses, such as 'All Out of Love (Carriers/BRM)', 'Dreaming (ATV/BMI/Rare Blue)', etc.

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

starkly with the world as it is ("Partnerships on nuclear, trying to make a deal/World automobiles chase the Arab wheel). But Stevie Wonder's "Master Blaster (Jammin')" deals with the world as he wishes it were ("Peace has come to Zimbabwe/Third World's right on the one/Now's the time for celebration/Cause we've only just begun.")

The single sleeves for both the Wonder and Earth, Wind & Fire hits carry the lyrics in full, signifying the importance of lyrics (with some acts) in today's marketplace.

The Commodores' "Heroes" also deals with social concerns. So, in a sense, does the Boomtown Rats' "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.

"Who Shot J.R." by Gary Burbank with Band McNally and Alice Cooper's "Clones" fall into the broad group of songs dealing with pop fads.

Mac Davis' tongue-in-cheek "It's Hard to Be Humble" is one of several 1980 chart hits to incorporate humor. Others include such delightfully unintelligible new wave-inflected tracks as the B-52s' "Rock Lobster" and the Vapors' "Turning Japanese," both filled with daffy non sequiters.

But love remains the predominant theme of today's songwriters. In some cases today's love ballads could have been hits 10, 20 or 30 years ago without changing a word. Dan Fogelberg's "Longer" is this kind of timeless ode, as is Peaches & Herb's "I Pledge My Love."

But many of today's love songs have a hip, contemporary lyrical approach which key them to this moment in time. Rupert Holmes' back-to-back top 10 hits "Escape" and "Him," for instance, deal with issues like taking out personal ads and juggling multiple lovers.

There have also been a number of pop songs that comment on the loneliness and transitory relationships of today's singles scene, such as Johnny Lee's "Urban Cowboy" lament, "Lookin' For Love."

Cliff Richard's "We Don't Talk Anymore" deals with the breakdown in communications between lovers, as does, in a more intensely personal way, the Eagles' "I Can't

Tell You Why." "Look at us baby, up all night/Tearing our love apart/Aren't we the same two people who lived/Through years in the dark."

Billy Preston & Syreeta's "With You I'm Born Again" is a love song that can be interpreted on two levels: romantic ardor or a spiritual communication with a supreme being.

Probably the biggest difference between love songs today and those of 10 or 15 years ago is the presence of sexual references. The year's longest-sustaining No. 1 single is Blondie's sexual invitation, "Call Me," with lines as direct as, "Roll me in designer sheets/I'll never get enough."

Prince had a high-charting pop and soul hit with the frank "I Wanna Be Your Lover." Even the Captain & Tennille deal with sex rather directly in "Do That To Me One More Time." But most of the sexual tunes substitute another image for the physical act, such as Smokey Robinson's "Cruisin'" or Michael Jackson's "Rock With You," the latter using an old blues "cover" for intercourse.

Coyne is used with great effectiveness in two pop hits featuring female vocalists. Linda Ronstadt's "How Do I Make You" would seem to be the most blatant of the sexually-oriented songs, until the singer completes the thought: "How do I make you... dream about me."

And the Pretenders' Chrissie Hynde seems to be venturing into chancy territory in "Brass In Pocket" on the chorus which begins, "Gonna use my arms, gonna use my legs." But then she shifts to safer ground for the finish, "gonna use my... imagination."

The sexual explicitness of some contemporary songs is also underscored in that a gold, top three hit by a mass audience entertainer spoke of, frankly, a "gang-bang." Kenny Rogers' "Coward Of The County" has a line that goes, "They took turns at Becky/And there was three of them."

But for the most part the new lyric consciousness has resulted in songs of rare sophistication and maturity, such as this stanza from a Michael Jackson hit written by Tom Bahler:

"Damned indecision and cursed pride/Kept my love for her locked deep inside/And it cuts like a knife/She's out of my life."

A&M Releases 1st Country Album

• Continued from page 16

Kris Kristofferson also have made inroads on the country chart.

While the release of "The Legend Of Jesse James" comes at an opportune time when country music is enjoying renewed popularity, the album's concept was actually conceived by Kennerly two years ago when he completed "White Mansions."

Promotion of the album is expected to be handled by both A&M

personnel as well as independents.

A&M should have an easier time promoting "The Legend Of Jesse James" than "White Mansions." With the latter album, A&M contractually was unable to exploit the names of the artists appearing on it which included Waylon Jennings and Jessi Colter, among others.

The guest artists on "Legend Of Jesse James" will have their faces on the album cover and all will get equal billing.

Lewis & Char will also appear.

They join such other artists already set including the Beach Boys, Jan & Dean, the Osmonds, Kalapano, 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.

L.A. Street Scene Roster Grows

LOS ANGELES—Chuck Berry, Waylon Flowers & Madame, Arista's Busboys, Johnny Rivers, Moon Martin, Willie Bobo, Stanley Clarke, George Duke and Donald Byrd have joined a growing list of artists set to perform Oct. 11-12 at the fourth annual L.A. Street Scene.

In addition, Japan's Kazumi Watanabe and rock group Johnny,

General News Producers & AFM Convene

LOS ANGELES—Talks are scheduled to resume Wednesday (1) between the negotiating subcommittee of the American Federation of Musicians' executive editorial board and the Assn. of Motion Picture & Television Producers. It's the first time the two groups have formally met since the AFM strike began July 31.

The negotiations, set to begin at 10 a.m. at the Motion Picture Producers Assn. headquarters in the Dart Building here, will have AFM president Victor Fuentealba representing the strikers, along with Alan Wood, vice president from Canada; David Winstein, vice president and Martin Emerson, secretary-treasurer.

Not on the negotiating team, but also planning to attend the sessions are Max Herman, president of Musician's Local 47 here and Max Arons, president of Local 802 in New York.

The producers group will be represented by the same negotiators who last week brought an end to the strike by the Screen Actors Guild and 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 album and singles charts this week, and also moves up to number two on Billboard's soul and disco surveys.

With the group's "The Game" LP holding at No. 1 pop for the third straight week and its "Another One Bites The Dust" single moving up to the Hot 100 summit, Queen becomes the fourth act in the past year to top both lists concurrently.

The Eagles did the trick last November 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" 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 to register two No. 1 singles in the '80s, "Crazy Little Thing Called Love" logged four weeks on top in February and March.

On the soul singles chart, "Another One Bites The Dust" is bested only by Tom Browne; on the Disco Top 100, its only superior is Gerald Hunt.

Queen also paces the continuing fortunes of its label and corporate parent. This is the third straight week that the pop top 10 has included four albums by Elektra/Asylum and seven by WEA.

L.A. Studio Sued By Local Leasing Group

LOS ANGELES—Music Recorders and its owner, Gary Ulmer, are accused of withholding return of leased recording equipment, valued at \$22,000, in a Superior Court suit locally.

Park Financial company alleges the defendants leased a Dolby M-8 noise reduction system, a 24-track MCI recorder with auto locator and an MCI JH-24B master remote control for five years in March 1975. The plaintiff claims it has failed to obtain return of the leased equipment from the Hollywood studio.

'60s Acts Logjam Charts

• Continued from page 6

LPs are by acts associated with the new scene of contemporary rockers: Tom Petty & the Heartbreakers, the Pretenders and Pat Benatar.

And three more are by acts spanning a wide range of established pop styles: soul (the Whispers), dance music (Lipps Inc.) and mainstream pop (Christopher Cross).

The 22 acts who nabbed their first top 10 album in 1979 include six whose first top 10 album was preceded by top 10 singles success: Chic, Gloria Gaynor, Peaches & Herb, Blondie, the Charlie Daniels Band and the Little River Band. Also included are two solo acts who had earlier hit the top 10 as part of groups: Teddy Pendergrass and John Stewart.

That leaves 14 legitimate breakout acts, five more than this year's total. They are the Blues Brothers, the Village People, Dire Straits, Toto, Elvis Costello, Cheap Trick, Supertramp, Van Halen, Sister Sledge, Rickie Lee Jones, Anita Ward, the Cars, the Knack and Robin Williams.

The one-third share of newcomer chart action this year for heavy metal hard rockers counts AC/DC's "Back In Black" on Atlantic, which jumps to number 10 this week; Rush's "Permanent Waves" on Mercury, which peaked at number four in March and Journey's "Departure" on Columbia, which hit number eight in April.

The "new rock" tally counts Tom Petty's "Damn The Torpedoes" on Backstreet/MCA, which spent seven weeks at number two in February and March; "The Pretenders" on Sire/WB, which hit number nine in June and Pat Benatar's "Crimes Of Passion" on Chrysalis, which jumps this week to a starred number eight.

"The Whispers" on Solar/RCA marked the year's biggest newcomer

soul success when it hit number six in April; Lipps Inc.'s "Mouth To Mouth" on Casablanca became 1980's hottest dance-oriented LP when it crested at number five in June and "Christopher Cross" on WB represented mainstream pop rock when it peaked at number six in September.

Muzak Uses Satellite To Send Music

NEW YORK—Muzak has begun transmitting music programs to selected domestic franchise distributors via satellite.

The development, wedded to new computer technology, will deliver identical programs changed daily and played simultaneously to subscribers in each of two time-zone groups. All 218 Muzak distributors in the U.S. will be serviced by satellite by year's end, according to the company's timetable.

Until now, distributors have been receiving taped programs, sent out from Muzak's headquarters here and rotated territorially. Under the old systems distributors pass on the transmissions to subscribers by FM multiplex or telephone line.

Muzak sees the satellite development as a means for both increasing the flexibility of programming and upgrading sound quality.

Computerized cassette playback units at programming headquarters here contain 10,000 recorded selections which are reprogrammed daily in series of 15-minute segments comprising about 480 tunes. New material is added to the Muzak library at the rate of about 1,800 tunes a year.

SMI's Distribution

NEW YORK—Will Crittendon's SMI label, which has just marketed its second album by Mantus, has named Pickwick for distribution in California, Texas, Florida and Atlanta.

The label expects to add Schwartz Bros. in Baltimore-Washington-Philadelphia soon. Previously named distributors include Malverne in New York.

Appeals Court

• Continued from page 6

strategy in remarks during an Aug. 29 hearing on the issues. These are included in the RIAA brief. Platt was replying to federal prosecutor John Jacobs, who had asked if an appearance by RIAA president Stan Gortikov would help to resolve the issue without the reports being produced.

Executive Turntable

• Continued from page 4

Related Fields

Gart Conway becomes vice president of sales of General Sound, a Phoenix-based small speaker systems manufacturer. He leaves the Fuji Magnetic Tape Division where he was national sales manager. . . . Gene La Brie leaves Maxell Corp. of Moonachie, N.J. A nine-year veteran of the company, he was vice president of sales and marketing for consumer products. He will enter the consumer products field. Covering his duties will be Western regional manager Michael Standley, who is promoted to national sales manager; and Michael Golacinski, former marketing coordinator, who becomes marketing coordinator manager. . . . Rick Roger, formerly West Coast director of creative affairs for Famous Music, joins Back Street Management in L.A. as vice chairman of the board. . . . Robert Erwin Silver is tapped as vice president of East Coast operations for Long Distance Management based in Newton Centre, Mass. He emerges from a lengthy law and business career. . . . Steve Jean is upped to manager of national dealer communications for the Marantz Co. in Chatsworth, Calif. From Chicago, he was previously a retail and regional manager for Team Electronics. He joined Marantz's marketing division in late 1979. . . . Jeff Chateau is promoted to director of purchasing at JBL Sound in Northridge, Calif. An 11-year veteran of the firm, he most recently was department manager. Also, Melody Bell is upped as factory representative. She leaves the position of product administration supervisor. . . . Peggie Needleman is appointed studio manager of Concorde Recording Center in L.A. She served in the same post at Jennifudy Studios. 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 as account executive at W3 Public Relations in L.A. She joined the firm a year ago as administrative assistant and tour publicity coordinator. She was previously a publicity staffer at Columbia Records. . . . Patrick J. Grugan is named assistant controller for the Philadelphia Spectrum. He leaves Alexander & Alexander, a Philadelphia insurance broker, where he was accounting manager.

Billboard **HOT 100** *Chart Bound

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LOVE X LOVE—George Benson Warner Bros. 49570
ONE LIFE TO LIVE—Wayne Massey Polydor 2112
SEE TOP SINGLE PICKS REVIEWS, Page 110

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

OCTOBER 4, 1980 BILLBOARD

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HOT 100 A-Z—(Publisher-Licenses)

Index table listing song titles and artists under various publisher licenses (ASCAP, BMI, etc.)

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 5/31/80

Number of LPs reviewed this week **37** Last week **40**

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GERRY RAFFERTY—Snakes And Ladders, United Artists L001039. Produced by Hugh Murphy, Gerry Rafferty. Rafferty's easy going vocal style and thoughtful lyrical phrasing highlight this brilliant LP which would have made an exceptional followup to "City To City" instead of "Night Owl." Rafferty's songs here are more tightly constructed with the melodies and lyrics surfacing as best attributes. There's a lot of music contained here (12 songs), each revealing Rafferty in a different light. The songs are those of a thinking man, with the lyrics containing more substance than most product released. The arrangements aid in magnifying Rafferty's keen sense of melody and subtle use of hooks. Raphael Ravenscroft's sax, which graced "Baker Street," pops up in only a few instances, although Rafferty's supporting cast of players contribute excellent backing.

Best cuts: "The Royal Mile (Sweet Darlin')," "Welcome To Hollywood," "Garden Of England," "Syncope Sandy," "I Was A Boy Scout."

JOAN ARMATRADING—Me, Myself, I, A&M SP4809. Produced by Richard Gottehrer. With each Armatrading release comes a great sense of anticipation that it will be the album to break her big. If there ever was an album to familiarize Armatrading with a mass audience, it's this one. From the opening rock riffs on the title track, Armatrading explodes with the kind of passion and sincerity her fans can vouch for from previous albums. Here she rocks out considerably more with Gottehrer's production and rock musicians responsible for the harder edge. Yet Armatrading's vocals remain as unique as ever changing inflections in the same breath. Her lyrics rank among the best of anyone and if there's a reason she's long overdue, perhaps it's because she is so unique that it's been difficult for radio to categorize her.

Best cuts: "Me, Myself, I," "Friends," "Turn Out The Light," "When You Kissed Me," "Simon."

DAVE MASON—Old Crest On A New Wave, Columbia JC36144. Produced by Joe Wissert, Dave Mason. Mason's latest is a characteristically well-produced collection with a bit more emphasis on catchy, accessible uptempo pop melodies. The variety of tunes is reflected in the back-to-back positioning of the scorching "Talk To Me," with its searing guitar work, with "Gotta Be On My Way," a melodic midtempo ballad. Michael Jackson provides backup vocals on the rocking "Save Me," a cut that could break Mason into new radio formats if issued as a single. Big things have been predicted for Mason for years and this could finally be the package to put him in the top 10 with labelmates Billy Joel and Boz Scaggs, who also kicked around for a number of years before scoring that smash breakout hit.

Best cuts: "Paralyzed," "Talk To Me," "Gotta Be On My Way," "Save Me," "Old Crest On A New Wave."

DEVO—Freedom Of Choice, Warner Bros. BSK3435. Produced by Devo, Robert Margoulef. The world has finally caught up with Devo. The quintet's robotic rock fits right in with what's on the charts by such acts as Gary Numan and the B-52s. The 12 cuts here all have danceable rhythms and the sound is cleaner than on past Devo albums. The title cut may even be one of the few heavy metal/disco concoctions. Musically, Devo has matured with the sound being much fuller than on earlier disks. The band's odd world vision is still present though it is not as irksome this time around. The group's other albums have sold respectably despite Devo's quirky musical attack and this effort is even more commercially viable.

Best cuts: "Cold War," "Girl U Want," "Whip It," "Freedom Of Choice," "Planet Earth."

BLACK SABBATH—Heaven And Hell, Warner Bros. BSK3372. Produced by Martin Birch. Veteran heavy metal frontman Ronnie James Dio takes over the reins from former Sabbath leader Ozzy Osborne on this effort from the reformed British quartet. The effect of Dio seems to have been to kick some life into the group's standard heavy metal sludge. The rhythms are more uptempo than in the past with the result being more akin to the sounds achieved by the now defunct Deep Purple and current recordings of UFO. Tony Iommi's guitar has increased spark and fluidity while bassist Geezer Butler and drummer Bill Ward provide solid support. Play in store and let fans know the band is still around.

Best cuts: "Neon Knights," "Children Of The Sea," "Walk Away," "Lady Evil."

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice, Mercury SRM13836. Produced by Billy Rush, John Lyon. Southside Johnny's second Mercury album continues the band's blend of high powered rock, blues and subtle jazz overtones. Johnny's gravelly lead vocal keeps the action moving at a steady upbeat pace with the guitar and horn work maintaining fervent pace. With each of the group's albums, there is a noticeable maturity in the playing, lyrics and overall sense of where the group is going.

Best cuts: "Why," "Love When It's Strong," "Restless Heart," "Goodbye Love," "Love Is A Sacrifice."



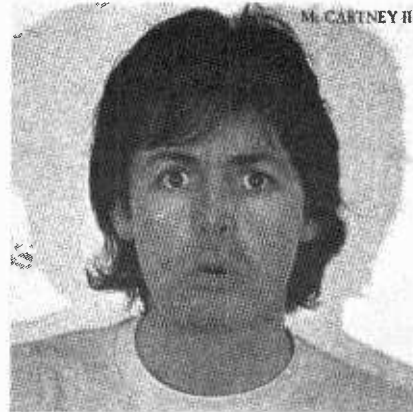
WAYLON JENNINGS—Music Man, RCA AHL13602. Produced by Richie Albright. Jennings offers another set of hard driving country rock songs, heavy on bass and percussion.

Spotlight

PAUL MCCARTNEY—McCartney II, Columbia FC36511.

Produced by Paul McCartney. McCartney's first solo album since 1970's "McCartney" is another exercise in pop insignificance, similar to "Back To The Egg" and to a lesser degree "London Town." Again, the decline in McCartney's lyrics are evident, with most songs coming across as cute throwaways. Even the melodies don't seem to be as penetrating. The former Beatle includes three instrumentals, which sound a lot better than some of his lyrics. His high charting single, "Coming Up" might be enough to propel sales. The album was recorded "at home" with McCartney handling all instruments and vocals as well as producing, engineering and composing.

Best cuts: "Coming Up," "On The Way," "Waterfalls," "Nobody Knows."



There's a lot of guitar—in fact, eight talents give the guitar a shot here, including Johnny Rodriguez, Jerry Reed and Randy Scruggs. The instrumental track is also spiced by dobro, keyboards, steel, harmonica and fiddle. Production is crystal clear with no frills—just straight ahead singing, uncluttered by instrumental excesses. An interesting selection of songs (including Jimmy Buffett's classic "He Went To Paris") and Jennings' honest delivery provide for a fresh sounding album.

Best cuts: "Clyde," "It's Alright," "Nashville Wimmin," "Sweet Music Man," "Storms Never Last," "He Went To Paris."

WILLIE NELSON & RAY PRICE—San Antonio Rose, Columbia 36476. Produced by Willie Nelson. The Nelson-Price friendship dates back to the early days of Nashville's country music growth. Now they share the vocal tracks on a string of country songs, most of them standards, and several of them written by Nelson. Their voices—diverse, yet harmonious—blend pleasantly. A dozen musicians, including Nelson's band, provide the traditional country background. Standouts include Johnny Gimble on fiddle, Mickey Raphael on harmonica and Buddy Emmons on steel guitar. Crystal Gayle contributes some effective background harmony on "Faded Love," the Bob Wills evergreen that's one of the LP's highlights.

Best cuts: "San Antonio Rose," "I Fall To Pieces," "Crazy Arms," "Funny How Time Slips Away," "Night Life," "Faded Love."

DON KING—Lonely Hotel, Epic 36469. Produced by Ken Laxton. King's youthful sound has developed a new maturity, with an appealing quality somewhat reminiscent of Jim Croce. "Lonely Hotel" concentrates on showcasing King's strong, clean singing on a collection of material by writers such as Bob McDill, Dan Fogelberg ("Anytime I Love You"), Keith Stegall, Stewart Harris, Robin Baatteau and Thom Schuyler. Arrangements are fresh, flowing and contemporary, featuring musicians like Larrie Londin on drums, Reggie Young on electric lead and Bobby Emmons on keyboards. King contributes his own rhythm and electric guitar parts and a stellar vocal performance that puts him squarely in the forefront of the current crop of country newcomers.

Best cuts: "Lonely Hotel," "Ain't It Amazing," "Take This Heart," "Saddle The Stallion," "The Same Old Feeling."

DAVE ROWLAND & SUGAR—New York Wine & Tennessee Shine, RCA AHL13623. Produced by Jerry Bradley, Dave Rowland. Although no credit or names are given on the liner notes to Sugar individually, it's Sue Powell and Melissa Dean who provide a great deal of the vocal fireworks and sparkle here. Production is bright, punchy and keyed in to the snappy harmonies Sugar is known for. This album continues the group's contemporary approach to its material and instrumentation, rather like a country version of the Ray Conniff Singers. The songs have been well chosen from a variety of fine writers, and the mood throughout the LP is light-hearted and fun.

Best cuts: "New York Wine & Tennessee Shine," "Things To Do (Without You)," "Changin'," "It Ain't Easy Lovin' Me."

RICHARD LEIGH, United Artists LT1036. Produced by Allen Reynolds. This talented singer-songwriter possesses all the ingredients to become a major new country headliner. His track record as a composer includes a string of hits like Crystal Gayle's "Don't It Make My Brown Eyes Blue" and Ronnie Milsap's "In No Time At All." What emerges as a surprise on this beautiful debut album is Leigh's stunning balladeer's voice, gentle and tender, radiating against a selection of fine new original tunes. Leigh's acoustic guitar skills are backed by a tasteful instrumental collage formed by crackerjack Nashville studio players under the guidance of producer Reynolds. From classy cover photos to the last shining note, "Richard Leigh" is a first-rate musical package.

Best cuts: "Right From The Start," "I've Come A Long Way," "Let's Do It Right," "If It's So Easy."



RAY GOMEZ—Volume, Columbia JC36243. Produced by Ray Gomez. As evidenced by the cover's catchy artwork, Gomez's forte is guitar playing, and not singing or songwriting. This debut package contains a divided repertoire of fast-paced, metal-tinged cuts (side one) and calmer, r&b-flavored rock (side two). Gomez demonstrates versatile ability as he wrestles the guitar in "West Side Boogie," a colorful, toe-tap-

ping instrumental, while milking out velvety passages in the LP's other instrumental, "Blues For Mez," which was penned by Narada Michael Walden who also drums on this cut. First-rate instrumentation is supplied by Chris Palmaro, keyboards; Jimmy Haslip on bass; and Vinnie Appice, drums.

Best cuts: "Make Your Move," "West Side Boogie," "Blues For Mez."

ROCKY BURNETTE—The Son Of Rock'N'Roll, EMI-America SW17033. Produced by Bill House, Jim Seiter. Burnette's title track single, which is quickly scaling the Hot 100, is an irresistibly catchy, raucous number. Most of the rest of the tunes here have a similar celebratory sound. The only ballad on the set is "A Woman In Love," well-sung by Burnette. More typical is the party-like "Fallin' In Love (Bein' Friends)," with its searing guitar work. The album's title refers to the fact that Burnette is son of the late Johnny Burnette and nephew of the late Dorsey Burnette. Fittingly, Burnette dedicated his album to those rockabilly pioneers.

Best cuts: "Tired Of Toein' The Line," "Baby Tonight," "Anywhere Your Body Goes," "The Boogie Man."

OZZ—No Prisoners, Epic NJE36198. Produced by Andy Johns, Greg Parker, Alexis T. Angel. Ozz is the musical partnership of Greg Parker, a young blues guitarist from Chicago, and Alexis T. Angel, a rock singer from Minnesota. Together (with some session musicians), they have forged a tough Midwest hard rock sound that does not forget its blues roots. It is straight ahead rock, just this side of heavy metal, and it works just fine, with the instrumental work and the vocals complementing each other.

Best cuts: "Sail On," "Sister Madness," "Dreams."

MARSEILLE, RCA AFL13631. Produced by John Punter. This five-man band from Britain is among the new wave of heavy metal bands. It mines the limited genre well, with some energetic and crisp instrumental work, good and expressive vocals and quasi-mystical lyrics. The band's arrangements are varied and well thought out, with the LP running at a good pace. If ever there was a tasteful heavy metal band, Marseille is it.

Best cuts: "Lady Of The Night," "Rock You Tonight," "Your're A Woman."

RONIN—Mercury SRM 13832. Produced by Peter Asher. This four-man band is comprised of Waddy Wachtel, Dan Dugmore, Rick Marotta and Stanley Sheldon, best known for backing Linda Ronstadt. Its maiden effort is a well-executed hard-rocking effort with songs by the band members plus Michael Botts, Don Grolnick and Russ Kunkel. There's also one oddball tune called "Desilu," about the exploits of Lucy and Desi. Bill Payne plays synthesizer on "It Touches Me," while the UCLA Men's Chorus lends its vocal talents to "America The Beautiful" (an original, not the famous one). That is presumably Ronin's answer to Fleetwood Mac's "Tusk," which received a backup assist from the USC Marching Band.

Best cuts: "Home At Last," "Here Come The Runner," "America The Beautiful."

EPs

CHEAP TRICK—Found All The Parts, Epic 4E36453. Produced by Cheap Trick. This Epic nu-disk contains four previously unreleased Cheap Trick cuts, two from the studio during the recording of "Cheap Trick" and "In Color," i.e. "Such A Good Girl" and "Take Me I'm Yours;" and two live cuts, one from Tokyo's Budokan: "Can't Hold On," and one from the 1979 U.S. tour: "Day Tripper."

Best cut: "Day Tripper."

NEW MUSIK—Straight Lines, Epic 3E36450. Produced by Tony Mansfield. "Straight Lines," the title song of this Epic nu-disk, is already a staple in New York's progressive rock discos, with its danceable beat, techno pop sound and catchy melody proving irresistible. Tony Mansfield is the guiding light of New Musik, and the other cuts show that while he likes to make odd sounds on his keyboard, he can play in many styles.

Best cut: "Straight Lines."

PROPAGANDA—Calling On Moscow, Epic 3E36451. Produced by Martin Smith. This English foursome whose U.S. debut is being released via an Epic 10-inch, plays straight ahead new wave pop, fashionably frantic, but with good humor. It is a basic guitars and lead vocal with harmonies in a rock format.

Best cut: "Something About You (I Don't Like)."

CONTINENTALS—Fizz Pop/Modern Rock, Epic 3E36452. Produced by Tommy Erdelyi. The Continentals is an English trio somewhere between new wave and progressive hard rock. With only a singer/guitarist, bass player and drummer, the band puts out a surprisingly full sound.

Best cut: "Housewives Delight."

Billboard's Recommended LPs

pop

TRILLION—Clear Approach, Epic NJE36206. Produced by John Boylan. "We are as sophisticated as Queen or Yes, but have the appeal of Foreigner or Boston," says bass player Ron Anaman, defining his group's sound and image. For its second LP the group has a new lead singer in Thom Griffen, which makes for nice three part vocal harmonies to go along with the band's adept instrumental work. **Best cuts:** "Make Time For Love," "Make It Last Forever," "I Wish I Knew It All."

MARK ANDREWS AND THE GENTS—Big Boy, A&M SP4812. Produced by Simon Boswell. Quintet plays upbeat rock in the new wave vein and throws in some standard reggae rhythms in three of the cuts. But as with the rest of the tunes, the songs seem shallow in that hooks are never repeated and the reggae beat is mere coating. Lyrics mix social disillusionment with cliched sexual innuendos. Singer/songwriter Andrews is supported by a tight band, and the spotlighted keyboards often flesh out the songs. **Best cuts:** "Laid On A Plate," "In A Jam."

soul

ROBERT CRAY BAND—Who's Been Talkin', Tomato TOM7041. Produced by Bruce Bromberg, Dennis Walker. This is blues with the contemporary touch, featuring some vintage items—Willie Dixon's "Too Many Cooks," O.V. Wright's "I'm Gonna Forget About You"—as well as songs composed by the band's lead vocalist, Robert Cray. He has an expressive and flexible vocal style, which works well with economic, blues-tinged instrumentation, with some particularly fine guitar and harmonica work. **Best cuts:** Those listed, plus "The Score," "Who's Been Talkin'."

CHOCOLATE MILK—Hypnotism, RCA AFL13569. Produced by George Tobin. Latest album from this versatile sextet mellows its sound compared with past product, and it's a welcome evolution. Its mellifluous harmonies, fronted by the sturdy lead vocals of Frank Richard, sound especially good on "Hey Lover," "Dawn" and "I'm Your Radio," with an accomplished backdrop of brass, keyboards and percussion. **Best cuts:** Those cited, plus "Hypnotism."

jazz

KENNY DAVERN—The Hot Three, Monmouth Evergreen MES7091. Produced by Bill Borden, Kenny Davern. Davern chooses Art Hodes, piano, and Don DeMicheal, drums, for this romp through 10 oldies. Taped at Paul Pearson's Maryland Inn in Annapolis last summer, Davern's trio simply lays down a batch of uncomplicated jazz built around Davern's woody, moody clarinet. Don't rule this LP out as "old-fashioned." **Best cuts:** "Chimes Blues," "Tennessee Waltz," "Some Of These Days."

BOBBI ROGERS—Tommy Wolf Can Really Hang You Up The Most, Focus 337. Produced by Mort Fega. Rogers is a Connecticut nurse, discovered by veteran disk jockey Mort Fega. Her talents motivated Fega to produce his first record since 1966, and it's a laudable entry artistically. All 10 songs are compositions of the late Tommy Wolf; all are unconventional and require several hearings to appreciate. Rogers sings well against a trio led by pianist Chick Cicchetti. **Best cuts:** "Spring Can Really Hang You Up The Most," "It Isn't So Good It Couldn't Get Better."

BENNY GOODMAN'S ORCHESTRA—The Complete Benny Goodman Vol. 6, RCA Bluebird AXM25566. Reissue produced by Frank Driggs. All 32 titles in this warmly nostalgic two-LP package were cut at 78 r.p.m. in 1938 when liltin' Martha Tilton was Goodman's capable vocalist. Goodman's was a swinging, hard-hitting band with Harry James' trumpet and Dave Tough's drumming showcased. Several tracks offer the Goodman Quartet with Teddy Wilson and Lionel Hampton. **Best cuts:** "Big John Special," "Wrappin' It Up," "I Let A Song Go Out Of My Heart."

WARREN BERNHARDT—Manhattan Update, Arista AN3020. Produced by Warren Bernhardt. The five tracks in this package are so cluttered with electronic sounds that it's difficult to apprise the music and, oddly, it was all taped at New York's Power Station studios. For all the AC-DC activity, nothing exciting happens with these unknown songs and the pianist leader's eccentric sounds. **Best cuts:** take your choice.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Billboard's®

Billboard SPECIAL SURVEY For Week Ending 6/7/80

Number of singles reviewed
this week **103** Last week **110**

Top Single Picks™

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BOZ SCAGGS—Jojo (4:09); producer: Bill Schnee; writers: B. Scaggs, D. Foster, D. Lasley; publishers: Box Scaggs/Almo ASCAP/Foster Frees/Irving BMI. Columbia 111281. Second single from Scaggs' top 10 album is a crafty blue-eyed soul rocker which should have broad appeal to pop, adult contemporary, AOR and soul formats. Brassy horn fills and sassy vocals lend spark.

PRETENDERS—Stop Your Sobbing (2:40); producer: Nick Lowe; writer: Ray Davies; publisher: Jay Boy BMI. Sire SRE49506 (WB). Second single from the Pretenders LP is a fresh cover of the popular Kinks tune with Chrissie Hynde's coy vocals once again in the forefront. As with "Brass In Pocket," this song laces pop hooks through offbeat lyrics.

SMOKEY ROBINSON—Heavy On Pride (Light On Love) (3:54); producer: William "Smokey" Robinson; writer: W. Robinson; publisher: Bertam ASCAP. Tamla T54313F (Motown). Robinson has had two successive top 40 hits with "Cruisin'" and "Let Me Be The Clock" and that streak should continue with this classy midtempo number that places his delicate vocal in the limelight. The goodtime sounding arrangement and lilting backing augment his vocals.

CHRISTOPHER CROSS—Sailing (4:04); producer: Michael Omartian; writer: Christopher Cross; publisher: Pop 'n' Roll ASCAP. Warner Bros. WBS49507. Cross slows down the pace from his uptempo smash "Ride Like The Wind" with a contemplative ballad that features lush instrumental accompaniment and a toned down vocal. Another record ideally suited for adult contemporary and pop formats.

AIR SUPPLY—All Out Of Love (3:41); producer: Robie Porter; writers: Graham Russell, Clive Davis; publishers: Arista/BRM ASCAP/Riva PRS. Arista AS0520. The Australian group delivers another beautifully rendered ballad sparked by cohesive vocal harmonies and a mellow arrangement. Similar in some respects to its adult contemporary and pop hit "Lost In Love," this one sways to a refreshing melody that should do well on both formats again.

ANNE MURRAY—I'm Happy Just To Dance With You (3:51); producer: Jim Ed Norman; writers: J. Lennon, P. McCartney; publisher: Maclen BM. Capitol P4878. Murray follows "Lucky Me," her first flop single in six releases, with a tender ballad treatment of the midtempo rocker from the third Beatles album. The mood is soft and romantic in this adult contemporary-targeted track.

CHARLIE DORE—Fear Of Flying (3:26); producers: Bruce Welch, Alan Tarney; writer: Charlie Dore; publisher: Aceke ASCAP. Island IS49252 (WB). Dore follows her top 15 "Pilot Of The Airwaves" with this melodic midtempo number that recalls early Olivia Newton-John in the vocal delivery. The crisp backing support propels the track.

BILLY PRESTON & SYREETA—One More Time For Love (3:52); producers: Suzanne De Passe Le Mat, Tony Jones; writer: J. Peters; publisher: Golden Cornflake BMI. Tamla T54312F (Motown). Syreeta and Preston trade off lead vocals on this softly stated love ballad that follows in the mold of the duo's "With You I'm Born Again." The delicate arrangement and the sensitively rendered vocals gives this strong cross-over potential.

recommended

HEART—Bebe Le Strange (3:39); producers: Mike Flicker, Connie and Howie; writers: A. Wilson, S. Ennis, N. Wilson; publishers: Strange Euphoria/Know ASCAP/Play My Music CAPAC. Epic 950892 (CBS).

GRATEFUL DEAD—Alabama Getaway (3:29); producer: Gary Lyons; writers: Garcia, Hunter; publisher: Ice Nine ASCAP. Arista AS0519.

LOS ANGELES—Aets bounce back. That's the message of this week's Hot 100, as two of the top 10 singles are by male superstars from Britain who were invincible on the U.S. charts in the mid-'70s only to see their stellar track records sullied by decade's end.

Paul McCartney's "Coming Up" jumps to number 2 this week, becoming his biggest hit since Wings' "With A Little Luck" topped the chart more than two years ago. And Elton John's "Little Jeannie" jumps three points to number 10, looking to become his first top five single since "Don't Go Breaking My Heart," a duet with Kiki Dee, hit No. 1 in August 1976.

The McCartney hit, his first solo single since "Another Day" made number five in April 1971, is already his highest-charting release to date on Columbia. It easily overpowered

BROOKLYN DREAMS—Hollywood Knights (3:09); producer: Kenny Vance; writers: E. Hokenson, J. Esposito, B. Sudano; publishers: Starrin/Earborne BMI. Casablanca NB2272.

10cc—It Doesn't Matter At All (3:59); producer: 10cc; writers: E. Stewart, G. Gouldman; publisher: Man-Ken BMI. Warner Bros. WBS49266.

MARSHALL TUCKER BAND—Without You (3:32); producer: Stewart Levine; writer: Tommy Caldwell; publisher: Marshall Tucker BMI. Warner Bros. WBS49259.

FRANKIE VALLI—Where Did We Go Wrong (3:34); producer: Bob Gaudio; writers: Richard Kerr, Marty Panzer; publishers: Irving/Swanee Bravo! BMI. MCA/Curb 41253.

TONIO K.—Cinderella's Baby (3:40); producers: Nick Van Maarth, Tonio K., Jon Devirian; writer: Tonio K.; publisher: Worthless ASCAP. Arista AS0521.

RCR—Give It To You (3:45); producers: Ron Albert, Howard Albert, Charles Chalmers, Blue Weaver; writer: Sandra Rhodes; publishers: Blackwoods/Sounds Good BMI. Radio GS712A.

RAMONES—Do You Remember Rock'N'Roll Radio (3:50); producer: Phil Spector; writers: Ramones; publishers: Bleu Disque/Taco Tunes ASCAP. Sire SRE49261 (WB).

STONEBOLT—Price Of Love (3:54); producers: Walter Stewart, Ray Roper; writer: R. Roper; publishers: Dunbar Canada/DeeCover PROC RCA JH12023.

BRAINS—Money Changes Everything (3:29); producer: Steve Lillywhite; writer: Tom Gray; publishers: ATV/Gray Matter BMI. Mercury 76065.

ROB HEGEL—Tommy, Judy & Me (3:45); producer: Ed Freeman; writer: Rob Hegel; publishers: Don Kirshner/Blackwood BMI. RCA JB12009.

OFF BROADWAY—Bad Indication (3:06); producer: Tom Werman; writer: Cliff Johnson; publishers: Screen Gems-EMI/Modern Fun BM. Atlantic 3668.

MARTHA VELEZ—What Becomes Of The Broken Hearted (2:57); producers: Martha Velez, Jack Malcom, G. Velez; writers: W. Witherspoon, T. Riser, J. Dean; publisher: Stone Agate BMI. MCA 41244.

SORROWS—Teenage Heartbreak (2:35); producers: John Luongo, Elliot Apter/Mark Milchman; writer: A. Alexander; publisher: Mixed Up ASCAP. Pavillion ZS96406 (CBS).

BILLY SQUIER—You Should Be High Love (3:33); producers: Eddy Offord, Billy Squier; writers: B. Squire, D. Child; publishers: Songs of the Knight/Desmobile BMI/ASCAP. Capitol P4877.

LISA BURNS—Love Wanted (3:36); producer: Ed Sprigg; writers: Burns, Maida; publisher: Baroombump ASCAP. Human 3020.



ISLEY BROTHERS—Here We Go Again (4:14); producers: Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publisher: Bovina ASCAP. T-Neck ZS92291 (CBS). Followup to "Don't Say Goodnight" is highlighted by a sensitive lead vocal and tight harmonies. The pace remains consistently on the mellow side with the right amount of instrumental punctuation.

THIRD WORLD—Bridge Of Life (3:05); producer: Third World; writer: S. Coore; publishers: Cat-Ibo/Island BMI. Island IS49253 (WB). The group's latest is a smooth midtempo rocker for pop and soul formats. A gimmicky opening eventually leads to a catchy melodic hook.

recommended

TAVARES—I Don't Want You Anymore (4:03); producer: David Foster; writers: D. Foster, B. Champlin; publishers: Co-taba/JSH BMI/ASCAP. Capitol P4880.

TWENNYNINE FEATURING LENNY WHITE—Citi Dancin' (3:27); producers: Larry Dunn, Lenny White; writers: Lenny White, Barry Johnson; publishers: Mchoma/Light On The Way/Black Neon/Mchoma BMI/Pictford/Fuse. Elektra E46651A.

DRAMATICS—Be With The One You Love (3:37); producer: Larry "L.J." Reynolds; writer: Larry "L.J." Reynolds; publisher: Conquistador ASCAP. MCA 41241.

STANLEY CLARKE—We Supply (3:20); producer: Stanley Clarke; writers: S. Clarke, L. Johnson; publishers: Clarkee BMI/Kodi ASCAP. Epic 950890 (CBS).

BRICK—All The Way (4:10); producers: Phil Benton, James Stroud; writer: P. Davis; publisher: Web IV BMI. Bang ZS94810 (CBS).

PATTIE BROOKS—Change Your Style Of Love (3:34); producer: Michael L. Smith; writer: M.L. Smith; publisher: Love Smith BMI. Casablanca NB2271.

SHOTGUN—You Deserve The Best (4:05); producers: Billy Talbert, Shotgun; writer: W. Talbert; publishers: Home Fire/Funk Rock/Duchess (MCA) BMI. MCA 41257.



KEITH STEGALL—Goodbyes Don't Come Easy (3:34); producers: Charlie Monk-Keith Stegall; writer: Keith Stegall; publisher: Blackwood, BMI. Capitol P4874. This fine new country talent is a triple threat, as he proves here with his beautifully-lyrical vocal, strong original ballad and crystal-clear production. His gentle singing floats easily on top of this gliding melodic tune with lead lines filled in by piano, electric keyboards and rippling guitar.

recommended

PENNY DE HAVEN—Bayou Lullaby (2:39); producer: Snuff Garrett; writers: C. Crofford/S. Garrett; publishers: Peso/Warner-Tamerlane/Bronco, BMI. Elektra E46645.

JOHN DENVER—Dancing With The Mountains (3:21); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA PB12017.

PEGGY SUE—Why Don't You Go To Dallas (3:16); producer: Gene Kennedy; writers: Buddy Landon/Janis Landon; publishers: Chip 'N' Dale/Janis, ASCAP. Door Knob DK80131.

GARY BURBANK WITH BAND McNALLY—Who Shot J.R.? (3:40); producer: Ed Vanover; writers: Vanover/Burbank/Reed; publisher: Locity, BMI. Ovation OV1150.

MICHELE SPITZ—Something I Never Got Over (3:15); producer: Johnny Howard; writers: H. Cornelius/D. Orender; publishers: Cedarwood, BMI/Denny, ASCAP. 50 States FS72.

KAY AUSTIN—The Rest Of Your Life (2:37); producer: Jack Boles; writers: B. Duncan/S. Duncan; publishers: Underwood/First Lady Songs, BMI. E.I.O. 1122

DANNY WOOD—A Heart's Been Broken (2:46); producer: Jim Vienneau; writers: C. Stewart/D. Wood; publishers: Hall-Clement/Upstart, BMI. PB11968.

RANDY HOWARD—No Time Left For Lovin' (2:48); producers: Randy Howard/Elroy Kahane; writers: Larry Kingston/Frank Dycus; publisher: Porter, BMI. Utopian UT30.



recommended

MAC McNALLY—It's My Job (3:01); producers: Clayton Ivey, Terry Woodford; writer: Mac McNally; publisher: I've Got The Music ASCAP. RCA JH12026.

TERENCE BOYLAN—Tell Me (3:46); producer: Terence Boylan; writer: Terence Boylan; publisher: Steamed Clam BMI. Asylum E46631A.

PERRY COMO—The Colors Of My Life (3:14); producer: Mike Berniker; writers: Cy Coleman, Michael Stewart; publisher: Notable ASCAP. RCA JH12028.



recommended

DANIELLE—Let's Have A Party Tonight (3:36); producer: Rue Caldwell; writer: Rue Caldwell; publishers: Cafe Americana/Flamboyant ASCAP. Casablanca NB2276.



DEF LEPPARD—Rock Brigade (3:07); producer: Tom Allom; writers: Savage, Clark, Elliot; publishers: Def Lepp/Marksman. Mercury 76064. This English heavy metal band debuts with a clean, relatively trim cut offering with just enough hook and mean guitar to appeal to pop ears and hard rock lovers. Locomotive-like instrumentation keeps the precision and energy flowing throughout.

MARY BURNS—California Radio (3:53); producers: Tommy Couch, Wolf Stephenson, James Griffin; writer: Brad Van Winkle; publisher: W.B. ASCAP. MCA/Carousel 41260. Florida ensemble takes a bow with this '60ish tune brimming with hooks and harmonies. Some well executed guitar spots pace this toe-tapper.

GLASS MOON—(I Like) The Way You Play (3:17); producer: Raymond Silva; writers: Nestor Nunez, Dave Adams; publishers: Moon Tunes/Diode ASCAP. Radio RR420A. Florida ensemble takes a bow with this '60ish tune brimming with hooks and harmonies. Some well executed guitar spots pace this toe-tapper.

CHUCK BYNUM—In And Out (Of My Life) (3:46); producers: Natalie Cole, Chuck Bynum; writer: Chuck Bynum; publishers: Cole-Arama/Burnet Down BMI. Warner Bros. WBS49254. Natalie Cole had a hand in the production of this midtempo ballad that places Bynum's vocal upfront. The arrangement shapes the mood of the song which is in the tradition of many of the better soul ballads.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

UP TO 2 AND 10 ON HOT 100

McCartney, John Bounce Back

By PAUL GREIN

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 "Listen To What The Man Said" in 1975, but has been

EP For Sparrows

LOS ANGELES—A four-tune 12-inch EP is forthcoming from the Sparrows' debut Pavillion LP. The cuts on the promotional EP for radio and retail are "All You Gotta Say," "Can't Go Back," "Teenage Heartbreak" and "She Comes And Goes."

markedly less consistent in the past five years. Of the 11 Wings singles issued since "Listen To What The Man Said," only five have hit the top 10; and two have dipped as low as number 39: "Letting Go" and "London Town."

The story is similar with Elton John, who had 16 consecutive top 15 singles from "Rocket Man" in 1972 to "Sorry Seems To Be The Hardest Word" in 1976.

A backlash to his massive popularity seemed to set in about 3½ years ago, and of six John singles issued between 1977 and 1979, only

one made the top 20: "Mama Can't Buy You Love," produced by Thom Bell and shelved for two years before MCA finally put it on the market. The song peaked at number 9 last August.

Of John's other singles since

CRC-Jibaro Tie-In

NEW YORK—CRC Records, a division of Clearinghouse Records Corp., has signed a production agreement with Jibaro Music Co. for release of product by the group Everlife. First release is the 12-inch single, "You're My (Superhero)."

"Sorry Seems To Be The Hardest Word," one didn't even hit the Hot 100 (the instrumental "Song For Guy"), while two more missed the top 30: "Ego" and "Victim Of Love."

The instant breakouts on "Coming Up" and "Little Jeannie" add to those acts' already formidable top 10 histories, giving John 17 top 10 singles and McCartney 16 since the Beatles' breakup. Both acts have also racked up six No. 1 singles—though McCartney at this point seems more certain than John to nab his seventh.

But what's most significant about these breakthroughs is that though veteran acts may endure cold spells, they can never be counted out. When they come up with a record that connects with programmers and the public, their audiences will find them again.

Billboard

HOT 100

Chart Bound

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JO JO-Boz Scaggs Columbia 1-1281 SAILING-Christopher Cross Warner Bros. 49507 SEE TOP SINGLE PICKS REVIEWS, Page 59

JUNE 7, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

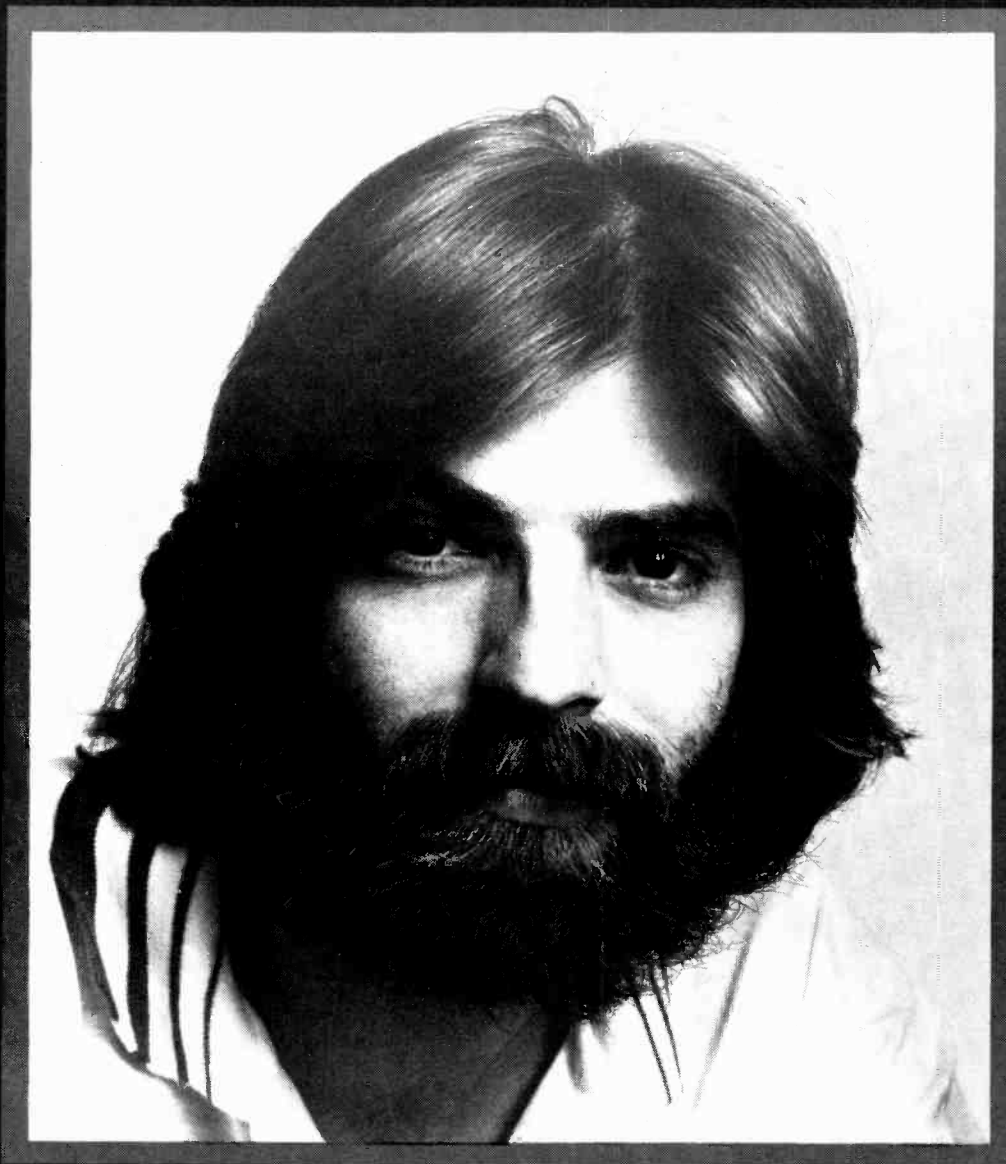
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

A-Z index table listing song titles, artists, and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stop and radio stations as compiled by the Charts Dept. of Billboard.

THE FIRE KEEPS BURNING!



Kenny Loggins Is Hot!

- The single, "Keep The Fire," ⁽¹⁻¹¹²¹⁵⁾ 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

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

APRIL 12, 1980 BILLBOARD

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Aimo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Concert Business Is Down With the Rest

• Continued from page 52

division on the East Coast for William Morris, agrees. "The business is not as bad as it was last year," he asserts.

"It's really up to us booking agents to be smarter. A few years ago you could just about put anybody on the road and he/she would get an audience. But now we're recommending that some of the borderline acts or acts between LPs stay home.

"And we have to think of packaging, of putting three acts on a bill, and playing smaller halls and ballrooms. But if everybody starts playing ballrooms, there will be diminishing returns on that too."

Billy Joel and the Commodores, both of whom have current top 10 albums, last week issued announcements about tour "restructurings." Industry insiders suggest that in fact the acts didn't want to chance their huge reputations with poorly attended shows.

The Commodores rescheduled 12 dates of a 92-date tour, which is now set to begin Aug. 1. The reason given for the delay was technical problems emanating from the immensity of the stage production, compounded by the fact that drummer Walter Orange sustained injuries in a motorcycle accident.

And Billy Joel, who has had the nation's No. 1 LP for the past five weeks, announced a rescheduling of part two of his tour for later in the fall to allow him to work on album projects. It was set to run from July

Congress Stalls

• Continued from page 4.

Barry Goldwater (R-Ariz.) caused recently scheduled markup of S2827, the Communications Act rewrite, to be postponed.

Now, objections from AT&T to common carrier provisions of the bill have effectively stalled the rewrite's progress. No action on S2827, which includes broadcast amendments, is expected during this Congress. The House version of the bill contains no broadcast provisions.

JEAN CALLAHAN

29 through Aug. 28 in Canada and the Western U.S., where he is less of an automatic draw than in his native East.

Last week there were widespread rumors that Richard K. Shapiro's Company 7 promotion firm in Minneapolis went under, a victim of losses suffered on several Eagles dates. While Shapiro acknowledges losing "a considerable amount of money" on the shows, he borrows from Mark Twain by quipping, "Reports of my death are greatly exaggerated."

Shapiro says he did one-half of capacity on two Eagles shows at the 18,000-seat St. Paul Civic Center and one at the 25,000-seat Uni-Dome in Cedar Falls, Iowa. He did one-third of capacity on a Foreigner-Little River Band show at the 28,000-seat Parade Stadium in Minneapolis.

The promoter hastens to add that Eagles' manager Irv Azoff and agent Howard Rose "did everything possible to try to minimize my loss. They cut back on all kinds of rider demands to try to save a buck."

Shapiro adds that Jackson Browne, who reportedly sold close to 16,000 tickets at the 18,000-capacity Civic Center in St. Paul also "attempted to minimize the costs of the show strictly to help me recoup losses from other dates."

What about the long-held belief that in times of depression, entertainment is the boom industry? "That was in the '30s when people could go to a movie for 15 cents," says Shapiro. "Now they can stay home and be entertained for free. That old bromide is no longer valid."

Tom Ross, vice president of ICM's music department on the West Coast, estimates concert business may be off 25% this year. "There are no bucks out there," he says. "Kids don't have the jobs and the \$20 tank of gas is the big issue.

"No one is unaffected by the economy," Ross adds. "Jackson Browne is spotty. The Who didn't even sellout in San Diego. The Eagles did monstrous business in the Northeast and went to the South and



Billboard photo by Tom Gibson

MORE LOVE—EMI/UA president Jim Mazza and singer Kim Carnes share a friendly moment at a party the label threw in L.A. recently for its field promotion staff. Carnes' "More Love" is a top 20 pop hit.

Midwest and got clobbered."

Ross says the safest draws are MOR performers and straight rock'n'roll acts. "It's the marginal acts that are hurting," he says; "acts that have supported in the past and now want to move up to headlining status. They should be doing that too in terms of normal career growth, but caution is preventing it at this point."

Fortunately for those middle level acts, there is more demand and better money available for opening slot performers than was the case a year ago.

"Last year you'd get a headliner and then go out and find an opening act for \$1,000 to \$2,000," says Ross. "Now even the biggest draws want opening acts that mean ticket sales; they're willing to spend \$5,000 to \$7,500 for real good support acts."

One result of the scarce money situation is that more and more tickets are being purchased in the closing hours before showtime, leading to sleepless nights for many promoters. "Kids are holding that money tight," says Ross.

Ross gives the economy 60% of the blame for the soft concert situation, but also cites the lack of hot new talent. "For the past 1½ years the business has been stale," he says. "We haven't found any new stars."

The key to a turnaround: "Better
(Continued on page 62)

Scott Young's Chain Buys 8 Handlemans

• Continued from page 1

The 33-year-old Young, who resigned recently as executive vice president and general manager of retail for Pickwick International, says his sources of finance to acquire the eight plum locations are the First National Bank of Atlanta and the Small Business Administration.

All store managers are being retained.

Young, as president, is building from a five-person executive corps, which will be based in an approximately 2,500 administrative area in the 7,000 square foot Perimeter Mall Franklin store, managed by Jerry Glaser.

The three other Franklin stores, also approximately 4,000 square feet of selling space, are located and managed as follows: Cumberland Mall, Steve Steele, and Lenox Mall, Jeff Strickland, both in Atlanta; and the Augusta, Ga., Mall, Robert McMillan.

Four Davey's Locker stores, all approximately 3,000 square feet, are located and managed as follows: the Market Place, Buster Schmidt, and the Other Center, John Harris, both in Little Rock, and the Central Malls, Ft. Smith, Ark. and Texarkana, Tex., Chuck Tummons and Mark Haggard, respectively.

Handleman acquired the Franklin Stores more than two years ago from the Raymond Rosen Co. of Philadelphia, long a factor in Philadelphia hard and soft goods distribution. The four Davey's Locker stores are what is left of a one-time chain of more than 10 stores built by Siebert's, the Little Rock rackjobber and acquired five years ago by Handleman.

Young, who saw Pickwick's retail division orchestrated to a near-500 store chain doing \$500 million annually during his almost four-year tenure, has appointed Linda Sloan Young and Lynn Chappell vice presidents of Young Entertainment.

A former advertising director for the now defunct Discount Records chain and director of market research for Warner Bros. Records,

Young will concern herself with buying, advertising and merchandising.

Whether Young Entertainment buys direct or services its stores through central warehousing will depend upon pricing structures of individual vendors, Scott Young adds.

Joining Young from Pickwick in Minneapolis is Lynn Chappell, controller for the retail division, the nation's largest, for the past seven years. The Young vice president of finance joined Heilicher Bros., later acquired by American Can, when Recco, of Kansas City, was acquired by the Heilichers.

Insuring it happens at the store level are Andrea Calzone, formerly with Grey Advertising and Pickwick's western regional media department, and last with MCA Records' western regional coordination, and Michael Greene, who will head store operations. Greene leaves the Music Works, Pickwick's pilot superstore in Norridge, Ill. He was previously marketing chief at Sound Unlimited, Skokie, Ill.

Young indicates that his first goal is to improve the profitability of the eight stores. "Right now I am not concerned with store additions. The names of the stores will remain the same," Young asserts.

The negotiations between Young and Handleman chairman Dave Handleman and financial officer Stuart Schaefer went on for six weeks.

Other prominent entities in U.S. retailing bid for the stores, including the Record Bar, where Young first associated with the industry. After taking his Master's in business administration at the Univ. of North Carolina, Young became a consultant to the Bergman family chain in 1974. That same year he joined the Durham-based firm as vice president of finance, rising to chief operating officer when he left in October 1976. He joined Pickwick as special assistant to then president Chuck Smith.

During Young's tenure, Pickwick increased from approximately 190 stores to 500 by 1980's end, with an estimated gross volume annually of \$500 million.

The Young eight-store buyout is the second major acquisition in retail this year.

Earlier this year Western Merchandising of Amarillo, Tex., took over 20 Record Town/Sound Town stores across Texas. The Western Merchandiser buyout was the first since Pickwick obtained the assets of the Sam Goody chain more than two years ago.

Texas Heat, Winds

• Continued from page 12

for Christmas music" to counteract the staggering heat.

"We've actually played a few Christmas selections," says Weston chuckling. "There's a certain psychological impact in hearing things like 'walking in a winter wonderland' and 'dashing through the snow' in this kind of weather. Of course, we all know this is a potentially dangerous situation and no fun for anyone, but sometimes you just have to laugh in order to survive it."

And Zebra's John Candas reports that there has been a sudden surge of customers into his store "clad only in their bathing suits."

Cutout Sales Aid Schlock Wholesalers In Slow Times

• Continued from page 8

glaucoma, serves 15 stores down to the tip of Florida.

Both routemen actually go into the racked accounts on a regular basis, inventory stock and talk over replenishment with the store owner.

Like a rack routeman, both encourage better placement for schlock within the store. For example, Pate finds that in buying a title, the routemen suggest putting several titles in the schlock section and also putting one copy in with the artist's firstline material.

Last Chance places deleted merchandise on the same level with current hits. It provides its racked customer with specially-made signs, divider cards and stickered albums.

Pate tries to buy pertinent merchandise. Currently he is pushing hardest on "Bag Full Of Blues" by the Blues Brothers. "With their movie getting lots of promotion, we can capitalize on the cutout," he says.

Pate advises his racked and mail customers to arrange cutout inventory in fixtures according to repertoire: rock, comedy, blues, gospel, soul, jazz, big bands, easy listening, soundtracks, kiddie, bluegrass,

country and sacred. Artists in each classification should be arranged alphabetically, he cautions.

Pate's price enables a racked customer to operate on a 30% margin with a full return. Routemen explain how the turnover can be too fast or slow and gauge different title quantity on experience in the store.

Pate's in-store signs read, "Special" or "Special Sale." He avoids the bargain basement approach.

"A racked customer soon finds 10% or more of his total store album units are deletions. A mail customer may have a high of 2% to 3%," Pate indicates. The Last Chance stickered albums range primarily from \$1.99 to \$4.99. He does carry multiple sets. He intends to carry more kidisks. "We also hope to get more into accessories in servicing our customers," Pate states.

Last Chance lost one of its founders, Doug Phillip, last month when the one-time Record Town/Sound Town executive bolted to Texas where he is running the three-store Sundown chain opened recently by Doug Peebles and Tom Sims. Pate's long-time personal friend, Denny Hamilton, bought into Last Chance and will handle inside administration.

Longest in racking schlock is Jim McGraw of Viking Records located in suburban Burbank here. "I got into it 10 years ago when I was with Transcontinental Music Corp.," he says. "We've seen the Gemco chain grow with racked cutouts from 19 to 80 stores. We have 35 persons out across 30 to 40 states," McGraw asserts. "racking overstock in accounts."

Vern Cupples of Western Record Sales, Richmond, Calif., got into racking cutouts by accident six years ago. He was approached by a bank to conduct a pilot on using records as a premium to gain new accounts.

When the then novice Cupples got his cutouts order, he was embarrassed to find much of it was in poor shape, with damaged skinwrap and stickers from other accounts. He cleaned it up and shipped it to the bank. The bank found the experiment didn't jell. Cupples volunteered to buy the goods back.

In order to compete with a mart glutted with schlock suppliers, he decided to try racking it. He now serves more than 250 accounts from California to the Canadian border. He also warehouses in Seattle as Pacific Record Sales.

Billboard **HOT 100** * Chart Bound

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UNDER THE GUN—Poco
MCA 41269
GIRL OF MY DREAMS—Manhattans
Columbia 1-11321
SEE TOP SINGLE PICKS REVIEWS, Page 55

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	12	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263	35	50	5	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243	69	75	3	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Ahern), R. Orbison, C. Price, Warner Bros. 49262
2	4	8	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	36	47	5	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091	70	77	2	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Warner Bros./Q-West 49505
3	3	17	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656	37	59	4	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	71	78	3	LOVE THAT GOT AWAY—Firefall (Kyle Lehnig, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670
4	5	11	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	38	41	10	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049	72	76	4	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519
5	8	9	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664	39	46	5	JO JO—Boz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281	73	79	3	DANCIN' IN THE STREETS—Teri DeSario with K.C. (Casey), Stevenson, Gaye, Hunter, Casablanca 2278
6	7	14	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	40	48	4	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	74	82	2	YEARS FROM NOW—Dr. Hook (Ron Haffkine), Cook, Cochran, Capitol 4885
7	2	16	FUNKY TOWN—Lipps Inc. (Steve Greenberg), Casablanca 2233	41	43	9	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.)	75	NEW ENTRY	NEW ENTRY	SAVE ME—Dave Mason (Joe Wissert), J. Krueger, Columbia 1-11289
8	14	8	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	42	54	3	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)	76	NEW ENTRY	NEW ENTRY	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia), D. Pack, Warner Bros. 49508
9	10	16	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469	43	49	5	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	77	NEW ENTRY	NEW ENTRY	IT HURTS TOO MUCH—Eric Carmen (Harry Maslin), E. Carmen, Arista 0506
10	11	10	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266	44	44	8	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206	78	88	2	FREE ME—Roger Daltrey (Jeff Wayne), R. Ballard, Polydor 2105
11	12	12	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	45	45	9	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island)	79	85	3	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alston 3650 (T.X.)
12	6	11	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863	46	53	4	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039	80	90	2	IF I WERE YOU—Toby Beau (Jerry Fuller), J. Fuller, J. Hobbs, RCA 11964
13	15	10	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043	47	51	6	IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265	81	83	3	I GET OFF ON IT—Tony Joe White (Tony Joe White), T.J. White, L. White, Casablanca 2279
14	16	9	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864	48	37	10	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224	82	NEW ENTRY	NEW ENTRY	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494
15	20	7	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888	49	55	5	LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Columbia 1-11239	83	NEW ENTRY	NEW ENTRY	JUST CAN'T WAIT—J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8047
16	18	8	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246	50	58	5	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	84	84	3	MY MISTAKE—The Kingbees (David J. Holman & Rich Fitzgerald), J. James, RSO 1032
17	21	7	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	51	57	3	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652	85	87	6	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270
18	9	15	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225	52	52	5	SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2449 (RCA)	86	NEW ENTRY	NEW ENTRY	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490
19	23	7	TAKE YOUR TIME—S.O.S. Band (Sigid), H. Clayton, Sigid, Tabu 9-5522 (CBS)	53	72	2	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)	87	NEW ENTRY	NEW ENTRY	WHEN THINGS GO WRONG—Robin Lane & The Chartbusters (Joe Wissert), R. Lane, J. Cipolla, Warner Bros. 49246
20	22	7	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666	54	60	4	LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorrie, Arista 0515	88	NEW ENTRY	NEW ENTRY	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317
21	24	4	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359	55	68	4	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	89	NEW ENTRY	NEW ENTRY	CHEAP SUNGLASSES—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, Warner Bros. 49220
22	33	2	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	56	61	4	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282	90	NEW ENTRY	NEW ENTRY	HALF MOON SILVER—Hotel (Dain Eric & Hotel), M. Phillips, T. Cailton, L. Bergeron, MCA/Scotti Bros. 41277
23	25	9	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639	57	63	5	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), J. Peters, Tamlia 54312 (Motown)	91	64	5	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (Norman), J. Lennon, P. McCartney, Capitol 4878
24	13	13	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	58	70	3	WHY NOT ME—Fred Knoblock (James Stroud), F. Knoblock, C. Whitsett, Scotti Bros. 600 (Atlantic)	92	39	9	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410
25	29	5	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038	59	67	3	BEYOND—Herb Alpert (Herb Alpert, Captain Randy Badazz & Andy Armer), R. Newson, A&M 2246	93	40	9	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204
26	34	5	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	60	62	5	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883	94	42	9	SOMETHIN' 'BOUT YOU BABY I LIKE—Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865
27	31	8	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	61	36	11	THEME FROM NEW YORK, NEW YORK—Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.)	95	56	22	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)
28	32	9	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640	62	69	4	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	96	66	23	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479
29	17	22	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	63	28	18	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	97	73	17	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)
30	19	16	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615	64	30	13	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494	98	74	11	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235
31	35	5	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	65	65	4	STOP YOUR SOBBING—Pretenders (Nick Lowe), R. Davies, Sire 49506 (Warner Bros.)	99	80	14	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra)
32	27	16	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345	66	81	3	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Madel), S. Dees, Warner Bros. 49221	100	89	8	ANGEL SAY NO—Tommy Tunone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278
33	26	22	CALL ME—Blondie (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	67	NEW ENTRY	NEW ENTRY	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, S. Ryan, B. Morrison, Asylum 47004				
34	38	8	WALKS LIKE A LADY—Journey (Geoffery Workman & Kevin Elson), S. Perry, Columbia 1-11275	68	71	3	WHO SHOT J.R.—Gary Burbank with Band McNally (Ed Vanover), E. Vanover, G. Burbank, Reed, Ovation 1150				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Against The Wind (Gear, ASCAP) 12	Alabama Getaway (Ice Nine, ASCAP) 72	All Out Of Love (Arista, ASCAP) 43	All Night Long (Wow & Flutter, ASCAP) 23	All Night Thing (A&M, ASCAP) 45	A Lover's Holiday (Little Macho, ASCAP) 41	Angels Say No (Tutone Keller, BMI) 100	Answering Machine (WB/Holmes Line Of Music, ASCAP) 98	Ashe's By Now (Jolly Cheeks, BMI) 48	Atomic (Rare Blue/Monster Island, ASCAP) 92	Beyond (Chappell, ASCAP) 59	Biggest Part Of Me (Rubicon, BMI) 18	Boulevard (Swallow Turn, ASCAP) 53	Brass In Pocket (Al Gallico, BMI) 95	Cali Me (Ensign, BMI/Cockaway, ASCAP) 33	Cars (Beggars Banquet/Andrew Heath, PRS) 29	Cars (Honey/Lundesteyn, BMI) 79	Cheap Sunglasses (Hanstern, BMI) 89	Clones (Mount Hope, ASCAP) 93	Coming Up (MPL, ASCAP) 1	Cupid (Kags/Sumac, ASCAP) 5	Dancin' In The Streets (Jobete, ASCAP) 100	Don't Fall In Love With A Dreamer (Appian/Almo/Quotico, ASCAP) 73	Empire Strikes Back (Fox Fanfare/BM) 25	Emotional Rescue (Colgems-EMI, ASCAP) 22	Fame (MGM, BMI) 50	Free Me (April/Russell Ballard, ASCAP) 78	Funkin' Town (Rick's/Steve Greenberg/Rightson, BMI) 7	Gimme Some Lovin' (Island, BMI) 20	Give Me The Night (Rodsongs, BMI) 70	Half Moon Silver (Blair/Bellhop, BMI) 90	Honey, Honey (Lundesteyn, BMI) 79	Hurt So Bad (Vogue, BMI) 99	I Can't Let Go (Blackwood, BMI) 42	I Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 80	I Get Off On It (Tennessee Swamp Fox, ASCAP) 81	I'm Alive (Jet/Unart/Blackwood, BMI) 16	I'm Alright (Milk Money, ASCAP) 88	I'm Happy Just To Dance With You (Maelen, BMI) 91	In America (Hat Band, BMI) 15	Into The Night (Papa Jack, BMI) 36	It Hurts Too Much (Camex, BMI) 77	It's For You (Big Stick, BMI) 47	Jo Jo (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI) 39	Just Can't Wait (Center City, ASCAP) 83	King Of The Hill (Critique, BMI) 38	Landlord (Nic-O-Va, ASCAP) 49	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 80	Let My Love Open The Door (Tower Tunes, BMI) 81	Let's Get Serious (Black Bull, ASCAP) 9	Let's Go 'Round Again (Average, ASCAP) 54	Little Jeannie (Jodrell, BMI) 4	Looking' For Love (Southern Nights, ASCAP) 67	Lost In Love (Arista BRM/Riva, ASCAP) 96	Love That Got Away (Warner, Tamerlane/El Sueno, BMI) 71	Love The World Away (Southern Nights, ASCAP) 21	Make A Little Magic (De-Donne-Arie/Vicious Circle, ASCAP) 40	Misunderstanding (Hit & Run/Pun, ASCAP) 27	More Love (Jobete, ASCAP) 17	My Mistake (Short Fuse, BMI) 84	Old Fashion Love (Jobete, ASCAP) 37	One Fine Day (Screen Gems-EMI, BMI) 14	One In A Million You (Irving/Meadad, BMI) 66	One More Time For Love (Golden Cornflake, BMI) 57	Play The Game (Beechwood/Queen, BMI) 51	On The Rebound (April/Russell Ballard, ASCAP) 60	Saving (Pop 'N' Roll, ASCAP) 25	Save Me (Blackwood/Bruser, ASCAP) 76	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 56	She's Out Of My Life (Fiddleback/Pedo/Kiddada, BMI) 24	Shining Star (Content, BMI) 11	Should've Never Let You Go (Kirshner, BMI/April/Kiddio, BMI) 30	Someone That I Used To Love (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI) 62	Somethin' 'bout You Baby I Like (Coigem-EMI, ASCAP) 94	Stand By Me (Rightsong/Trio, BMI) 28	Steal Away (Bib Ears/Chome Willie/Goda/Ooziefine, ASCAP) 6	Stomp (State Of The Art's/Rodsongs, ASCAP) 63	Stop Your Sobbing (Jay Boy, BMI) 65	Sweet Sensation (Frozen Butterly, BMI) 52	Take A Little Rhythm (Almo, ASCAP) 35	Take Your Time (Avant Garde, ASCAP) 19	That Lovin' Feelin' Again (Acuff-Rose, BMI) 69	The Blue Side (Almo, ASCAP/Irving, BMI) 85	The Rose (in dispute) 3	Theme From New York, New York (Unart, BMI) 61	Tired Of Toein' The Line (TRO Cheshire, BMI) 13	Tulsa Time (Bibo, ASCAP) 46	Two Places At The Same Time (Radiola, ASCAP) 64	Upside Down (Chic, BMI) 82	When Things Go Wrong (Leeds, MCA/ASCAP) 87	Who Shot J.R. (Looby, BMI) 68	Wondering Where The Lions Are (Golden Mountain) 97	Years From Now (Roger Cook/Cook House, BMI) 74	You're Supposed To Keep Your Love For Me (Jobete/Black Bull, ASCAP) 86	You're The Only Woman (Rubicon, BMI) 76
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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.

JULY 12, 1980 BILLBOARD

Billboard's
Survey For Week Ending 11/1/80

Number of singles reviewed
this week **112** Last week **89**

Top Single Picks

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NEIL DIAMOND—Love On The Rocks (3:41); producer: Bob Gaudio; writers: N. Diamond, G. Becaud; publishers: Stonebridge/EMA Suisse, ASCAP. Capitol P4939. From the "Jazz Singer" film and soundtrack, this is a beautiful ballad featuring Diamond's patented smoky vocals. Strings add an epic feel to the disk.

JOHN LENNON—(Just Like) Starting Over (3:54); producers: John Lennon, Yoko Ono, Jack Douglas; writer: John Lennon; publisher: Lennon, BMI. Geffen 49604. Lennon is back and sounding better than ever on this uptempo, fresh sounding rocker. The irresistible melody and lyric line is enhanced by an exceptional rhythm unit while Lennon's vocal is strong and upfront.

BARBRA STREISAND, BARRY GIBB—Guilty (4:24); producer: Charles Koppelman; writers: B. Gibb, R. Gibb, M. Gibb; publisher: Stigwood, BMI. Columbia 1111390. Streisand and Gibb trade lead vocals on this second single from Streisand's No. 1 album. The brothers Gibb have come up with another surefire melody that sounds better with each listen. The unobtrusive orchestration allows lead and harmonies to shine.

BRUCE SPRINGSTEEN—Hungry Heart (3:19); producers: Springsteen, Landau, Van Zandt; writer: B. Springsteen; publisher: B. Springsteen, ASCAP. Columbia 1111391. Initial single from Springsteen's "The River" is a magnificently styled midtempo love song. His voice is less gruff than usual here and the hook is extremely memorable.

DIONNE WARWICK—Easy Love (3:15); producer: Steve Buckingham; writers: Steve Dorff, Larry Herbstritt, Randy Cate; publishers: Cotton Pickin', ASCAP/Hobby Horse, BMI. Arista AS0572. Warwick follows "No Night So Long" with a catchy midtempo tune graced by her smooth and unstrained vocal. A sax break midway through is effectively worked into the arrangement.

recommended

NEIL YOUNG—Hawks & Doves (3:30); producers: David Briggs, Tim Mulligan, Neil Young; writer: Neil Young; publisher: Silver Fiddle, ASCAP. Reprise 49555.

RITA COOLIDGE—Fool That I Am (3:07); producer: David Anderle; writers: Bruce Roberts, Carole Bayer Sager; publishers: Unichappell/Begonia Melodies/Fedora, BMI. A&M 2881S.

MICHAEL JOHNSON—After You (3:43); producers: Brent Maher, Steve Gibson; writers: A. Goldmark, J. Ryan; publishers: Walden/Nonpareil/Elva, ASCAP. EMI 8062.

FOUR SEASONS—Spend The Night In Love (3:59); producers: Bob Gaudio, Charlie Calletto; writers: Bob Gaudio, Lenny Lee Goldsmith, Judy Parker; publishers: New Seasons, ASCAP/Saber Tooth, BMI. Warner Bros. 49597.

GARY NUMAN—Remind Me To Smile (3:20); producer: Gary Numan, writer: Gary Numan; publisher: Stigwood, BMI. Atco 7316 (Atlantic).

STEVE GOODMAN, PHOEBE SNOW—Sometimes Love Forgets (4:03); producers: Peter Bunetta, Rick Chudacoff; writers: Bill LaBounty, Michael Garvin; publishers: Captain Crystal/Blackwood, BMI. Asylum E47069A.

DIRT BAND—High School Yearbook (2:41); producer: William E. McEuen; writers: J. Hanna, R. Carpenter, R. Hathaway; publishers: Le-Bone-Aire/Vicious, ASCAP. Liberty 1389.

MOON MARTIN—Signal For Help (3:24); producers: Moon Martin, Warren Dewey; writers: P. Robinson, M. Martin; publisher: Watchpocket/Rockslam, BMI. Capitol P4947.

JIM CARROLL BAND—People Who Died (3:43); producer: Earl McGrath; writer: Carroll; publishers: Earl McGrath/Jim Carroll, ASCAP. Atco 7314 (Atlantic).

CAROLE KING—Chains (2:55); producers: Mark Hallman, Carole King; writers: G. Goffin, C. King; publisher: Screen Gems-EMI, BMI. Capitol P4941.

ANGEL CITY—No Secrets (3:42); producers: J. Brewster, R. Brewster, G. Bidstrup; writers: Bidstrup, Neeson; publishers: Albert Ltd./Marks, BMI. Epic 1950927. (CBS).

MICHAEL STANLEY BAND—He Can't Love You (3:35); producer: Michael Stanley Band; writer: Kevin Raleigh; publishers: Kejra/Bema, ASCAP. EMI 8063.

SPLIT ENZ—I Hope I Never (3:56); producer: David Tickle; writer: T. Finn; publisher: Not listed. A&M 2285S.

ELLEN SHIPLEY—This Little Girl (3:32); producer: David Tickle; writers: Ellen Shipley, Ralph Schuckett; publishers: Shipwreck/BMI, Shuck N Jive/ASCAP, RoKoR/BMI, Little Gino/BMI. RCA JH12124.

JACK GREEN—Murder (3:07); producer: Jack Green; writers: L. Adey, J. Green; publishers: Keymack/Red Network, BMI. RCA JH12122.

SUZANNE FELLINI—Give Me The Light (3:49); producer: Steve Burgh; writers: Fellini, DAS, Waxman, Futterman; publisher: Liedela, ASCAP. Casablanca NB2315.

RODNEY CROWELL—Here Come The '80s (4:15); producers: Craig Leon, Rodney Crowell; writer: Rodney Crowell; publishers: Coolwell/Granite, ASCAP. Warner Bros. 49591.

STATUS QUO—Living On An Island (3:44); producer: Pip Williams; writers: R. Parfitt, R. Young; publishers: Status Quo/Wall Street, BMI. Riva R206.

MICHAEL WYCOFF—Feel My Love (3:39); producer: Steve Tyrell; writer: Michael Wycoff; publisher: Crystalane, BMI. RCA JH12108.

MANHATTAN TRANSFER—Trickle, Trickle (2:19); producer: Jay Graydon; writer: Clarence Bassett; publishers: Blend/Vilanova, BMI. Atlantic 3772.

SCORPIONS—Lady Starlight (3:59); producer: Dieter Dierks; writers: Rudolf Schenker, Klaus Meina; publisher: Summer Breeze, ASCAP. Mercury 76084.

BOBBY HART—Lovers For The Night (3:15); producers: Barry A. Richards, Bobby Hart; writers: Barry A. Richards, Bobby Hart; publisher: Father, BMI. Ariola OS809.

THUNDER—Santiago Midnight Moonlight (3:07); producer: Kyle Lehning; writer: John Porter McMeans; publisher: Mister Moose, BMI. Atco 7317. (Atlantic).

SID HERRING—Do It In The Name of Love (3:43); producer: Mike Daniel; writers: Casey Kelly, Julie Didier; publisher: House Of Gold, BMI. Miscal MS5002A.

PHILIP PAUL & PATROL—Last Stand For Love (3:56); producers: Mike Daniel, Phillip Beyer, John Snelling; writers: John Snelling, Phillip Beyer; publishers: Baton Rouge/Royal South, BMI, Muscle, ASCAP. Muscle MS5004A.



L.T.D.—Shine On (3:55); producer: Bobby Martin; writers: Richard Kerr, Jeffrey L. Osborne, Billy Osborne; publishers: Almo/McRovscad, ASCAP/Irving/Buchanan, BMI. A&M 2283S. A sincere and emotive lead vocal highlights this passionate love ballad. The delicate orchestration and arrangement accentuate the lyrics, vocal and harmonies.

MANHATTANS—I'll Never Find Another (Find Another Like You) (4:05); producer: Leo Graham; writers: L. Graham, P. Richmond; publisher: Content, BMI. Columbia 1111398. The production, writing and performance gel on this record to make a pleasant soul-pop mix. The harmonies interact with the strings and horns nicely on this breezy midtempo number.

O'JAYS—Once Is Not Enough (3:45); producer: Bunny Sigler; writers: B. Sigler, H. Scales; publisher: Mighty Three, BMI. Sound of Phil. ZS64791. (CBS). Veteran trio turns in a soulful ballad that showcases the group's vocal talents. It builds to a powerhouse conclusion.

BOOTSY—Mug Push (3:43); producers: George Clinton, Bootsy Collins; writers: P. Collins, Bootsy, G. Clinton; publisher: Rubber Band, BMI. Warner Bros. 49599. More from the psychedelized P-Funk labs with this track featuring Bootsy's seemingly improvisational raps over a funk beat. This is from an upcoming album.

recommended

LAKESIDE—Fantastic Voyage (4:07); producer: Lakeside; writers: F. Alexander, Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockey, O. Stokes, M.A. Wood, Jr.; publisher: Circle, ASCAP. Solar JH12129. (RCA).

LA TOYA JACKSON—If You Feel The Funk (4:09); producer: Ollie E. Brown; writers: Kamau Peterson, Dorie Pride; publishers: Seitu/Dorie Pride, BMI. Polydor 2137.

SUN—I Want Your Love (3:32); producers: Beau Ray Fleming, Byron M. Byrd; writers: B. Byrd, K. Yancy; publisher: Glenwood/Detente, ASCAP. Capitol P4944.

INSTANT FUNK—The Funk Is On (3:40); producer: Bunny Sigler; writer: Randy Muller; publisher: One To One, ASCAP. Salsoul S72131A.

JERRY "THE ICEMAN" BUTLER—Tell Me Girl (Why It Has To End) (3:41); producers: Dennis Williams, David Williams; writers: J. Perricone, D. McClure, D. Williams; publisher: Rose Tree, ASCAP. Phila. Int'l. ZS93117. (CBS).

HIGH INERGY—Hold On To My Love (3:44); producer: Bobby DeBarge; writers: B. DeBarge, B. DeBarge; publisher: Jobete, ASCAP. Gordy G7192F.

ROY AYERS—Rock Your Roll (3:28); producer: Roy Ayers; writer: Roy Ayers; publisher: Roy Ayers Ubiquity, ASCAP. Polydor 2138.

SLAVE—Sizzlin' Hot (3:33); producers: Jimmy Douglas, Steve Washington; writers: S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington; publishers: Slave Song/Cotillion, BMI. Cotillion 46004. (Atlantic).

FORECAST—Non Stop (3:19); producer: Warren Schatz; writers: Ronald Bell, Frank Jackson, Amir Bayyan; publishers: Bayyan, BMI/Aminah, ASCAP. Ariola OS811.

FLOYD BECK—Party Is The Solution (3:32); producer: Bruce Kapler; writers: M. Ledbetter, F. Beck; publishers: Street Stuff/Starwave, BMI. Precision ZS69803. (CBS).

YARBROUGH & PEOPLES—Don't Stop The Music (3:59); producers: Lonnie Simmons, Jonah Ellis; writers: Lonnie Simmons, Alisa Peoples; publisher: Total X, BMI. Mercury 76085.



THE STATLER BROTHERS—Don't Forget Yourself (2:48); producer: Jerry Kennedy; writer: Don Reed; publisher: American Cowboy, BMI. Mercury 57037. The age-old question of whether "absence makes the heart grow fonder," or conversely, whether "out of sight is out of mind," is given four-part harmony treatment on this mellow piece. Softened by gentle strings, the Statlers' vocals strike the right balance between tenderness and despair.

ED BRUCE—Girls, Women And Ladies (3:25); producer: Tommy West; writers: Ed Bruce-Ron Peterson-Patsy Bruce; publishers: Tree/Sugarplum/Gingham, BMI/ASCAP; MCA 51018. Outings like this latest are rapidly establishing Bruce as one of country's most sensitive, distinctive originals. His writing, coupled with a warm, offhanded vocal delivery and West's clean, classy production, make this a winner.

KENNY DALE—When It's Just You And Me (3:09); producer: Bob Montgomery; writer: Kenny O'Dell; publisher: House Of Gold, BMI. Capitol P4943. Montgomery's arrangement on this number is strikingly effective. Dale sounds particularly at home with the percussive-tinged tempo and the bright, easygoing hook of the chorus.

NIGHTSTREETS—If I Had It My Way (2:48); producer: Robert John Jones and Jerry Taylor; writers: J. Taylor-R.J. Jones; publishers: First Lady/Blue Lake, BMI. Epic 1950944. Beautiful harmonies and crystal-clear production characterize this powerful, memorable uptempo ballad. The production and writing talents of Jones and Taylor and Joyce Hawthorne's lovely lead vocals make this group a triple threat for programming.

BILL ANDERSON—I Want That Feelin' Again (2:32); producer: Buddy Killen; writer: Bill Anderson; publisher: Station, BMI. MCA MCA51017. In sprightly fashion, Mr. Whisper cruises through this jazzy, upbeat selection. His lowpitched vocals are enhanced by some blues-infused background vocals. The piece is powered by a rhythmic beat, which begins with finger-snapping, then builds on a lively percussion section.

recommended

FREDDY WELLER—Still Your Fool (3:05); producer: Buzz Cason; writers: B. Cason/F. Weller/S. Oldham; publishers: Buzz Cason, ASCAP/Young World/Sponsor Oldham, BMI. Columbia 1111394.

DEBORAH ALLEN—Nobody's Fool (3:43); producer: Steve Gibson; writers: Allen/VanHoy/Cook; publishers: Duchess/Posey/Unichappell/VanHoy/Cross Keys, BMI/ASCAP. Capitol P4945.

STEVE WARINER—Your Memory (2:55); producer: Tom Collins; writers: Charles Quillen/John Schweers; publisher: Chess, ASCAP. RCA JH12139.

EARL THOMAS CONLEY—Silent Treatment (3:14); producers: Nelson Larkin/Earl Thomas Conley/Phil Grissett; writer: Earl Thomas Conley; publishers: Blue Moon/April, ASCAP. Sunbird SBR7556.

Billboard's Recommended LPs

• Continued from page 88

which offers several of this duo's more popular treats plus a few new ones. The mood throughout is sweet and undynamic: lots of light-hearted orchestrations honeyed up by strings and background harmonies. Songs such as "Baby You've Got What It Takes," "He's Out Of My Life" and "Atlanta Georgia Stray" take on an MOR slant, and even the occasional whine of a steel guitar sounds city-fied here against the dulcet tones of Duncan and Fricke. **Best cuts:** Those mentioned.

jazz

OSCAR PETERSON—Digital At Montreux, Pablo Live D2308224. Produced by Norman Granz. Bassist Niels-Henning Orsted Pedersen provides the sole accompaniment for the Canadian keyboardist's fanciful flights through six standards and a 7:24 Duke Ellington medley taped digitally and live in Switzerland in 1979. It's a happy, fruitful collaboration, a superior mix of strong songs and faultless musicianship. **Best cuts:** "Ellington Medley," "Soft Winds," "That's All."

FITZGERALD-PASS-BASIE—Digital III At Montreux, Pablo Live D2308223. Produced by Norman Granz. Two LP sides offer a pleasing combination of sounds with Count Basie and Paul Smith at the pianos, Joe Pass and the inimitable Freddie Green on guitars and Butch Miles and Mickey Roker presiding at the drums. Ella is in good voice, too, as the well-recorded mixed bag offers eight excellent evergreens performed before a live and appreciative audience. **Best cuts:** "Ghost Of A Chance," "Flyin' Home," "Li'l Darlin'," "I Can't Get Started."

HENDERSON-COREA-CARTER-HIGGINS—Mirror, Pausa 7075. Produced by MPS Records. The foursome comprises Joe, Chick, Ron and Billy, and it is the inventive tenor pipe of Henderson that impresses in this six-song recital taped in Los Angeles last January. Corea, too, is more effective here than with

MEL STREET—Who'll Turn Out The Lights (2:45); producers: N. Larkin/J. Prater/D. Heard; writers: Wayne Kemp/Mack Vickery; publisher: Tree, BMI. Sunbird 7555.

RAY CHARLES & CLINT EASTWOOD—Beers To You (2:42); producer: Snuff Garrett; writers: S. Dorff/J. Durrill/S. Pinkard/S. Garrett; publishers: Peso/Wallet, BMI. Warner Bros. WBS49608.

RODNEY CROWELL—Heartbroke (3:33); producers: Craig Leon/Rodney Crowell; writer: Guy Clark; publisher: World, ASCAP. Warner Bros. WBS49591.

JERRI KELLY—Forsaking All The Rest (3:58); producer: Mick Lloyd; writer: Jerri Kelly; publisher: Kelly & Lloyd, ASCAP. Little Giant LG030.

CARROLL BAKER—Still Falling In Love (2:35); producer: Don Grashey; writer: James Ross; publisher: Coal Miners, BMI. RCA JH12105.

KRIS KRISTOFFERSON—I'll Take Any Chance I Can With You (3:29); producer: Norbert Putnam; writers: K. Kristoffersen/G. Clark; publishers: Music City/Resaca, BMI. Columbia 1111383.



recommended

ASLEEP AT THE WHEEL—Don't Get Caught Out In The Rain (3:10); producer: Ray Benson; writers: H.T. Young, D. Levin, C. O'Connell; publisher: Asleep At The Wheel, BMI. MCA 51020.



LAURA BRANIGAN—Fool's Affair (3:37); producers: Ahmet Ertegun, Arif Mardin; writers: Richard Kerr, Troy Seals; publishers: Irving/Down In Dixie, BMI. Atlantic 3770. Newcomer Branigan showcases her textured vocal on this cleanly produced midtempo ballad ideally suited for pop and adult contemporary stations. The lush orchestration is a perfect backdrop for Branigan's vocal.

REVELATION—When I Fall In Love (3:23); producer: Jimmy Simpson; writers: Victor Young, Edward Heyman; publishers: Chappell/Northern, ASCAP. Handshake WS85305. This is a classic song given a classy arrangement here. Structured as a male/female duet, this cut has pop, r&b and adult contemporary possibilities.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

his own flashy, heavily electrified combo. As a model of where good, moving, emotional jazz is in 1980, this album is hard to beat. **Best cuts:** "What's New," "Candlelight."

MIKE MANDEL—Utopia Parkway, Vanguard VSD79437. Produced by Jack Perricone, Danny Weiss. The leader's electronic keyboards are generously displayed throughout six tunes but far more distinctive—and enjoyable—are solo contributions by Bob Berg, tenor sax; Gerry Niewood, flute, and Houston Person, tenor. The vocals appear superfluous. **Best cuts:** "Old Time, New Town, Up Your Avenue Stomp."

TONY RICE UNIT—Mar West, Rounder 0125. Produced by Anthony Rice. This four-man combo, based in Northern California, comprises Rice's guitar with fiddle, bass and mandolin. It's an odd jazz sound, slightly old-fashioned, but Rice errs in using seven original compositions out of eight on the LP. His originals are not that outstanding. **Best cuts:** "Nardis," "Neon Tetra."

classical

BEETHOVEN: VIOLIN CONCERTO—Mutter, Berlin Philharmonic, Karajan, DG 2531250. The attraction of a "wunderkind" performer here is added to the prestige of the Karajan name. There's youthful freshness and sparkle in the work of 17-year old Karajan protege Anne-Sophie Mutter, though not much meaning is conveyed in the great arching movement that opens the work. A slight sonic haze shrouds the performance.

PROKOVIEF: PETER & THE WOLF; L. MOZART: TOY SYMPHONY—Du Pre, English Chamber Orchestra, Barenboim, DG 2531275. Barenboim's cellist wife Jacqueline du Pre has a straightforward but bewitching narration style that children can easily relate to as well as adults. This fine new addition to the children's album category is timed for Christmas exploitation, and provides interpretive and sonic brilliance for sophisticated ears to enjoy.

Billboard HOT 100 Chart Bound

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EASY LOVE—Dionne Warwick Arista 0572
I JUST WANT TO TOUCH YOU—Utopia Bearsville 49579 (Warner Bros.)
SEE TOP SINGLE PICKS REVIEWS, Page 91

NOVEMBER 1, 1980, BILLBOARD

Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and other chart data.

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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Group; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguli Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

A-Z index of songs and artists from the chart, including titles like 'A Little Is Enough', 'All Out of Love', 'Angeline', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

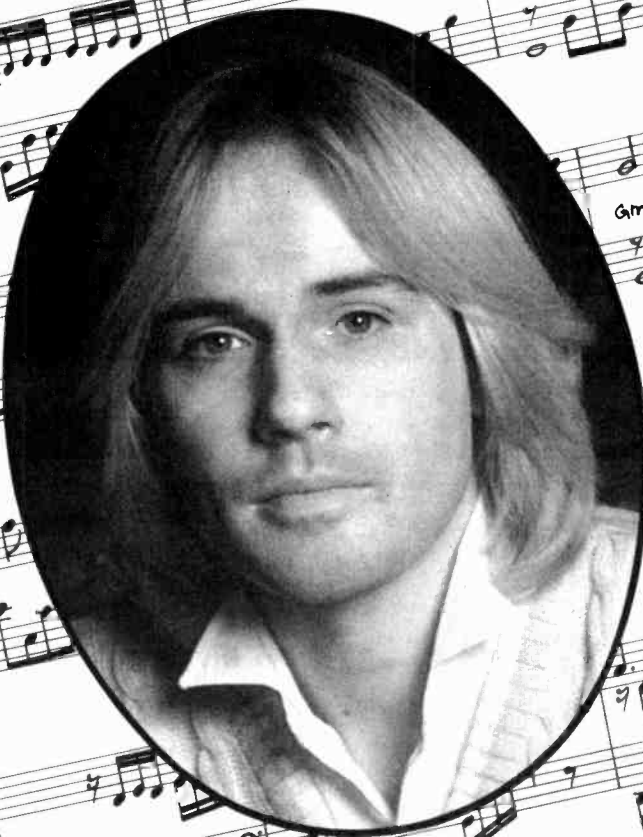
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LETTRE A MA MERE

Musique de : Paul de SENNEVILLE



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Billboard HOT 100

*Chart Bound

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FOOL THAT I AM—Riia Coolidge (A&M) SEND A LITTLE LOVE MY WAY—Stephen Bishop (Warner Bros.) SEE TOP SINGLE PICKS REVIEWS, Page 62

Main chart table with columns for THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, and chart positions. Includes entries like 'WOMAN IN LOVE', 'LADY', 'HE'S SO SHY', etc.

NOVEMBER 8, 1980 BILLBOARD

☆ 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.

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HOT 100 A-Z—(Publisher-Licensor)

Index table listing song titles and artists by publisher/licensor, such as All Out Of Love (Carrers/BRM), Deep Inside My Heart (Nebraska/United Artists/Glasco), etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

**PLAY
JO JO ZEP
AND THE
FALCONS**

“Hit And Run” on Columbia Records.

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HOT 100

NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills 20th Century 2460 (RCA) ON THE BEACH—Southside Johnny & The Asbury Jukes Mercury 76074 SEE TOP SINGLE PICKS REVIEWS, Page 60

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and other chart data. Includes entries like 'MAGIC—Olivia Newton-John', 'IT'S STILL ROCK AND ROLL TO ME—Billy Joel', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, such as 'Against The Wind (Gear, ASCAP) 48', 'Darin' (Irving, BMI) 89', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

AUGUST 2, 1980 BILLBOARD

Survey For Week Ending 11/22/80

Number of singles reviewed
this week **88** Last week **97**

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HEART—Tell It Like It Is (3:47); producer: Heart; writers: G. Davis, L. Diamond; publishers: Conrad, Olrap, BMI. Epic 1950950. A drastic change of pace from the customary guitar-driven Heart sound in that this remake of Aaron Neville's 1966 hit is a brilliantly rendered ballad with soul that gives better indication of just how strong a vocalist Ann Wilson is. The arrangement and instrumental work complements the piercing vocal.

ROD STEWART—Passion (5:29); producer: Harry the Hook; writers: Stewart/Chen, Savigar, Cregan, Grainger; publishers: Riva, WB, ASCAP Warner Bros. 49617. Stewart scores again with this single from the "Foolish Behaviour" LP. This up-tempo number has strong pop orchestration effectively pitted against Stewart's throaty vocals. The hook is catchy.

BARRY MANILOW—I Made It Through The Rain (3:57); producers: Barry Manilow, Ron Dante; writers: Gerard Kenny, Drey Shepperd, Bruce Sussman, Jack Feldman, Barry Manilow; publisher: Unichappell, BMI. Arista S0566. Though not a booming ballad, it sustains a rather contemplative mood with gradual building and finally one of Manilow's most dynamic finishes. The orchestration also builds to a climactic ending.

BOZ SCAGGS—Miss Sun (4:10); producer: Bill Schnee; writers: D. Paich, Boz Scaggs; publisher: Hudmar, ASCAP, Columbia 59932. The only new track on the current "Hits!" album is a highly melodic, pulsating midtempo composition. Scaggs' identifiable vocal style and female backup singers lend a unique edge.

ALAN PARSONS PROJECT—Games People Play (3:17); producer: Alan Parsons; writers: E. Woolson, A. Parsons; publishers: Woolfsongs, Careers, Irving, BMI. Arista S0573. The usual polish and sheen Parsons and company brings to its works comes through on this up-tempo track. Hook is incredibly infectious and twin guitar work midway through adds extra bite.

LEIF GARRETT—You Had To Go And Change On Me (3:27); producer: John D'Andrea; writers: A. DiTaranto, T. Papa; publisher: Saber Tooth, BMI. Scotti Brothers 610 (Atlantic). Garrett delivers a catchy piece of up-tempo pop driven by a memorable hook and some fiesty rock accompaniment. This is culled from his new LP.

BETTE MIDLER—My Mother's Eyes (2:24); producer: Dennis Kirk; writer: Tom Jans; publishers: Almo/Only Child/Mel-Dav ASCAP. Atlantic 3771. This is a sincerely rendered ballad with the kind of torchy lyrics that go well with Midler's vocal stylings and the striking musical support.

recommended

THE CARS—Don't Tell Me No (3:24); producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: Elektra. Elektra 47080.

ROBERT PALMER—Looking For Clues (4:08); producer: Robert Palmer; writer: Robert Palmer; publishers: Bungalow, Aceke, ASCAP. Island 49620 (WB).

BOB WELCH—The Girls Can't Stop (3:13); producer: Carter; writer: Bob Welch; publishers: Glenwood, Cigar, ASCAP. Capitol P4954.

ROBIN WILLIAMS (POPEYE)—I Yam What I Yam (2:15); producer: Harry Nilsson; writer: Harry Nilsson; publisher: Famous, ASCAP. Boardwalk WS85701.

RAMONES—I Wanna Be Sedated (2:29); producers: T. Erdelyi, Ed Stasium; writers: Ramones; publishers: Bleu Disque, Taco Tunes, ASCAP. RSO1055.

DAVE DAVIES—Doing The Best For You (3:59); producer: Dave Davies; writer: Dave Davies; publisher: Dabe, PRS. RCA 12147.

SIMMS BROS. BAND—Kingston Place (3:35); producer: Eddie Kramer; writers: Rob Sabino, Simms Bros. Band; publisher: Flexible, BMI; Elektra 47079.

TOMMY DEE—Here Is My Love (2:48); producer: Jeff Barry; writer: Jeff Barry; publisher: Unart, BMI. A&M 2282.



BAR-KAYS—Boogie Body Land (4:11); producer: Allen A. Jones; writers: J. Alexander, L. Dodson, C. Allen, S. Guy; publishers: Bar-Kays, Warner-Tamerland, BMI. Mercury 76088. The veteran group is back with a hot single complete with funky rhythm and a dancing beat, taken from their "As One" album.

JONES GIRLS—I Just Love The Man (3:45); producers: Kenny Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Assorted, BMI. Philadelphia International ZS63121 CBS. This starts off with a humorous rap of girl talk, this moves into a solid mid-tempo ballad. The standard Jones Girls' harmonies are evident and make the disk take off.

recommended

CON FUNK SHUN—Too Tight (3:16); producer: Con Funk Shun; writer: M. Cooper; publisher: Val-ie-Joe, BMI; Mercury 76089.

JOHNNY BRISTOL—Love No Longer Has A Hold On Me (3:45); producer: Johnny Bristol; writers: Johnny Bristol, Hense Powell; publisher: Bushka, ASCAP. Handshake WS85304.

DELLS—Passionate Breezes (3:46); producers: Carl Davis, Eugene Record; writers: Chuck Jackson, Marvin Yancey; publisher: Chappell, ASCAP. 20th Century-Fox 2475.

B.T. EXPRESS—Stretch (3:49); producer: Morrie Brown; writers: E. Walker, W. Hall Jr.; publisher: Triple O, BMI. Columbia 1111400.

DEBRA DEJEAN—Goosebumps (4:01); producers: Bo Bohannon, Carl Marsh; writers: Terry Britten, B.A. Robertson; publishers: Cookaway, United Artists, ASCAP. Handshake WS85306.

KWICK—I Want To Dance With You (3:59); producer: Allen Jones; writers: Bartlett, Williams, Sumlin, Brown, Jones; publishers: Quicksong, Cessess, BMI. EMI 8066 (Capitol).

T.S. MONK—Bon Bon Vie (Gimme The Good Life) (3:35); producer: Sandy Linzer; writers: Sandy Linzer, L. Russell Brown; publishers: Unichappell, Featherbed, Larball, BMI. Mirage WTG3780 (Atlantic).

FANTASY—You're Too Late (6:30); producer: Tony Valor; writer: T. Valor; publishers: Rightsong, Pavillion, Listi, BMI. Pavillion ZS66407. CBS.

M'LADY—Baby You Lied (3:30); producer: Dunn Pearson; writers: D. Pearson, J. Carter; publisher: Dunn Pearson, ASCAP. 20th Century-Fox 2472.



CHARLY McCLAIN—Who's Cheatin' Who (2:23); producer: Larry Rogers; writer: J. Hayes; publishers: Partner/Algee, BMI. Epic 1950948. The complexities and intrigues of modern day romance are explored lyrically here. McClain's solid vocal is introduced by a rocking guitar intro, and the instrumentation relies heavily on guitars, bass and low register background voices that occasionally rise to the foreground.

ROY CLARK—I Ain't Got Nobody (2:54); producer: Larry Butler; writers: Larry Butler-Roger Bowling; publishers: Unart/ATV, BMI. An energetic outing for Clark features an enjoyable beat and crisp production. Some interesting guitar work—rhythm, steel and electric—laces the words and melodies together. Clark's strong performance makes for a potent release.

EDDY ARNOLD—Don't Look Now (But We Just Fell In Love) (2:47); producer: Bob Montgomery; writers: Johnny Slate-Jeff Silbar; publishers: House of Gold, BMI/Bobby Goldsboro Music, ASCAP. RCA JH12136. A past master at rendering a sensitive love ballad, Arnold returns to put his distinctive vocal touch on this upbeat song. Swirling strings, steady percussion and sensitive keyboard work bracket Arnold's voice perfectly.

LOUISE MANDRELL & R.C. BANNON—The Pleasure's All Mine (3:30); producer: Buddy Killen; writers: C. Putnam-K. Kane; publishers: Tree, BMI/Cross Keys, ASCAP. Epic 1950951. A fine arrangement by Killen and a touching vocal blending by these two artists give strong impact to a beautiful ballad. Electric piano, powerful instrumental build-up and moving harmonies make this one of Mandrell/Bannon's best yet.

PHIL EVERLY—Dare To Dream Again (2:48); producers: Joey Paige & Phil Everly; writer: Phil Everly; publisher: Everly And Sons, BMI. Curb ZS65401. Hopefully, this song's title is a prophetic one because Everly's special vocal sound is one ideally suited for country radio. It's a gentle original ballad enhanced by Everly's warm, soft lead and harmony and shows that time hasn't dimmed this artist's appeal or talent.

JIM RUSHING—I've Loved Enough To Know (2:53); producer: Robert John Jones; writers: Jim Rushing, Fred Koller; publisher: Blue Lake, BMI. Ovation 1161. The mellow depth of Rushing's distinctive voice combines with Jones' crystalline production to make this single shine. Vocal harmonies, steel and electric guitars and definitive percussion in a sensitive arrangement make an ideal canvas for this Rushing original in the Don Williams vein.

recommended

JOHNNY RUSSELL—Song Of The South (2:25); producer: Jerry Kennedy; writer: Bob McDill; publisher: Hall-Clement, BMI. Mercury 57038.

HANK THOMPSON—The King Of Western Swing (2:04); producer: Larry Butler; writer: Ken McDuffie; publisher: Sawgrass, BMI. MCA MCAS1030.

WHITEY SHAFER—You Are A Liar (2:36); producer: Ronnie Gant; writer: Sanger D. Shafer; publisher: Acuff-Rose, BMI. Elektra E47063.

JIM WEST—Slip Away (3:30); producer: none listed; writer: Jim West; publisher: Home Comfort, BMI. Macho MM008.



First Time Around

BUS BOYS—Johnny Soul'D Out (2:42); producers: Brian O'Neal, Kevin O'Neal, Robert Margouloff; writer: Brian O'Neal; publisher: Maitre D', ASCAP. Arista AS0570. Debut disk by this highly touted L.A. band is a zesty takeoff on all the well-known Chuck Berry and Little Richard songs. Song is full of energy as it careens to its handclapping conclusion.

KEITH SYKES—Love To Ride (3:30); producer: Jerene Sykes; writer: Keith Sykes; publisher: Keith Sykes, BMI. Backstreet MCA 51028. Culled from his "I'm Not Strange, I'm Just Like You" debut LP, Sykes has created a scintillating piece of rolling rockabilly/pop fusion highlighted by his unstrained and fluid vocal style and a rhythm section that cooks.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 74
section. Also notable is a mellow midtempo tune, "I Can't Be The One," and a tender, string-filled "Moment Of Weakness." **Best cuts:** Those listed.

THE DRAMATICS—The Dramatic Way, MCA 5146. Produced by Don Davis, Ron Banks. This veteran combo, now a quartet, offers some adventurous music on this eight-track package, especially "Get It," featuring some ideas borrowed from George Clinton and Stevie Wonder, and "Turn On The Music," a gritty slab of soul which recalls some of the music's younger, self-contained acts such as Slave. Elsewhere, the Dramatics offer ballads for which they've become known, such as "You're The Best Thing In My Life" and "Loving Time." **Best cuts:** Those mentioned.

BOBBY BLAND—Sweet Vibrations, MCA 5145. Produced by Monk Higgins, Al Bell. Bland's rich, soulful vocals have never been better displayed than on this nine-tune collection, ranging from the bold "Soul With A Flavor" through the bluesy "You'd Be A Millionaire" to the unlikely but effective update of "Somewhere Over The Rainbow." Beefy and brassy orchestrations complement Bland's bluesy delivery, as on "Suspicious" and "A Real Woman Is What It Takes." Another highlight is the singer's smoky revival of Charles Brown's "Merry Xmas Baby," which should garner airplay this Yule. **Best cuts:** Those mentioned.

JAMES BROWN—Live And Lowdown At The Apollo, Vol. 1, Solid Smoke 8006. No producer listed. This is it, the definitive James Brown, caught live and re-issued remarkably via Polydor to an indie label at a time when funk—the real funk—is making a comeback among rock's new wave. This is mono, but James & The Flames carry it with sheer energy and commitment. **Best cuts:** "Think," "Please, Please, Please," "Try Me," "You've Got The Power," "Why Does Everything Happen To Me."

country

JANIE FRICKE—I'll Need Someone To Hold Me When I Cry,

Columbia JC36820. Produced by Jim Ed Norman. This artist has been saddled with an identity problem on her records, which Norman has handled by taking her flawless adaptability and adding arrangements that color her vocal smoothness. Instead of giving Fricke off-recorded country chestnuts, he's opted for a variety of new material coupled with a version of Johnny Ray's famous "Cry" and Mickey Newbury's "Blue Sky Shining" with its faintly bluesy tinge. It's a winsome easy-listening package that should satisfy long-time Fricke fans. **Best cuts:** "I'll Need Someone To Hold Me When I Cry," "Going Through The Motions," "Down To My Last Broken Heart," "I Just Can't Fool My Heart."

RONNIE McDOWELL—Going, Going, Gone, Epic JE36821. Produced by Buddy Killen. McDowell is an artist whose natural vocal richness begs for clean, unembellished arrangements with a minimum of background clutter. Until now, he's suffered from too much orchestration, plus a preponderance of lovesick MOR ballads. This time out, however, things are finally clicking into place: production here is more acoustic, more pungent, more country. With the right material (check out his stunning performances on "Gone" and "Take Me Back" for starters) and the right approach, McDowell proves that he's one of country's most spectacular vocalists. **Best cuts:** Those cited above, plus "A Little Of You," "A Woman's Touch."

HANK COCHRAN—Make The World Go Away, Elektra 6E277. Produced by Hank Cochran, Chuck Cochran, Rock Killough. Songwriting veteran Cochran renders many of his top compositions colored by his own country style. He's backed by excellent musicians who provide a solid backdrop of guitars, bass, drums, percussion, keyboards, harmonica and background voices. The album also benefits from the presence of Willie Nelson as a writer ("Angel Flying Too Close To The Ground") and performer ("A Little Bitty Tear") and other cuts. **Best cuts:** "Make The World Go Away," "Sally Was A Good Old Girl," "Love Makes A Fool Of Us All," "Angel Flying Too Close To The Ground."

JOHNNY DUNCAN—You're On My Mind, Columbia JC36829.

Produced by Billy Sherrill. Duncan offers a set of smooth ballads sliced by steel guitar, Mexican instrumentation (on "Acapulco") and upfront background voices to spice up the proceedings. His mellow voice and laidback style thankfully get some timely upbeat arrangements to keep the listener from drifting to dreamland. **Best cuts:** "Sleepin' With The Radio On," "Forever," "An Interesting Fire."

jazz

CHARLES EARLAND—Coming To You Live, Columbia JC36449. Produced by George Butler. There's something terribly old fashioned about jazz organ solos these days, perhaps because they were recorded so much back in the 1960s. Earland is expert on the organ and Fender Rhodes, and he is surrounded here by a studioful of musicians and singers, but the overall result is a badly produced, pretentious hodgepodge of eight noisy, cluttered tracks which impresses no one. **Best cut:** "Cornbread."

AZYMUTH—Outubro, Milestone M9097. Produced by Jose Roberto Bertrami, Joel B. Leibovitz. Taped in Rio de Janeiro, this LP of nine tunes is strongly Brazilian in flavor and will appeal to buyers who favor the South American jazz manner. Azymuth varies between three and four men, and there are vocals as well, including a couple realized by an electronic vocoder. **Best cuts:** "Papasong," "Outubro."

DICK JOHNSON & DAVE McKENNA RHYTHM SECTION—Spider's Blues, Concord Jazz CJ135. Produced by Carl E. Jefferson. McKenna and Johnson are Bostonians who attracted attention in New England on piano and woodwinds, respectively. Here they team up on eight titles with the versatile Johnson performing capably on soprano and alto saxes, flute and clarinet, a tour de force which reveals his talents brilliantly. And McKenna, without the help of drums and bass, does everything right at the keyboard to bolster Johnson's soloing. **Best cuts:** "Lush Life," "Jitterbug Waltz," "A Gypsy Air."

EPs

WIPPO, Manmade MMR1. Produced by Wippo. Wippo is a multi-instrumentalist/vocalist/writer who sheds his talents on this six song EP that is attractively adorned in picture disk. "Totally Hip," "Bad Reception" and "Rene" stand out as the most appealing tracks while Wippo's choppy arrangement of the Beatles' "Girl" is one of the more interesting reworkings of a Beatle tune ever. Wippo plays guitar, synthesizer, drums and bass and is backed on everything but "Girl" by a small number of associates. **Best cuts:** Those mentioned.

classical

MUSIC OF RENAISSANCE VIRTUOSI—James Tyler, lute, None-such H71389. Tyler has a scholarly understanding of this music (his liner notes are excellent), but there's nothing "bookish" about the performance. The renaissance lutenists we're introduced to here were colorful, romantic figures whose music appealed directly to the senses. Solos and duets for lute alternate with accompanied selections and production is excellent.

DVORAK: VIOLIN CONCERTO, ROMANCE FOR VIOLIN & ORCHESTRA—Accardo, Concertgebouw Orchestra, Davis, Philips 9500406. Accardo's tone is perfectly focused, his intonation flawless and his navigation of the score highly exciting. Davis supplies rock solid support and the production can't be faulted. With Eastern European interpreters things may warm up a little more, but the effect is A+ nonetheless. Dealers: It's a followup to this team's successful Sibelius concerto recording.

BRAHMS: LIEDER RECITAL—Norman, Parsons, Philips 9500785. Jessye Norman's mezzo voice has the requisite timbre and weight for this darkly colored repertoire, and she's strongly responsive to Brahms' expressive moods. The selection includes some of the best loved of Brahms' songs and there's abundant detail and presence in the recording job.

Billboard **HOT 100** * Chart Bound

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GAMES PEOPLE PLAY—The Alan Parsons Project
Arista 0573
MISS SUN—Boz Scaggs
Columbia 11-11406
SEE TOP SINGLE PICKS REVIEWS, Page 79

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	8	1	LADY—Kenny Rogers (Lionel Richie Jr.), L. Richie Jr., Liberty 1380	50	5	1	CELEBRATION—Kool & The Gang (Emir Deodato), R. Bell, Kool & The Gang, De-Lite 807 (Mercury)	68	68	4	DON'T SAY NO—Billy Burnette (Barry Seidel), B. Burnette, Columbia 1-11380
2	2	12	WOMAN IN LOVE—Barbra Streisand (Barry Gibb, Alby Galuten and Karl Richardson), B. Gibb, R. Gibb, Columbia 1-11364	44	4	2	SEQUEL—Harry Chapin (Howard & Ron Albert), H. Chapin, Boardwalk 8-5700 (CBS)	79	2	2	TURN AND WALK AWAY—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2467
3	10	3	THE WANDERER—Donna Summer (Giorgio Moroder & Pete Bellotte), G. Moroder, D. Summer, Geffen 49563 (Warner Bros.)	37	38	9	TURNING JAPANESE—The Vapors (Vic Coppersmith Heaven), D. Fenton, United Artists 1364	70	53	10	HOLD ON—Kansas (Kansas), K. Livgren, Kirshner 9-4291 (CBS)
4	4	15	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	38	39	11	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910	71	75	3	MORNING MAN—Rupert Holmes (Rupert Holmes), R. Holmes, MCA 51019
5	5	12	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491	48	5	5	SUDDENLY—Olivia Newton-John & Cliff Richard (John Farrar), J. Farrar, MCA 51007	72	57	16	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511
6	6	16	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	43	5	5	ONE TRICK PONY—Paul Simon (Phil Ramone & Paul Simon), P. Simon, Warner Bros. 49601	73	58	16	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285
7	10	10	MASTER BLASTER—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54317 (Motown)	42	26	9	TELL IT LIKE IT IS—Heart (Heart), G. Davis, L. Diamond, Epic 19-50950	74	60	21	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Quest/Warner Bros. 49505
9	9	9	MORE THAN I CAN SAY—Leo Sayer (Alan Tamney), Curtis, Allison, Warner Bros. 49565	42	26	9	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic)	76	78	3	GOTTA HAVE MORE LOVE—Climax Blues Band (John Ryan), Gundry, Gundry, Silbar, Warner Bros. 49605
10	4	4	STARTING OVER—John Lennon (John Lennon, Yoko Ono, Jack Douglas), J. Lennon, Geffen 49604 (Warner Bros.)	43	45	12	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761	77	61	6	BLUES POWER—Eric Clapton & His Band (Jon Astley), E. Clapton, L. Russell, RSO 1051
11	11	11	DREAMING—Cliff Richard (Alan Tamney), A. Tamney, L. Sayer, EMI-America 8057	44	27	12	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	78	63	20	LOVE X LOVE—George Benson (Quincy Jones), R. Temperton, Warner Bros. 49570
17	4	4	LOVE ON THE ROCKS—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Capitol 4939	45	33	17	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	78	63	20	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004
12	12	9	LOVELY ONE—The Jacksons (The Jacksons), M. Jackson, R. Jackson, Epic 9-50938	46	46	14	LOOK WHAT YOU'VE DONE TO ME—Boz Scaggs (Bill Schnee & David Foster), B. Scaggs & David Foster, Columbia 1-11349	89	2	2	REAL PEOPLE/CHIP OFF THE OLD BLOCK—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3768
13	9	9	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Spector, B. Mann, C. Weil, RCA 12103	59	4	4	GIRLS CAN GET IT—Dr. Hook (Ron Hawkins), L. Pearl, Casablanca 2314	90	2	2	SHINE ON—L.T.D. (Bobby Martin), R. Kerr, J.L. Osborne, B. Osborne, A&M 2283
14	13	13	WHIP IT—Devo (Devo) M. Mothersbaugh, G.V. Casale, Warner Bros. 49550	48	22	10	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra)	91	NEW ENTRY	NEW ENTRY	YOU—Earth, Wind & Fire (Maurice White), M. White, D. Foster, B. Russell, ARC/Columbia 11-11407
16	8	8	HIT ME WITH YOUR BEST SHOT—Pat Benatar (Keith Olsen), E. Schwartz, Chrysalis 2464	49	42	24	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	92	NEW ENTRY	NEW ENTRY	THE WINNER TAKES IT ALL—Abba (Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3776
18	7	7	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580	51	55	6	PASSION—Rod Stewart (Harry The Hook, Rod Stewart Group, Jeremy Andrew Johns), Stewart, Chen, Savigar, Cregan, Grainger, Warner Bros. 49617	93	83	5	SHERRY—Robert John (George Tobin), B. Gaudio, EMI-America 8061
17	8	18	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	52	36	7	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305	94	NEW ENTRY	NEW ENTRY	TEACHER TEACHER—Rockpile (Not listed), K. Pickett, E. Phillips, Columbia 1-11388
21	3	3	HUNGRY HEART—Bruce Springsteen (Bruce Springsteen, Jon Landau, Steve Van Zandt), B. Springsteen, Columbia 11-11391	53	47	20	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379	95	NEW ENTRY	NEW ENTRY	MY MOTHER'S EYES—Bette Midler (Dennis Kirk), T. Jans, Atlantic 3771
19	15	15	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	54	54	23	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnik), K. Loggins, Columbia 1-11317	96	NEW ENTRY	NEW ENTRY	HE CAN'T LOVE YOU—Michael Stanley Band (Michael Stanley Band), K. Raleigh, EMI-America 8063
29	4	4	GUILTY—Barbra Streisand & Barry Gibb (Barry Gibb, Alby Galuten and Karl Richardson), B. Gibb, R. Gibb, M. Gibb, Columbia 11-11390	55	51	12	ONE STEP CLOSER—The Doobie Brothers (Ted Templeman), K. Knudsen, J. McFee, C. Carter, Warner Bros. 49622	97	NEW ENTRY	NEW ENTRY	KILLIN' TIME—Fred Knoblock and Susan Anton (James Stroud), J. Harrington, J. Pennig, Scotti Brothers 609 (Atlantic)
23	16	16	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic)	55	51	12	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920	98	NEW ENTRY	NEW ENTRY	EASY LOVE—Dionne Warwick (Steve Buckingham), S. Dorff, L. Herbstritt, R. Cate, Arista 0572
24	11	11	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nichols, Polydor 2121	69	14	14	SWITCHIN' TO GLIDE/THE BEAT GOES ON—The Kings (Bob Ezrin), D. Diamond, A Zero, Elektra 47006	99	92	2	ROUGH BOYS—Pete Townshend (Chris Thomas), P. Townshend, Alco 7318 (Atlantic)
23	15	10	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269	57	54	23	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	99	NEW ENTRY	NEW ENTRY	I NEED YOUR LOVIN'—Teena Marie (Teena Marie), T. Marie, Gordy 7189 (Motown)
35	5	5	EVERY WOMAN IN THE WORLD—Air Supply (Robie Porter & Harry Maslin), D. Bugatti, F. Musker, Arista 0564	57	54	23	THE TIDE IS HIGH—Blondie (Mike Chapman), J. Holt, Chrysalis 2465	91	49	7	WHO WERE YOU THINKIN' OF—The Doobie Brothers (Louis Lofredo), J. Glaser, P. Gauvin, C. Pelletier, Columbia 1-11355
25	20	20	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494	71	3	3	TOGETHER—Tierra (Rudy Salas), K. Gamble, L. Huff, Broadwalk 8-5702 (CBS)	92	94	2	REMOTE CONTROL—The Reddings (Russell Timmons, Nick Mann), N. Mann, B. Beard, C. Fortune, Believe In A Dream 9-5600 (CBS)
32	7	7	EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra)	73	3	3	STOP THIS GAME—Cheap Trick (George Martin), R. Zander, R. Nielsen, Epic 19-50942	93	56	8	CRY LIKE A BABY—Kim Carnes (George Tobin), D. Penn, S. Oldham, EMI-America 8058
27	28	9	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Norbert Putnam), E. Chase, A. Jacobson, W. Haberman, Epic 9-50931	72	3	3	COULD I BE DREAMING—Pointer Sisters (Richard Perry), A. Pointer, T. Lawrence, M. Henderson, Planet 47920 (Elektra)	94	62	13	MIDNIGHT ROCKS—Al Stewart (Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552
30	11	11	THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067	72	3	3	I LOVE A RAINY NIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47066	95	64	11	LIVE EVERY MINUTE—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2260
31	6	6	DEEP INSIDE MY HEART—Randy Meisner (Val Garay), R. Meisner, E. Katz, Epic 9-50939	77	3	3	HELP ME—Marcy Levy And Robin Gibb (Robin Gibb, Blue Weaver), R. Gibb, B. Weaver, RSO 1047	96	66	6	LET'S BE LOVERS AGAIN—Eddie Money with Valerie Carter (Ron Nevison), E. Money, J. Lyon, Columbia 1-11377
41	5	5	DE DO DO DO, DE DA DA DA—The Police (The Police & Nigel Gray), Sting, A&M 2275	74	3	3	TIME IS TIME—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), A. Gibb, B. Gibb, RSO 1059	97	82	11	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300
37	5	5	IT'S MY TURN—Diana Ross (Michael Masser), M. Masser, C. Bayer Sager, Motown 1496	74	3	3	BRITISH EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157	98	88	16	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884
34	9	9	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury)	70	6	6	HORIZONTAL BOP—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4951	99	52	7	I COULD BE GOOD FOR YOU—707 (Norman Ratner), McFadden, McLarty, Casablanca 2280
40	9	9	I BELIEVE IN YOU—Don Williams (Garth Funkis), R. Cook, S. Hugin, MCA 41304	80	3	3		100	85	24	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034
34	20	12	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351								

☆ 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).

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HOT 100 A-Z—(Publisher-Licensee)

All Out Of Love (Carriere/BRM, BMI/Riva, PRS) 49	Dreamer (Almo/Delicate, ASCAP) 23	Help Me (Stigwood/Unichappell, BMI) 86	I'm Coming Out (Chic, BMI) 5	Look What You've Done To Me (Boz Scaggs, ASCAP/Foster Press/Irving, BMI) 46	One Trick Pony (Paul Simon, BMI) 40	Stop This Game (Adult/Screen Gems-EMI, BMI) 60	Time Is Time (Stigwood/Unichappell, BMI) 65
Another One Bites The Dust (Queen/Beachwood, BMI) 4	Dreaming (ATV Music/Rare Blue Music, BMI, ASCAP) 10	He's So Shy (ATV/Mann & Weill/Brain Tree/Snow, BMI) 17	I'm Happy That Love Has Found You (ATV, BMI) 27	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP) 11	Out Here On My Own (MGM, BMI/Variety, ASCAP) 19	Suddenly (John Farrar, BMI) 34	Turn and Walk Away (Hudson Bay, BMI) 56
Brite Eyes (Out There Music, ASCAP/Creative) 66	Drivin' My Life Away (Debdave/Briarpatch, BMI) 57	Hit Me With Your Best Shot (ATV, BMI) 15	I Need Your Lovin' (Jobete, ASCAP) 90	Lovely One (Ranjac/Miac, BMI) 12	Real Love (Taurpin Tunes/Monster/April, ASCAP) 77	Switchin' To Glide (Diamond Zero, BMI) 19	Turning Japanese (Glenwood, ASCAP) 69
Blues Power (Skyhill/Casserolet, BMI) 76	Easy Love (Colton Pickin', ASCAP/Hobby Horse, BMI) 88	Hold On (Kirshner/Blackwood, BMI) 88	It's My Turn (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI) 31	Love X Love (Rodsons, ASCAP) 77	Teacher Teacher (Aviation, BMI) 50	Tell It Like It Is (Conrad/Olrap, BMI) 44	Upside Down (Chic, BMI) 37
Celebration (Delightful/Fresh Start, BMI) 35	Everybody's Got To Learn Sometime (Warner Bros., ASCAP) 26	How Do I Survive (April/Paul Bliss, BMI) 98	Jesse (Quackenbush/Redeye, ASCAP) 45	Master Blaster (Jobete/Black Bull, BMI) 31	Teacher Teacher (Aviation, BMI) 50	Texas In My Rear View Mirror (Songpainter, BMI) 79	Walk Away (Rick's/Rightsong, BMI) 97
Could I Be Dreaming (Brintree/Tira, BMI/Kerity, ASCAP) 62	Every Woman In The World (Pendulum/Unichappell, BMI) 24	Hungry Heart (Bruce Springsteen, BMI) 98	Killin' Time (Flowering Stone, ASCAP) 87	Midnight Rocks (Frabjous/Appropriate, BMI) 94	Remote Control (Last Colony/Band Of Angels, BMI) 94	That Girl Could Sing (Swallow Turn, ASCAP) 89	Without Your Love (HG, ASCAP) 12
Could I Have This Dance (Vogue & Maple Hill/Weik/Onhinson, BMI) 55	Fame (MGM, BMI) 24	Lady (Brockman, ASCAP) 18	Lady (Brockman, ASCAP) 18	More Than I Can Say (Warner Tamerlane, BMI) 8	Rough Boys (Tower Tunes, BMI) 8	The Horizontal Bop (Gears, ASCAP) 36	Who Were You Thinkin' Of (Inmy, BMI) 91
Cry Like A Baby (Screen Gems-EMI, BMI) 93	Give Me The Night (Rodsons, BMI) 47	Late In The Evening (Paul Simon, BMI) 30	Late In The Evening (Paul Simon, BMI) 30	Sequel (Chapin, ASCAP) 71	Sequel (Chapin, ASCAP) 71	The Tide Is High (Not Listed) 58	Xanadu (Jet/Enart, BMI) 7
De Do Do Do, De Da Da Da (Virgin/Chappell, ASCAP) 30	Go Go Go (Colgems-EMI, BMI) 74	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Citilion/Brass Heart, BMI) 21	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Citilion/Brass Heart, BMI) 21	Sherry (Claridge, ASCAP) 83	Sherry (Claridge, ASCAP) 83	Theme From The Dukes Of Hazard (Warner-Tamerlane/Rich Way, BMI) 42	You Saggifire/Rutland Road/Almo, ASCAP/Foster Press/Irving, BMI) 81
Deep Inside My Heart (Nebraska/United Artist/Gasco, ASCAP) 29	Gotta Have More Love (World/Bobby Goldsboro) 75	Let's Be Lovers Again (Grajonca, BMI) 96	Let's Be Lovers Again (Grajonca, BMI) 96	Shine On (Almo/McRovosod, ASCAP/Irving/Buchanan Kerr, BMI) 16	Shine On (Almo/McRovosod, ASCAP/Irving/Buchanan Kerr, BMI) 16	The Wanderer (Cate Americana/Revelation/Ed Interlong, ASCAP) 80	You Shook Me All Night Long (J. Albert/Marks, BMI) 43
Don't Say No (Dorsey, BMI) 68	Guilty (Stigwood/Unichappell, BMI) 20	Live Every Minute (Almo, ASCAP) 95	Live Every Minute (Almo, ASCAP) 95	Shine On (Almo/McRovosod, ASCAP/Irving/Buchanan Kerr, BMI) 16	Shine On (Almo/McRovosod, ASCAP/Irving/Buchanan Kerr, BMI) 16	The Winner Takes It All (Artwork, ASCAP) 52	You've Lost That Lovin' Feeling (Screen Gems-EMI, BMI) 13

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 12/11/76

Number of singles reviewed
this week **98** Last week **88**

Top Single Picks

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QUEEN—Need Your Loving Tonight (2:47); producer: Queen; writer: Deacon; publishers: Queen, Beechwood, BMI, Elektra 47086. Whereas its last hit, the No. 1 "Another One Bites The Dust," was built on a funk base this one has the breezy energy of a 1960s pop song. Brian May's biting guitar work adds to the disk's qualities.

CARLY SIMON—Take Me As I Am (4:10); producer: Mike Mainieri; writers: Carly Simon, Mike Mainieri; Sid McGinnis; publishers: Quackenbush, Redeye, Mohisse, ASCAP. Warner Bros. 49630. Simon follows "Jesse" with an uptempo tune sparked by the singer's smooth vocal style. Backing instrumentation is crisp and cushions Simon's delivery.

AL STEWART—Paint By Numbers (3:33); producers: Al Stewart, Chris Desmond; writer: Al Stewart; publishers: Frabjous, Approximate, BMI, Arista 0576. Unlike his last top 30 hit "Midnight Rocks," this is a hot rocker with some sly guitar licks. Though not his style, Stewart handles this well.

recommended

NIGHT—Love On The Airwaves (3:56); producer: Tim Friese-Green; writers: Chris Thompson, Robert Weston; publisher: No sheet music, ASCAP. Planet 47921 (Elektra/Asylum).

MELISSA MANCHESTER—Without You (3:25); producer: Steve Buckingham; writers: Thomas Evans, Peter William Hamm; publisher: Apple, ASCAP.

CAPTAIN & TENNILLE—This Is Not The First Time (3:59); producer: Daryl Dragon; writer: T. Tennille; publishers: Moonlight, Magnolias BMI, Casablanca 2320.

POCO—The Everlasting Kind (4:22); producer: Mike Flicker; writer: Rusty Young; publisher: Pirooting, ASCAP. MCA 51034.

HENRY GROSS—Better Now We're Friends (3:14); producer: Bobby Colomby; writer: Henry Gross; publishers: Little Stinker, Blendingwell, ASCAP. Capitol 4946.

STONEBOLT—Crying Again Tonight (3:49); producers: Walter Stewart, Ray Roper; writer: R. Roper; publishers: Dunbar, Canada, Deep Cove, PROC. RCA 12149.

NORMAN SALEET—Lines (2:42); producer: Ted Glasser; writer: Norman Saleet; publishers: Al Gallico, Turtle, BMI. RCA 12150.

SCOTT WILK & THE WALLS—Shadow-Box Love (3:52); producers: Michael Omartian, Scott Wilk; writer: Scott Wilk; publisher: Warner Bros., ASCAP. Warner Bros. 48619.

CHOICE—Some People (3:40); producer: Bruce Blackman;

writer: Bruce Blackman; publisher: Mad Moon, BMI, Polydor 2141.



COMMODORES—Jesus Is Love (4:26); producers: James Anthony Carmichael, Commodores; writer: Lionel Richie, Jr.; publishers: Jobete, Commodores, ASCAP. Motown 1502. This gospel ballad from the group's "Heroes" album has rich orchestration and crisp vocals. It is rounded out with the support of a choir.

ROBERTA FLACK & PEABO BRYSON—Make The World Stand Still (5:41); producers: Roberta Flack, Peabo Bryson; writers: Roberta Flack, Peabo Bryson; publishers: WB, Peabo, Very Every, ASCAP. Atlantic 3775. The duo offers a sincerely rendered ballad that is in the vein of Flack's earlier duets with the late Donny Hathaway. The message shines through of eternal love.

recommended

LENNY WILLIAMS—Messing With My Mind (4:09); producer: Steve Duboff; writers: Lenny Williams, Bernard Thompson, Steve Duboff; publishers: Len-Lon, Donna-Tara, BMI/ASCAP. MCA51033.

TRAMMPS—Looking For You (3:52); producer: Mass Production; writers: T. Williams, R. Williams; publisher: Two Pepper, ASCAP. Atlantic 3777.

NORMAN CONNORS—Melancholy Fire (3:37); producer: Norman Connors; writer: David DeMarco; publishers: Family, Arista, ASCAP. Arista 0581.

EDMUND SYLVERS—Time (3:49); producer: Benjamin Wright; writer: T. Stephens; publishers: Algre, Ivory Tusk, BMI, Casablanca 2318.

ROSE ROYCE—Funkin' Around (4:44); producer: Norman Whitfield; writer: Norman Whitfield; publishers: May Twelfth, Warner-Tamerlane, BMI, Whitfield 49624 (Warner Bros.).

CHOCOLATE CITY—Rainmaker (3:58); producer: Holden Alan Raphael; writers: Kevin Moore, Patrick Shepherd; publishers: Kevin Moore, Tammi, BMI, Chocolate City 3221 (Casablanca).

SOLARIS—Right In Middle Of Falling In Love (3:52); producer: John A. Brinson; writer: Sam Dees; publisher: Unichappell, BMI, Dana 1416.

TYRONE THOMAS—No Good Man (3:18); producer: Tyrone Thomas; writer: W.T. Thomas; publishers: Wahe, Wilrich, BMI, Polydor 2146.



LACY J. DALTON—Hillbilly Girl With The Blues (2:38); producer: Billy Sherrill; writer: L.J. Dalton; publisher: Algee-BMI, Columbia 1111410. Possibly Dalton's strongest outing since her classic "Crazy Blue Eyes" last year, this song is instantly memorable. Dalton's country/blues inflections give the self-penned lyrics credibility. Nice dobro lead break and harmonica fills add the right mood emphasis.

T.G. SHEPPARD—I Feel Like Loving You Again (3:05); producer: Buddy Killen; writers: Bobby Braddock/Sonny Throckmorton; publisher: Tree, BMI, Warner Bros. 49615. A lovely ballad built on piano-powered tracks softened with strings and husky vocals equals yet another fine Sheppard outing. Killen's production is tasteful and subtle.

MEL TILLIS—Southern Rains (2:35); producer: Jimmy Bowen; writer: Roger Murrah; publishers: Blackwood, BMI/Magic Castle, ASCAP. Elektra 47082. Energetic sprightly kicker of a tune finds Tillis sounding stronger than ever. Good backgrounds, distinctive lead electric guitar lines and toe-tapping rhythm makes this single shine with spirit.

REX ALLEN JR. & MARGO SMITH—Cup Of Tea (2:58); producer: Curt Allen; writer: Marlan S. White; publisher: Fruit, BMI, Warner Bros. 49626. Easy-gaited midtempo ballad blends these artists' voices in a nicely-orchestrated arrangement. It's their first duet together, but on the strength of their appealing harmonies and complementary styles, it shouldn't be their last. Allen's arrangement is understatedly effective.

WILLIE NELSON AND RAY PRICE—Don't You Ever Get Tired (Of Hurting Me) (3:39); producer: Willie Nelson; writer: Hank Cochran; publisher: Tree, BMI, Columbia 1111405. Price and Nelson trade vocals once again on powerful cut taken from "San Antonio Rose." Slow, steady tempo is flavored with steel guitar and harmonica licks.

BOBBY BARE—Willie Jones (3:40); producers: Bobby Bare-Bill Rice; writer: Charlie Daniels; publishers: Kama Sutra/Hat Band, BMI, Columbia 1111408. A sprightly ballad written by Charlie Daniels also sees Bare getting some substantive vocal support from Daniels. The intriguing story song is backed by electric guitar and a driving percussive beat. The voices of Bare and Daniels intertwine effectively.

GEORGE JONES AND JOHNNY PAYCHECK—You Better Move On (2:46); producer: Billy Sherrill; writer: Arthur Alexander; publisher: Keva, BMI, Epic 1950949. The Arthur Alexander evergreen, a pop hit by the composer in 1962, gets a slowed-down treatment from this unlikely pairing. The r&b song is hardly recognizable from its previous identity, but the

country orientation is highly appealing—with powerful singing efforts from both Jones and Paycheck.

CON HUNLEY—What's New With You (3:32); producer: Tom Collins; writers: Charles Quillen/Dean Dillon; publishers: Chess, ASCAP/Pi-Gem, BMI, Warner Bros. WBS49613. Hunley's husky tones echo with pathos and despair on this ballad about encountering an old love. Piano fillips accent the soft and slow orchestration.

recommended

JERRY REED—Caffein, Nicotine, Benedrine (And Wish Me Luck) (2:25); producer: Jerry Reed; writers: Bill Hayes/Bill Howard/Betty Mackey; publisher: Forrest Hills, BMI, RCA JH12157.

FATS DOMINO—Whiskey Heaven (3:00); producer: Snuff Garrett; writers: C. Crofford/J. Durrill/S. Garrett; publishers: Peso/Wallet, BMI, Warner Bros. WBS49610.

ROY HEAD—I've Never Gone To Bed With An Ugly Woman (2:28); writer: R.C. Bannon; publisher: Warner-Tamerlane, BMI, Elektra E47081.

BILLY LARKIN—20/20 Hindsight (2:57); producers: Nelson Larkin/Earl Thomas Conley; writers: T. Gmeiner/J. Greenbaum/W. Conklin; publisher: Lefty's, BMI, Sunbird SBPR7557.

JACK GRAYSON—A Loser's Night Out (3:22); producers: Bernie Vaughn/Jack Grayson; writers: Ted Purvin/Jack Grayson; publishers: Tamar, ASCAP/Hisdale, BMI, Koala KOS328.

NASHVILLE SUPERPICKERS—Dig A Little Deeper (2:28); producer: Nashville Superpickers; writers: Roger Bowling/Jody Emerson; publishers: ATV, BMI/Warhawk, ASCAP. Paid PAD111.



ENGLAND DAN, JOHN FORD COLEY—Part Of Me, Part Of You (2:20); producer: Dick Halligan; writers: Dan Seals, Bob Gundry, John Ford Coley; publishers: Rightsong, Landers-Roberts, BMI, MCA 51027.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

NOVEMBER 29, 1980 BILLBOARD

Billboard's Recommended LPs

Continued from page 69

soul

BARRY WHITE, LOVE UNLIMITED, THE LOVE UNLIMITED ORCHESTRA—The Best Of Our Love, Unlimited Gold Z2X36957 (CBS). The silky strings and soulful deep voice that made up the Barry White sound are here in all the rapturous glory. The collection of songs is a varied one with White, the all-female Love Unlimited and instrumental Love Unlimited Orchestra all represented with their hits. From the sugary sentiments of "Walkin' In The Rain With The One I Love" (one of the best girl group songs in recent times) to the hardcore disco sounds of "I'm Gonna Love You Just A Little More, Baby" this a solid representation of one of the master craftsmen in the r&b/disco genre. **Best cuts:** "Walking In The Rain With The One I Love," "Playing Your Game Baby," "Love's Theme," "Satin Soul," "I'm Gonna Love You Just A Little More, Baby."

country

VARIOUS ARTISTS—The Legend Of Jesse James, A&M SP3718. Produced by Glyn Johns. Whether this album is really the "Tommy" of country music (as it's being billed) is speculative, but it's definitely an ambitious and highly-original project. Written and composed by Paul Kennerley (who also makes a brief vocal appearance), the LP features Levon Helm, Emmylou Harris, Johnny Cash, Charlie Daniels, Albert Lee, Rodney Crowell and Rosanne Cash in singing roles as yesteryear characters. Helm's gravelly backwoods voice adds authenticity to the part of Jesse James, and the music is crafted to evoke images of outlaw days. It's a mini-opera done country-style; though pulling potential singles for radio off the album may be a problem, this is still a well-conceived and beautifully-executed work that deserves attention. **Best cuts:** "Heaven Ain't Ready For You Yet," "High Walls," "The Death Of Me," "Riding With Jesse James."

MEL McDANIEL—I'm Countryfied, Capitol ST 12116. Produced by Larry Rogers. As the stark black and white cover, a takeoff of the Jack Daniels whiskey logo indicates, McDaniel is pulling no punches with this straight-ahead country offering. His gruff vocals spark with vitality on well-selected material, an artful blend between uptempo selections and slow ballads. Fresh and energetic production highlights this no-

nonsense package. **Best cuts:** "Countryfied," "Louisiana Saturday Night," "Goodbye Marie," "Cold Hard Facts Of Love," "If I Keep On Going Crazy."

jazz

OSCAR PETERSON—The Way I Really Play, Pausa 7080. Produced by Hans Georg Brunner-Schwer. The much-recorded Canadian-born virtuoso of the keyboard is at his creative best on these six sterling tunes, two of them Peterson originals. Sam Jones, bass, and Bob Durham, drums, lend strong backing to Peterson's impeccable playing. He seems to get better with the years; everything considered, he may be the finest jazz pianist in the world today. **Best cuts:** "Love Is Here To Stay," "Noreen's Nocturne," "Satin Doll."

BILL PERKINS—Many Ways To Go, Sea Breeze SB2006. Produced by John L. Brechler. Perkins is a prominent West Coast saxophonist who serves up six cuts here, two composed by Duke Ellington. Clare Fischer's electric organ and other electronic sounds diminish Perkins' impact, but his innate musicianship shines through the distractions. Gordon Goodwin, Bob Magnusson and Vince Lateano round out the group. **Best cuts:** "Chelsea Bridge," "Johnny Come Lately."

BARRY ALTSCHUL TRIO—Brahma, Sackville 3023. Produced by Barry Altschul, Bill Smith. New Canadian music sparked by Altschul's varied drumming effects is abetted by Ray Anderson and Mark Helias. This tiny combo produces an astonishing variety of pleasing sounds on five tunes, all composed by the trio's members. Anderson impresses on tenor and alto trombones; Helias offers good cello as well as bass. It's all subtle jazz, unspectacular but rewarding. **Best cuts:** "Irina," "Con Alma De Noche."

MONTY ALEXANDER TRIO—Montreux Alexander, Pausa 7083. Produced by Willi Fruth. Accompanied by John Clayton and Jeff Hamilton, Alexander massages the Yamaha grand before a live audience, preferring six titles spontaneously. Truly, he is one of the world's best pianists and to his credit, he imitates no one. Mike Hennessey's annotation is exemplary, and so is the music. **Best cuts:** "Satin Doll," "Battle Hymn," "Nite Mist Blues."

SUPERSAX—Dynamite, Pausa 7082. Produced by Hans Georg Brunner-Schwer. Here are nine more tracks by the Los Angeles combo which plays everything a la Charlie

Parker. Taped in Germany two years ago, it's one of the last recorded examples of Frank Rosolino's amazing trombone work. A couple of Bud Powell compositions are a plus. And Lou Levy's piano rates kudos as well. **Best cuts:** "The Fruit," "Wave," "Blues For Alice."

VARIOUS ARTISTS—The Historic Donaueschingen Jazz Concert, Pausa 7081. Produced by Joachim-Ernst Berendt. Four tracks by the Modern Jazz Quartet will attract attention to this worthy release, taped in Germany in 1957, but three cuts by Eddie Sauter's big band are the goodies in this package. Two additional titles by an Andre Hodeir group also are tossed in. Sauter's stuff is far ahead of its time, daring in conception and execution. And Hans Koller's tenor pipe helps make Sauter's writing jell. **Best cuts:** "Kinetic Energy," "Tropic Of Kommingen," "Golden Striker."

L.A. FOUR—Zaca, Concord Jazz 130. Produced by Carl E. Jefferson. Laurindo Almeida, Jeff Hamilton, Ray-Brown and Bud Shank continue their exemplary playing on this LP taped in London last June. All four work together well; the interplay is excellent through seven titles. Here is contemporary chamber jazz at its finest. **Best cuts:** "Secret Love," "Little Boat."

FEJJ—Live At The Keystone Korner, Jet Danger J5307. Produced by J. Donley. Southern California jazz-rock combo delivers seven satisfying tracks, taped at the San Francisco club a year ago. It's a six-man group with Steve Bartek's guitar, the producer's trumpet and Tom Ranier's saxophone featured. Pleasing but unspectacular music. **Best cuts:** "Easy Living," "Nothing To Feel."

BYRD-KESSEL-ELLIS—Great Guitars At The Winery, Concord Jazz CJ131. Produced by Carl E. Jefferson. Nine tracks are offered by Charlie, Barney and Herb in a live performance at the Masson Winery in Northern California last July. All three are consummate musicians and they work together well. Bass and drums accompany. **Best cuts:** "Just In Time," "Air Mail Special," "Talk Of The Town."

classical

PUCCINI: LE VILLI—Scotto, Domingo, National Philharmonic, Maazel, M36669. CBS' Puccini opera series is one of the company's strongest ongoing projects, and this first star-cast recording of the composer's earliest opera should be enthusi-

astically received. In addition to a fine performance, the sound quality and pressing are excellent despite 64 minutes of music on one LP. Program notes crammed with interesting background information also are a big plus.

OPERA ARIAS—Carreras, London Symphony, Lopez Cobos, Philips 9500771. Carreras is vocally fresh and colorful and dramatically compelling in this specially recorded verismo collection, a brilliant showcase of his tenor artistry. The singer's mark is placed indelibly on the famous "Vesti La Giubba" (side two, band one), and Carreras shines in selections from lesser-known operatic works. The conducting and album sonics also are peerless, but texts and translations haven't been included.

CHOPIN: WALTZES—Arrau, Philips 9500739. Complete intellectual and technical mastery is always exhibited by Arrau, making him possibly the most consistent recording artist of our time. Perhaps Arrau intellectualizes these sensuous Chopin pieces too much, but the depth and brilliance of his musicianship can't be denied. Also Philips accords Arrau sound that is the touchstone in piano recording today.

TANEYEV: SYMPHONY NO. 4—London Symphony, Ahronovitch, Arabesque 8074. Sergei Taneyev's music isn't likely to be elevated into the standard repertoire, but serious record collectors regard the output of this late-Romantic Russian as a major "find" area. Apparently this is the first Taneyev symphonic work to be recorded in the West and the performance is convincing. Sonics are not overly impressive, however.

EPs

SUNBELT MILLIONAIRES, Bronze Sun. No number listed. Produced by Bruce Baxter, the Sunbelt Millionaires. This five man group, apparently based in Atlanta, plays mainstream rock with aspirations toward Frank Zappa and Steely Dan. Where the band is willing to indulge in its quirks the music works better than when it aims for commerciality. **Best cuts:** "Easy Money," "Life Is..."

WEIRDOS—Action Design E.P., Rhino RNEP508. Produced by Paul Wexler. This four-man group has a lead singer that sounds like a cross between Captain Beefheart and Iggy Pop, and he makes the Weirdos sound interesting. The rest of the band plays well behind him, with good spirit and verve. It is well-crafted new wave music with a slant toward pop. **Best cuts:** "The Hide-out," "Break On Through."

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JESUS IS LOVE—Commodores
Motown 1502
SAME OLD LANG SYNE—Dan Fogelberg
Epic 19-50961
SEE TOP SINGLE PICKS REVIEWS, Page 46

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	LADY—Kenny Rogers (Lionel Richie Jr., L. Richie Jr., Liberty 1380) B-3	35	22	11	LOVELY ONE—The Jacksons (The Jacksons), M. Jackson, R. Jackson, Epic 9-50938 WBM	68	70	5	MORNING MAN—Rupert Holmes (Rupert Holmes), R. Holmes, MCA 51019 WBM
2	6	11	MORE THAN I CAN SAY—Leo Sayer (Alan Tarney, Curtis, Allison, Warner Bros. 49565) WBM	38	39	6	GIRLS CAN GET IT—Dr. Hook (Ron Haffkine), L. Pearl, Casablanca 2314 CPP	69	51	8	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305 WBM
3	4	17	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031 CPP	37	21	18	LET ME BE YOUR ANGEL—Stacy Lattisaw (Marada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic) WBM	70	78	3	EASY LOVE—Dionne Warwick (Steve Buckingham), S. Dorff, L. Herbstritt, R. Cate, Arista 0572 B-3
4	2	14	WOMAN IN LOVE—Barbra Streisand (Barry Gibb, Alby Galuten and Karl Richardson), B. Gibb, R. Gibb, Columbia 1-11364 CHA	38	52	3	TIME IS TIME—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), A. Gibb, B. Gibb, RSO 1059 CHA	71	80	3	I NEED YOUR LOVIN'—Teena Marie (Teena Marie), T. Marie, Gordy 7189 (Motown) CPP
5	7	12	MASTER BLASTER—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54317 (Motown) CPP	39	47	3	I MADE IT THROUGH THE RAIN—Barry Manilow (Barry Manilow & Ron Dante), G. Kenny, D. Shepperd, B. Sussman, J. Feldman, B. Manilow, Arista 0566 CHA	72	81	2	COLD LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), P. Bellotte, H. Fallermeyer, K. Forsey, Geffen 49634 (Warner Bros.) WBM
6	8	6	STARTING OVER—John Lennon (John Lennon, Yoko Ono, Jack Douglas), J. Lennon, Geffen 49604 (Warner Bros.) WBM	40	53	5	I LOVE A RAINY NIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47066 CPP	73	46	13	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910 WBM
7	9	6	LOVE ON THE ROCKS—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Capitol 4939 CLM	41	28	22	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494 WBM	74	82	2	TRICKLE TRICKLE—Manhattan Transfer (Jay Graydon), C. Bassett, Atlantic 3772 WBM
8	11	5	HUNGRY HEART—Bruce Springsteen (Bruce Springsteen, Jon Landau, Steve Van Zandt), B. Springsteen, Columbia 11-11391 WBM	42	28	22	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494 WBM	75	83	2	SMOKEY MOUNTAIN RAIN—Ronnie Milsap (Tom Collins, Ronnie Milsap), K. Fleming, D.W. Morgan, RCA 12084 CPP
9	5	14	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491 WBM	43	34	14	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351 CPP	76	85	2	LOVE T.K.O.—Teddy Pendergrass (Dexter Wansel, Cynthia Biggs, Cecil Womack), C. Womack, G. Nobel, P.I.R. 9-3116 (CBS) WBM
10	10	13	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057 CLM/B-3	44	34	14	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351 CPP	77	87	2	MISS SUN—Boyz Scaggas (Bill Schnee), D. Paich, B. Scaggas, Columbia 11-11406 WBM
11	13	10	HIT ME WITH YOUR BEST SHOT—Pat Benatar (Keith Olsen), E. Schwartz, Chrysalis 2464 CLM	45	50	16	SWITCHIN' TO GLIDE/THIS BEAT GOES ON—The Kings (Bob Ezrin), D. Diamon, A. Zero, Elektra 47052 WBM	78	57	14	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503 WBM/ABP-BP
12	12	11	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Specter, B. Mann, C. Weil, RCA 12103 CPP	46	56	5	HEY NINETEEN—Steeleye Dan (Gary Katz), W. Becker, D. Fagen, MCA 41036 WBM	79	88	2	KEEP ON LOVING YOU—RED Speedwagon (Devin Cronin, Gary Richrath, Kevin Beamish), K. Cronin, Epic 19-50953 WBM
13	3	12	THE WANDERER—Donna Summer (Giorgio Moroder & Pete Bellotte), G. Moroder, D. Summer, Geffen 49563 (Warner Bros.) WBM	47	36	11	HORIZONTAL HOP—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4951 WBM	80	59	19	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518 WBM
14	6	6	GUILTY—Barbra Streisand & Barry Gibb (Barry Gibb, Alby Galuten and Karl Richardson), B. Gibb, R. Gibb, M. Gibb, Columbia 11-11390 CHA	48	54	5	STOP THIS GAME—Cheap Trick (George Martin), R. Zander, R. Nielsen, Epic 19-50942 CPP	81	NEW ENTRY	16	I CAN'T STOP THE FEELIN'—Pure Prairie League (John Ryan), D. Flower, J. Sanderfur, Casablanca 2319 WBM
15	15	9	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580 WBM	49	40	7	ONE TRICK PONY—Paul Simon (Phil Ramone & Paul Simon), P. Simon, Warner Bros. 49601 WBM	82	61	16	LOOK WHAT YOU'VE DONE TO ME—Boyz Scaggas (Bill Schnee & David Foster), B. Scaggas & David Foster, Columbia 1-11349 WBM
16	19	7	EVERY WOMAN IN THE WORLD—Air Supply (Robie Porter & Harry Maslin), D. Bugatti, F. Musker, Arista 0564 CHA	50	60	5	HELP ME—Marcy Levy and Robin Gibb (Robin Gibb, Blue Weaver), R. Gibb, B. Weaver, RSO 1047 CHA	83	NEW ENTRY	4	GAMES PEOPLE PLAY—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0573 WBM
17	14	15	WHIP IT—Devo (Devo), M. Mothersbaugh, G.V. Casale, Warner Bros. 49550 CHA	51	58	4	TURN AND WALK AWAY—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2467 CPP	84	NEW ENTRY	5	HEARTBREAK HOTEL—The Jacksons (The Jacksons), M. Jackson, Epic 19-50959 WBM
18	33	3	TELL IT LIKE IT IS—Heart (Heart), G. Davis, L. Diamond, Epic 19-50950 B-3	52	55	5	COULD I BE DREAMING—Pointer Sisters (Richard Perry), A. Pointer, T. Lawrence, M. Henderson, Planet 47920 (Elektra) WBM	85	62	26	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP
19	24	7	DE DO DO DO, DE DA DA DA—The Police (The Police & Nigel Gray), Sting, A&M 2275 CHA	53	41	17	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048 WBM	86	63	12	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 WBM
20	20	13	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholls, Polydor 2121 B-3	54	44	11	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Norbert Putnam), E. Chase, A. Jacobson, W. Haberman, Epic 9-50931 CLM	87	NEW ENTRY	8	FASHION—David Bowie (David Bowie & Tony Visconti), D. Bowie, RCA 12134 WBM
21	23	9	EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra) WBM	55	43	14	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang, Young, Johnson, Atlantic 3761 B-3	88	90	12	BRITE EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157 WBM
22	25	8	DEEP INSIDE MY HEART—Randy Meisner (Val Garay), R. Meisner, E. Kaz, Epic 9-50939 WBM/B-3	56	45	12	DREAMER—Supertramp (Peter Dinklage & Russel Pope), R. Davies, R. Hodgson, A&M 2269 CPP/ALM	89	92	4	REMOTE CONTROL—The Reddings (Russell Timmons, Nick Mann), N. Mann, B. Beard, C. Fortune, Believe In A Dream 9-5600 (CBS) WBM
23	27	7	IT'S MY TURN—Diana Ross (Michael Masser), M. Masser, C. Bayer Sager, Motown 1496 CPP/CHA	57	64	4	GOTTA HAVE MORE LOVE—Climax Blues Band (John Ryan), Guidry, Guidry, Silbar, Warner Bros. 49605 CPP	90	NEW ENTRY	4	GIVING IT UP FOR YOUR LOVE—Delbert McClinton (Barry Beckett & Muscle Shoals Rhythm Section), J. Williams, Capitol 4948 WBM
24	24	13	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067 CPP	58	68	3	YOU—Earth, Wind & Fire (Maurice White), M. White, D. Foster, B. Russell, ARC/Columbia 11-11407 CPP	91	89	4	ROUGH BOYS—Pete Townshend (Chris Thomas), P. Townshend, Atco 7318 (Atlantic) WBM
25	29	6	SEQUEL—Harry Chapin (Howard & Ron Albert), H. Chapin, Boardwalk 8-5700 (CBS) CLM	59	69	4	SHINE ON—L.T.D. (Bobby Martin), R. Kerr, J.L. Osborne, B. Osborne, A&M 2283 CPP/ALM	92	67	9	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379 ABP/BP
26	17	20	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Weil, Planet 47916 (Elektra) CLM	60	73	2	9 TO 5—Dolly Parton (Gregg Perry), D. Parton, RCA 12133 CPP	93	66	22	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317 WBM
27	30	11	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury) B-3	61	71	3	THE WINNER TAKES IT ALL—Abba (Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3776 CPP	94	84	14	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920 CPP/B-3
28	32	7	CELEBRATION—Kool & The Gang (Eumir Deodato), R. Bell, Kool & The Gang, De-Lite 807 (Mercury) CPP	62	72	3	HE CAN'T LOVE YOU—Michael Stanley Band (Michael Stanley Band), K. Raleigh, EMI-America 8063 CPP	95	86	25	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP
29	31	11	I BELIEVE IN YOU—Don Williams (Garth Funkis), R. Cook, S. Hugin, MCA 41304 B-3	63	48	11	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic) CPP	96	98	2	GYPSY SPIRIT—Pendulum (Pendulum), D. Quintana, Venture 131 WBM
30	35	7	SUDDENLY—Olivia Newton-John & Cliff Richard (John Farrar), J. Farrar, MCA 51007 CPP/ALM	64	74	3	TEACHER TEACHER—Rockpile (Not listed), K. Pickett, E. Phillips, Columbia 1-11388 CPP	97	95	23	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505 CPP
31	37	3	PASSION—Rod Stewart (Harry The Hook, Rod Stewart Group, Jeremy Andrew Johns), Stewart, Chen, Saviger, Cregan, Grainger, Warner Bros. 49617 WBM	65	75	3	MY MOTHER'S EYES—Bette Midler (Dennis Kirk), T. Jans, Atlantic 3771 CPP	98	96	5	BLUES POWER—Eric Clapton & His Band (Jon Astley), E. Clapton, L. Russell, RSO 1051 CPP/CHA
32	38	4	THE TIDE IS HIGH—Blondie (Mike Chapman), J. Holt, Chrysalis 2465 WBM	66	76	2	NEED YOUR LOVING TONIGHT—Queen (Queen), Deacon, Elektra 47086 CPP	99	100	26	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM
33	18	18	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA) B-3	67	77	3	KILLIN' TIME—Fred Knoblock and Susan Anton (James Stroud), J. Harrington, J. Pennig, Scotti Brothers 609 (Atlantic) WBM	100	99	9	I COULD BE GOOD FOR YOU—707 (Norman Rafter), McFadden, McLarty, Casablanca 2280 WBM
42	3	3	ONE STEP CLOSER—The Doobie Brothers (Ted Templeman), K. Knudsen, J. McFee, C. Carter, Warner Bros. 49622 WBM/B-3	68	77	3	KILLIN' TIME—Fred Knoblock and Susan Anton (James Stroud), J. Harrington, J. Pennig, Scotti Brothers 609 (Atlantic) WBM	100	99	9	I COULD BE GOOD FOR YOU—707 (Norman Rafter), McFadden, McLarty, Casablanca 2280 WBM

★ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; AR = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

All Out Of Love (Carrere/BRM)	85	Driving My Life Away (Debbav/Briarpatch, BMI)	95	Heartbreak Hotel (Mijac, BMI)	84	I'm Alright (Milk Money, ASCAP)	93	Master Blaster (Jobete Black Bull, ASCAP)	5	Miss Sun (Hudmar, ASCAP)	77	Remote Control (Last Colony/Band Of Angels, BMI)	2	Rough Boys (Tower Tunes, BMI)	89	Sequel (Chapin, ASCAP)	25	The Horizontal Hop (Gear, ASCAP)	46	The Tide Is High (not listed)	42	Without Your Love (HG, ASCAP)	20
Another One Bites The Dust (Queen/Beechwood, BMI)	3	Easy Love (Cotton Pickin', ASCAP/Hobby Horse, BMI)	70	Help Me (Stigwood/Unichappell, BMI)	62	I'm Coming Out (Chic, BMI)	9	I Need Your Lovin' (Jobete, ASCAP)	54	More Than I Can Say (Warner-Tamerlane, BMI)	77	Monter/Apple, ASCAP)	78	Texas In My Rear View Mirror (Songpartner, BMI)	69	Upside Down (Chic, BMI)	47	Whip It (Devo/Nymph/Unichappell, BMI)	17	Turn and Walk Away (Hudson Bay, BMI)	74	Woman In Love (Stigwood/Unichappell, BMI)	4
Brite Eyes (Out There Music, ASCAP/Creative)	88	Everybody's Got To Learn Sometime (Warner Bros., ASCAP)	21	He's So Shy (ATV, Mann & Weil/Brain Tree/Snow, BMI)	50	I'm Happy That Love Has Found You (ATV, BMI)	54	It's My Turn (Colgems-EMI Prince St., ASCAP/Unichappell Begonia Melodies, BMI)	26	Morning Man (WB/The Holmes Line Of Music, ASCAP)	68	My Mother's Eyes (Almo/Only Child/Med-Dav, ASCAP)	65	Real Love (Taunpin Tunes, BMI)	89	Sequel (Chapin, ASCAP)	25	She's So Cold (Colgem-EMI, BMI)	46	Shine On (Almo/McRovosod, ASCAP/Irving Buchanan Kerr, BMI)	66	Theme From The Dukes Of Hazzard (Warner Tamerlane/Rich Way, BMI)	4
Blues Power (Skyhill/Casserolet, BMI)	98	Every Woman In The World (Pendulum/Unichappell, BMI)	16	Hey Nineteen (Zeon/Freemjunkt, ASCAP)	45	Keep On Loving You (Fate, ASCAP)	79	Killin' Time (Flowering Stone, ASCAP)	79	Never Be The Same (Pop 'N Roll, ASCAP)	66	Smiley Mountain Rain (PiGem, BMI)	59	The Wanderer (Cate Americana/Revelation/Ed Intro/Intersong, ASCAP)	75	The Winner Takes All (Artwork, ASCAP)	92	6 This Time (HG, ASCAP)	61	7 You've Lost That Lovin' Feeling (Screen Gems-EMI, BMI)	12	9 To 5 (Velvet Apple/Fox Fanfare, BMI)	60
Cold Love (GMP/C, ASCAP)	72	Fame (MGM, BMI)	99	Hit Me With Your Best Shot (ATV, BMI)	11	Killing Time (Flowering Stone, ASCAP)	79	Lady (Brockman, ASCAP)	1	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)	37	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68
Could I Be Dreaming (BrainTree, BMI/Merky, ASCAP)	52	Fashion (Bewlay Bros./Fleur, BMI)	87	Hungry Heart (Bruce Springsteen, ASCAP)	41	I Believe In You (Cook House, BMI)	29	I Can't Stop The Feelin' (Fifty Grand, BMI)	81	I Could Be Good For You (Good For You Music, ASCAP)	100	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68
Could I Have This Dance (Vogue & Maple Hill/Weik/Onhison, BMI)	94	Girls Can Get It (Michael O'Connor, BMI)	36	I Believe In You (Cook House, BMI)	29	I Can't Stop The Feelin' (Fifty Grand, BMI)	81	I Could Be Good For You (Good For You Music, ASCAP)	100	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68
De Do Do Do, De Da Da Da (Virgin/Chappell, ASCAP)	19	Give Me The Night (Rodsongs, BMI)	97	Hit Me With Your Best Shot (ATV, BMI)	11	I Believe In You (Cook House, BMI)	29	I Can't Stop The Feelin' (Fifty Grand, BMI)	81	I Could Be Good For You (Good For You Music, ASCAP)	100	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68
Deep Inside My Heart (Nebreska/United Artists/Glasco, ASCAP)	22	Giving It Up For Your Love (Backstreet, ASCAP)	90	Hit Me With Your Best Shot (ATV, BMI)	11	I Believe In You (Cook House, BMI)	29	I Can't Stop The Feelin' (Fifty Grand, BMI)	81	I Could Be Good For You (Good For You Music, ASCAP)	100	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68
Dreamer (Almo/Delicate, ASCAP)	56	Gotta Have More Love (World/Bobby Goldsboro, ASCAP)	57	Hit Me With Your Best Shot (ATV, BMI)	11	I Believe In You (Cook House, BMI)	29	I Can't Stop The Feelin' (Fifty Grand, BMI)	81	I Could Be Good For You (Good For You Music, ASCAP)	100	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68
Dreaming (ATV Music/Rare Blue Music, BMI, ASCAP)	10	Gotta Have More Love (World/Bobby Goldsboro, ASCAP)	57	Hit Me With Your Best Shot (ATV, BMI)	11	I Believe In You (Cook House, BMI)	29	I Can't Stop The Feelin' (Fifty Grand, BMI)	81	I Could Be Good For You (Good For You Music, ASCAP)	100	Look What You've Done To Me (Boz Scaggas, ASCAP/Foster Frees/Irving, BMI)	82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	7	Love T.K.O. (Assorted, BMI)	76	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68	Love Train (The Jacksons, Epic)	68

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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 a \$105 million agreement to purchase the financially troubled hotel.

A major hurdle for the new ownership group is to book the idle 7,500-seat Theatre for the Performing Arts.

Performers such as Neil Diamond, the Electric Light Orchestra, Linda Ronstadt, Alice Cooper and Earth, Wind & Fire have played the plush concert hall.

Lola Falana and Rip Taylor are currently playing the 800-seat Bagdad Showroom, which will be temporarily closed Monday (19) as present hotel executives mull future booking attractions.

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 this week.

Newton previously attempted to purchase the Aladdin in partnership with owners of the Riviera Hotel who withdrew their proposal after being criticized by gaming officials for meeting with convicted Aladdin conspirator James Tamer.

Tamer and a handful of Aladdin executives were ousted from the hotel after associations with alleged

Detroit underworld figures were made known during a court case last year.

It was not known at presstime if Newton, one of the Strip's biggest drawing powers, will perform at the Aladdin. He is presently signed to the Summa Corp.

Meanwhile, Summa Corp. entertainment chief Walter Kane voices confidence that Newton, who has been signed to the former Hughes Hotel chain for a decade, will honor his remaining two-year contract.

"This new venture is not a conflict of interest and I can't foresee it affecting our relationship at this time," insists Kane. "We'll talk about any special arrangements in the future while he's under contract to us. 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 appearance since the "memo of understanding" to buy the Aladdin was announced.

Owner of the Aries II label, Newton has played the other Summa Hotel operations, namely the Sands and Desert Inn under his contract to the Hughes 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 release this month is being promoted around the theme of "A Musical Force . . . From The Beginning."

The albums, originally marketed on the Wooden Nickel label, distributed 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, minis, 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 merchandising employees. Those who arrange the most creative displays will be eligible 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.

PolyGram Exec

Continued from page 67
monic conducted by Carlo Maria Giulini.

Admittedly still assessing her role, Ames says that she plans no "radical changes" in basic DG policies, but a "gradual buildup" of fresh approaches.

In keeping with DG's conservatism, she notes, the company is hoping "pretty late on the digital bandwagon," but Ames expects the industry "will be hearing from us by the end of the year."

She also eagerly anticipates the development, no earlier than the mid-'80s, of the four-inch Philips "compact" digital disk. "Besides, I can't wait to make my record collection tiny."

Ames was officially introduced in her new position by Guenter Hensler, president of PolyGram Classics, at a reception here Monday (5) in honor of conductor Leonard Bernstein. Ames presented the maestro with a cake in celebration of the release of his conducting Beethoven's nine symphonies.

Tribunal Discusses Mechanical Rate

Continued from page 5
stream for publishers that is more than generous."

Fitzpatrick claims that while the publishers' role in the music industry today has been "diminished," publishing firms are doing well financially. "Why won't the publishers release their corporate profitability statements to the Tribunal?" asked Fitzpatrick, echoing Abram's earlier question.

Fitzpatrick then alleged that the "emergence of the combined role of singer/songwriter," among other

things, has minimized the importance of publishing in the music business. A&R departments of record companies have taken over the responsibility of matching singers with songs, formerly the realm of publishers, he added.

According to Fitzpatrick, the National Music Publishers Assn.'s proposed rate increase to 6% of list would "add \$100 to \$200 million to record companies mechanical payments." In turn, this increased mechanical bill would add "from \$300 to \$750 million per year" to consumers costs, Fitzpatrick alleged,



TEENAGE NEWS—RCA's Sylvain Sylvain, right, clowns with a sax following his appearance at Washington's Cellar Door. Taking his performance in stride are the label's Robert Heatherly, RCA Washington/Baltimore branch manager, left, and Tony Winger, RCA field merchandiser for the area. Sylvain, a founding 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 organizational meeting the day prior to the opening of the Summer Consumer Electronics Show in Chicago next month.

The meeting, taking place Saturday, 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, Washington representation, international interface, bar coding and public relations.

Also on tap is the election of an RIAA/Video council of as much as 15 representatives. An elected chairman and two other designated members 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, Friday through Monday (15-18) for their annual meeting with topics including Grammy Awards voting procedures an telecast, election of national officers and a review of finances.

Also on the agenda is a look into video and its impact on the recording industry, a review of the stepped-up Grammy Awards merchandising campaign, reports on the NARAS Institute and other educational functions and the future of the Recording Hall of Fame and Museum.

Publisher Sues Over His Jingle

NEW YORK—A music publisher has brought suit in U.S. District Court here over alleged infringement on the use of a jingle for the King Karol retail units.

According to the complaint, filed May 1, defendants Paterson & Lawrence Advertising, its principals Harvey Lawrence and Sidney Paterson and both the Riverside Broadcasting Co. and the American Broadcasting Co. infringed on the copyright, "If You Haven't Heard (About King Karol)," written by Highleigh Crizoe.

The jingle, the complaint declares, was played on a weekly basis throughout 1979 through an arrangement with the ad agency which produced it. The stations are Riverside's WRVR-FM and ABC's WPLJ-FM, both New York.

The plaintiff claims permission was not granted for the jingle's use and demands a judgment of \$250 for each alleged infringement and payment of the cost of the action and attorneys' fees.

Memphis, N.Y. Hearing Berman

NEW YORK—Al Berman, president of the Harry Fox Agency, was the banquet speaker May 2 at the first music business symposium jointly sponsored by Memphis State Univ. and NARAS. The symposium took place at the Hyatt Regency in Memphis.

In another Berman appearance, he'll appear at the Practising 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 Univ. of Southern California Law Center.

Taupin Screenplay

LOS ANGELES—Bernie Taupin, best known for his collaborations with Elton John, recently completed the screenplay of "Goodbye Yellow Brick Road," a title borrowed from John's multi-platinum 1973 LP. Nearly 20 songs are featured in the film, all taken from the Taupin/John catalog.

'Empire' Movie Music Folio Is Heavy On Art

NEW YORK—Columbia Pictures Publications hopes to better its reported sale of 33,000 copies of its "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 herald the release of the 48-page book, which, according to Rob Murchison, advertising director, contains about 60% artwork, much of it in four-color.

As part of the promotion for the \$6.95 release, Columbia is making a mailing of 50,000 catalogs, 30,000 to jobbers, print and record dealers and 20,000 to educational institutions.

In addition to the "deluxe" folio, the company is also in production with advanced piano, education, concert and marching band versions.

The souvenir version contains such selections as "Yoda's Theme," "Imperial March," "Hansolo & The Princess" and "May The Force Be With You," all penned by John Williams, who scored "Star Wars" and recently took over as conductor of the Boston Pops Orchestra.

Murchison points out that Columbia worked closely with 20th Century-Fox Music, publishers of the music, and at one point Herb Eisman, chief of the publishing company, flew to Columbia headquarters in Miami to go over the folio concept. The film opens nationally this week.

Songwriting Entries Rolling To UNESCO

NEW YORK—More than 200,000 entries are expected by the June 1 deadline for the "Children Helping Children" international songwriting contest sponsored by UNESCO.

Launched in January, the contest is open to all children 15 years old or younger, who are asked to submit a song idea which will be transformed into a song by Roger Whittaker, who will donate his share of the royalties to UNESCO's program for the education of handicapped children.

In addition, RCA Records will release a 45 r.p.m. record in a special sleeve and present UNESCO free copies to be sold on behalf of the program.

The winner of the contest will be brought to New York with his parents to attend a gala benefit performance at Radio City Music Hall in early October featuring a performance by Whittaker. 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 Publications, exclusively distributed by Bradley Publications, has marketed six new folios, two featuring material by Dan Fogelberg. The Fogelberg releases are "Phoenix" (easy piano, \$5.95) and "Made Easy Piano" (\$4.95). In addition, there's a single sheet for organ on 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" (\$4.95) and "Basic Bradley/New Pop Book" (\$3.95).

Billboard's[®]
Billboard SPECIAL SURVEY For Week Ending 5/3/80

Number of singles reviewed
this week **92** Last week **80**

Top Single Picks

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BOB SEGER—Against The Wind (3:45); producer: Bill Szymczyk; writer: Bob Seger; publisher: Gear ASCAP. Capitol P4863. Second single from Seger's No. 1 album is in the same vein as the previous "Fire Lake." It's a midtempo folksy tale of young love featuring pretty piano backing.

PINK FLOYD—Run Like Hell (3:41); producers: David Gilmour, Bob Ezrin, Roger Waters; writers: D. Gilmour, R. Waters; publisher: Pink Floyd BMI. Columbia 111265. This cut doesn't have the same biting lyric content as the No. 1 "Another Brick In The Wall." Here, it's the driving, dance-oriented, percussion-filled rhythm which makes the song come alive.

ELTON JOHN—Little Jeannie (5:18); producers: Clive Franks, Elton John; writers: Elton John, Gary Osborne; publisher: Jodrell ASCAP. MCA 41236. Taken from Elton's forthcoming LP, "21 at 33," this melodic midtempo ballad recalls the consummate commercial craftsmanship which characterized John's output around the time of "Caribou" in 1974. Some brassy horn fills constitute the only real update on John's traditional sound.

RUPERT HOLMES—Answering Machine (3:29); producers: Rupert Holmes, Jim Boyer; writer: Rupert Holmes; publishers: WB/The Holmes Line ASCAP. MCA 41235. Holmes' third single from "Partners In Crime" is a bit too gimmicky to have the charm of "Him," his delightful tale of gripping paranoia which recently followed the No. 1 "Escape" into the top 10. But the book is catchy and the arrangement characteristically ingratiating.

CHUCK MANGIONE—Fun And Games (3:40); producer: Chuck Mangione; writer: Chuck Mangione; publisher: Gates BMI. A&M 2236. Mangione keeps redefining his ever accessible music. Here a funky intro turns into a free spirited romp, aided by Mangione's unique horn work. Call it jazz, pop or fusion, it's simply good music.

GQ—Sitting In The Park (3:18); producer: Jimmy Simpson; writer: Billy Stewart; publisher: Chevis BMI. Arista AS0510. The group that had a big hit with Billy Stewart's "I Do Love You" returns to the Stewart songbag for this exquisite, lovely ballad, which is as far from GQ's trendy first hit, "Disco Nights (Rock Freak)" as night is from day.

KOOL AND THE GANG—Hangin' Out (3:25); producer: Eumir Deodato; writers: Ronald Bell, Kool and the Gang; publishers: Deliteful/Gang BMI. De-Lite DE804. On the heels of "Ladies Night" and "Too Hot" this disk may come as a let down, though the group's classy presentation is evident. Vocals are strong and, as expected, instrumentation is on target. If there's a flaw, it's that there are periodic lags where there should be more punch.

GLEN CAMPBELL & RITA COOLIDGE—Somethin' 'Bout You Baby I Like (2:45); producer: Gary Klein; writer: Richard Supa; publisher: Colgems/EMI ASCAP. Capitol P4865. Yet another duet and this one is an inspired pop/country pairing. The arrangement is bouncy and full of hooks as is the lyric. Both singers sound like they're having fun.

recommended

JOHN STEWART—(Odin) Spirit Of The Water (3:42); producer: John Stewart; writer: J. Stewart; publishers: Bugle/Stigwood (Unichappell) BMI. RSO RS1031.

RUSH—Entre Nous (3:45); producers: Rush, Terry Brown; writers: Neil Peart, Geddy Lee, Alex Lifeson; publisher: Core CAPAC/ASCAP. Mercury 76060.

GRACE SLICK—Angel Of Night (3:30); producer: Ron Frangipane; writer: Scott Zito; publisher: Spider Lee BMI. RCA JH11939.

MATUMBI—Point Of View (3:24); producers: Matumbi, Errol Thompson; writers: B. Fagan, V. Davis; publishers: Glenwood ASCAP. EMI-America P8040 (Capitol)

ANDY ADAMS—One Of The Boys (2:52); producer: Mike Taylor-Corbett; writer: Andrew Paul Adams; publishers: Dejamus ASCAP. DJM DJMS1303.

KAYAK—Periscope Life (3:29); producers: John Tilly, Kayak; writer: T. Scherpenzeel; publishers: New Kayak (Div. of EMI Holland) Mercury 76059.

TURLEY RICHARDS—Stand By Me (3:31); producer: Turley Richards; writers: Ben E. King, Mike Stoller, Jerry Leiber; publishers: Rightsong/Trio/A.D.T. BMI. Atlantic 3660.

CHISHOLM & SPENCE—You Can't Get Near Enough To The One You Love (3:38); producers: Chisholm & Spence; writer: B. Spence; publisher: April ASCAP. Columbia 111260.

JACK GOLDBIRD—Can I Reach You (3:10); producer: Drafft Deutscher; writer: Drafft Deutscher; publisher: Intersong ASCAP. Midsong WS772003.



CON FUNK SHUN—Got To Be Enough (3:30); producer: Skip Scarborough; writers: M. Cooper, F. Pilate; publisher:

Val-lo-Joe BMI. Mercury 76051. Brassy horns and sweeping strings are featured in this elegantly funky tune which has pleasant harmonies and a hot rhythm. Hook is incessant.

STONE CITY BAND—Little Runaway (3:50); producer: Rick James; writer: R. James; publishers: Jobete/Stone City ASCAP. Gordy G7182G (Motown). Rick James backup band offers a sizzling slice of uptempo funk in the same style as James' own records. Song is incredibly danceable with its utilization of a tight horn section.

PEABO BRYSON—Paradise, Capitol S0012063. Produced by Peabo Bryson, Johnny Pate. Bryson's pipes continue to be in superb working order. This time, however, he excels on midtempo numbers dispelling any doubts that he is strictly a ballad singer. Bryson as usual is backed by lush orchestration but balances it with semi-energetic rhythms. Background singers are excellent here, giving Bryson just the right amount of support. His vocal diversity is particularly in evidence on such tunes as "Love In Every Season" where he twists and turns then shapes each note to emphasize a message.

Best cuts: "Minute By Minute," "Paradise," "Love In Every Season," "Life Is A Child."

recommended

L.A. BOPPERS—Be-Bop Dancin' (3:46); producer: Augie Johnson; writer: Ed Reddick; publishers: L.A. Boppers, Relaxed/What You Need BMI. Mercury 76048.

JOHNNY GUITAR WATSON—Love Jones (3:58); producer: Johnny Guitar Watson; writer: Johnny Guitar Watson; publisher: Vir-Jon BMI. DJM DJMS1304.

DELEGATION—Welcome To My World (3:42); producer: Ken Gold; writers: Ricky Bailey, Ray Patterson, Bruce Dunbar; publisher: A-Plus SESAC. Mercury 76056.

LUCKY DAVIS—It's Not Where You Start (3:59); producer: Lucky Davis; writers: Lucky Davis, James Corloss; publishers: Busim/Cafe Noir/Such Good BMI. Highland 1201A.

CONTROLLERS—Let Me Entertain You (3:55); producer: Frederick Knight; writer: F. Knight; publisher: Knight-After-Knight BMI. Juana JU1944A.

ARIA—Aria (3:30); producer: Michael Urbaniak; writer: M. Urbaniak; publisher: Camerica ASCAP. Camerica CS0008.



CHARLEY PRIDE—You Win Again (3:00); producers: Jerry Bradley & Charley Pride; writer: Hank Williams; publisher: Fred Rose, BMI. RCA PB12002. Pride continues his Hank testimonial streak with a double-sided Williams go-round. Pride keeps the half-yodel, half-blues touches in his vocal on this side and the flip, "There's a Little Bit Of Hank In Me," and the arrangements emphasize the traditional country mood.

FREDDY WELLER—Lost In Austin (3:03); producer: Buzz Cason; writers: B. Cason/F. Weller; publishers: Buzz Cason, ASCAP/Young World, BMI. Columbia 111266. Intriguing intro and distinctive guitar, steel and percussion accents give this catchy tune a boost. There's a lighthearted, amusing feel to this one that makes it a winner.

CONWAY TWITTY & LORETTA LYNN—It's True Love (2:52); producers: David Barnes-Conway Twitty-Loretta Lynn; writer: Randy Goodrum; publisher: Chappell/Sailmaker, ASCAP. MCA 41232. Gentle love ballad by top songwriter Goodrum shows the smooth vocal interaction that makes this country duo so popular. Easy-going production builds with melodic orchestration.

MERLE HAGGARD & CLINT EASTWOOD—Bar Room Buddies (2:14); producer: Snuff Garrett; writer: M. Brown/C. Crofford/S. Dorff/S. Garrett; publisher: Peco/Warner-Tamerlane/Bronco, BMI. Elektra E-46634. From the soundtrack of the forthcoming film "Bronco Billy," this is a real country tune complete with fiddles and steel guitar. Although Eastwood pretty much talks his parts, it's Haggard who makes the record click.

MICKY GILLEY—True Love Ways (2:54); producer: Jim Ed Norman; writer: N. Petty/B. Holly; publisher: Wren/MPL Communications, BMI/ASCAP. Epic 9-50876. The first release of the recent pairing of Gilley and producer Norman has resulted in a smooth rendition of the Buddy Holly classic "True Love Ways." Strings and steel guitar are especially impressive.

JACK GREENE—The Rock I'm Leaning On (3:16); producer: Jack Gilmer; writer: C.C. Ryder/V.L. Haywood; publisher: Window, BMI. Frontline FLS706. Perhaps one of Greene's strongest records to date, this is a moving ballad with excellent vocal phrasing coupled with tasty strings. A great storyline should draw strong phone requests and put Greene back on top.

recommended

HANK SNOW and KELLY FOXTON—There's Something About You (3:51); producer: Hank Snow; writer: D. Orender/R. Summerville; publisher: Cedarwood/Denny, BMI/ASCAP. RCA JB-11967.

PORTER WAGONER—Is It Only Cause You're Lonely (2:24);

producer: Porter Wagoner; writer: J. Marks; publisher: St. Nicholas, ASCAP. RCA JH-11998.

THE SHOPPE—Three Way Love (2:57); producer: not listed; writer: J.C. Wilcox; publisher: Soro, SESAC. Rainbow Sound R-8019.

CATES—Gonna Get Along Without You Now (2:18); producer: Brien Fisher; writer: M. Kellem; publisher: Bibo, ASCAP. Ovation OV1144.

B.J. WRIGHT—J.R. (2:23); producer: Joe Gibson; writer: B.J. Wright/D. Lee/J. Meador/D. Hall; publisher: Hitkit, BMI. Soundwaves SW4604.

WICKLINE—Pearl Of The Oprey (3:28); producer: Rick and Bob Wickline; writer: B. Wickline; publisher: Cascade Mountain, ASCAP. Cascade Mountain CMR2022.

WADE BAYNES—That's The Way It Is (3:16); producer: Wayne Hodge; writer: G. Litton; publisher: H-Peak, ASCAP. Stargem. SG2027.

Billboard's Recommended LPs

• Continued from page 50

COLLINS & COLLINS, A&M SP4806. Produced by John Davis. Tonee and Bill Collins recall Billy Davis Jr. and Marilyn McCoo here, with subtle and smooth solo work, and mellifluous harmony breaks. And they trade leads easily, too. Highspots are the upbeat "Top Of The Stairs," the self-explanatory "Do You Wanna Dance" and the Motownesque "You Made Me Believe." **Best cuts:** Those named.

CLIFFORD COULTER—The Better Part Of Me, Columbia NJC35786. Produced by Bill Withers. Coulter is a Withers protégé, whose light and versatile vocals are best showcased here by ballads: the sensitive "Nothing In The World Is Free," the plaintive "Better Part Of Me" and the multi-textured "Love's Too Hot To Hide." Coulter also displays instrumental dexterity, particularly on keyboards. A name to watch: Those listed, plus "Don't Wanna See You Cry."

SIDE EFFECT—After The Rain, Elektra 6E261. Produced by Augie Johnson. Elektra's soul roster has been on a hot streak lately with the likes of Patrice Rushen and Lenny White, and this four-member group could well keep that momentum going. The tunes range from pretty ballads to raucous, funky workouts which are in the same vein as tunes by Rufus & Chaka. Most of the material is original, except for two well-known oldies: Toto's soulful, sinuous "Georgy Porgy" and the Beatles' ballad masterpiece "Eleanor Rigby." **Best cuts:** those named plus "Take A Chance 'N' Dance."

BREAKWATER—Splashdown, Arista AB4264. Produced by Kae Williams Jr., Rick Chertoff. The eight-man group fuses soul-inflected vocals with rock rhythms on several of the best cuts here. There are some pretty midtempo ballads, but the group is most distinctive at raucous workouts like "Splashdown Time" and "Release The Beast." The music veers to the tired galactic rock concept a bit too much, but its sound is versatile and strong. **Best cuts:** those cited.

jazz

BILL EVANS—We Will Meet Again, Warner Bros. HS3411. Produced by Helen Keane. Evans dedicates this superb LP to his late brother, Harry, who died last year. Providing backup are Marc Johnson, Tom Harrell, Larry Schneider and Joe LaBarbera, a cohesive combo which frames Evans' pianistic improvisations well. Program is made up of eight strong, melodic songs including one standard. Evans cavorts on both acoustic and electric piano in what comes off as the week's classiest jazz package. **Best cuts:** "For All We Know," "Comrade Conrad," "We Will Meet Again."

BOBBY HUTCHERSON—Un Poco Loco, Columbia FC36402. Produced by Dale Oehler. Hutcherson is about as skilled as they come on marimba and vibes, and with impeccable backup from Chuck Domanico, Peter Erskine, George Cables and John Abercrombie he has an album here which displays his musicianship ideally. There are seven tracks covering a galaxy of moods; Hutcherson and his mallets reign supreme. **Best cuts:** "Love Song," "Silver Hollow."

OZONE—Walk On, Motown M7938. Produced by Lee Young Sr. This eight-piece combo comes across rather like Earth, Wind & Fire without the vocals—and that's a compliment! Album is full of accomplished ensemble work in the keyboards, guitar and horn departments, and blessed with fine solo outings on "Moments To Come" and "The Preacher's Gone Home." This is fine jazz-funk, with crossover potential. **Best cuts:** pick and choose.

BOBBI HUMPHREY—The Best Of, Epic JE36368. Produced by Ralph MacDonald, William Eaton, Skip Scarborough. Don't look for fireworks here. Humphrey and her flute are musically conservative, compared to other jazz flutists, yet she has a style of her own. The accompanying group is properly sympathetic. In all, she plays eight tracks dating back from 1977, and all issued previously. **Best cuts:** "Good Times," "The Good Life."

TETE MONTOLIU TRIO—Tete A Tete, SteepleChase SCS1054. Produced by Nils Winther. Taped four years ago, the Spanish Steinway stroker displays formidable technique and an abundance of emotion on three tracks. One, his own "Catalan Suite," runs 20 minutes. Tete receives sterling accompaniment from Tootie Heath, drums, and bassist Niels-Hen-



recommended

ARPEGGIO—You Killed The Magic (3:59); producer: Simon Soussan; writers: S. Soussan, A. Posey, J. Powell; publishers: Aliza-Thorah/Art & Josef, BMI. Polydor PD2087.

RENA—I Love Your Beat (3:30); producer: Billy Nichols; writer: B. Nichols; publisher: Billee/RenMaur, BMI. Factory Beat, FBR22180A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

ning Orsted Pedersen. A strong LP, likely to appeal to every jazz buff. **Best cuts:** "What's New," "We'll Be Together Again."

LOUIS SMITH QUINTET—Prancin', SteepleChase SCS1121. Produced by Nils Winther. Not a big name yet, Smith impresses as a capable flugelhorn and trumpet player. He performs capably throughout these six attractive cuts and he receives strong backup from Junior Cook, Roland Hanna, Billy Hart and Sam Jones. Five of the selections, moreover, are Smith originals. It's pleasing, simple, modern jazz lacking the spark to make it a standout among this month's numerous releases. **Best cuts:** "I Can't Get Started," "Fats."

DUKE JORDAN QUARTET—Duke's Artistry, SteepleChase SCS1103. Produced by Nils Winther. The beauty of this LP lies in its simplicity. Jordan is a schooled and dependable pianist, and with accompaniment by David Friesen, Art Farmer and Philly Joe Jones he retains a coolness and confidence that comes off well through six solid if unspectacular tracks. "Thinking Of You" is a Jordan original, not the old Kay Kyser theme. **Best cuts:** "My Heart Skips A Beat," "Thinking Of You," "Midnight Moonlight."

LEE KONITZ—Yes, Yes Nonet, SteepleChase SCS1119. Produced by Nils Winther. Doubling alto and soprano saxophones throughout seven cuts and 40 fascinating minutes, Konitz, serves up a tasty concert in which Jimmy Knepper, Ronnie Cuber, Harold Danko and trumpeters Tom Harrell and John Eckert contribute solo bits. But it is Konitz who shines. A splendid session. **Best cuts:** "Noche Triste," "Stardust," "My Buddy."

O-R-I-G-I-N-A-L-S—Stash ST205. Produced by Bill Farrar. This ad hoc group comprises Louis Bellson, Bucky Pizzarelli, Jon Faddis, Hank Jones, Bob Malach and the venerable Milt Hinton, who swing elegantly through eight tracks in a clean, uncluttered manner. The tunes are all new, the soloists all good. **Best cuts:** "Ballade," "Wick Dippers."

Travers Band

• Continued from page 10

Merchandising includes 10,000 24 by 36 four-color concept posters, 10,000 trim fronts and 10,000 in-concert streamers. Also, listening parties are being held around the country at Polygram Distribution Inc. branches for key radio, retail and rack staffs.

In addition, the Source Network is airing this month a concert under its syndication to about 250 AOR stations, including the entire Abrams chain. Travers, who lives in Miami, personally delivered the album in Miami, Orlando and Tampa.

UNICEF Committee

• Continued from page 10

are: Stanley Adams, ASCAP; Bob Austin, Record World; Neil Bogart, Bogarts; Al Coury, RSO Records; Ed Cramer, BMI; Clive Davis, Arista; Bruce Lundvall, CBS Records; Frank Meyers, Variety; W.F. Myers, Gospel Music Assn.; C. Dianne Petty, SESAC/Nashville; Frances Preston, BMI/Nashville; Joe Smith, Elektra/Asylum; Jerry Teifer, ATV Music; Joe Walker, CMA, and Lee Zhitto, Billboard.



FAVOR TIME—Eddie Money helps Berkeley, Calif., judge Mario Barsotti, by performing at an election fundraiser on his behalf. The judge had sentenced Money to four weekends in jail in 1969 for swiping a soda bottle from a store.

Burke Death Comes As His 'Trilogy' Hits

By DAVE DEXTER JR.

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, 66 years old March 22, had cancer. He was active until 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 elected to attend Duke Univ., where he led a crack swing band just as Les Brown and Johnny Long had led Duke bands before him. He and Brown became lifelong friends in North Carolina, maintaining their unusually strong bond up until the moment of Burke's death.

It was the summer of 1939 that Sonny and his band were "discovered." New York writer-critic-record producer John Hammond and this Billboard scrivener drove from Chicago 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," Burke said that day. "I'll be on Count Basie's label."

Sam Donahue, 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 Hollywood radio and recording studios as a conductor. Dinah Shore and Peggy Lee were but two of the top-flight singers who employed his talents.

Sonny was a low-key, gentlemanly man who never cracked under the stresses of recording. He was a family man, married 40 years to Dorothy Gillis, and the father of four sons and one daughter. One son, Michael, died as a child. With Les Brown's help, the Burkes worked diligently to maintain the Michael Burke Foundation at St. John's Hospital in Santa Monica, near the Burke residence. Mrs. Burke last week asked friends of the family to remember her late husband with donations to the Foundation.

Burke worked as West Coast a&r 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 industry executive Bobby Weiss to operate the business end of the venture.

But Daybreak failed. "It was a case of inadequate distribution and the Top 40 stations refusing to program our masters," Burke said later. He dropped about \$100,000 but insisted he never regretted the loss.

Burke had been a member of ASCAP since 1942. His compositions included "Midnight Sun," "Black Coffee," "They Were Doing The Mambo," "How It Lies, How It Lies" and "Somebody Bigger Than You And I," all of which were recorded by prominent singers and bands.

For all his success producing Crosby and other stars over the years, it was his recent work with Sinatra on "Trilogy" that pleased Burke the most. The project required a year, and the complexities involved in taping the three immense orchestras led by Billy May, Don Costa and Gordon Jenkins coupled with overseeing the graphics, annotation, mixdowns and other ingredients posed a gigantic challenge to Sonny. Jenkins' complicated "The Future" composition demanded a 150-piece symphony orchestra as well as a vocal 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 persons participated in the making of "Trilogy."

"Frank had not been happy with his records of the 1970s," Burke said when "Trilogy" was released last March. "He hadn't made an album in five years. I wanted him to stop doing 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 convinced him his style wasn't coming across on vinyl, and he agreed, but it took a long time to achieve what we

Lifelines

Births

Boy, Will Emery, to Annie and Rusty Young in Los Angeles June 4. Father is coleader of Poco.

Girl, Mera Ashley, to Bonnie and Warren Goodman May 21 in Santa Monica, Calif. Father is a buyer for the Tower retail chain.

Girl, Katharine Elizabeth, to Laura Plotkin Young and Doug Young May 30 in Los Angeles. Mother is in the a&r department at Elektra Records.

Marriages

Bernie Taupin, singer-songwriter, to Toni Russo, model, May 30 in San Francisco.

Dave Mason, singer, to Dana Foley June 1 in Malibu, Calif. Mason is an original member of Traffic.

Terry Ellis of Chrysalis Records to Daniele Moeller, actress, at Tortoa in the British Virgin Islands last month. Ellis' partner in Chrysalis, Chris Wright, stood as best man.

Joseph E. Zerga, who operates three publishing firms in Vienna, Austria, and Las Vegas, to Manuela Viktoria Stinauer May 29 in Vienna. Zerga was in the a&r department at Capitol Records, Los Angeles, throughout the 1950s before moving into publishing. Mrs. Zerga also publishes music and operates the Lion Baby record label in Vienna.

Karen Duckett, former receptionist at Billboard's Los Angeles offices, to Nicholas Marucci, computer coordinator in Billboard's chart research wing, June 7 in Devon, England.

Carmen Browne, air personality at St. Louis KMJM-FM, to Randy Bender May 28 in St. Louis.

Doreen D'Agostino, East Coast press and artist development coordinator with Capitol Records, to Rick Nappi in New York May 29. Bridegroom is a hair designer.

Deaths

Arthur C. Nielsen, 83, founder-director of the marketing research firm best known for its radio and television ratings, June 1 in Winnetka, Ill. He founded the A.C. Nielsen Co., in 1923 and remained active in the operation until 1979.

Ted Shapiro, 81, composer of "If I Had You," "A Handful Of Stars," "Starlight Souvenirs," "To You" and numerous other pop tunes, May 26 at his residence in Bay Harbor, Fla. Shapiro was Sophie Tucker's accompanist for 40 years and appeared with her in motion pictures and on television. At one time he operated his own publishing firm. He is survived by his widow, a son and two daughters.

had in mind because he did a lot of personal appearances, including a trip to Egypt. But, with patience, it all came together.

"There's a time and place for all kinds of music today," Burke said. "I think Sinatra's time is here again, if it ever actually went away."

Joseph Francis Burke left, in addition to his widow Dorothy and four children, six grandchildren.

SEEKS SALSA MUSIC

CBS Intl Opens Puerto Rico Branch

NEW YORK—Discos CBS International, formed in January 1980 to manage CBS' Latin product in the U.S. with Ron Chaimowitz as vice president and general manager, has opened a new subsidiary in Puerto Rico. Sales manager Enrique Gonzalez is temporarily supervising the operation and reporting directly to Juan Antonio Estevez Jr., the Eastern regional sales and promotion manager in Miami.

Discos CBS International de Puerto Rico will distribute CBS' Latin product and is also talking with local talent—Yolandita Monge

and Danny Rivera, among others—about joining the new company.

"We know Discos CBS is weak in salsa product," says Chaimowitz, "and we are looking for salsa groups to reinforce our repertoire."

Chaimowitz also informs that Discos CBS International has the exclusive rights for distribution in the U.S. and Puerto Rico of the new Abba LP in Spanish, "Gracias Por La musica" ("Thanks For The Music") which includes the hit "Chiquitita." Elsewhere in Latin America Abba is distributed by RCA.

Hurtt Launching Philly Gospel Label

PHILADELPHIA—Phil Hurtt, who has an impressive track record as a writer and producer for the likes of the Village People, the Spinners and the O'Jays, has turned his talents to the gospel field.

With Bette McCullough his first artist, Hurtt has launched his own gospel label here, Gospel Gems.

Joining McCullough with a gospel group he names Voices Of Praise, Hurtt put together the label's

first album titled "It's Just Jesus." Originally, Hurtt had signed McCullough as a writer, but when he heard her sing gospel with the Voices group made up of choir members from various local churches, he signed her as a recording artist. Admitting that his own musical background is of gospel origin, Hurtt aims to make capital of the interest in gospel in the black community.

Billboard SPECIAL SURVEY For Week Ending 6/14/80

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MANOELA TORRES Se te fue viva la paolma CBS 20335	1	JULIO IGLESIAS Hey CBS 50302
2	JULIO IGLESIAS Hey CBS 50302	2	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
3	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	3	NELSON NED Primavera de una vida Alhambra 10501
4	RAMON AYALA Freyd 1165	4	RAFAEL te ano Alhambra 60149
5	NELSON NED Primavera de una vida Alhambra 10501	5	ROBERTO CARLOS Desahogo CBS 12301
6	LITTLE JOE & THE FAMILY De colores Freydy 021	6	GILBERTO MONROY Artomax 622
7	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	7	ANGELA CARRASCO Quererte a ti Pronto 1069
8	JUAN GABRIEL Recuerdos Pronto 1076	8	JOANA ROSALY Velvet 8030
9	VICENTE FERNANDEZ El tahir CBS 892	9	ESTRELLAS DE ORO Vol #2 America 1007
10	RAFAEL Como yo te amo Alhambra 60149	10	JOSE JOSE Si me dajas ahora Pronto 1070
11	LOS REYES LOCOS CBS 20358	11	ROCIO JURADO Senora Arcano 3485
12	RUBEN NARANJO Si senior Sarape 1148	12	JUAN GABRIEL Pronto 1076
13	ROBERTO PULIDO Mi Pequenito ARV 1061	13	LEONARDO PANIAGUA Vol #9 Discolor 4418
14	RIGO TOVAR 14 Exitos de oro Profano 2003	14	JOHNNY ALBINO Star brite 176
15	CHELO Ya me voy Musart 1775	15	MONEOLA TORRES Que me perdone tu senora CBS 20302
16	JIMMY EDWARDS Scorpio 209	16	ANTHONY RIOS Vivencias Algar 001
17	GROUP MAZZ Cara 017	17	JOSE LUIS Por si volvieras TH 2057
18	GRUPO FELICIDAD Hermoso carino Fire ball 1005	18	NELSON NED Mi manera de amar West side latino 4120
19	ANGELA CARRASCO Quererte a ti Pronto 1069	19	MILI Algar 16
20	PEDRITO FERNANDEZ CBS 20303	20	FELITO FELIX Mega 3003
21	ESTRELLAS DE ORO Vol #2 America 1007	21	SOPHY Velvet 3003
22	ROBERTO CARLOS CBS 12301	22	VICENTE FERNANDEZ El tahir CBS 892
23	CACTUS COUNTRY BAND Hacienda 7918	23	PEDRITO FERNANDEZ CBS 20303
24	JOSE JOSE Si me dajas ahora Pronto 1070	24	JOSE ORTIZ Tizor 1031
25	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	25	LIDIA CARO Alhambra 163

Billboard

HOT 100

Chart Bound

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LOVE THE WORLD AWAY—Kenny Rogers
United Artists
MAKE A LITTLE MAGIC—The Dirt Band
United Artists
SEE TOP SINGLE PICKS REVIEWS, Page 68

JUNE 14, 1980 BILLBOARD

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'PRODUCER, WRITER, LABEL & NUMBER (DISTRIBUTING LABEL)'. It lists 100 songs and their chart performance.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymou Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher or licensee.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/10/80

Number of singles reviewed
this week **103** Last week **92**

Top Single Picks

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LITTLE RIVER BAND—It's Not A Wonder (3:40); producers: Little River Band, Ern Rose; writer: Graham Goble; publisher: Screen Gems-EMI BMI. Capitol P4862. The group's latest is a change-of-pace raucous number that has more in common with rockers by Bachman-Turner Overdrive than LRB's creamy pop hits "Lonesome Loser" and "Cool Change." The tune is taken from the forthcoming live album, "Backstage Pass."

DOOBIE BROTHERS WITH JOHN HALL AND JAMES TAYLOR—Power (4:58); producers: Jackson Browne, Graham Nash, John Hall, Bonnie Raitt; writers: John and Johanna Hall; publisher: Siren BMI. Asylum E46630A. The first commercial single release from "No Nukes" is this low-key anti-nuke anthem featuring two of the most instantly identifiable and commercial potent male voices in rock: Michael McDonald and James Taylor. The song was the title track of Hall's last LP.

CAPTAIN & TENNILLE—Happy Together (4:30); producer: Daryl Dragon; writers: Gary Bonner, Alan Gordon; publisher: The Hudson Bay Music BMI. Casablanca NB2264. The duo's third Casablanca single is a lively update of the beloved Turtles classic. It's a perfect marriage of song and artist, though the group's version does get a bit carried away in gimmicky and bizarre sound effects.

CRYSTAL GAYLE—The Blue Side (3:16); producer: Allen Reynolds; writers: D. Lasley, A. Willis; publishers: Almo ASCAP/Irving BMI. Columbia 11270. Gayle's latest is a bluesy torch lament featuring cocktail lounge style piano accompaniment. Lyrically and in mood, the disk is similar to Dusty Springfield's "Brand New Me."

CAROLE KING—One Fine Day (2:30); producers: Mark Hallman, Carole King; writers: C. Goffin, C. King; publisher: Screen Gems-EMI BMI. Capitol P4864. First single from Carole's "Pearls" LP, due May 19, is this rocking remake of the Chiffons' top five hit from 1963. The instrumental track is hot and tight, though Carole may be a bit too mature and worldly-wise to make such blissfully optimistic youthful sentiments completely believable.

recommended

TOMMY JAMES—You Got Me (3:33); producer: Tommy James; writers: T. James, A. Puglisi; publishers: Big Teeth/Tommy James BMI. Millennium JH11788 (RCA).

WARREN ZEVON—Gorilla, You're A Desperado (2:45); producers: Warren Zevon, Greg Landanyi; writer: Warren Zevon; publisher: Zevon BMI. Asylum E46661A.

DARYL HALL—Something In 4/4 Time (3:05); producer: Robert Fripp; writers: Daryl Hall, Robert Fripp; publishers: Hot-Cha/Six Continents/E.G. Music BMI. RCA JB12001.

DENNY LAINE—Japanese Tears (3:26); producer: Denny Laine; writer: D. Laine; publisher: Perfect Music. Arista AS0511.

HELEN REDDY—Take What You Find (3:06); producer: Ron Haffkine; writers: C. Kelly, J. Didier; publishers: Colgems-EMI/Bayou Blanc ASCAP. Capitol P4867.

CHERIE & MARIE CURRIE—Messin' With The Boys (3:24); producer: Jai Winding; writers: J. Brasier, M. Ruth; publishers: Some Really Good/Bonemeal ASCAP. Capitol P4861.

ARROGANCE—Burning Desire (3:05); producer: Phil Gernhard; writer: Robert Kirkland; publishers: Ensign/Nortorious BMI. Warner/Curb WBS49232.

NEWSBOYS—Bring Me The News Boy (3:34); producers: Phil Harding, Ian Curnow; writers: Phil Harding, Ian Curnow; publishers: Mideb ASCAP/Collins. Sam 805013.

CHRIS REA—Dancing Girls (3:44); producer: Chris Rea; writer: C. Rea; publishers: Magnet (Interworld) ASCAP. Columbia 111243.

ORCHIDS—Girls (3:35); producer: Kim Fowley; writers: Coinman, Fowley; publishers: China Hill/Bad Boy ASCAP/BMI. MCA 41240.

DANNY KORTCHMAR—Lost In The Shuffle (3:44); producer: Danny Kortchmar; writer: Danny Kortchmar; publisher: Kortchmar ASCAP. Asylum E46638A.

JACKSON HIGHWAY—You're Looking Good (3:30); producers: Jimmy Johnson, David Hood; writers: D. Gulley, R. Gulley; publisher: Muscle Shoals BMI. Capitol P4857.

SPEEDWAY BLVD.—(Think I Better) Hold On (2:53); producers: Kasenetz, Katz; writers: D. Feldman, G. Hoffman, J. Rudes, W. Stein; publisher: Kaskat BMI. Epic 950879 (CBS).

TRILLION—Make Time For Love (3:19); producer: John Boylan; writer: M.D. Black; publishers: Leeds/Direct Flight ASCAP. Epic 950864 (CBS).



GLORIA GAYNOR—Ain't No Bigger Fool (3:12); producer: Dino Fekaris; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes ASCAP. Polydor PD2089. As strong melodically as the chart-topping "I Will Survive," this cut has the frenzied, funky feel of a mid-1960's soul track. Beat is irresistible and Gaynor's vocals are full of passion.

SWITCH—Don't Take My Love Away (3:30); producer: Bobby De Barge; writer: B. De Barge; publisher: Jobete ASCAP. Gordy G7181F (Motown). Group offers a lazily appealing midtempo tune with a breezy feel. Hook is excellent as is the vocal interplay.

recommended

AL JARREAU—Never Givin' Up (3:48); producer: Jay Graydon; writers: Al Jarreau, Tom Camming; publishers: Aljarreau/Desperate BMI. Warner Bros. WBS49234.

GROVER WASHINGTON JR.—Snake Eyes (4:29); producer: Grover Washington Jr.; writer: C. Washington Jr.; publisher: G.W. Jr. ASCAP. Motown M1486F.

LA FLAVOUR—Only The Lonely (Have A Reason To Be Sad) (3:45); producers: Carl Maduri, Mark Avsec; writer: M. Avsec; publisher: Bema ASCAP. Sweet City SC7377.

MIGHTY CLOUDS OF JOY—What A Difference You've Made In My Life (3:44); producer: Frank Wilson; writer: A. Jordan; publisher: Chess ASCAP. City Lights 950875 (CBS)

SIDE EFFECT—Superwoman (4:06); producer: Augie Johnson; writers: August Johnson, Paul Allen, Miki Howard, Greg Matta; publishers: Happy Birthday/Relaxed BMI. Elektra E46637A.

COLLINS & COLLINS—Top Of The Stairs (3:33); producer: John Davis; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val ASCAP. A&M 2233.

ONE WAY—Do Your Thang (3:53); producers: Kevin McCord, Dave Roberson, Al Hudson, Richard Becker; writers: Kevin McCord, Alicia Myers; publishers: Perk's Music/Duchess (MCA) BMI. MCA 41238.

SKIP MAHONEY—Janice (3:28); producer: James Purdie; writers: Matthew Allen, Reggie Vaughn; publishers: Bright Eyes/Lucky Three BMI. Salsoul S72120.

DILLARD & BOYCE—Love Zone (3:00); producers: Moses Dillard, Jesse Boyce; writer: Jesse Boyce; publisher: Jabo BMI. Mercury 76061.

BILL MERRIWEATHER—That's Love (3:30); producers: J. Mitchell Jr., M. Willis; writers: J. Mitchell Jr., M. Willis; publishers: La Miah/Woodsong's BMI. Fee Detroit URI868A.

FRANK HOOKER & POSITIVE PEOPLE—I Wanna Know Your Name (4:17); producer: James Purdie; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Panorama JH11984 (RCA).

JIMMY CASTOR—Stay With Me (Spend The Night) (3:35); producer: Jimmy Castor; writers: R. Brown, C. Wurzbach, D. Lewittes; publisher: Sheli. Long Distance LDR701S.



HANK WILLIAMS JR.—Kaw-liga (4:18); producer: Jimmy Bowen; writer: Hank Williams; publisher: Milene, ASCAP. Elektra/Curb E46636. A classic Hank Williams song gets an electrifying treatment from Hank Jr. A good example of funk-country, the rhythm section cooks throughout. Williams' vocal is soulful, while fiddles fill the bridge. Suitable for pop and rock formats as well as country.

CRYSTAL GAYLE—The Blue Side (3:16); producer: Allen Reynolds; writer: D. Lasley/A. Willis; publisher: Almo/Irving, ASCAP/BMI. Columbia 1-11270. To follow up her No. 1 success, the latest single from Crystal's debut Columbia album is slower and bluesier than her previous efforts. With piano parts reminiscent of "Don't It Make Your Brown Eyes Blue," the song has a similar feel.

REX ALLEN JR.—It's Over (2:42); producer: Norro Wilson/Rex Allen Jr.; writer: R. Allen Jr./J. Holcomb/D. DeMarco; publisher: Boxer, BMI. Warner Bros. WBS 49128. From the "Oklahoma Rose" album, Allen swings with this number. Traditional with steel guitar and fiddles, production is clean with a western swing feel.

GLEN CAMPBELL and RITA COOLIDGE—Somethin' Bout You Baby I Like (2:45); producer: Gary Klein; writer: R. Supa; publisher: Colgems-EMI, ASCAP. Capitol P-4865. Funky pop-type number should garner plenty of country play for this new duo. Campbell and Coolidge sound good together, with rockin' guitars and horns blowing behind them.

DON KING—Here Comes That Feeling Again (4:06); producer: Ken Laxton; writer: R.K. Stegall/S. Harris; publisher: Blackwood/Vector, BMI. Epic 9-50877. King's second Epic single is a well-crafted ballad which should top the success of

his debut release. Soft instruments surround King's vocal, utilizing tasty guitar licks and a convincing hook.

LEON EVERETTE—Over (3:15); producer: Ronnie Dean/Leon Everett; writer: J. Foster/B. Rice; publisher: Jack and Bill, ASCAP. Orlando ORC107. Everett strikes hard with another traditional sounding record. With steel guitar flowing around his vocal, strings sweeten the hook.

GEORGE BURNS—A Real Good Cigar (2:21); producer: Jerry Kennedy; writer: C. Sutton; publisher: Rodeo Cowboy, BMI. Mercury 57021. Burns talks more than he sings on this novelty. Bolstered by the success of his previous single, this one should catch on easily. Harmonica throughout adds a light touch.

recommended

RODNEY CROWELL—Ashes By Now (3:32); producer: Craig Leon/Rodney Crowell; writer: R. Crowell; publisher: Jolly Cheeks, BMI. Warner Bros. WBS49224.

R.C. BANNON—If You're Serious About Cheatin' (3:05); producer: Larry Rogers; writer: R.C. Bannon/J. Schweers; publisher: Warner-Tamerland/Chess, BMI/ASCAP. Columbia 1-11267.

RICHARD LEIGH—I've Come A Long Way (2:46); producer: Allen Reynolds; writer: R. Leigh; publisher: United Artists, ASCAP. UA X1351Y.

DAVID HOUSTON—You're The Perfect Reason (3:20); producer: Carmol Taylor; writer: B. Moore; publisher: Taylor & Wilson/Malcolm Ford, BMI. Country International 145.

BILLY EARL McCLELLAND—Katina (2:59); producer: Skip McQuinn; writer: B. E. McClelland; publisher: Tree, BMI. Elektra E46632.

JERRY FOSTER—Don't Let Go (2:28); producer: Foster & Rice; writer: J. Stone; publisher: Screen Gems/EMI, EMI. Kari KA109.

BILL WENCE—I Wanna Do It Again (3:27); producer: Jim Foster; writer: B. Wence; publisher: Iron Skillet, ASCAP. Rustic R1009.

JACK DANT—My Own Peculiar Way (3:18); producer: Willie Nelson; writer: W. Nelson; publisher: Tree, BMI. Crescent C80002.

New Companies

Bill Stein Productions formed by Bill Stein as an independent company involved in engineering, production and songwriting. Address: 85-15 Main St., Briarwood, N.Y. 11435. (212) 658-3442.

Videoways Inc. established by Angel Tamargo to develop home use of video movies. Address: 4640 E. 10th Lane, Hialeah, Fla. 33013. (305) 821-6870.

Stoner Management launched by Mark Stoner, Kevin McQuillan and Mike Lowry. Signed is the Mutants. Address: 295 Elm St., Birmingham, Mich. 48008. (313) 642-1452.

Rock Hard Productions set up by M.P. Walsh & Associates' principals Michael P. Walsh and Barry Higgins to develop "new music for the '80s." Address: 13010 W. 30th Dr., Golden, Colo. 80401. (303) 759-1885.

Eclipse Record Productions established by producer David Courtney as a multi-faceted firm involved with both established and new artists. First is guitarist Ralph Hammer. Address: 3815 W. Olive Ave., Burbank, CA. 91505 (213) 842-5255.

Cascade Mountain Records formed by Robert and William Wickline. First release is "Pearl," a tribute to Minnie Pearl's 40 years as an entertainer. Address: 18039 Crenshaw Blvd., Torrance, Calif. 90504. (213) 538-5476.



First Time Around

ROCKY BURNETTE—Tired Of Toein' The Line (3:40); producers: Jim Seiter, Bill House; writers: R. Burnette, R. Coleman; publisher: TRO-Cheshire BMI. EMI-America P8043 (Capitol). Part of the rockabilly Burnette family, Rocky turns in a rockabilly flavored pop outing. It's immediately infectious and the backing chorus adds to the goodtime spirit of this appealing disk.



recommended

JON FADDIS—Western Omelette (3:17); producer: Vic Chirumbolo; writer: none listed; publisher: various. Buddha BDA621 (Arista).



REX SMITH—Woman (3:46); producer: Joseph Brooks; writer: J. Brooks; publisher: Big Hill ASCAP. Columbia 111271.

LANI HALL—I Don't Want You To Go (4:42); producers: Allee Willis, Richard Rudolph; writers: Allee Willis, Bruce Roberts; publishers: Irving/Fedora BMI. A&M 2232.

DON KING—Here Comes That Feeling Again (4:06); producer: Ken Laxton; writers: R.K. Stegall, S. Harris; publishers: Blackwood/Vector BMI. Epic 950877 (CBS).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

JMH Records organized by president Jeff Hudgins and James M. Hudgins as a division of the latter's publishing company. Address: 610 Due West Ave., Madison, Tenn. 37115. (615) 868-1158.

Formost Productions, a music production firm formed by Richard Fortune and Allen Mostow. Address: 1221 N. Beverly Glen Blvd., Los Angeles 90024.

Silant Productions established by partners Cynthia Sissle and Pamela Plant to offer a&r administrative services for the entertainment industry. Address: 8300 DeLongpre Ave., Los Angeles 90069. (213) 650-7622.

Soundz Right Co. formed by Jay Roman, Ron Kohn and Dan Birr as a p.a. firm specializing in concerts, fairs and tours in the upper Midwest. Address: P.O. Box 8252 Rapid City, S.D. 57701. (605) 342-7697.

Overture Winner

LAS VEGAS—Top honors for radio advertising went to Milwaukee's 1812 Overture Records and Tapes, Inc., at award ceremonies held recently at the National Assn. of Recording Merchandisers convention here.

The award winning radio commercial, "Samurai Music Advisor," was selected from more than 1,500 entries. The 60-second spot was the second winner for Steven A.M. Ewing, president of Aftermath Advertising, Inc.

Billboard **HOT 100** *Chart Bound

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ALL NIGHT LONG—Joe Walsh (Elektra 46639)
 LOVE AND LONELINESS—The Motors (Virgin 67007)
 SEE TOP SINGLE PICKS REVIEWS, Page 79

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	13	CALL ME—Blondie (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	35	42	7	GEE WHIZ—Bernadette Peters (Brooks Arthur), C. Thomas, MCA 41210	69	43	8	IT'S HARD TO BE HUMBLE—Mac Davis (Larry Butler), M. Davis, Casablanca 2244
2	2	13	RIDE LIKE THE WIND—Christopher Cross (Michael Omartini), C. Cross, Warner Bros. 49184	36	40	7	STARTING OVER AGAIN—Dolly Parton (Gary Klein), D. Summer, B. Sudano, RCA 11926	70	70	12	SOMEWHERE IN AMERICA—Survivor (Not Listed), J. Peterik, Scotti Bros. 511 (Atlantic)
3	3	14	LOST IN LOVE—Air Supply (Robbie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479	37	20	10	THINK ABOUT ME—Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196	71	NEW ENTRY	→	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043
4	4	23	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477	38	65	2	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	72	82	2	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235
5	5	17	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	39	45	5	HEADED FOR A FALL—Firefall (Ron Albert & Howard Albert), R. Roberts, Atlantic 3657	73	NEW ENTRY	→	POWER—The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown)
6	6	12	FIRE LAKE—Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836	40	44	7	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615	74	84	2	IT'S NOT A WONDER—Little River Band (Little River Band & Ern Rose), G. Goble, Capitol 4862
7	7	9	YOU MAY BE RIGHT—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231	41	23	11	ANY WAY YOU WANT IT—Journey (Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213	75	48	15	HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602
8	9	13	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831	42	46	6	LUCKY ME—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 4848	76	87	2	MIDNIGHT RENDEZVOUS—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2425
9	11	7	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/ Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345	43	47	7	WE WERE MEANT TO BE LOVERS—Photoglo (Brian Francis Neary), Neary, Photoglo, 20th Century 2446 (RCA)	77	78	3	YOU'RE MY BLESSING—Lou Rawls (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.L.R. 9-3750 (CBS)
10	10	11	HOLD ON TO MY LOVE—Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSD 1021	44	51	6	WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), M. Geraldo, Chrysalis 2419	78	80	5	I WAS LOOKING FOR SOMEONE TO LOVE—Leif Garrett (Michael Lloyd), M. Lloyd, H. Greenfield, Scotti Brothers 516 (Atlantic)
11	14	6	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), P. Pack, Warner Bros. 49225	45	49	6	WHEN THE FEELING COMES AROUND—Jennifer Warnes (Rob Fraboni), R. Cunha, Arista 0497	79	79	3	IT TAKES TIME—The Marshall Tucker Band (Stewart Levine), T. Caldwell, Warner Bros. 49215
12	15	5	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra)	46	52	5	I DON'T WANT TO WALK WITHOUT YOU—Barry Manilow (Ron Dante & Barry Manilow), J. Styne, F. Loesser, Arista 0501	80	NEW ENTRY	→	RUN LIKE HELL—Pink Floyd (David Gilmour, Bob Ezrin & Roger Waters), D. Gilmour, R. Waters, Columbia 1-11265
13	13	12	PILOT OF THE AIRWAVES—Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.)	47	57	4	DON'T SAY GOODNIGHT—The Isley Brothers (The Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 9-2290 (CBS)	81	NEW ENTRY	→	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266
14	17	7	I CAN'T HELP IT—Andy Gibb & Olivia Newton-John (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, RSD 1026	48	50	6	WHITE HOT—Red Rider (Michael James Jackson), T. Cochran, K. Geer, Capitol 4845	82	89	2	JUST FOR THE MOMENT—Ray Kennedy (David Foster), R. Kennedy, J. Conrad, ARC/Columbia 1-11242
15	18	13	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	49	56	5	LOVE STINKS—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8039	83	62	6	CAN'T PUT A PRICE ON LOVE—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4853
16	8	12	I CAN'T TELL YOU WHY—Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra)	50	58	4	LADY—The Whispers (Dick Griffey & The Whispers), N. Caldwell, Solar 11928 (RCA)	84	NEW ENTRY	→	INSIDE OF YOU—Ray, Goodman & Brown (Vincent Castellano), A. Goodman, H. Ray, L. Walter, H. Goodman, Polydor 2077
17	19	7	BREAKDOWN DEAD AHEAD—Boyz n theMG (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241	51	61	4	NEW ROMANCE—Spider (Peter Coleman), H. Knight, A. Fig, Dreamland 100 (RSD)	85	NEW ENTRY	→	HAPPY TOGETHER—The Captain & Tennille (Darryl Dragon), G. Bonner, A. Gerson, Casablanca 2264
18	21	9	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	52	55	6	SOLITAIRE—Peter McLean (Peter McLean), P. McLean, A. McLean, ARC/Columbia 1-11214	86	59	17	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173
19	24	7	FUNKY TOWN—Lipps Inc. (Steve Greenberg), Casablanca 2233	53	60	6	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2443 (RCA)	87	88	2	GONE TOO FAR—Eddie Rabbitt (David Malloy), E. Stevens, E. Rabbitt, D. Malloy, Elektra 46613
20	22	13	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)	54	64	4	TWILIGHT ZONE—Manhattan Transfer (Jay Graydon), B. Hermann, Atlantic 3649	88	NEW ENTRY	→	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049
21	12	16	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	55	25	17	TOO HOT—Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802	89	63	11	ONLY A LONELY HEART SEES—Felix Cavaliere (Felix Cavaliere & Cengiz Yaltkaya), F. Cavaliere, J. Tran, Epic 9-50829
22	29	8	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656	56	66	4	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494	90	NEW ENTRY	→	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224
23	33	5	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	57	28	17	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	91	92	6	THE GOOD LORD LOVES YOU—Neil Diamond (Bob Gaudio), R. Fagan, Columbia 1-11232
24	26	10	DO RIGHT—Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS)	58	68	4	ROCK LOBSTER—B-52's (Chris Blackwell), F. Schneider, R. Wilson, Warner Bros. 49173	92	67	4	IT'S A NIGHT FOR BEAUTIFUL GIRLS—The Fools (Pete Solley), D. Forman, M. Girard, EMI-America 8036
25	27	8	HEART HOTELS—Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, Full Moon/Epic 9-50862	59	30	13	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838	93	96	3	WHAT'S YOUR HURRY DARLIN'—Ironhorse (Randy Bachman & Dennis Mackay), R. Bachman, C. Wilson, Scotti Bros. 512 (Atlantic)
26	54	2	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863	60	76	2	THEME FROM NEW YORK, NEW YORK—Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.)	94	73	8	LET ME BE—Korona (Bruce Blackman & Mike Clark), B. Blackman, United Artists 1341
27	53	3	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263	61	71	3	HERE COMES MY GIRL—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41227 (MCA)	95	74	12	SET ME FREE—Utopia (Todd Rundgren), Utopia, Bearsville 49180 (Warner Bros.)
28	34	8	TRAIN IN VAIN—The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851	62	31	14	AND THE BEAT GOES ON—The Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA)	96	98	2	REAL LOVE—The Cretones (Peter Bernstein), M. Goldenberg, Planet 45911 (Elektra)
29	16	22	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637	63	69	4	COMING DOWN FROM LOVE—Bobby Caldwell (Bobby Caldwell), B. Caldwell, Clouds 21 (T.K.)	97	77	12	KEEP THE FIRE—Kenny Loggins (Tom Dowd), K. Loggins, E. Loggins, Columbia 1-11215
30	41	4	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	64	32	12	FIRE IN THE MORNING—Melissa Manchester (Steve Buckingham), S. Dorff, L. Herbstritt, G. Harju, Arista 0485	98	83	23	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)
31	35	7	THE SEDUCTION—James Last Band (James Last, Ron Last), G. Moroder, Polydor 2071	65	75	3	FOOL FOR A PRETTY FACE—Humble Pie (The Pie & Johnny Wright), S. Marriott, J. Shirley, Atco 7216 (Atlantic)	99	91	16	THREE TIMES IN LOVE—Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA)
32	39	7	LET'S GET SERIOUS—Jerraine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469	66	81	3	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	100	94	22	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824
33	37	9	LET ME BE THE CLOCK—Smokey Robinson (William "Smokey" Robinson), W. Robinson, Tamla 54311 (Motown)	67	36	21	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579				
34	38	8	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)	68	72	4	CATCHING THE SUN—Spyro Gyra (Jay Beckenstein & Richard Calderia), J. Beckenstein, MCA 41180				

MAY 10, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPM = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Against The Wind (Gear, ASCAP)	26	Catching The Sun (Harlem/Crosseyed Bear, BMI)	68	Happy Together (Hudson Bay, BMI)	68	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93
And The Beat Goes On (Spectrum VII/Rosy, ASCAP)	62	Coming Down From Love (Sherlyn/Lindsay Anne/Bobby Caldwell, BMI)	63	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Another Brick In The Wall (Pink Floyd, Unichappell, BMI)	5	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Answering Machine (WB/Holmes Line Of Music, ASCAP)	72	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Any Way You Want It (Weed High Nightmare, BMI)	41	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Ashe's By Now (Jolly Cheeks, BMI)	90	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Biggest Part Of Me (Rubicon, BMI)	11	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Breakdown Dead Ahead (Boyz n theMG, ASCAP)	20	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Call Me (Ensign, BMI/Cockaway, ASCAP)	17	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Can't Put A Price On Love (Eighties/Small Hill, ASCAP)	83	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
Cars (Beggars Banquet/Andrew Heath, PRS)	15	Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
		Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)	27	Here Comes My Girl (Skyhill, BMI)	61	Him (Warner/Holmes Line Of Music, ASCAP)	64	I Don't Want To Walk Without You (Paramount, ASCAP)	65	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)	15	I Pledge My Love (Perren Vibes, ASCAP)	35	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)	57	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Steal Away (Big Ears/Chome Willie/Gods/Oziefinch, ASCAP)	23	What's Your Hurry Darlin' (Survivor, BMI)	93		
		Coming Up (MPL, ASCAP)	27	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	39	Heart Hotels (Hickory Grove/April, ASCAP)</																					

Billboard's

Billboard SPECIAL SURVEY For Week Ending 4/5/80

Number of singles reviewed
this week **85** Last week **90**

Top Single Picks

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AMBROSIA—Biggest Part Of Me (3:59); producers: Ambrosia, Freddie Piro; writer: Pack; publisher: Rubicon BMI. Warner Bros. WBS49225. From a forthcoming album, this track features the band's engaging harmonies, David Pack's silk-like vocals and a very catchy hook. The song gains in momentum midway through as Pack's vocals take on a falsetto quality while horns add spice to the arrangement.

LINDA RONSTADT—Hurt So Bad (3:03); producer: Peter Asher; writers: Teddy Randazzo, Bobby Wilding, Bobby Hart; publisher: Vogue BMI. Asylum E46624A. Ronstadt's followup to her top 10 "How Do I Make You," is a gutsy and emotion packed rendition of the Little Anthony & the Imperials hit. Ronstadt's from-the-heart vocals make this a standout.

PAT BENATAR—We Live For Love (3:35); producer: Peter Coleman; writer: Neil Giraldo; publishers: Rare Blue/Neil Giraldo ASCAP. Chrysalis CHS2419. Benatar's silken-steel voice takes on a dreamily eerie quality as it snakes in and out of a solid rock rhythm track.

FIREFALL—Headed For A Fall (3:30); producers: Ron and Howard Albert; writer: Rick Roberts; publishers: Warner-Tamerlane/El Sueno BMI. Atlantic 3657. Initial single from Firefall's new "Undertow" LP contains all the elements that have made previous records successful: a catchy melody, Rick Roberts' smooth lead vocal and hot guitar licks.

TOTO—All Us Boys (3:38); producers: Toto, Tom Knox; writer: D. Paich; publisher: Hudmar ASCAP. Columbia 111238. Hardnosed rock number takes its cue from high-powered instrumental track and the tight harmonies that trademark this group. Heavy electric guitar riffs and punchy percussion cut through this gutsy effort.

recommended

ATLANTA RHYTHM SECTION—Indigo Passion (3:39); producer: Buddy Buie; writers: Buie, Cobb; publisher: Low-Sal BMI. Polydor PD2079.

D.L. BYRON—Big Boys (3:41); producers: Jimmy Iovine, Jon Small; writer: D.L. Byron; publisher: Inner Sanctum BMI. Arista AS0503.

THE MARSHALL TUCKER BAND—It Takes Time (3:32); producer: Stewart Levine; writer: Toy Caldwell; publisher: Marshall Tucker BMI. Warner Bros. WBS49215.

DANNY SPANOS—One Night Stands (3:40); producers: John Alcock, Andy Johns; writer: D. Spanos; publisher: Aerwana ASCAP. Windsong JH11950 (RCA).

JOHN COUGAR—A Little Night Dancin' (3:29); producers: Ron & Howard Albert; writer: John "Cougar" Mellencamp; publishers: G.H./H.G. ASCAP. Riva R204.

MARTHA REEVES—That's What I Want (3:51); producers: Henry Cosby, Phil Jones; writers: Armstrong, Jimmerson; publishers: Jonady/Teaumck BMI. Fantasy F887AM.



BONNIE POINTER—Deep Inside My Soul (3:52); producer: Jeffrey Bowen; writers: B. Pointer, D. Baldwin; publisher: Jobete ASCAP. Motown M1484F. Dusky emotion smokes in Pointer's low-key performance here in a smooth, rich ballad backed by strings that ebb and flow like orchestral currents.

THIRD WORLD—Stand (3:47); producer: Third World; writer: Sylvester Stewart; publisher: Daly City BM. Island IS49203 (Warner Bros.). The old Sly Stone hit is given a slight reggae twist. As in past Third World offerings, the disco beat is emphasized making this suitable for a variety of formats.

recommended

EDWIN STARR—Tell-A-Star (3:30); producer: Edwin Starr; writer: E. Starr; publishers: ATV/Zonal BMI. 20th Century-Fox TC2450.

KINSMAN DAZZ—I Searched Around (3:10); producers: Pat Glasser, Tommy Vicari; writer: M. Calhoun; publishers: 20th Century/All Sunray ASCAP. 20th Century-Fox TC2453.

B.T. EXPRESS—Give Up The Funk (Let's Dance) (3:28); producer: Morrie Brown; writers: C. Ward, B.T. Express; publisher: Triple "O" Songs BMI. Columbia 111249.

TYRONE DAVIS—Heart Failure (4:11); producer: Leo Graham; writers: L. Graham, P. Richmond; publishers: Content/Tyronza BMI. Columbia 111246.

ANGELA BOFILL—Angel Of The Night (3:23); producers: Dave Grusin, Larry Rosen; writers: B. Hull, J. Devlin; publisher: Brass Heart BMI. Arista GS2504.

CHUCK CISSEL—Forever (3:41); producers: Skip Scarborough; writers: Brian Holland, Lamont Dozier, Freddie Gorman; publishers: Jobete/Stone Agate BMI. Arista AS0499.

AVA CHERRY—I Just Can't Shake The Feeling (3:01); producer: Bobby Eli; writers: B. Eli, J. Prusan; publisher: Friday's Child BMI. RSO/Curtom RS1027.

WARDELL PIPER—Gimme Something Real (3:29); producer: John Davis; writers: Nick Ashford, Val Simpson; publisher: Nick-O-Val ASCAP. Midsong WS772000.

ROSE BANKS—Papa, Daddy Dear (3:45); producer: Bubba Banks; writers: Hamp Banks, Joe Baker; publisher: Bubba ASCAP. Source SOR41219 (MCA).

CROWN HEIGHTS AFFAIR—You Gave Me Love (3:38); producer: Bert Decoteaux; writer: Ida Reid; publishers: Delightful/Crown Heights Affair BMI. De-Lite DE802.

MAMMATAPEE—Don't Bite the Hand (That Feeds You) (3:40); producer: Norman Whitfield; writer: Mark Kenoly; publishers: May Twelfth/Warner-Tamerlane BMI. Whitfield WHI49210 (Warner Bros.).

MARVA MONROE AND CUBBY ST. CHARLES—Without You (3:56); producer: Ron Tyson; writers: R. Tyson, E. Moore; publishers: Lucky Three/Dayjoye BMI. Salsoul S72117.

LOWRELL—You're Playing Dirty (4:09); producers: Eugene Record, Bruce Hawes, Tom Tom; writers: L. Somon, A.J. Tribble; publisher: Simon-Redmond BMI. AVI 3145.

KWICK—Let This Moment Be Forever (3:44); producer: Allen Jones; writer: Allen Jones; publisher: Cessess BMI. EMI-America P8037 (Capitol).

ROBIN BECK—Hello, It's Me (3:58); producer: Kenny Lehman; writer: T. Rundgren; publisher: Screen Gems NMI. Mercury 76053.

TWO TONS O' FUN—Just Us (3:45); producer: Harvey Fuqua; writers: Robinson, Orsborn; publisher: Jobete ASCAP. Fantasy/Honey 888.



GENE WATSON—Bedroom Ballad (2:52); producer: Russ Reeder; writers: Joe Allen; publisher: Tree, BMI. Capitol P4854. A beautifully sung love song by Watson works effectively as the sensuous lyrics are rendered sensitively. Emphasis is on his voice—as it should be—but the supporting instrumentation rallies for the peaks.

HOYT AXTON—Evangelina (3:27); producer: Hoyt Axton; writers: H. Axton-K. Higginbotham; publisher: Lady Jane, BMI. Jeremiah JH1005. Axton's latest is a catchy tune, powered by Axton's rock steady voice and some vibrant upfront guitar licks in the bridge.

JIM REEVES/DEBORAH ALLEN—Take Me In Your Arms And Hold Me (2:36); producer: original production—Chet Atkins; overdub production—Bud Logan; writer: Cindy Walker; publisher: Rightsong, BMI. RCA JH11946. The original part of this release was recorded by Reeves some two decades ago. The Reeves vocal track was recently merged with strings, rhythm and steel guitars and the fetching voice of Deborah Allen—definitely a star waiting in the wings—for a fresh, potent sound.

RAZZY BAILEY—Too Old To Play Cowboy (3:14); producer: Bob Montgomery; writers: D. Morrison/D. Kirby; publisher: House Of Gold/Cross Keys, BMI/ASCAP. RCA JH11954. Getting back to basics, Bailey's single is glued together by a searing steel guitar and a funky rhythm section. Story line will appeal to many during this current cowboy craze. Montgomery's production is clear and crisp, surrounding Bailey's vocal tastefully.

MOE BANDY & JOE STAMPLEY—Tell Ole I Ain't Here, He Better Get On Home (2:18); producer: Ray Baker; writer: W. Kemp; publisher: Tree, BMI. Columbia 111244. Another single from the successful "Just Good Ole Boys" album is a fun record featuring a tack piano, fiddles, and the excellent vocals of Bandy and Stampley.

JOHNNY CASH—Bull Rider (3:07); producer: Brian Ahern; writer: R. Crowell; publisher: Jolly Cheeks, BMI. Columbia 111237. Taken from his "Silver" album, this could easily equal the success of "Ghost Riders." Production is simple and uncluttered, with Cash singing and talking through the song above the thumping bass.

recommended

BILL ANDERSON—Make Mine Night Time (3:09); producer: Buddy Killen; writer: C. Putman/M. Kasser; publisher: Tree/Cross Keys, BMI/ASCAP. MCA 41212.

SPRINGER BROTHERS—Cathy's Clown (2:57); producer: David Kastle; writers: D. Everly/P. Everly; publisher: Acuff-Rose, BMI. Elektra E46622.

KELLI WARREN—I'm Aimin' On Livin' Some (2:15); producer: Elroy Kahanek; writer: M.B. Axton/G. Reeves; publisher: Agfo, BMI. Jeremiah 1004.

BOBBY G. RICE—The Man Who Takes You Home (2:36); producer: Nelson Larkin; writer: E. Conley; publisher: Blue Moon/April, ASCAP, Sunbird S108.

MUNDO EARWOOD—You're In Love With The Wrong Man (2:44); producer: Jay Collier; writer: M. Earwood; publisher: West of the Pecos, BMI. GMC 109.

DEL REEVES—Take Me To Your Heart (3:51); producer: Terry Choate; writers: R. Bourke/G. Dobbins/R. Klang; publisher: Chappell/Rightsongs, ASCAP/BMI. Koala 584.

DAN RILEY—Almost In Your Arms Again (3:05); producer: D. Riley/A. Watermann; writers: Spencer/Hager/Riley; publisher: Kilkenny/Beer Country/Castalia/Black Dog, BMI. Arista 105.



DANN ROGERS—China (3:48); producer: Ian Gardiner; writer: J. Murphy; publishers: Unart/Serendipity BMI. IA IAS503 (CMS). Disk starts slowly but builds to a stirring conclusion and sax solo adds guts. Rogers last effort "Looks Like Love Again" did well on the adult contemporary and pop charts.

Billboard's Recommended LPs

• Continued from page 82

pop

NIGHTHAWKS—Full House, Adelphi AD4125. Produced by Jon Curtin, Nighthawks. More blistering Chicago blues that sounds like fresh rock'n'roll served by a foursome that features guest appearances by the cream of players from James Cotton and Muddy Waters bands. This is the real stuff, and the tunes sparkle with originality although most of them are evergreens. The guitar parts are devastating in their authenticity. This is a new release, despite cover art that resembles an earlier volume. **Best cuts:** "Nervous Breakdown," "Two Bugs & A Roach," "Sea Cruise," "Mother-in-law."

soul

LA FLAVOUR—Mandolay, Sweet City SCL7861. Propelled by the disco hit "Mandolay," this LP is danceable but not all standard disco. "Can't Kill The Beat" is funk, "When The Whistle Blows" is an r&b-jazz mix, "To The Boys In The Band" has a rock feel and "Only The Lonely (Have A Reason To Be Sad)" is a solid, r&b ballad. This LP has a crossover appeal. **Best cuts:** "Mandolay," "Only The Lonely (Have A Reason To Be Sad)," "Can't Kill The Beat," "Can You Dance."

SOLARIS—Dana DR1212. Produced by John Brinson. Solaris is a six-piece r&b funk group that has the luxury of alternating lead vocals for a diverse sound. Mavis Washington's vocals add contrast to the male leads while the tight orchestration encompassing bass, keyboards, percussion drums and horn flourishes serve as a backdrop. The group is at its best on the ballads with "You And Me" the highlight here. **Best cuts:** "You And Me," "Keep It Up," "A Case Of The Boogie."

country

MAC DAVIS—It's Hard To Be Humble, Casablanca NBLP 7207. Produced by Larry Bitler. This is a smoothly-designed package with a distinctive MOR slant about it and Butler's standard rhythm-oriented production. Davis stays in the full-bodied orchestrated vein for the most part, although two numbers in particular are interesting surprises: the title cut, which is a wry ego-trip-in-song, and "Tequila Sheila." **Best cuts:** "Tequila Sheila," "I Know You're Out There Somewhere," "Gravel On The Ground."

jazz

WOODY SHAW—For Sure! Columbia FC36383. Produced by Michael Cuscuna. Shaw's trumpet and flugelhorn are framed on seven tunes by a small combo buttressed by an unusual chamber group of strings, conventional rhythm and several

RAY KENNEDY—Just For The Moment (3:29); producer: David Foster; writers: R. Kennedy, J. Conrad; publishers: X-Ray/Dardec BMI. Columbia/Arc 111242. Kennedy has a pleasingly ragged voice which suits this ballad well. Production is top notch and female backup contributes energy to the disk.

recommended

JOSE FELICIANO—I'm Comin' Home Again (3:45); producer: Rick Jarrard; writers: Bruce Roberts, Carole Bayer Sager; publishers: EMP/The Times Square BMI. Ala 109A.

ELUSION—Lord (3:15); producer: Michael Zager; writer: Michael Zager; publisher: Sumac BMI. Midsong WS772002.



First Time Around

PRIVATE LIGHTNING—Heartbeat (3:33); producer: Robin Geoffrey Cable; writer: Adam Sherman; publisher: Haddon Road ASCAP. A&M 2227. Searing guitar riffs, a strong melody and a fiery lead vocal spark this debut single. The tune combines traditional pop influences with more contemporary rock elements.

THE LAMBRETTAS—Poison Ivy (2:41); producer: Peter Collins; writers: J. Leiber, M. Stoller; publishers: Intersong/Quintet/Bienstock ASCAP. Rocket PIC41216 (MCA). This is a joyous, danceable ska reworking of the classic hit. Vocals are extremely strong with a good dose of humor thrown in.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

horns. It's refreshing, and so are Woody's solos. Judy Singh sings a couple of vocals to inject variety. **Best cuts:** "We'll Be Together Again," "Opec."

PATRICK WILLIAMS & THE LONDON SYMPHONY ORCHESTRA—An American Concerto, Columbia NJC36318. Produced by Patrick Williams, Don Hahn. Don't let the title confuse you—Phil Woods, Dave Grusin, Chuck Domanico and Grady Tate are all prominent on this extended work by the California composer-arranger which successfully fuses jazz with classical. "American Concerto" is a three-movement suite. Much of it is musically delightful. **Best cuts:** "Out Of The Darkness," "Until The End Of Time."

THE TONY RICE UNIT—Acoustics, Keleidoscope F10 (Flying Fish). Produced by Tony Rice. Unconventional lineup with violin, guitar, mandolin and bass produces odd sounds, but it's a pleasing change of pace which might have been enhanced with drums. The weakness is the material, all originals except for Wes Montgomery's "Four On Six." Rice's group is based in California. **Best cuts:** "Four On Six," "Gasology."

J.J. JOHNSON—Pinnacles, Milestone M9093. Produced by Ed Michel. Unattractive electronic sounds dissipate much of the beauty of Johnson's trombone skills on six so-so tracks which typify the gross overproduction of many of today's jazz LPs. Tommy Flanagan, Ron Carter and Billy Higgins provide excellent rhythm and some of Johnson's solo flights are spectacular. But J.J. has made many superior records. **Best cuts:** "See See Rider."

DEXTER GORDON & SLIDE HAMPTON—A Day In Copenhagen, Pausa PR7058. Produced by Joachim E. Berendt. Six tunes taped 11 years ago in Denmark sound good today as Gordon's boppish tenor pipe and Hampton's trombone are backed by Dizzy Reece, Kenny Drew, Art Taylor and Neils-Henning Orsted-Pedersen, with charts by Hampton. **Best cuts:** "What's New," "A New Thing."

GRAPPELLI-PASS-PEDERSEN—At Tivoli Gardens In Copenhagen, Pablo 2308220. Produced by Norman Granz. The repertoire selected is strictly top drawer standards. Grappelli's fiddle, Pass' guitar and Pedersen's big acoustic bass simply knock out eight tunes without pretension. They enjoy themselves and the mood projects from the turntables. This happy session was taped at the renowned Danish amusement park last July. **Best cuts:** "How Deep Is The Ocean," "Let's Fall In Love," "Paper Moon."

TETE MONTOLIU—Piano For Nuria, Pausa PR7057. Produced by Hans Georg Brunner-Schwer. Spanish pianist comes on strong with seven choice tracks taped 12 years ago in Germany's Black Forest. Montoliu dedicates his album to his daughter, Nuria, and confirms the great notices he's been receiving in Europe. Peter Trunk, bass, and Al "Tootie" Heath on drums lend solid backup. A top drawer LP. **Best cuts:** "Alone Together," "Tranquillity."

Billboard **Hot 100** *Chart Bound

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HURT SO BAD—Linda Ronstadt (Asylum 46824) SEASONS—Grace Slick (RCA 11939) SEE TOP SINGLE PICKS REVIEWS, Page 87

APRIL 5, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for the previous week and weeks on chart.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguil Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor) listing songs and their publishers/labels, including titles like 'A Certain Girl', 'Borrowed Time', 'Call Me', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

MOTION PICTURE REVIEW

'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 concert film with a message.

The concert—actually there were five in all—took place last September in Madison Square Garden. Among the artists who appeared there, and who are seen in the film, are Jackson Browne, Crosby, Stills & Nash, the Doobie Brothers, John Hall, Bonnie Raitt, Gil Scott-Heron, Carly Simon, Bruce Springsteen, James Taylor and Jesse Colin Young.

The message is a campaign against the use of nuclear energy. To spread that word the performers played for free; revenues from the already gold Elektra LP 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 folkies preaching about something they know nothing about. But 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, Phoebe Snow and Nicolette Larson joining the Doobie Brothers for "Taking It To The Streets."

And most rousing 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 artist should profit career-wise from the film it will be Springsteen.

ROMAN KOZAK

Anticounterfeit Jacket Utilizes Orange Edge

Continued from page 3
ventive against its improper use.

To Block, the system represents "one of the simplest answers to counterfeiting, which is finding material 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 duplicate this type of board would invariably meet with failure and would be easily detectable through a conventional magnifying glass or, as one got used to seeing the orange imprint, through the naked eye. "No

one could create, for instance, the fine lines between orange-and-white other than utilizing the Continental Group's paper machine."

As to runs, Block says daily capacity of the machine amounts to 500 tons per day, or translated into recording industry terms, 5½ million single paperboards per day.

Album Graphics charges an average of about 17 cents per album jacket per 50,000 run. But, although there are limits to "calibre reductions" (the thickness of the jackets), Block says the increased costs would be minimized by adoption by the industry of a reduction in the thickness of jackets from a current 22 points.



Bill Watrous: He makes no bones about it—he wants to succeed with a big band.

Trombonist Watrous & Big Band

Continued from page 37
of Jim Cox, piano; Chad Wackerman, drums; Tom Child, bass, and Dave Levine, percussion. "It's probably the best work I've ever done on vinyl," Watrous notes. "One of these days I hope to record with my big band."

Famous Door president Harry Lim, who produced the small combo session, has been making disks 40 years. "Bill's solo on 'Body And Soul' will live through the coming years just as Jack Jenney's trombone is still remembered for 'Stardust,'" Lim says.

Watrous believes the big bands must, in time, return to favor. He admires Chicago and Bread "but most rock is juvenile and musically sophomore. If only we could somehow

get the radio stations to program the big bands," he philosophizes. "the nation's taste in music would change radically."

He is bitter about Columbia Records, which signed his big band, recorded it and, in his words, "forgot about it." Yet he is confident that, somewhere along the way, perhaps with Lim's Famous Door label, the Watrous California big band will make records that will sell briskly.

Last weekend, at Donte's in the San Fernando Valley, it was standing room only as Watrous led his quartet in aurally exciting sets built around his wondrous trombone.

It's a good gig to work," he ventures, "but it would be even better if I had 17 men on the stand. One of these days that's going to happen."

Lifelines

Births

Girl, Monique, to Jeannette and Ace Frehley July 9 in White Plains, N.Y. Father is lead guitarist with Kiss.

* * *

Boy, Michael Aron, to Linda and Mark Leviton June 28 in Los Angeles. Father is a&r 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 Harvey Wharfield, is deejay with Worcester WAAF.

* * *

Boy, Mike Jr., to Susan and Mike Tippery recently in Bradenton, Fla. Father is general manager of Kuban's audio and record chain in Florida.

Marriages

Donna Summer, singer, to Bruce Sudano in Los Angeles July 16. Bridegroom is a member of the Brooklyn Dreams group and co-composer of "Bad Girls" and "Startin' Over."

* * *

Dominic Frontiere, accordion player and scorer of motion picture and television soundtracks, to Georgia Rosenbloom, one-time singer who now owns the Los Angeles Rams, July 21 in Tampa Bay, Fla.

* * *

Stephen Campfield, local r&b promotion manager for Warner Bros. in the Los Angeles area, to Lisa Alexander June 28 in Los Angeles.

* * *

Paul Atkinson, director of contemporary music at CBS Records, New York, to Helen Coward July 16 in New York.

* * *

Mark Snow, composer, to Glynis Daly-Futterman July 5 in Brentwood, Calif.

* * *

Richie Gallo, A&M Records New York marketing coordinator, to Dawn Kwartia July 4 in Smithtown, L.I.

Deaths

Joseph A. Bohan, 80, life member of AFM Local 47 in Los Angeles, in Albuquerque last month. He played drums in Ozzie Nelson's orchestra throughout the 1930s and is survived by his widow and two sons.

* * *

Lyn Smith, 43, assistant secretary of the CHUM radio group, of cancer July 9. She leaves her husband, a brother and her parents.

18 To 34-Year-Olds Target Of Elton LP

LOS ANGELES—A marketing campaign aimed at reinforcing and expanding Elton John's buying public—the 18 to 34 age group—is underway.

The campaign will include radio advertising in 24 major metropolitan areas on Top 40 and AOR radio formats and television advertising on WTBS (channel 17) satellite cable TV and on the WCN satellite cable network. It will also feature point-of-purchase displays, including one-foot by one-foot front boards, two-foot by two-foot album cover blow-ups and specially designed "21 At 33" (the name of John's latest album) mobiles.

Closeup

JACKSON BROWNE—Hold Out, Asylum SE511A. Produced by Jackson Browne, Greg Ladanyi.

For most Browne observers (this one included), his 1974 "Late For The Sky" is a tough act to follow, although the subsequent "The Pretender" and the more recent "Running On Empty" (both successful sales-wise) did have their share of classic moments.

"Hold Out" is no "Late For The Sky" but that's not meant to be a slap. It, too, has more than its share of arresting elements and, judging by its initial chart activity, could be Browne's most commercially successful LP to date.

Unlike "Sky," though, where the sum of the parts was more than equal to the whole, "Hold Out" is ragged and unfulfilling in spots.

The recognizable elements of Browne's music are immediately identifiable: a richly woven, rock/folk texture of keyboards and electric guitars; Browne's piano setting mood and pace; complex arrangements; the forward sound of keyboards and percussion; hypnotic melodies; and finally Browne's meaty, philosophically-edged lyrics sung in soulful, often spellbinding fashion.

The cast of players is altered somewhat from previous LPs on "Hold Out." Russ Kunkel is on drums, Craig Doerge contributes keyboards and string synthesizer, David Lindley provides electric guitar and lap steel (no violins), Bill Payne assists with keyboards and string synthesizer on several cuts, Doug Haywood and Rosemary Butler anchor with vocals, harmony and background singing, Rick Marotta adds drums, high hat and toms on several tracks and Browne plays acoustic piano and electric guitar.

Although this LP was a long time in production, there are only seven tunes on it. Understandable if Browne doesn't like to "fill out" an album. Musically it's a mix of rockers and romantic ballads. Production is slick and glossy.

Side one opens with "Disco Apocalypse," an uptempo number that may contain some of the strongest music on the LP. It features a new Browne vocal wrinkle, a falsetto, and stunning vocal support from Butler.

But the lyrics seem forced and one has to wonder if the tune is ambiguously titled considering the celebratory feel of the song.

The ballad "Hold Out" turns to a familiar Browne theme—love won

and lost but not without the hard lesson learned. Sample lyrics: "Baby I guess you know my story/Baby I guess you know my side/It seems I've traded love for glory/But I'm still not satisfied."

"That Girl Could Sing" recalls a transitory, maybe idealized relationship. "Talk about celestial bodies/And your angels on the wing/She wasn't much good at stickin' around/But that girl could sing." The tune



Jackson Browne: Some classic moments but spotty in places.

also contains an echo in spots on Browne's vocal—a bit of studio wizardry that seems too calculated.

"Boulevard" is reminiscent of the fast moving "Running On Empty" and while strong from a musical point of view, again the lyrics seem to stumble with the obvious message: "Nobody rides for free/Nobody gets it like they want it to be/Nobody hands you any guarantee/Nobody."

"Of Missing Persons" is a haunting, beautiful ballad about the death of a friend (Lowell George???) sung to a daughter. Browne gives it a compassionate reading, while Butler adds inspired vocal harmony.

"Call It A Loan," another romantic ballad, has a hypnotic keyboard sound as an underpinning that works to effectively complement the melancholy, piercing lyrics. "Oh—if I'd only known/What your heart cost/Oh—can we call it a loan/And a debt that I owe/On a bet that I lost."

With an anthem-like quality, "Hold On Hold Out" closes out the album and again the strength of the human spirit is heralded. It's upbeat and complex, dramatically ebbing and flowing, with Browne departing towards the end of it to talk his lines rather than sing.

JIM McCULLAUGH

Cardiac Kills Ben Selvin, 82

NEW YORK—Ben Selvin, who is credited with recording the first million-selling dance record, "Dardanella," in 1919, died of a heart attack in his Manhasset, L.I. home Tuesday (15). He was 82 years old.

Selvin began his career as a band leader and recorded about 9,000 songs. Among his sidemen in early days were Benny Goodman, Tommy Dorsey, Eugene Ormandy and Arthur Fiedler.

Selvin joined the Columbia Phonograph Co., later Columbia Records, in 1927 as a music director. Former CBS Records executive producer John Hammond, whom Selvin hired in 1932, says Selvin "probably supervised more record sessions than anybody else in history."

Selvin was also an 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 recital when he was 8 years old, Selvin's career in the music business spanned more than 70 years.

JULY 26, 1980 BILLBOARD

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ALL OVER THE WORLD—Electric Light Orchestra

MCA 41289

DON'T ASK ME WHY—Billy Joel

Columbia 1-11331

SEE TOP SINGLE PICKS REVIEWS, Page 70

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	10	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276 ABP/B-P	★	43	5	WHY NOT ME—Fred Knoblock (James Stroud, D. Barrett), F. Knoblock, C. Whitsett, Scotti Bros. 518 (Atlantic) B-3	69	72	5	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alston 3650 (T.K.) CPP		
★	7	10	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247 CPP/ALM	★	36	12	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049 CPP	70	70	4	IF I WERE YOU—Toby Beau (Jerry Fuller), J. Fuller, J. Hobbs, RCA 11964		
★	3	13	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236 WBM	★	37	7	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP	71	73	3	SAVE ME—Dave Mason (Joe Wissert), J. Krueger, Columbia 1-11289		
★	4	11	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664 CPP/B-3	★	38	6	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039 B-3/PPP	★	72	NEW ENTRY	YOU BETTER RUN—Pat Benatar (Keith Olsen), F. Cavaliere, E. Brigate, Chrysalis 2450		
★	5	14	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222 WBM	★	39	20	FUNKY TOWN—Lipps Inc. ● (Steve Greenberg), Casablanca 2233 CHA	★	73	85	2	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049	
★	6	2	COMING UP (Live At Glasgow)—Paul McCartney & Wings (Paul McCartney), P. McCartney, Columbia 1-11263 B-3	★	40	6	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP	★	74	84	2	HOW DOES IT FEEL TO BE BACK— Daryl Hall & John Oates (Daryl Hall & John Oates), J. Oates, RCA 12048 CLM	
★	7	6	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621 B-3	★	41	13	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863 WBM	★	75	53	6	LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorrie, Arista 0515 B-3	
★	12	12	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043 B-3	★	42	5	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652 CPP	★	76	86	2	UNDER THE SUN—Poco (Mike Flicker), P. Cotton, MCA 41269	
★	9	11	TAKE YOUR TIME—S.O.S. Band ● (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS) CPP/ALM	★	43	40	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.) WBM	★	77	80	3	HALF MOON SILVER—Hotel (Dain Eric & Hotel), M. Phillips, T. Calton, L. Bergeron, MCA/Scotti Bros. 41277 WBM	
★	10	8	THE ROSE—Bette Midler ● (Paul A. Rothchild), Amanda McBroom, Atlantic 3656 CPP	★	44	17	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225 WBM	★	78	88	2	THE ROYAL MILE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1366 CPP	
★	17	4	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic) CPP	★	45	34	LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), M. Ashford, V. Simpson, Columbia 1-11239 WBM	★	79	81	2	CRY JUST A LITTLE—Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4811 (CBS)	
★	13	11	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864 CPP	★	46	7	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282 CLM	★	80	90	2	YOU AND ME—Rockie Robbins (Bobby Martin), J.P. Pennington, A&M 2231	
★	14	9	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888 WBM	★	47	50	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221 CPP/ALM	★	81	82	5	MY MISTAKE—The Kingbees (David J. Holman & Rich Fitzgerald), J. James, RSO 1032	
★	15	9	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045 CPP	★	48	58	5	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869 CPP	★	82	NEW ENTRY	YOU'LL ACCOMP'NY ME— Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904 WBM	
★	15	10	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266 CLM	★	49	51	5	BEYOND—Herb Alpert (Herb Alpert, Captain Randy Badazz & Andy Armer), R. Hewson, A&M 2246 CHA	★	83	NEW ENTRY	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	
★	18	6	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359 B-3	★	50	52	3	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	★	84	NEW ENTRY	FIRST TIME LOVE—Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, Epic 9-50894	
★	23	7	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507 WBM	★	51	59	7	ONE MORE TIME FOR LOVE— Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), J. Peters, Tamba 54312 (Motown) CPP	★	85	NEW ENTRY	DON'T MISUNDERSTAND ME— Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284	
★	19	9	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666 WBM	★	52	64	3	YOU'RE THE ONLY WOMAN—Ambrosia (Freddie Piro), D. Pack, Warner Bros. 49508 EBM	★	86	NEW ENTRY	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527 CPP/ALM	
★	21	11	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639 WBM	★	53	35	15	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871 PLY	★	87	NEW ENTRY	WANGO TANGO—Ted Nugent (Cliff Davies), T. Nugent, Epic 9-50907 WBM	
★	22	7	EMPIRE STRIKES BACK—Meco (Meco Monaco, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038 CPP	★	54	62	5	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Aherne), R. Orbison, C. Price, Warner Bros. 49262 WBM	★	88	78	3	JUST CAN'T WAIT—J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8047
★	21	9	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469 CPP	★	55	61	5	LOVE THAT GOT AWAY—Firefall (Kyle Lehning, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670 WBM	★	89	NEW ENTRY	WHEN THE SPIRIT MOVES YOU—Touch (Tim Frieses, Greene, Mark Mangold), M. Mangold, Atco 7222 (Atlantic)	
★	24	10	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662 WBM	★	56	65	4	YEARS FROM NOW—Dr. Hook (Ron Haffkine), Cook, Cochran, Capitol 4885 B-3	★	90	NEW ENTRY	FIRST BE A WOMAN—Lenore O'Malley (Michele & Lana & Paul Sebastian), Michele, L. Sebastian, P. Sebastian, Polydor 2055 CLM	
★	25	7	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic) B-3	★	57	60	7	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883 ABP/B-P	★	91	46	8	IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265
★	26	11	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640 B-3	★	58	71	3	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, M. Rodgers, Motown 1494 WBM	★	92	NEW ENTRY	MIRAGE—Eric Troyer (Jack Douglas), E. Troyer, Chrysalis 2445	
★	28	7	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243 CPP/ALM	★	59	74	2	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005 ABP/B-P	★	93	96	2	WHERE DID WE GO WRONG—Frankie Valli (Bob Gaudio), R. Kerr, M. Panzer, MCA/Curb 41253 CPP/ALM
★	31	7	JO JO—Boz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281 WBM	★	60	69	4	FREE ME—Roger Daltrey (Jeff Waune), R. Ballard, Polydor 2105	★	94	68	6	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519 WBM
★	29	6	OLO FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489 CPP	★	61	24	24	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	★	95	67	5	WHO SHOT J.R.—Gary Burbank with Band McNally (Ed Vanover), E. Vanover, G. Burbank, Reed, Ovation 1150
★	30	7	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091 CLM	★	62	37	24	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615 CLM/ABP-BP	★	96	NEW ENTRY	SHIVER AND SHAKE—The Silencers (Bob Clearmountain & The Silencers), W. King, C. Capola, Precision 9-9800 (CBS)	
★	29	10	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246 B-3/ABP-BP	★	63	49	18	CALL ME—Blondie ● (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3/HAN	★	97	87	3	WHEN THINGS GO WRONG— Robin Lane & The Chartbusters (Joe Wissert), R. Lane, J. Cipolla, Warner Bros. 49246 MCA
★	33	6	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356 WBM	★	64	54	24	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490 CPP	★	98	63	10	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206 CPP
★	42	7	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM	★	65	76	3	DANCIN' IN THE STREETS—Teri DeSario with K.C. (Casey), Stevenson, Gaye, Hunter, Casablanca 2278 CPP	★	99	79	5	I GET OFF ON IT—Tony Joe White (Tony Joe White), T.J. White, L. White, Casablanca 2279 B-3
★	32	10	WALKS LIKE A LADY—Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275 CPP	★	66	66	5	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317 WBM	★	100	83	8	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270 CPP/ALM
★	48	4	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 WBM	★	67	57	18	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345 CPP/ALM					
★	38	5	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra) ABP/B-P										

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Almo Publications, A-R = Acuff-Rose, B-M = Belwin Mills, BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, P&P = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licenses)

Against The Wind (GEAR, ASCAP) 41	Don't Fall In Love With A Dreamer (Appian/Almo/Quintec, ASCAP) 68	In America (Hat Band, BMI) 13	Lookin' For Love (Southern Nights, ASCAP) 51	One More Time For Love (Golden Cornflake, BMI) 52	Stand By Me (Rightson/Trio, BMI) 24	When The Spirit Moves You (Thames Talent, ASCAP) 89
Alabama Getaway (Ice Nine, ASCAP) 94	Don't Misunderstand Me (Moonpie, BMI) 77	Into The Night (Papa Jack, BMI) 28	Play The Game (Beechwood/Tamerlane/El Sueno, BMI) 56	Steal Away (Bib Ears/Chrome Willie/Gods/Ozetteforce, ASCAP) 42	Steal Away (Bib Ears/Chrome Willie/Gods/Ozetteforce, ASCAP) 42	When Things Go Wrong (Leeds, MCA/ASCAP) 97
All Out Of Love (Arista/BRM/Riva Music, ASCAP/PRS) 37	Drivin' My Life Away (Debdave Briarpitch, BMI) 40	It's For You (Big Stick, BMI) 91	Love The World Away (Southern Nights, ASCAP) 16	Take A Little Rhythm (Almo, ASCAP) 7	Take A Little Rhythm (Almo, ASCAP) 7	Where Did We Go Wrong (Irving/Swanee Bravo, BMI) 93
All Night Long (Wow, Flutter, ASCAP) 19	Hey There Lonely Girl (Famous, ASCAP) 73	It's Still Rock And Roll To Me (Impulsive/April, ASCAP) 1	Love The World Away (Southern Nights, ASCAP) 16	Take Your Time (Avant Garde, ASCAP) 17	Take Your Time (Avant Garde, ASCAP) 17	Who Shot J.R. (Locity, BMI) 95
A Lover's Holiday (Little Macho, ASCAP) 43	Hot Rod Hearts (Captain Crystal/Foster Frees/Irving, BMI) 60	Jo Jo (Boz Scaggs/Almo, ASCAP) 31	Magie (John Farrar, BMI) 2	That Lovin' Feelin' Again (Acuff/Rose, BMI) 41	That Lovin' Feelin' Again (Acuff/Rose, BMI) 41	Why Not Me (Flowering Stone/United Artists, ASCAP/Whitsett Churchil, BMI) 35
Beyond (Chappell, ASCAP) 50	King Of The Hill (Crique, BMI) 36	Just Can't Wait (Center City, ASCAP) 88	Make A Little Magic (De Bone Arie/Vicious Circle, ASCAP) 30	The Blue Side (Almo, ASCAP) 71	King Of The Hill (Crique, BMI) 36	Years From Now (Roger Cook/Cook House, BMI) 57
Biggest Part Of Me (Rubicon, BMI) 45	Landlord (Nc O Val, ASCAP) 46	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	Misunderstanding (Hit & Run/Pun, ASCAP) 22	The Rose (in Dispute) 54	Landlord (Nc O Val, ASCAP) 46	You And Me (Chinnicap/Carreres, BMI) 80
Boulevard (Swallow Turn, ASCAP) 33	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	More Love (Jobete, ASCAP) 14	More Love (Jobete, ASCAP) 14	The Royal Mile (Screen Gems-EMI, BMI) 5	Boulevard (Swallow Turn, ASCAP) 33	You Better Run (Downtown, ASCAP) 72
Call Me (Ensign, BMI/Cockaway, ASCAP) 62	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	My Mistake (Short Fuse, BMI) 81	My Mistake (Short Fuse, BMI) 81	Tired Of Toein' The Line (TRO Chesire, BMI) 96	Call Me (Ensign, BMI/Cockaway, ASCAP) 62	You'll Accom'ny Me (Gear, ASCAP) 82
Cars (DeGars Banquet/Andrew Heath, PRS) 64	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	No Night So Long (Irving, BMI) 86	No Night So Long (Irving, BMI) 86	Tulsa Time (Bibo, ASCAP) 38	Cars (DeGars Banquet/Andrew Heath, PRS) 64	Under The Sun (Tarantula, ASCAP) 76
Coming Up (MPL, ASCAP) 79	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	Old Fashion Love (Jobete, ASCAP) 27	Old Fashion Love (Jobete, ASCAP) 27	Upside Down (Chic, BMI) 59	Coming Up (MPL, ASCAP) 79	Upside Down (Chic, BMI) 59
Cry Just A Little (Web IV, BMI) 7	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	One In A Million You (Irving/Medad, BMI) 75	One In A Million You (Irving/Medad, BMI) 75	Walks Like A Lady (Weed High Nightmare, BMI) 32	Cry Just A Little (Web IV, BMI) 7	Walks Like A Lady (Weed High Nightmare, BMI) 32
Cupid (Kags/Sumac, BMI) 4	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	One In A Million You (Irving/Medad, BMI) 75	One In A Million You (Irving/Medad, BMI) 75	You're Supposed To Keep Your Love For Me (Jobete/Black Bull, ASCAP) 65	Cupid (Kags/Sumac, BMI) 4	You're Supposed To Keep Your Love For Me (Jobete/Black Bull, ASCAP) 65
Dancin' In The Streets (Jobete, ASCAP) 66	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 15	One In A Million You (Irving/Medad, BMI) 75	One In A Million You (Irving/Medad, BMI) 75	You're The Only Woman (Rubicon, BMI) 53	Dancin' In The Streets (Jobete, ASCAP) 66	You're The Only Woman (Rubicon, BMI) 53

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Closeup

RICHARD LEIGH—United Artists LT1036. Produced by Allen Reynolds. It isn't a secret that in the modernized panoramic sweep that's country music today, nearly every successful Nashville songwriter seems to envision himself as a successful recording artist as well.

Many, unfortunately, lack the key ingredient (honest singing talent) to negotiate the switch. But newcomer Leigh should have little trouble accomplishing his crossover from writer to artist, judging from the smooth and easy professionalism he displays on this debut LP.

First off, Leigh has the advantage of Allen Reynolds as his producer. Reynolds, a product of Memphis music and a graduate of the Jack Clement school of studio technique, cut his teeth producing Don Williams and Crystal Gayle.

He's a classy act behind a control board, favoring predominantly all-acoustic tracks and uncluttered arrangements for his artists. Reynolds' particular style of understatement works well with Leigh's laidback warm tenor; and though Leigh's vocals invite obvious comparisons with Don Williams, the similarity appears to be by chance rather than design.

The liner credits show that only a handful of studio players were enlisted for this project, all Nashville sessionmen skilled at creating the low-keyed ambience that sparkplugs this album. Chris Leuzinger, Crystal's long-time guitarist, provides lead electric parts with acoustic guitar reinforcement from Billy Sanford and Leigh.

Whiz keyboard players Charles Cochran and Bobby Wood handle piano and Fender Rhodes, with Joe Allen on bass and Kenny Malone behind the drums and on percussion. Cochran also arranged all the strings for the album, and his fills are used sparingly and leanly rather than as collective dominant entities in the final mix.

Pebble Daniel, Marcia Routh, Vickie Carrico, Garth Fundis, Sandy Mason and Reynolds himself contribute background vocals for all the tracks.

Highlights of the LP would have to be "I've Come A Long Way" and "Maybe Tomorrow." "I've Come A Long Way" is a Leigh original with the gentle light-heartedness and feel



Richard Leigh: Easygoing effervescence in a debut LP.

of the old 1966 hit, "Pied Piper." The absence of drums isn't noticeable with the conga fills and the resonance of upright bass giving a rich texture to Leigh's lead.

"Maybe Tomorrow" was written by Sandy Mason and features her own multi-tracked harmonies surrounding Leigh's live-cut vocal. Fully half the song has only a piano for accompaniment, and when the slender string lines come in, they're subtle and sparse to further emphasize vocals.

Two tunes on this album—"Right From The Start," an easygoing up-tempo ballad with sparkling piano riffs and soft percussion, and "That's What You Get For Loving Me," with its punchy bass and rhythmic finger snapping—are Leigh originals written for this album.

"Years From Now" gets a different interpretation from its just-released new Dr. Hook version. Written by Roger Cook and Charles Cochran, the song is a step-down flowing ballad, sweetened here with light strings, acoustic guitars, bass and drums, and its emotional content fits Leigh's personalized inflections.

If there is a flaw to this album, it's that there aren't any surprises to indicate exactly what Leigh may be capable of vocally. But he handles all the material easily and confidently, and the album shines as much from what isn't on it as from what is.

KIP KIRBY

100% AFFILIATE PARTICIPATION

PBS 'Soundstage' Series Secures Prime Time Slot

By ALAN PENCHANSKY

CHICAGO—The PBS-TV network's "Soundstage" contemporary music series has landed a sought-after network prime time programming slot this fall, promising the series its widest national visibility to date.

The one-hour rock, jazz and blues programs will be part of the network's "core" programming block which all PBS stations air in the same time period.

"Soundstage," produced by Ken Ehrlich for WTTW here is going into its seventh season and has completed new programs with the Little River Band and singer Dionne Warwick.

The 1980-81 season will include 10 new programs as well as reruns. The already completed programs were recorded during performances at Chicago's Park West nightclub.

PBS core programming is the

three-hour nightly program block fed by the network to all 286 stations. According to WTTW, "Soundstage" has moved into the core where it will air once monthly on Wednesday nights.

Reportedly, 100% of the affiliates have subscribed to the series for 1980-81, including KCET in Los Angeles which did not air the series last year.

Many stations offer stereo simulcast of the programs, using the digital audio satellite system introduced by PBS. New programs also include an installment on Swedish group Abba, acquired from Swedish television. It is the first time that WTTW has gone to an outside acquisition for "Soundstage."

Work on new productions for the series is expected to continue throughout the season. Singer Roberta Flack is scheduled to tape a segment here in August.

AT UCLA EXTENSION CLASS

Burkhart Laments 'Music Lull'

By ED HARRISON

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 Burkhart/Abrams consulting firm.

"The lull existed before and it exists now. It existed before Bill Haley, Elvis Presley and the Beatles exploded," says Burkhart. "Something will come along to snap us out of it."

"But as long as groups keep coming up with the same sounding albums it won't. They need to show more variety. We need a better variety of rock from the record business."

Burkhart's comments came during a UCLA Extension class Wednesday (9) entitled "Music On The Radio In The '80s: Is The Record Industry Losing Its Foothold?" Burkhart was joined by Dwight Case, president of RKO, and Bob Sherwood, president of Phonogram/Mercury. The class was moderated by Bill Moran, KABC-AM air personality.

Stated Case: "The record industry is not supplying radio with good product. In the last two or three years the value of stations has greatly escalated so that now you can't afford to make mistakes."

"That coupled with the record 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 will come 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 Def Leppard 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

record industry is "overreacting" to AOR as it did with disco. "Radio is sheeplike in its own way," commented 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."

Case 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 counterfeit tapes is continuing, according to federal prosecutor Jerry D. Bernstein, and other indictments are expected.

Criminal charges have already been brought against alleged tape duper George Tucker as an outcome of the Modsoun 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, "indictments are returned." This explains the two-year lapse between the alleged crime and Hydock's indictment, he adds.

Arraignment 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.

RIAA Records

• Continued from page 3

"ship gold." This would tend to slow the rate of certifications this year as compared to the comparable six-month period last year, adding weight to the gain.

On the other hand it is known that the imposition by the RIAA of a 120-day waiting period for certification later in 1979 tipped some gold and platinum into the 1980 tally that otherwise would have registered in 1979.

In the case of singles, the 1980 figure for gold is 21, down by 44% from the 37 certified the first six months of 1979. No platinum has been awarded thus far this year, while this category numbered eight a year ago at this time.

Contributing to the decline is the inclusion of 12-inch disco singles in the tabulations, a configuration whose sales patterns have dipped dramatically over the past year.

PolyGram Goal

• Continued from page 6

understood that Lou Simon's title is now that of senior vice president of Phonogram/Mercury product development, with a similar post held by Harry Anger at Polydor.

Another major development involves the naming of Jim Lewis, formerly head of sales at PolyGram Classics, as senior vice president of PolyGram Records "centralized services," reporting directly to Steinberg.

Yet another reported development but not fully confirmed involves the naming of Fred Haayen, president of Polydor; Bob Sherwood, president of Phonogram/Mercury, and Bruce Byrd, president of Casablanca, to vice chairmanships under Steinberg, in addition to their present duties.

The trade had anticipated 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 is also little doubt that the greater centralization of various functions has resulted in departures from the company, the numbers of which are not immediately known.

Mercury Offering London Trip Prize

CHICAGO — Phonogram/Mercury is mounting a promotion for its new Peter Gabriel album, "Peter Gabriel," open to all dealers from June 23 through Aug. 4. A free one-week vacation 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.

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DON'T MISUNDERSTAND ME—Rossington Collins Band MCA 41284

YOU'RE GOOD FOR ME—Exile Warner Bros. 49245

SEE TOP SINGLE PICKS REVIEWS, Page 80

Main Billboard Hot 100 chart table with columns for week, title, artist, and chart position. Includes entries like 'IT'S STILL ROCK AND ROLL TO ME' by Billy Joel and 'SHE'S OUT OF MY LIFE' by Michael Jackson.

JULY 19, 1980 BILLBOARD

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.

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HOT 100 A-Z—(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, including 'Against The Wind', 'Alabama Getaway', 'All Night Long', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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.



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Canada

Raid By Police May Hurt Bootleg Mart

• Continued from page 1

apparently manufactured in Canada, the disks were reportedly pressed in Blue Flake's own plant. Georgia Master Corp. also known as Mastereo, in Rome, Ga. FBI agents simultaneously raided the Georgia base and have seized office files there.

Representatives of the Canadian police are now discussing ways to proceed in charging those involved in the operation.

Retailers in several Canadian and

U.S. cities have had stock seized, and will likely be charged when officials have decided whether to pursue charges under Canada's copyright act or under a more general charge that carries a stiffer penalty.

The production offered copyright holders under the present act is thought to be feeble and inadequate by the industry association here.

Maximum fine for piracy is \$10 per infringement seized which, in this case, would land a fine in the area of \$200,000.

Industry Will Wait & See With Trudeau

OTTAWA—The hearty sigh of relief that washed across the record industry here when a Conservative government was elected to power has yet to have its response now that the adversary Liberal party is back in with a majority.

The Feb. 18 election immediately gave Canada a strong face internationally, returning to power the Liberal statesman Pierre Trudeau, who has done much toward creating an image and identity for America's northern neighbor abroad.

The majority government, and solid Liberal support in the cantankerous province of Quebec, will likely have the sum effect of reassuring foreign investment that Canada is not about to dissolve.

Industryites repeatedly declined offering opinions or sentiments on the outcome of the recent election, most saying that it was too soon to

venture an opinion on the near and far reaching effects it may have on the record industry here.

The 11 years of Liberal domination are generally viewed with mixed feelings by record execs here. The key legislative hand they have played in fostering a strong industry in Canada was actually dealt in 1971, when it became mandatory for AM stations to allocate 30% needle time to Canadian than continent recordings.

Shortly before the defeat last Spring the government re-evaluated tariff duties on foreign recordings, the higher duty in effect creating a healthier climate for domestic manufacturers.

The Liberal party's prolonged stay in power and obsession with the "unity" issue and Quebec did much to isolate them from the rank and file issues of day to day business in Canada, however.

The Canadian Recording Industry Assn., the Canadian Independent Production Assn., publishing concerns and broadcast lobby all found that on-going discussion with Ottawa in the final years yielded more formality than substance, and dissension grew within the industry.

The Conservative platform last year included a tax break for the private investor who wanted to finance domestic productions, and it was this incentive that created a friendlier and more positive attitude in dealing with government by the industry associations during Clark's tenure in power.

The tax scheme is now on the back burner and whether or not the Liberals will decide to revive 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 float to as high as 92c 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 be decided.

Juno Awards Show

TORONTO — The Canadian Academy of Recording Arts & Sciences has released the nomination 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 ballot.

The network telecast is to be shot on location at the Harbour Castle Convention Center here April 2. Burton Cummings hosts the prestigious awards program, and is himself a candidate for the male vocalist award.

Rock At Grammys

• Continued from page 3

sand Album" (1963), "Blood, Sweat & Tears" (1969), Simon & Garfunkel's "Bridge Over Troubled Water" (1970) and Paul Simon's "Still Crazy After All These Years" (1975). The Simon LP was coproduced by Phil Ramone, who also did the honors on Joel's winning LP.

Dionne Warwick's dual 1979 Grammys make her the first female vocalist ever to win in both the pop and soul divisions. The singer had won the pop prize in 1968 and 1970, but the soul award perpetually went to Aretha Franklin.

Earth, Wind & Fire repeated its 1978 wins for best r&b group performance, both instrumental and vocal. The act has now won as top soul group three of the past five years.

John Williams also repeated his usual wins for best instrumental composition and best soundtrack with "Superman." He won both awards in 1978 with "Close Encounters Of The Third Kind" and won both in 1977 with "Star Wars."

The win for Rickie Lee Jones as best new artist marks the first time in several years that an act with legitimate album-oriented credibility has won in that category. The last three winners—the Starland Vocal Band, Debby Boone and A Taste Of Honey—were all mass appeal acts that had one monster single and then faded.

Kenny Rogers and Donna Summer, who paced the nominations with five bids each, went home with just one prize. Rogers won the male country vocal prize for the second time in three years with "The Gambler," which due to NARAS eligibility period rules won as best country song last year.

Most of the Grammys went to previous recipients. Vladimir Horowitz won his 17th Grammy, which helps him close in on Henry Mancini's record 20 wins; while conductor Sir Georg Solti hiked his total of Grammys to 15, putting him in a tie with Stevie Wonder for third place. Duke Ellington won his 11th Grammy; Ella Fitzgerald her ninth.

Herb Alpert won his sixth award, his first since his 1965-66 sweeps. The trumpeter made note of that in his pre-telecast acceptance speech: "Fourteen years ago I won an armful of Grammys, but they didn't mean half as much as this one does now."

Michael Jackson also won his first Grammy, with or without his brothers, for top male r&b vocal on "Don't Stop 'Til You Get Enough." Producer Quincy Jones, who didn't win a Grammy for his huge contribution to the "Off The Wall" sessions, picked up Jackson's award with the quip: "If Michael were here tonight, I'm sure he'd like to thank (pause) me..."

The complete list of winners:

Record of the year: "What A Fool Believes," Doobie Brothers, WB, producer: Ted Templeman.

Album of the year: "52nd Street," Billy Joel, Columbia, producer: Phil Ramone.

Song of the year: "What A Fool Believes," Kenny Loggins, Michael McDonald, Publisher: Snug Music, Milk Money Music.

Best new artist: Rickie Lee Jones, WB.

Producer of the year: Larry Butler.

POP

Female: "I'll Never Love This Way Again," Dionne Warwick, Arista.

Male: "52nd Street," Billy Joel, Columbia. (Continued on page 66)

General News

Closeup

SHOOTING STAR—Virgin 13133. Produced by Gus Dudgeon. From the minute the needle drops into the grooves of this album, it's obvious that Shooting Star isn't just one more new band to come down the musical turnpike.



Shooting Star: Six guys from Kansas City with a British rock flavor.

Original and clever in both its writing and musical approach, the band wastes no time in unleashing the fireworks that won it a spot as the only American band on British-based Virgin Records.

It's no wonder that Virgin is launching a major push behind this unknown group. Though the six members are from around Kansas City, there's a distinctly English flavor that dominates its music. Not surprising, of course, since producer Gus Dudgeon is at the helm (of Elton John/David Bowie fame)—and this LP was cut at Dudgeon's studio outside London.

But on its own, Shooting Star captures the scorching flame and driving energy that characterizes British rock, reflected in the band's crisp waterfall harmonies, intense instrumental interaction and pounding English drum sound that lays the groundwork for all the tracks. Without resorting to hyperbolic pyrotechnics, Shooting Star stamps its trademark on rock'n'roll, producing in the process one of the most memorable first albums since the debuts of Foreigner and Boston a few years back.

The versatility and commerciality of the band is the work of Van McClain on lead guitar and vocals; Steve Thomas on drums; Ron Verlin on bass; Bill Guffey on keyboards; Charles Waltz on violin, keyboards and harmonies; and Gary West who triples on everything else (lead vocals, keyboards, acoustic/rhythm guitars, drums and percussion).

All the songs were cowritten by McClain and West, except "Higher" which also carries the coauthorship of "Walk Away Renee" writer Michael Brown.

Side one seems more radio-oriented. The five selections are prima-

rily straight-ahead rockers with non-stop rhythm tracks, shimmering crystal-clear harmonies and contagious hooklines that won't quit.

The first three songs—"You Got What I Need," "Don't Stop Now" and "Higher"—are exuberant high-

energy efforts. With heavy punctuation from Thomas' dynamic double bass drumming, musical textures are woven by layers of grand piano, keyboards, rich bass, organ, synthesizer and clavinet, and always led by the lightning-bolt guitar riffs of McClain.

Yet Shooting Star proves it's not just another peak-out rock band when it shifts from overdrive into lower gear with a beautiful, poignant ballad titled "Just Friends," introduced by silvery 12-string guitar and buoyed by free-floating vocal harmonies. The side closes out with a final starburst of excitement generated by a steaming-hot "Bring It On," managing to leave a genuine desire to hear more.

Fortunately there's another side to go; and if the first half of the album concentrates on commerciality, the second half gives way to Shooting Star's impressive symphonic skills and fanciful flights of orchestral fancy.

The violin talents of Waltz are noticeably showcased here, beginning almost immediately with a mesmerizing, hypnotic opening on "Tonight," "Rainfall," as might be guessed from the title, is a lovely indigo hued ballad on which Dudgeon lends metallic tambourine touches and the grand piano taxis into the driver's seat with a strong coursing lead run.

Each of the other three numbers—"Midnight Man," "Stranger" and "Last Chance"—are outstanding arrangements that occasionally call to mind the Moody Blues at its best. By the time the final strains of "Last Chance" fade out, the band has sparked a real groove that makes this album a pleasure to crank up over and over. **KIP KIRBY**

PolyGram Undergoes Cuts

• Continued from page 6
vited" to make the Eastern move, it's hinted.

PolyGram Record Operations is formulating a "bonus arrangement," wherein involved employees would receive their regular salary plus a bonus computed on the basis of their remuneration, even if the staffer remains as long as 90 days with the company after he is notified he will be terminated.

PolyGram Distributing's district marketing chiefs will represent the three labels, replacing the 11 regional marketing men who formerly served the three labels, it's reported. Mercury and Polydor had four such regional marketing reps while Casablanca had three. PolyGram would not comment on this.

The approximate 60-plus persons who did local promotion for the

Assistance in preparing this story provided by Irv Lichtman.

three labels has shrunk to 24 persons nationally. Polydor and Mercury had 23 and Casablanca 24. A PolyGram spokesman describes the promo concept shift as "generalists" replacing "specialists," meaning they will be responsible for local promotion for all three labels instead of one.

Named to coordinate local promotion activity nationally is Rick Bleiweiss, now PolyGram Distributing promotion vice president. He will continue to act as the firm's national singles sales chief. He will be (Continued on page 66)

Dilemma For A&M Group

TORONTO—A&M act Cano is caught in a peculiar bind that leaves them in no man's land as far as the annual Juno Awards are concerned.

According to manager Gary McGroarty, "even though our combined sales on catalog are probably enough to enter us 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 fledged 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 the Robertson/Britten tune "Carrie," a song charting in the U.S. at this time sung by Cliff Richards.

In addition, Cano is shortly to release an anthology album for the Canadian market and is planning on foreign market release on a similar set.

"The whole language thing is something that we have to overcome," the manager says. "Our stronghold up until now has 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 it with," he says referring to "Carrie."

Billboard **Hot 100** *Chart Bound

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SOLITAIRE—Peter McLean (Columbia 1-11214)
TRAIN IN VAIN—The Clash (Epic 9-50851)
 SEE TOP SINGLE PICKS REVIEWS, page 58

MARCH 8, 1980 BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	12	CRAZY LITTLE THING CALLED LOVE —Queen (Queen), F. Mercury, Elektra 46579 CPP	35	38	8	WHEN A MAN LOVES A WOMAN —Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643 WBM	69	29	12	FOOL IN THE RAIN —Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic) WBM
2	2	17	YES, I'M READY —Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227 CPP	36	39	8	I THANK YOU —Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163 CPP/WBM	70	70	4	DESIRE —Rockets (Johnny Sandlin), D. Robbins, J. Badanjek, RSO 1022
3	4	13	LONGER —Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ABP/BP	37	37	9	KISS ME IN THE RAIN —Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179 B-3	71	79	3	AUTOGRAPH —John Denver (Milton Okun), J. Denver, RCA 11915 CLM
4	5	7	DESIRE —Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019 CHA	38	47	5	LOST IN LOVE —Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479 CPP	72	76	3	IT'S LIKE WE NEVER SAID GOODBYE —Crystal Gayle (Allen Reynolds), R. Greenaway, G. Stephens, Columbia 1-11198 WBM
5	6	9	ON THE RADIO —Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236 CLM	39	45	5	BEAT TALKS DIRTY —The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4822 WBM	73	82	4	BRASS IN POCKET —Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP
6	10	8	ANOTHER BRICK IN THE WALL —Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA	40	44	6	COME BACK —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032	74	84	4	YOU ARE MY HEAVEN —Roberta Flack & Donny Hathaway (Roberta Flack & Eric Mercury), S. Wonder, E. Mercury, Atlantic 3627 CPP
7	3	21	DO THAT TO ME ONE MORE TIME —The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215 CPP	41	43	8	I PLEDGE MY LOVE —Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053 CPP	75	85	2	ONLY A LONELY HEART SEES —Felix Cavaliere (Felix Cavaliere & Cengiz Yalrkaya), F. Cavaliere, J. Tran, Epic 9-50829 WBM
8	9	13	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL —Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	42	46	7	HAVEN'T YOU HEARD —Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551	76	NEW ENTRY	NEW ENTRY	DO RIGHT —Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS)
9	16	8	HIM —Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173 WBM	43	53	5	AND THE BEAT GOES ON —The Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA) CLM	77	83	3	LOVING YOU WITH MY EYES —Starland Vocal Band (Barry Beckett), M. Kunkel, T. Danoff, Windsong 11899 (RCA) CLM
10	14	14	THE SECOND TIME AROUND —Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA) CLM	44	50	6	ROCKIN' INTO THE NIGHT —38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205 WBM	78	80	2	NEW ENTRY BABY DON'T GO —Karla Bonoff (Kenny Edwards), K. Bonoff, K. Edwards, Columbia 1-11206 CPP
11	15	8	TOO HOT —Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802 B-3	45	56	5	EVEN IT UP —Heart (Mike Flicker, Ronnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847 WBM	79	NEW ENTRY	NEW ENTRY	NEW ENTRY THINK ABOUT ME —Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196 WBM
12	12	12	DAYDREAM BELIEVER —Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813 CPP	46	52	6	YEARS —Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Arista II 108 CPP	80	30	17	NEW ENTRY DON'T DO ME LIKE THAT —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA) CPP
13	13	14	AN AMERICAN DREAM —The Dirt Band (Jeff Hanna & Bob Edwards), K. Crowell, United Artists 1330 CLM	47	51	6	US AND LOVE —Kenny Nolan (Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234 CPP	81	42	10	FLIRTY WITH DISASTER —Molly Hatchet (Tom Werman), D. Hudeck, D.J. Brown, B.H. Thomas, Epic 950822 CPP
14	8	19	ROCK WITH YOU —Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS) CPP/ALM	48	55	4	SEXY EYES —Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831 ABP/BP	82	NEW ENTRY	NEW ENTRY	NEW ENTRY LOVE ON A SHOESTRING —The Captain & Tennille (Daryl Dragon), K. Chater, D. Foxworthy, Casablanca 2243 CHA
15	7	23	CRUISIN' —Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown) CPP	49	49	8	I WISH I WAS EIGHTEEN AGAIN —George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011 CPP	83	48	12	I CAN'T HELP MYSELF —Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478 CPP
16	18	6	HOW DO I MAKE YOU —Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602 CPP	50	57	4	WOMAN —Foreigner (Roy Thomas Baker, Mick Jones & Ian McDonald), M. Jones, Atlantic 3651 WBM	84	60	14	THE LONG RUN —Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569 WBM
17	19	7	REFUGEE —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA) CPP	51	58	5	WHERE DOES THE LOVIN' GO —David Gates (David Gates), D. Gates, Elektra 46588 CPP	85	NEW ENTRY	NEW ENTRY	NEW ENTRY A LESSON IN LEAVIN' —Dottie West (Not Listed), R. Goodrum, B. Maher, United Artists 1339 CHA
18	17	12	SEPTEMBER MORN —Neil Diamond (Bob Gaudio), N. Diamond, G. Becard, Columbia 1-11175 WBM	52	63	2	HOLD ON TO MY LOVE —Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021 CHA	86	NEW ENTRY	NEW ENTRY	NEW ENTRY IN IT FOR LOVE —England Dan & John Ford Coley (Kyle Lehning), D. Henson, G. Gundry, Big Tree 17002 (Atlantic)
19	26	7	SPECIAL LADY —Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033 B-3	53	59	5	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson (Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186 B-3	87	91	3	NEW ENTRY SOMEWHERE IN AMERICA —Survivor (Not Listed), J. Peterick, Scotti Bros. 511 (Atlantic) WBM
20	20	13	WHEN I WANTED YOU —Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481 ABP/BP	54	62	4	WHAT I LIKE ABOUT YOU —The Romantics (Peter Solley), Palmer, Marinos, Skill, Nempcor 97527 (CBS) WBM	88	66	5	NEW ENTRY I SHOULD'VE LOVED YA —Narada Michael Walden (Narada Michael Walden), N. Walden, T. Stevens, A. Willis, Atlantic 3631 CPP/WBM
21	24	8	GIVE IT ALL YOU GOT —Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211 WBM	55	65	3	PILOT OF THE AIRWAVES —Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.) WBM	89	NEW ENTRY	NEW ENTRY	NEW ENTRY A CERTAIN GIRL —Warren Zevon (Warren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra) B-3
22	11	15	ROMEO'S TUNE —Steve Forbert (John Simon), S. Forbert, Nempcor 97525 (CBS) CPP	56	64	4	CARS —Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic) WBM	90	NEW ENTRY	NEW ENTRY	NEW ENTRY DON'T CRY FOR ME ARGENTINA —Festival (Boris Midney), A.L. Webber, T. Rice, RSO 1020
23	31	4	RIDE LIKE THE WIND —Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184 WBM	57	22	13	SARA —Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150 WBM	91	NEW ENTRY	NEW ENTRY	NEW ENTRY SURVIVE —Jimmy Buffett (Norbert Putnam), J. Buffett, M. Utley, MCA 41199 WBM
24	28	12	HEARTBREAKER —Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395 WBM	58	67	3	SET ME FREE —Utopia (Todd Rundgren), Utopia, Bearsville 49180 (Warner Bros.) CPP/ALM	92	54	7	NEW ENTRY YOU MIGHT NEED SOMEBODY —Turley Richards (T. Richards, M. Fleetwood), T. Snow & N. O'Byrne, Atlantic 3645 WBM
25	32	3	I CAN'T TELL YOU WHY —Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra) WBM	59	25	13	WONDERLAND —Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479 CPP	93	69	21	ESCAPE —Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA) WBM
26	21	17	COWARD OF THE COUNTY —Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327 CLM	60	35	9	LET ME GO, LOVE —Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130 WBM	94	81	20	DON'T LET GO —Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011 CPP
27	27	12	99 —Toto (Toto & Tom Kmoz), D. Paich, Columbia 1-11173 WBM	61	71	3	KEEP THE FIRE —Kenny Loggins (Tom Dowd), K. Loggins, E. Loggins, Columbia 1-11215 WBM	95	87	16	I WANNA BE YOUR LOVER —Prince (Prince), Prince, Warner Bros. 49050 WBM
28	61	4	CALL ME —Blondie (Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3	62	72	3	THE SPIRIT OF RADIO —Rush (Rush & Terry Brown), N. Pearl, G. Lee, A. Lifeson, Mercury 76044 WBM	96	90	23	LADIES NIGHT —Kool & The Gang (Eumir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury) B-3
29	33	4	OFF THE WALL —Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838 CPP/ALM	63	73	3	GIRL WITH THE HUNGRY EYES —Jefferson Starship (Ron Nevison), P. Kantner, Grunt 11921 (RCA) WBM	97	NEW ENTRY	NEW ENTRY	NEW ENTRY I DON'T NEED YOU ANYMORE —Jackie DeShannon (Burt Bacharach & Paul Anka), B. Bacharach, P. Anka, RCA 11902 CPP/ALM
30	34	7	THREE TIMES IN LOVE —Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA) B-3	64	68	6	COMPUTER GAME —Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M) CPP/ALM	98	86	18	DEJA VU —Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459 CHA/CPP
31	36	14	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP	65	75	2	ANY WAY YOU WANT IT —Journey (Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213 CPP	99	89	13	WHY ME —Styx (Styx), D. DeYoung, A&M 2206 CPP/ALM
32	40	3	FIRE LAKE —Bob Seger (Bob Seger), B. Britten, B. Robertson, EMI-America 8035 B-3/WBM	66	74	3	CARRIE —Cliff Richard (Cliff Richard), T. Britten, B. Robertson, EMI-America 8035 B-3/WBM	100	88	10	BAD TIMES —Tavares (Bobby Colomby), G. McMahon, Capitol 4811 ABP/BP
33	23	21	THIS IS IT —Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109 WBM	67	77	2	OUTSIDE MY WINDOW —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54308 (Motown) CPP				
34	41	8	BACK ON MY FEET AGAIN —The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398 CHA/CPP	68	78	3	FIRE IN THE MORNING —Melissa Manchester (Steve Buckingham), S. Dorff, L. Herbstreit, G. Harju, Arista 0485 CPP				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

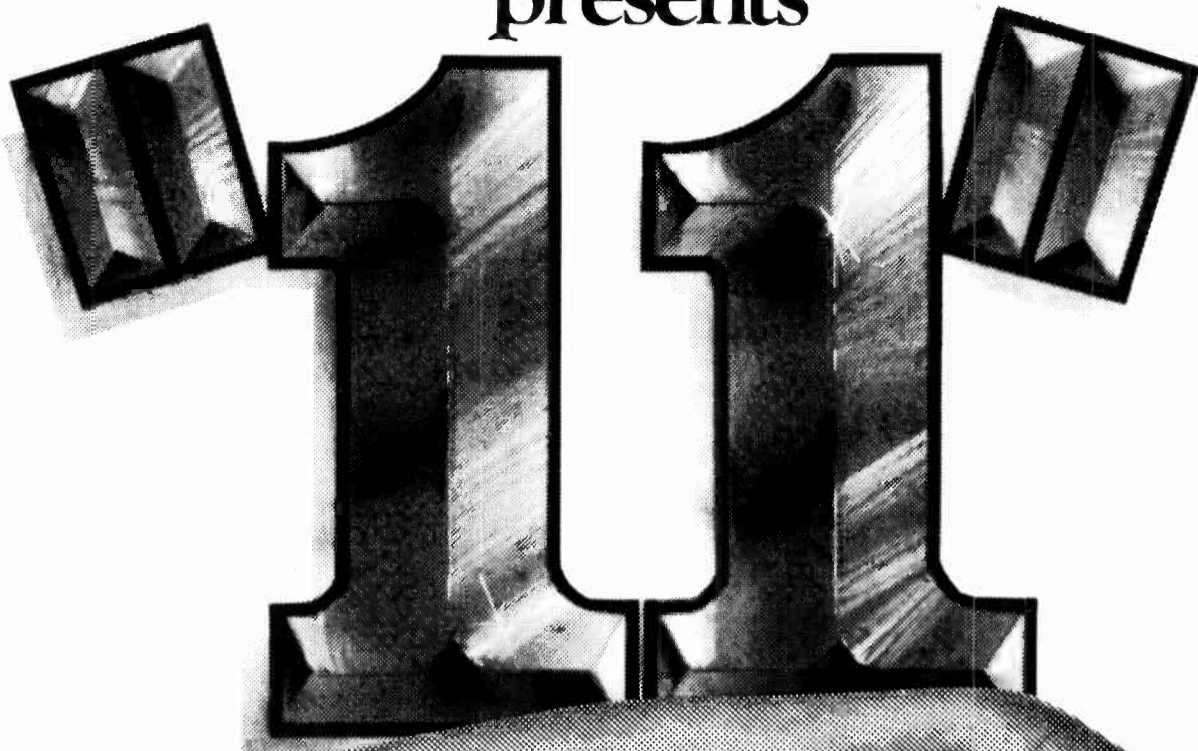
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Almo Publications, A-R = Acuff-Rose, B-M = Belwin Mills, BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A Certain Girl (Unart. BMI) 89	Bad Times (Harlem, MacAuley, Rippartur ASCAP) 100	Deja Vu (Rightsong/Angela, BMI) 98	Girl With The Hungry Eyes (Little Dragon, ASCAP) 63	I Thank You (Birdese/Walden, BMI) 36	My Heroes Have Always Been (Commodores, Motown) 91	Sexy Eyes (April, ASCAP/Blackwood, BMI) 48	When I Wanted You (Home Grown, BMI) 20
A Lesson In Leavin' (Chappell, Salimaker/Welbeck/Blue Quil, ASCAP) 85	Brass In Pockets (Al Gallico, BMI) 73	Desire (Stigwood/Unchappell, BMI) 4	Haven't You Heard (Baby Fingers/Mims/Shown Breese, ASCAP) 76	I Wanna Be Your Lover (Encrip, BMI) 95	Off The Wall (Almo, ASCAP) 29	Somewhere In America (WB/Easy Action, ASCAP) 87	Where Does The Lovin' Go (Kipahula, ASCAP) 51
An American Dream (Jolly Cheeks, BMI) 13	Call Me (Ensign, BMI/Rare Blue, ASCAP) 28	Do Right (Web IV, BMI) 76	Do That To Me One More Time (Moonlight & Magnolias, BMI) 7	I Wish I Was Eighteen Again (Tree A G, BMI) 49	On The Radio (Sweet Summer, ASCAP) 65	Special Lady (H A B Dark Cloud, ASCAP) 19	Why Me (Stygian Song/Almo, ASCAP) 99
And The Beat Goes On (Spectrum, Vili/Rosy, ASCAP) 43	Carrie (Unart. BMI/Cookaway, BMI) 66	Don't Cry For Me Argentina (Leeds, ASCAP) 90	Don't Do Me Like That (Skyhill, BMI) 80	Keep The Fire (Mik Money/Taurign, ASCAP) 52	Only A Lonely Heart Sees (K1, ASCAP) 72	Survive (Coral Reefe, BMI/Creately, BMI) 75	With You I'm Born Again (Check Out, BMI) 91
Another Brick In The Wall (Pink Floyd, Unchappell, BMI) 6	Don't Let Go (Screen Gems-EMI, BMI) 56	Don't Do Me Like That (Skyhill, BMI) 80	How Do I Make You (Billy Steinberg, BMI) 16	Kiss Me In The Rain (Songs Of Bandler/Koppelman/Emanuel/Cortlandt, ASCAP) 37	Outside My Window (Jobete/Black Bull, ASCAP) 61	The Long Run (Cass Red Cloud, ASCAP) 67	Woman (Somerset/Evansongs, ASCAP) 50
Any Way You Want It (Weed High, BMI) 65	Even It Up (Strange Euphoria, Know, ASCAP) 45	Don't Let Go (Screen Gems-EMI, BMI) 56	I Can't Tell You Why (Jeddrath/Cass County/Red Cloud, ASCAP) 93	Ladies Night (Deightful/Gang, BMI) 96	Pilot Of The Airwaves (Ackee, ASCAP) 55	The Second Time Around (Spectrum VII/Rosy, ASCAP) 17	Wonderland (Jobete/Commodores, ASCAP) 59
Autograph (Cherry Lane, ASCAP) 78	Escape (The Holmes Line Of Music, ASCAP) 25	Don't Let Go (Screen Gems-EMI, BMI) 56	I Don't Need You Anymore (New Hidden Valley, ASCAP/Pauanne, BMI) 32	Let Me Go, Love (Snug/Big Stroke, BMI) 60	Refugee (Skyhill, BMI) 17	Think About Me (Fleetwood Mac, BMI) 79	Working My Way Back To You (Screen Gems-EMI/Seasons Four, BMI) 8
Baby Don't Go (Seagrave/Valgovind, BMI) 78	Fire In The Morning (Hobby Horse, BMI/Cotton Pickin, ASCAP) 26	Don't Let Go (Screen Gems-EMI, BMI) 56	In It For Love (Amachris/April, ASCAP) 97	Love On A Shoestring (Vogue, BMI) 82	Ride Like The Wind (Pop 'N' Roll, ASCAP) 36	Three Times In Love (Big Teeth, BMI) 23	Years (Pi Gem, BMI) 46
Baby Talks Dirty (Eighties/Small Hill, ASCAP) 39	Flirtin' With Disaster (Mister Sunshine, ASCAP) 15	Don't Let Go (Screen Gems-EMI, BMI) 56	It's Like We Never Said Goodbye (Cookaway/Dejamus, ASCAP) 72	Love On A Shoestring (Vogue, BMI) 82	Rock With You (Almo, ASCAP) 14	Too Hot (Deightful/Gang, BMI) 11	Yes, I'm Ready (Dandelion, BMI) 2
Back On My Feet Again (Pendulum/Unchappell/Hudson Bay Co, BMI) 34	Fool In The Rain (Flames Of Albion, ASCAP) 69	Don't Let Go (Screen Gems-EMI, BMI) 56	Longer (Hickory Grove April, ASCAP) 86	Love On A Shoestring (Vogue, BMI) 82	Romeo's Tune (Rolling Tide, ASCAP) 44	Us And Love (Sound Of Noian, BMI) 57	You Are My Heaven (Jobete/Black Bull, ASCAP/Stone Diamond, BMI) 74
	Give It All You Got (Gates, BMI) 21	Don't Let Go (Screen Gems-EMI, BMI) 56	Lost In Love (Arista/BRM Riva, ASCAP) 97	Loving You With My Eyes (Cherry Lane, ASCAP) 77	Sara (Fleetwood Mac, BMI) 57	When A Man Loves A Woman (Pronto/Quincy, BMI) 58	You Might Need Somebody (Branntree/Snow/Neches River, BMI) 47

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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IN IT FOR LOVE—England Dan & John Ford Coley (Big Tree 17002) SHRINER'S CONVENTION—Ray Stevens (RCA 11911) SEE TOP SINGLE PICKS REVIEWS, Page 62

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'CRAZY LITTLE THING CALLED LOVE' and 'LET ME GO, LOVE'.

MARCH 1, 1980 BILLBOARD

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor)

A-Z index table listing song titles and their corresponding publisher/licensor abbreviations.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

QUEEN.

Number 1 across the board!



"CRAZY LITTLE THING CALLED LOVE"
(E-46579)

Produced by Queen

Billboard **HOT 100**

*Chart Bound

ANY WAY YOU WANT IT—Journey (Columbia) GIMME, GIMME, GIMME—Abba (Atlantic 3652) SEE TOP SINGLE PICKS REVIEWS, Page 58

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

FEBRUARY 23, 1980 BILLBOARD

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.

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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order with corresponding page numbers for the main chart.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/5/80
Number of singles reviewed
this week 125 Last week 108

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Pop

ROLLING STONES—Emotional Rescue (4:18); producer: Glimmer Twins; writers: Mick Jagger, Keith Richards; publisher: Colgems/EMI ASCAP. Rolling Stones STRS38698MO (Atlantic). This first single from the long awaited album is structured in the "Miss You" vein. The hook is snuggled in the offbeat, but once it's repeated the tune becomes addicting. Jagger shows off some daring vocals.

JACKSON BROWNE—Boulevard (3:15); producers: Jackson Browne, Greg Ladanyi; writer: Jackson Browne; publisher: Swallow Turn ASCAP. Asylum E47003A. Browne's prolific songwriting talent and ability to capture in three minutes the realities of everyday living are evident here on this uptempo rock 'n' roll tune in the vein of "Running On Empty."

KENNY LOGGINS—I'm Alright (3:25); producers: Kenny Loggins, Bruce Botnick; writer: K. Loggins; publisher: Milk Money ASCAP. Columbia 111317. Loggins rocks out more than he has on recent singles on this spirited, uplifting tune from the forthcoming film "Caddyshack."

PINK FLOYD—Comfortably Numb (3:59); producers: Bob Ezrin, David Gilmour, Roger Waters; writers: D. Gilmour, R. Waters; publisher: Pink Floyd BMI. Columbia 111311. Already an AOR favorite, this dreamy, lilting song is the third single from the top selling LP, "The Wall." It displays this supergroup's lyrical strengths and passion for colorful, textured melody.

ROGER DALTRY—Free Me (3:59); producer: Jeff Wayne; writer: Russ Ballard; publishers: April/Russell Ballard ASCAP. Polydor PD2105. Daltrey sounds in fine form on this rocker from the forthcoming soundtrack recording of "McVicar." He is joined here by fellow Who members as well as a powerful horn section.

RANDY VANWARMER—Whatever You Decide (3:34); producers: John Holbrook, Ian Kimmel; writer: Randy Vanwarmer; publisher: Fourth Floor ASCAP. Bearsville BSS49258 (WB). Vanwarmer recently had a top five hit with "Just When I Needed You Most." Like that tune, this one is an easy rocker highlighted by a richly melodic chorus.

DONNA SUMMER—Could It Be Magic (3:15); producers: Giorgio Moroder, Pete Bellotte; writers: B. Manilow, A. Anderson; publishers: Kamikazi/Angel Dust BMI. Casablanca OCA05N. This is a reissue of Summer's second U.S. chart single, which peaked at number 52 four years ago. It's the moaning, heavy-breathing disco diva of old, not the sleek pop-r&b performer who's hit gold with her last eight singles. This is a curious record on which to risk such an impressive hit string.

recommended

TED NUGENT—Wango Tango (4:47); producer: Cliff Davies; writer: T. Nugent; publisher: Magicland ASCAP. Epic 950907 (CBS).

POINTER SISTERS—He's So Shy (3:37); producer: Richard Perry; writers: Tom Snow, Cynthia Weil; publishers: ATV/Mann & Weil/Braintree/Snow BMI. Planet P47916A (Elektra/Asylum).

SPYRO GYRA—Percolator (2:29); producers: Jay Beckenstein, Richard Calandra; writer: Jay Beckenstein; publishers: Harlem/Crosseyed Bear BMI. MCA MCA41275.

WALTER EGAN—Baby Let's Runaway (2:44); producers: Earle Mankey, Walter Egan; writer: W. Egan; publishers: April/Swell Sounds/Melody Deluxe/Seldex ASCAP. Columbia 111297.

JIMMY RUFFIN—Night Of Love (2:53)/Searchin' (2:53); producers: Robin Gibb, Blue Weaver; writers: R. Gibb, B. Weaver; publisher: Stigwood (Unichappell) BMI. RSO RS1042.

TONY JOE WHITE—I Get Off On It (3:02); producer: Tony Joe White; writers: Tony Joe White, Leann White; publisher: Tennessee Swamp Fox ASCAP. Casablanca West CW4503.

LOU REED—The Power Of Positive Drinking (2:13); producers: Lou Reed, Michael Fontara; writers: Lou Reed, Michael Fontara; publisher: Metal Machine BMI. Arista AS0535.

WILLIE NILE—That's The Reason (2:30); producer: Roy Halee; writer: Willie Nile; publisher: Lake Victoria ASCAP. Arista AS0534.

JO JO ZEP AND THE FALCONS—Hit And Run (3:19); producer: Peter Solley; writers: J. Camilleri, J. Burstin, T. Faehse; publishers: Australian Tumbleweed/EMU BMI. Columbia 111319.

BLACK RUSSIAN—Leave Me Now (3:30); producers: Serge Kapustin, Natasha Kapustin, Vladimir Shneider, Guy Costa; writers: S. Kapustin, A. Willis; publishers: Virgo/Midnight Sun ASCAP/Irving BMI. Motown M1493F.

RONIN—Love's Coming Into My Life Again (5:00); producer: Peter Asher; writer: Waddy Wachtel; publisher: Daisy Root BMI. Mercury 76052.

CHIPMUNKS—You May Be Right (4:03); producer: Steve Vining; writer: B. Joel; publisher: none listed. Excelsior SIS1001.

BRYAN ADAMS—Give Me Your Love (3:46); producers: Jim Vallance, Bryan Adams; writer: Adams; publishers: Irving/Adams Communications BMI. A&M 2249.

ALBERICI—England's Children (3:45); producer: John Davis;

writer: L. Alberici; publisher: Linda Alberici ASCAP. MSR MS500.

KROKUS—Heatstrokes (2:26); producers: Martin Pearson, Krokus; writer: Krokus; publisher: none listed. Ariola OS804.

VOYAGER—Sing Out—Love Is Easy (3:50); producer: Gus Dudgeon; writer: Paul French; publishers: Eiger/Panache ASCAP. RCA JH12047.

Soul

CHAKA KHAN—Papillon (aka Hot Butterfly) (3:49); producer: Arif Mardin; writer: Gregg Diamond; publishers: Diamond Touch/Arista ASCAP. Warner Bros. WBS49256. Khan's first single from her second solo LP is a more mellow, sinuous effort than the r&b classic "I'm Every Woman," which launched her first solo outing in 1978. A subtle, understated strut propels the single.

ASHFORD & SIMPSON—Love Don't Make It Right (3:35); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nich-O-Val ASCAP. Warner Bros. WBS49269. From the duo's "Musical Affair" LP, this is an engaging track with a catchy chorus and lots of pulsating energy. Vocals jell together for a highly danceable effect.

SHALAMAR—I Owe You One (3:37); producer: Leon Sylvers; writers: J. Gallo, L. Sylvers; publishers: Spectrum VII/Rosy ASCAP. Solar JH12049 (RCA). Forceful lead vocal and tight group harmonies contribute to this record's broad appeal. The clean production by Sylvers and an effective hook gives this strong pop potential as well.

ROSE ROYCE—Pop Your Fingers (4:30); producer: Norman Whitfield; writer: Norman Whitfield; publisher: Norman Whitfield; publishers: May Twelfth/Warner-Tamerlane BMI. Whitfield WH149274 (WB). The veteran act comes on strong with a funky dance tune. Production is polished and emphasizes the powerful rhythm surrounding the vocals.

DYNASTY—I've Just Begun To Love You (3:34); producer: Leon Sylvers III; writers: W. Shelby, R. Smith; publishers: Spectrum VII/Mykinda Music ASCAP. Solar YB12021 (RCA). From Solar's red-hot artist stable comes a zesty, upbeat energizer. The scant layering of vocals adds dimension and texture to the persistent rhythm. Song has enough mass appeal to cross pop.

MAZE—Southern Girl (4:00); producer: Frankie Beverly; writer: Frankie Beverly; publisher: Amazement BMI. Capitol P4891. Frankie Beverly's soulful lead vocal sparks this stylish track that pays homage to Southern ladies. The upbeat groove and funky arrangement should keep the group's track record in tact.

recommended

LITTLE ANTHONY—Your Love (3:45); producers: Milton Blackford, Chris Christian; writer: Rick Riso; publisher: U-No ASCAP. MCA MCA41258.

JOHNNIE TAYLOR—I Got This Thing For Your Love (3:59); producer: Brad Shapiro; writer: G.M. Guidry; publisher: World Song ASCAP. Columbia 111315.

CAMERON—Magic Of You (Like The Way) (3:24); producer: Randy Muller; writer: Randy Muller; publisher: One To One ASCAP. Salsoul S72124.

MAGIC LADY—Love Feelin' (3:46); producer: Michael Stokes; writers: M. Stokes, L. Stokes; publisher: Willow Girl BMI. Arista AS0532.

LEON HUFF—Tight Money (3:15); producer: Leon Huff; writer: Leon Huff; publisher: Piano Music. Philadelphia International ZS93109 (CBS).

TRUSSEL—I Love It (3:56); producers: Allen Richardson, Fred Wesley; writers: Robert Gray, Michael Gray; publishers: Ensign/Nikki's Dream/Cowcatcha BMI. Elektra E46664A.

Country

DOLLY PARTON—Old Flames Can't Hold A Candle To You (3:22); producer: Gary Klein; writers: P. Sebert-H. Moffatt; publisher: Right Song, BMI. RCA JH12040. Parton powers this strong number that helped launch Joe Sun. She gives it a sensitive, delicate reading, bolstered by a male background singer, steady percussion and crafty slices of steel, keyboard and guitar.

STATLER BROTHERS—Charlotte's Web (2:53); producers: Jerry Kennedy-Snuff Garrett; writers: Cliff Crofford-John Durrill-Snuff Garrett; publishers: Peso/Dutchess, BMI. Mercury S7031. The unique harmony of the Statlers works well on this story song. Instruments run the gamut from harp to strings to steel guitar.

CRYSTAL GAYLE—Heart Mender (2:54); producer: Allen Reynolds; writers: Richard Leigh-M. Blackford; publisher: United Artists, ASCAP. United Artists X13262. Gayle's torchy cabaret voice adds style to this flowing uptempo ballad, enriched with flute, lots of piano and a backdrop of strings.

JOHNNY DUNCAN & JANIE FRICKE—He's Out Of My Life

(3:14); producer: Billy Sherrill; writer: T. Bahler; publishers: Fiddleback/Peso/Kidada, BMI. Columbia 111312. Although billed as a duet, this country version of Michael Jackson's recent pop smash is Fricke's showpiece as she delivers a soaring performance. Instrumental production takes a back seat to the intensity of the Fricke-Duncan vocals.

DR. HOOK—Years From Now (2:57); producer: Ron Haffkine; writers: R. Cook-C. Cochran; publishers: Roger Cook/Cookhouse, BMI. Capitol 4885. A keyboard intro paves the way for a catchy vocal effort from Dr. Hook. Production is clear and crisp, and builds effectively. Flip side, "I Don't Feel Much Like Smilin'," also is strong, and the chances for crossover are potent.

PAM ROSE—The Book Of You And Me (2:42); producer: Pete Drake; writers: P. Rose-M.A. Kennedy-D. Goodman; publishers: Window/Little Jeremy, BMI. Epic 950906. This is a sizzler that could be the hit Rose needs to establish her—it's a quick-paced number that combines silvery vocal harmonies, bounty tempo changes and a fine arrangement.

JOHN WESLEY RYLES—May I Borrow Some Sugar From You (3:08); producer: Ron Chancey; writers: Chips Moman-Bobby Emmons; publishers: Vogue/Baby Chick, BMI. MCA 41278. Ryles gives his usual excellent vocal rendition on this slow-paced ballad with an interesting storyline. The arrangement could use a bit more energy, but the tracks are tasty and Ryles' singing is rich and comfortable.

recommended

BUCK OWENS—Moonlight and Magnolia (2:46); producer: Norro Wilson; writers: Len Chiriacka/Rory Bourke; publishers: WB/Chappell, ASCAP. Warner Bros. WBS49278.

DICKEY LEE—Workin' My Way To Your Heart (2:43); producers: Dickey Lee/Roy Dea; writer: Layng Martine, Jr.; publisher: Ray Stevens, BMI. Mercury 57027.

HANK THOMPSON—Rollin' In Your Sweet Sunshine (2:25); producer: Larry Butler; writers: Bob Morrison/Jay Harris; publishers Music City, ASCAP. MCA MCA41274.

DIRT BAND—Make A Little Magic (3:40); producers: Jeff Hanna/Bob Edwards; writers: J. Hanna/R. Hathaway/R. Carpenter; publishers: De-Bone-Aire/Vicious Circle, ASCAP. United Artists UAX1356.

SHEILA ANDREWS—It Don't Get Better Than This (2:31); producer: Brian Fisher; writers: Jack Fisher/Don Harp; publisher: Plum Creek, BMI. Ovation OV1146.

PEGGY FORMAN—Burning Up Your Memory (2:59); pro-

ducer: Ray Pennington; writer: Peggy Forman; publisher: Hello Darlin', SESAC. Dimension DS1008.

SONNY CURTIS—Love Is All Around (2:37); producer: Hitmen Productions; writer: Sonny Curtis; publisher: Mark Three, BMI. Elektra E46663.

WRIGHT BROTHERS—Pick-A-Rose (3:09); producer: Bob Tubert; writer: David Dake; publisher: Mother Martha, BMI. Nasco 034.

PAUL EVANS—One Night Led To Two (3:21); producer: Jimmy Wisner; writers: Paul Evans/Bob Alan; publishers: Port/Tra-james, ASCAP. Cinnamon International IRDA604.

Adult Contemporary recommended

KORONA—Don't You Know How To Love Like A Lady (3:21); producers: Bruce Blackman, Mike Clark; writer: B. Blackman; publisher: Brother Bill's ASCAP. United Artists UAX1360Y.

MERRY CLAYTON—When The World Turns Blue (4:50); producer: Steve Tyrell; writers: Will Jennings, Joe Sample; publishers: Irving/Four Knights BMI. MCA MCA41266.

CHARLENE—Hungry (3:26); producer: Ron Miller; writers: Ron Miller, Ken Hirsch; publisher: Stone Diamond BMI. Motown M1492F.

First Time Around

BILLY MICHAELS—Calling All Girls (3:47); producer: Roy Thomas Baker; writers: Hilly Michaels, Kip Saginor; publishers: Chewable/Chappell ASCAP. Warner Bros. WBS49273. This is a peppy, effervescent pop debut. Aided by a female chorus comprised of Liza Minnelli, Ellen Foley and Lorna Luft, to name a few, Michaels blends the sweetest pop hooks with the raunchiest instrumentations.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 66

song program is nicely varied in tempo and mood, but all five are compositions by the producers and none is attention-compelling. Stretching out its repertoire may help Solar Plexus its next time out on vinyl. **Best cuts:** "Tropicalia," "Behold A Pale Horse."

EMPIRE JAZZ—RSO RS13085. Produced by Ron Carter. The highly regarded bassist not only arranged five themes from "The Empire Strikes Back," he also fronts an impressive group which includes Bob James, Hubert Laws, Jon Faddis, Billy Cobham, Eddie Bert and Frank Wess. However laudable the attempt to adapt these movie melodies to jazz, there are dull passages in John Williams' score; it does not "lay" well to the jazz idiom. Still, it's an intriguing experiment artistically. **Best cuts:** "Yoda's Theme," "The Asteroid Field."

ALLYN FERGUSON—Pictures At An Exhibition, Discovery DS810. Produced by Ferguson. It takes guts to orchestrate Moussorgsky's classic orchestral suite for a big jazz group, but Ferguson has accomplished the chore well. The 11 movements are well planned and ingeniously scored; men like Paul Horn, Bud Shank, Frank Capp, Bill Perkins and Jack Nimitz contribute generously to the overall excellence of the project. **Best cuts:** "The Gnome," "The Catacombs," "The Great Gate Of Kiev."

JON HASSELL/BRIAN ENO—Fourth World Vol. 1, Possible Muzics. Editions EG Records (JEM) EGS107. Produced by Brian Eno, John Hassell. We'll call this music jazz because it's not pop or classical or anything else. It's usually simple rhythmic patterns repeated and elaborated on, with electronically distorted trumpet and ARP providing the colorings. It's sci-fi background music, and yet the rhythms are ancient. **Best cuts:** "Chemistry," "Charm," "Griot."

THE BLACK SWING TRADITION—Arista SJL2246. Produced by Eli Oberstein, Buck Ram, Bob Porter. Helen Oakley Dance's superb annotation ties these 32 old tracks together nicely. It's a two-LP reissue package featuring Fletcher Henderson's band (1931) with Hawkins, Higginbotham and Stark; Mary Lou Williams with the underrated Dick Wilson; Stuff Smith and his fiddle, Buster Bailey with the immaculate, swinging John Kirby combo; Oran "Lips" Page, an excellent trumpeter and blues singer, and Buck Ram's Stars with Teddy Wilson. These are indeed rare and treasurable tracks, a valued addition to Arista's mostly contemporary jazz catalog. **Best cuts:** take your choice.

ROBERT NIGHTHAWK—Live On Maxwell Street, Rounder 2022. Produced by Norman Dayron. Mentor of Muddy Waters, bluesman Nighthawk is here captured live in Chicago

three years prior to his death in 1967. His vocals and guitar work are idiosyncratic but never dull and the rough'n'ready nature of the recording underscores the spontaneity of his blues talent. **Best cuts:** "Nighthawk Shuffle," "Maxwell Street Medley."

CHARLES OWENS & NEW YORK ART ENSEMBLE—Music Of Harry Warren, Discovery DS811. Produced by Albert Marx. Owens and his five sidemen devote their talents to eight songs by Harry Warren. George Cables, Red Callender, Roy McCurdy, James Newton and Ray Brown mesh well with Owens' saxes and flutes. First rate contemporary jazz. **Best cuts:** "I Only Have Eyes For You," "The More I See You."

MARIAN MCPARTLAND—At The Hickory House, Savoy (Arista) 2248. Produced by Lee Magid, Ozzie Cadena, Bob Porter. A splended two-LP issue spotting the pianistics of the still-active British-born lady. These 24 tracks were taped almost 30 years ago on New York's 52nd St. and are mainly revered standards in which she's backed elegantly by various bass-drum duos. McPartland's annotation is as entertaining as her keyboard wizardry. **Best cuts:** "Once In A While," "September Song," "A Fine Romance."

WIDESPREAD DEPRESSION ORCHESTRA—Boogie In The Barnyard, Stash ST206. Produced by Bernard Brightman. This nine-man band plays old tunes, popularized by big bands of the 1930s, with verve and respect for the originals. Mike Hashim on alto is a particularly strong soloist. There are 11 bright cuts here, several from the Ellington book, but all are musical. **Best cuts:** "Azure," "Cavernism," "Little Rabbit Blues."

BEN WEBSTER & JOE ZAWINUL—Travin' Light, Milestone M47056. Produced by Orrin Keepnews. It is Big Ben's tenor that shines brilliantly on these 15 tunes taped in 1963. They make up a splendid two-LP set with Philly Joe Jones, Sam Jones, Thad Jones, Bill Harris and Jimmy Rowles all chipping in with Zawinul's pianistics to give the late Webster flawless accompaniment. Tunes are mostly standards; two are Webster originals. **Best cuts:** "I Surrender Dear," "Where Are You," "The Governor."

FOUR KEYS—Pausa 7061. Produced by Hans Georg Brunner-Schwer. Group comprised of pianist Martial Solal, alto saxist Lee Konitz, guitarist John Scofield and bassist Niels Henning Orsted-Pedersen offers seven well-played tracks, all Solal's compositions. It's good contemporary chamber jazz with a variety of moods and tempos. **Best cuts:** "Brain Stream," "Retro Active."

JULY 5, 1980 BILLBOARD

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I'M ALRIGHT—Kenny Loggins
Columbia 36737
WHATEVER YOU DECIDE—Randy Van Warmer
Bearsilver 49258
SEE TOP SINGLE PICKS REVIEWS, Page 67

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263	35	50	4	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	69	78	3	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869
2	2	15	FUNKY TOWN—Lipps Inc. • (Steve Greenberg), Casablanca 2233	36	33	10	THEME FROM NEW YORK, NEW YORK— Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.)	70	87	2	WHY NOT ME—Fred Knoblock (James Stroud), F. Knoblock, C. Whitsett, Scotti Bros. 600 (Atlantic)
3	3	16	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656	37	39	9	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224	71	79	2	WHO SHOT J.R.—Gary Burbank with Band McNally (Ed Vanover), E. Vanover, G. Burbank, Reed, Ovation 1150
4	4	7	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	38	44	7	WALKS LIKE A LADY—Journey (Geoffery Workman & Kevin Elson), S. Perry, Columbia 1-11275	72	NEW ENTRY	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)	
5	6	10	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	39	40	8	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410	73	27	16	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)
6	5	10	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863	40	41	8	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204	74	32	10	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235
7	7	13	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	41	45	9	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049	75	82	2	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Aherne), R. Orbison, C. Price, Warner Bros. 49262
8	9	8	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664	42	42	8	SOMETHIN' BOUT YOU BABY I LIKE— Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865	76	76	3	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519
9	8	14	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225	43	43	8	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.)	77	NEW ENTRY	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Warner Bros./Q-West 49505	
10	11	15	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469	44	46	7	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206	78	83	2	LOVE THAT GOT AWAY—Firefall (Kyle Lehning, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670
11	12	9	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266	45	48	8	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island)	79	84	2	DANCIN' IN THE STREETS—Teri DeSario with K.C. (Casey), Stevenson, Gaye, Hunter, Casablanca 2278
12	13	11	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	46	51	4	JO JO—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281	80	26	13	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra)
13	10	12	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	47	52	4	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091	81	86	2	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221
14	16	7	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	48	59	3	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	82	NEW ENTRY	YEARS FROM NOW—Dr. Hook (Ron Haffkine), Cook, Cochran, Capitol 4885	
15	18	9	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043	49	54	4	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	83	88	2	I GET OFF ON IT—Tony Joe White (Tony Joe White), T.J. White, L. White, Casablanca 2279
16	17	8	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864	50	61	4	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243	84	89	2	MY MISTAKE—The Kingbees (David J. Holman & Rich Fitzgerald), J. James, RSO 1032
17	14	21	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	51	56	5	IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265	85	90	2	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alston 3650 (T.K.)
18	21	7	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246	52	58	4	SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2449 (RCA)	86	77	6	TIME FOR ME TO FLY—REO Speedwagon (Kevin Cronin, Gary Richrath, Paul Grupp), K. Cronin, Epic 9-50858
19	19	15	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615	53	64	3	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039	87	81	5	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270
20	25	6	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888	54	74	2	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)	88	NEW ENTRY	FREE ME—Roger Daltrey (Jeff Wayne), R. Ballard, Polydor 2105	
21	23	6	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	55	60	4	LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Columbia 1-11239	89	38	7	ANGEL SAY NO—Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278
22	29	6	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Winwood, S. Davis, Atlantic 3666	56	22	21	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)	90	NEW ENTRY	IF I WERE YOU—Toby Beau (Jerry Fuller), J. Fuller, J. Hobbs, RCA 11964	
23	36	6	TAKE YOUR TIME—S.O.S. Band • (Sigiidi), H. Clayton, Sigiidi, Tabu 9-5522 (CBS)	57	67	2	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652	91	49	14	WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), N. Geraldo, Chrysalis 2419
24	34	3	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359	58	68	4	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	92	55	7	AND THE CRADLE WILL ROCK—Van Halen (Ted Templeman), E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony, Warner Bros. 49501
25	31	8	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639	59	75	3	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	93	62	12	TWILIGHT ZONE/TWILIGHT TONE— Manhattan Transfer (Jay Graydon), J. Graydon, B. Hermann, A. Paul, Atlantic 3649
26	15	21	CALL ME—Blondie • (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	60	66	3	LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorrie, Arista 0515	94	94	25	ANOTHER BRICK IN THE WALL—Pink Floyd • (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187
27	20	15	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellington, United Artists 1345	61	69	3	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282	95	98	8	BACK TOGETHER AGAIN— Roberta Flack & Eric Mercury, J. Mtume, R. Lucas, Atlantic 3661
28	24	17	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	62	70	4	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883	96	63	21	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184
29	47	4	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038	63	72	4	ONE MORE TIME FOR LOVE— Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), J. Peters, Tania 54312 (Motown)	97	97	3	DANCING WITH THE MOUNTAINS—John Denver (Milton Okun), J. Denver, RCA 12017
30	30	12	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494	64	65	4	I'M HAPPY JUST TO DANCE WITH YOU— Anne Murray (Norman), J. Lennon, P. McCartney, Capitol 4878	98	57	21	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831
31	35	7	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	65	73	3	STOP YOUR SOBBING—Pretenders (Nick Lowe), R. Davies, Sire 49506 (Warner Bros.)	99	71	6	SHOTGUN RIDER—Joe Sun (Brien Fisher), L. Henley, J. Slate, J. Hutt, Ovation 1141
32	37	8	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640	66	28	22	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479	100	95	9	POWER—The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown)
33	NEW ENTRY	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	67	85	2	BEYOND—Herb Alpert (Herb Alpert, Captain Randy Badazz & Andy Armer), R. Hewson, A&M 2246	CHA				
34	53	4	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	68	80	3	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	CPP			

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher—Licensee)

Against The Wind (Gear, ASCAP) 6	Biggest Part Of Me (Rubicon, BMI) 67	Empire Strikes Back (Fox Fanfare/ASCAP) 33	I'm Happy Just To Dance With You (Maclen, BMI) 64	Lost In Love (Arista BRM/Piva, ASCAP) 66	Power (Midnight Sun, ASCAP/Book, BMI) 100	Someone That I Used To Love (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI) 69	Theme From New York, New York (Unart, BMI) 36
Alabama Getaway (Ice Nine, ASCAP) 76	Brass In Pocket (AI Gallico, BMI) 56	Into The Night (Papa Jack, BMI) 47	Let Me Love You (Southern Nights, ASCAP) 51	Love That Got Away (Warner-Tamerlane/EI Sueno, BMI) 78	On The Rebound (April/Russell Ballard, ASCAP) 62	Somebody (Colgem-EMI, ASCAP) 42	Time For Me To Fly (Fate, ASCAP) 86
All Out Of Love (Arista, ASCAP) 49	Call Me (Ensign, BMI/Cockaway, ASCAP) 25	It's For You (Big Stick, BMI) 48	It's Still Rock And Roll To Me (Impulsive/April, ASCAP) 4	More Love (Jobete, ASCAP) 21	Ride Like The Wind (Pop 'N' Roll, BMI) 24	Stand By Me (Rightsong/Trio, BMI) 32	Tired Of Toein' The Line (TRO Cheshire, BMI) 15
All Night Long (Wow & Flutter, ASCAP) 25	Cars (Beggars Banquet/Andrew Heath, PRS) 45	Let's Go 'Round Again (Average, ASCAP) 60	Jo Jo (Boyz Scaggs/Almo, ASCAP/Foster Fries/Irving, BMI) 46	My Mistake (Short Fuse, BMI) 84	Sailing (Pop 'N' Roll, ASCAP) 34	Tulsa Time (Bibo, ASCAP) 53	Two Places At The Same Time (Radiola, ASCAP) 93
All Night Thing (Aceke, ASCAP) 45	Clones (Moult Hope, ASCAP) 40	Let's Get Serious (Black Bull, BMI) 80	King Of The Hill (Critique, BMI) 41	One More Time For Love (Golden Corralake, BMI) 63	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31	Twilight Zone (Blackwood/Garden Rake, BMI/Heen, ASCAP) 7	Walks Like A Lady (Weed High, Nightmare, BMI) 38
A Lover's Holiday (Little Macho, ASCAP) 43	Coming Up (MPL, ASCAP) 1	Let's Go Round Again (Average, ASCAP) 60	Landlord (Nico-Vai, ASCAP) 55	One In A Million You (Irving/Medard, BMI) 81	Sexy Eyes (April/ASCAP/Blackwood, BMI) 48	Wonders (Blackwood/Garden Rake, BMI/Heen, ASCAP) 93	Why Not Me (Flowering Stone/United Artists, ASCAP/Whitsett Churchhill, BMI) 70
And The Cradle Will Rock (Van Halen, ASCAP) 89	Cupid (Kags/Surmac, BMI) 8	Let's Go Round Again (Average, ASCAP) 60	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 77	Play The Game (Beechwood/Queen, BMI) 57	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31	Years From Now (Roger Cook/Cookhouse, BMI) 82	
Angels Say No (Tutone Keller, BMI) 92	Don't Fall In Love With A Dreamer (Appari/Almo/Quince, ASCAP) 27	Let's Go Round Again (Average, ASCAP) 60	Give Me The Night (Rodsongs, BMI) 85		Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31		
Another Brick In The Wall (Pink Floyd, Unichappell, BMI) 94	Emotional Rescue (Colgems EMI, ASCAP) 33	Let's Go Round Again (Average, ASCAP) 60	Honey, Honey (Lindseyanne, BMI) 85		Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31		
Answering Machine (WB/Holmes Line Of Music, ASCAP) 74	Empire Strikes Back (Fox Fanfare/ASCAP) 33	Let's Go Round Again (Average, ASCAP) 60	Hurt So Bad (Vogue, BMI) 80		Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31		
Ashe's By Now (Jolly Cheeks, BMI) 37	Into The Night (Papa Jack, BMI) 47	Let's Go Round Again (Average, ASCAP) 60	I Can't Let Go (Blackwood, BMI) 54		Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31		
Atomic (Rare Blue/Monster Island, ASCAP) 39	It's For You (Big Stick, BMI) 48	Let's Go Round Again (Average, ASCAP) 60	I Get Off On It (Tennessee Swamp Fox, ASCAP) 27		Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31		
Back Together Again (Scarab, BMI) 95	Let's Go Round Again (Average, ASCAP) 60	Let's Go Round Again (Average, ASCAP) 60	I'm Alive (Jett/Unart/Blackwood, BMI) 18		Shandi (Kiss, ASCAP/Mad Vincent, BMI) 31		

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/28/80

Number of singles reviewed
this week **108** Last week **104**

Top Single Picks

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CHIC—Rebels Are We (3:19); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Atlantic 3665. The group's first single from its forthcoming LP "Real People" features a crafty jazz funk break in addition to its usual spare, lean production approach. The group has been searching for a hit since "Good Times" hit No. 1 last August, but this clever record should return it to the top.

VILLAGE PEOPLE—Can't Stop The Music (3:35); producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurtt, B. Whitehead; publishers: Can't Stop BMI/Op Scorpio (Black Scorpio) SACEM. Casablanca NB2261. The group's first single from its movie debut features a strong lead vocal by Ray Simpson which leads into a smooth, melodic chorus. It's do-or-die time for the People; happily this sprightly number should have broad pop and disco appeal.

PAUL DAVIS—Cry Just A Little (3:42); producers: Paul Davis, Ed Seay; writer: P. Davis; publisher: Web IV BMI. Bang ZS94811 (CBS). This singer/songwriter's pleasantly melodic vocals are complemented by the low-key music on this easy rocking, contemporary pop tune.

recommended

DAVE MASON—Save Me (3:38); producers: Joe Wissert, Dave Mason; writer: J. Krueger; publishers: Blackwood/Bruiser ASCAP. Columbia 111289.

DAN HILL—Path Of Least Resistance (3:45); producers: Roy Halee, Don Potter; writers: D. Hill; publisher: Welbeck ASCAP. Epic 950902 (CBS).

WILLIE NILE—That's The Reason (2:30); producer: Roy Halee; writer: Willie Nile; publisher: Lake Victoria ASCAP. Arista AS0534.

BRAM TCHAIKOVSKY—Let's Dance (4:12); producers: Bram, Micky, Denis, Keith; writer: M. Broadbent; publisher: WB ASCAP. Polydor PD2101.

JUDAS PRIEST—Living After Midnight (3:30); producer: Tom Allom; writers: G. Tipton, R. Halford, K. Downing; publishers: Arnakata BMI (World Artist). Columbia 111308.

HOTEL—Half Moon Silver (3:48); producers: Dain Eric, Hotel; writers: M. Phillips, T. Calton, L. Bargeron; publishers: Blair/Bellhop BMI. MCA MCA41277.

ERIC TROYER—Mirage (2:56); producer: Jack Douglas; writer: Eric Troyer; publishers: Red Admiral/Eric Troyer BMI. Chrysalis CHS2445.

IN TRANSIT—Turn On Your Light (3:25); producers: Dino Airali, Bill Cuomo, Bob Siller, Clark Garman; writers: B. Siller, C. Garman, B. Cuomo, D.L. Dunn, R. Humphrey, B. Lichtig; publishers: Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree BMI. RCA JH12045.

CHRISTIE ALLEN—Goose Bumps (2:49); producer: Terry Britten; writers: Britten, Robertson; publisher: Unart BMI/Cookaway ASCAP. Polydor PD2097.

FRED KNOBLOCK—Why Not Me (3:43); producer: James Stroud; writers: F. Knoblock, C. Whitsett; publishers: Flowering Stone/United Artists ASCAP/Whitsett Churchill BMI. Scotti Brothers SB600 (Atlantic).

LYN TODD—Rebel, Rebel (3:00); producer: Bobby Orlando; writers: David Bowie; publishers: Chrysalis/Mainman ASCAP. Vanguard VSD35216.



TEDDY PENDERGRASS—Can't We Try (3:40); producers: Teddy Pendergrass, John R. Faith; writers: R. Miller, K. Hirsch; publisher: Stone Diamond BMI. Philadelphia Intl ZS93107 (CBS). Pendergrass' characteristically romantic, passionate vocals are emphasized by the low-key music on this soft, soulful love ballad.

RICK JAMES—Big Time (3:35); producer: Rick James; writers: L. Burgess, J. Calloway, S. Davenport; publisher: Stone City ASCOP. Gordy G7185F (Motown). A tale of achieving success by the man who sings that he was "Born to funk and roll." Great dance beat.

recommended

GAP BAND—The Boys Are Back In Town (3:22); producer: Lonnie Simmons; writers: Charles Wilson, Lonnie Simmons, Malvin "Dino" Vice; publisher: Tota Experience BMI. Mercury 76062.

LOVE UNLIMITED—If You Want Me, Say It (4:02); producer: Barry White; writers: B. White, F. Wilson, P. Politi; publishers: Seven Songs/Ba-Da-Ke BMI. Unlimited Gold ZS91417 (CBS).

B.B. KING—Rock Me Baby (3:59); producer: Sasco Productions; writers: B.B. King, Joe Josea; publishers: Modern Music/Sounds of Lucille BMI. MCA S451879.

BRECKER BROTHERS—You Ga (Ta Give It) (3:37); producer: George Duke; writer: Randy Brecker; publisher: Bowery BMI. Arista AS0533.

MIDNIGHT STAR—You're The Star (3:35); producer: Harvey Mason; writer: R. Calloway; publishers: Hip Trip/Vibrato BMI. Solar YB12035 (RCA).

FRED WESLEY—House Party (3:51); producer: Fred Wesley; writer: F. Wesley; publisher: Mt. Airy BMI. RSO/Curtom RS1037.

GREY & HANKS—Prime Time (4:04); producers: Len Ron Hanks, Zane Grey; writers: L.R. Hanks, Z. Grey, D. Fletcher; publishers: Irving/Medad/Darrow BMI. RCA JH12016.

LAMONT JOHNSON—Masta Luva (3:59); producer: Jerry Peeters; writers: E.L. Johnson, R. Jacobs, P. Taylor; publisher: Interior BMI (Irving). Tabu ZS95525 (CBS).

FATBACK—Backstrokin' (3:47); producers: Bill Curtis, Gerry Thomas; writers: Johnny Flippin, Bill Curtis; publisher: Clita BMI. Spring SP3012 (Polydor).

TOM BROWNE—Funkin' For Jamaica (N.Y.) (3:44); producers: Dave Grusin, Larry Rosen; writers: Tom Browne, Toni

Smith; publishers: Thomas Browne/Roaring Fork BMI. Arista Grp GB2506.

CHUCK CISSEL—Lady In My World (3:17); producers: Skip Scarborough, David N. Crawford; writers: Skip Scarborough, Raina Taylor; publishers: Alexscar/Fixit BMI. Arista AS0525.

RANDY CRAWFORD—Last Night At Danceland (3:25); producers: Wilton Felder, Stix Hooper, Joe Sample; writers: Joe Sample, Will Jennings; publishers: Four Knights/Irving BMI. Warner Bros. WBS49276.

ADC BAND—Hangin' Out (3:40); producers: Mass Productions; writer: T. Williams; publisher: Two Pepper ASCAP. Cotillion 45019 (Atlantic).

NDUGU & THE CHOCOLATE JAM CO.—Take Some Time (4:05); producers: Leon Ndugu Chancier; writer: L.N. Chancier; publisher: Hey Skimo BMI. Epic 950901 (CBS).



MERLE HAGGARD—Misery and Gin (2:49); producer: Snuff Garrett; writers: J. Durrill/S. Garrett; publishers: Peso/Bronco BMI. MCA 41255. A superb cut from the "Bronco Billy" soundtrack. Haggard's baritone carries the right note of despair in this ballad of a broken romance. Soft strings and percussion accent the melancholy mood.

JIM ED BROWN & HELEN CORNELIUS—The Bedroom (2:28); producer: Tom Collins; writers: Russ Allison/Ron Muir; publishers: Raindance, BMI/Ron Muir, ASCAP. RCA JH12037. Sprightly, engaging tune with appealing harmonica fills turns this into an effective effort by this duet. Both singers are in top form vocally.

MARGO SMITH—My Guy (2:50); producer: David Barnes; writer: William Robinson; publisher: Jobete, ASCAP. Warner Bros. 49250. A breezy modernization of the Smokey Robinson classic. Smith's phrasing is smooth and comfortable, and the production is light-hearted with nice tempo changes punctuated with electric guitar, strings, bass and percussion.

BIG AL DOWNING—Bring It On Home (3:39); producers: Tony Bongiovi-Lance Quinn; writers: Al Downing-Wallace Burdette-Joe Martin; publishers: Al Gallico/Metaphor, BMI. Warner Bros. 49270. Downing, one of this label's strongest talents, hits the bull's-eye with this powerful original ballad. His voice works to maximum effectiveness with a fine arrangement featuring strings and guitars.

BRENDA LEE—Don't Promise Me Anything (Do It) (2:26); producer: Ron Chancey; writer: Jimbeau Hinson; publisher: Goldine, ASCAP. MCA 41270. Acoustic guitar intros and fills highlight this decidedly pop-styled number. Lee belts out the song with her usual verve and the heavy drumming adds extra punch to a high-energy track.

recommended

EARL SCRUGGS REVUE—Country Comfort (3:24); producer: Larry Butler; writers: E. John/B. Taupin; publisher: Dick James, BMI. MCA 1-11306.

GARY SANFORD PAXTON & JEANNIE C. RILEY—The Songbird And Her Music Makin' Man (3:14); producers: Gary Sanford Paxton & Wynn Dixie; writer: Buddy Wayne; publisher: Garpax, ASCAP Garpax 4543.



First Time Around

JOHNNY LOGAN—What's Another Year (3:08); producer: Bill Whelan; writer: S. Healy; publishers: Countless Songs (Ivan Mogull). Columbia 111301. This newcomer hit No. 1 in England with this easy listener. Though mellow and lilting, Logan's capable vocals rise to tackle the hooks, revealing his downplayed range.

PHILIP LYNOTT—King's Call (3:37); producers: Philip Lynott, Kit Woolven; writer: Lynott; publishers: Pippin' The Friendly Ranger/Chappel ASCAP. Warner Bros. WBS49272. Thin Lizzy's mainman steps out for a Dire Straits like rocker. A pro at soulful rock, Lynott should score with AIR and top 40 formats with this subtle, seductive original.



recommended

PURE ENERGY—Party On (4:40); producer: Clarence Lawton; writers: W. Hudson, R. Hudson, L. Stevens, C. Hudson; publishers: Prismatic BMI/Mabel Lawton. Prism 311.



recommended

MICHAEL FRANKS—One Bad Habit (3:28); producers: Tommy Lipuma, Andre Fischer; writer: Michael Franks; publishers: Warner-Tamerlane/Mississippi Mud BMI. Warner Bros. WBS49271.

IMPERIALS—Living Without Your Love (3:27); producer: Michael Omartian; writer: Tom Hemby; publisher: Word ASCAP. Day Spring D613.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 86

Bandy & Joe Stampley and Willie Nelson & George Jones. Also included is a sensitive ballad by Kris Kristofferson and Rita Coolidge (the only non-label artist on the record). **Best cuts:** "It's Not Supposed To Be That Way," "No Memories Hangin' Round," "We Must Have Been Out Of Our Minds," "Golden Ring."

VARIOUS ARTISTS—Greatest Country Hits Of The 70's, Columbia JC36549. Various producers. A joyful collection of some of the biggest country hits, ranging from Charlie Rich's 1973 hit "The Most Beautiful Girl," to Moe Bandy's 1979 hit "It's A Cheating Situation." In between are such country classics as Willie Nelson's "Blue Eyes Crying In The Rain" and Johnny Paycheck's "Take This Job And Shove It." **Best cuts:** All.

GEORGE JONES—George Jones Sings Hank Williams, Pickwick SPC3728. Producers: Various. Pickwick specializes primarily in re-releases, and this is a fine collection of old Jones cuts in the pure non-contemporary country tradition. Jones is in strong voice and the production is lean, clean and straightforward. Naturally, the material can't be faulted; and the match of Jones' singing against the Williams classics is country heaven. The package contains 10 cuts, eight from Hank and two from other writers: "They'll Never Take Her Love From Me" and "Take These Chains From My Heart." **Best cuts:** "You Win Again," "Your Cheatin' Heart," "I Heard You Crying In Your Sleep," "Take These Chains From My Heart." **RIVERROCK—Midwest Man, Hannah HR2101.** Produced by Michael, Joe Meyers. This Midwest group spans a pleasant variety of formats in its debut release. There's an easy country-rock feel to many of the tunes contributed by a gamut of writers, and the production is solid, focusing on clear, bright

instrumental tracks and soft harmonies. The LP was cut in Nashville and draws on well-known studio players for support, but Riverrock acquires itself nicely here. **Best cuts:** "Until Your Love Found Me," "Play Me Away," "Jubilant," "Midwest Man," "Tennessee Girl."

jazz

DUKE JORDAN TRIO—Change A Pace, SteepleChase SCS1135. Produced by Nils Winther. Brooklyn pianist enjoys first-rate bass and drums backup on six original compositions, cut last October in Copenhagen. He's one of the giants of the bop era, but his keyboard stylings are contemporary and entertaining. **Best cuts:** "Double Scotch," "I Thought You'd Call Today."

THE SINGERS UNLIMITED—A Special Blend, Pausa 7062. Produced by H.G. Brunner-Schwer, Gene Puerling. Sizzling vocal group comprises Puerling, Bonnie Herman, Len Dresslar and Don Shelton, who taped this nine-song program in Los Angeles in 1975. Probably the most advanced vocal quartet on the scene, the Singers achieve effects by overdubbing. But the results are invariably exciting. **Best cuts:** "Mood Indigo," "Bye Bye Blues," "When I Fall In Love."

JIMMY RANEY & DOUG RANEY—Duets, SteepleChase SCS1134. Produced by Nils Winther. Father and son pluck their guitars together, establishing a pleasing rapport on eight unaccompanied tracks. Their tunes are all well known standards; the treatment of all is faultless. **Best cuts:** "Invitation," "It Might As Well Be Spring."

JIMMY RUSHING—Mr. Five By Five, Columbia C236419. Produced by Irving Townsend, Teo Macero. The late singer who

made his mark with Bennie Moten and Count Basie is well-served in this two-LP set with 30 reissued tracks. His backup groups, moreover, are awesome with men like Coleman Hawkins, Vic Dickenson, Jo Jones, Walter Page, Benny Goodman and Buck Clayton all playing well. Rushing wasn't just a blues shouter; he did ballads effectively. **Best cuts:** too many to list.

CHARLES MINGUS—Portrait, Prestige P24092. Produced by Charles Mingus. The late bassist-leader taped these six tracks in 1964-65. One track is a medley of five tunes and is by far the strongest in this double LP set. Eric Dolphy, Jaki Byard, Dannie Richmond and Johnny Coles are among the sidemen supporting Mingus' bull fiddle. And it was all taped live before adoring audiences. **Best cuts:** "Medley," "Embraceable You."

PHAROAH SANDERS—Journey To The One, Theresa TR108/109. Produced by Pharoah Sanders. This two-LP set programs only 10 selections, seven of them Sanders originals. Thus each track runs long, several much too long, but the leader's unconventional tenor tootings are framed nicely by six sidemen who add color. This album is not for the traditional jazz buyer. Sanders dares to be different, and some of the passages he hawks out are downright disturbing and unmusical. **Best cuts:** "It's Easy To Remember," "After The Rain."

OSCAR PETERSON—Girl Talk, Pausa 7064. Produced by Hans Georg Brunner-Schwer. The prolific pianist made these six tunes in 1964-65-66 in Germany with various drums and bass backup. He reaffirms his ranking, too, as one of this century's true jazz giants. Prodigious technique, a big heart, and good songs combine to make this LP a gem. **Best cuts:** "Girl Talk," "I Concentrate On You."

MARK SOSKIN—Rhythm Vision, Prestige/Fantasy P10109. Produced by Orrin Keepnews. Pleasant jazz that stays well within the boundaries of good taste, just a shade this side of cocktail time. The playing is spirited enough, however, to keep the toe-tapping, and the players all seem to slip into the same groove, making it flow nice and easy. If MOR jazz exists, this is it. **Best cuts:** Your choice.

GEORGE WALLINGTON—Our Delight, Prestige P24093. Produced by Bob Weinstock and Ira Gitler. Wallington is a virtually forgotten bop pianist of the 1940s. But this two-LP package reminds that his was a major talent. There are 21 tracks; there's something of interest in each. Men like Mingus, Byrd, Pettiford, Roach and Phil Woods accompany. **Best cuts:** "Our Love Is Here To Stay," "Laura."

THE SINGERS UNLIMITED—Invitation, Pausa 7066. Produced by Hans Georg Brunner-Schwer. Vocal quartet is getting a lot of attention on vinyl in recent weeks—and deservedly. On this 11-song LP the group is backed by Art Van Damme's accordion and quintet. It's a pleasing merger. And no vocal quartet today can top the Singers Unlimited for pure, precise, complex harmony. **Best cuts:** "Let There Be Love," "Spring Is Here," "Violets For Your Furs."

ART ENSEMBLE OF CHICAGO—Full Force ECM1167 (WEA). Produced by Manfred Eicher. This award-winning quartet never fails to stretch the boundaries of modern jazz. Lester Bowie's trumpet, Joseph Jarman's saxophones, clarinets, bassoons and flutes, Roscoe Mitchell's saxophones, flutes and clarinets, and the percussion work of Malachi Favors and Don Moye manage to breathe new life in traditional forms as they blaze new trails in jazz. Sometimes intense, sometimes demanding, the music is exciting and intriguing. **Best cuts:** "Old Time Southside Street Dance," "Full Force."

Billboard

HOT 100

*Chart Bound

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GIVE ME THE NIGHT—George Benson
Warner Bros. 49505
SAVE ME—Dave Mason
Columbia 1-11289
SEE TOP SINGLE PICKS REVIEWS, Page 91

JUNE 28, 1980 BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	10	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263 B-3	★	39	6	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662 WBM	★	88	2	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282
★	1	14	FUNKY TOWN—Lipps Inc. ● (Steve Greenberg), Casablanca 2233 CHA	★	55	5	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS) CPP/ALM	★	80	3	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883 ABP/B-P
★	4	15	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroome, Atlantic 3656 CPP	★	42	7	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640 B-3	★	71	5	SHOTGUN RIDER—Joe Sun (Brien Fisher), L. Henley, J. Slate, J. Hutt, Ovation 1141 CPP
★	6	6	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276 ABP/B-P	★	38	6	ANGEL SAY NO—Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278 WBM	★	81	3	ONE MORE TIME FOR LOVE— Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), J. Peters, Tamlia 54312 (Motown) CPP
★	5	9	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863 WBM	★	43	8	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224 CLM	★	83	2	STOP YOUR SOBBING—Pretenders (Nick Lowe), R. Davies, Sire 49506 (Warner Bros.) B-3
★	7	9	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236 WBM	★	40	7	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410 B-3	★	74	NEW ENTRY	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)
★	8	12	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621 B-3	★	41	7	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204 WBM	★	89	2	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489 CPP
★	3	13	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225 WBM	★	46	7	SOMETHIN' BOUT YOU BABY I LIKE— Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865 CPP	★	86	2	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519 WBM
★	11	7	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664 CPP/B-3	★	47	7	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.) WBM	★	77	5	TIME FOR ME TO FLY—REO Speedwagon (Kevin Cronin, Gary Richrath, Paul Grupp), K. Cronin, Epic 9-50858 WBM
★	10	11	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871 PLY	★	44	6	WALKS LIKE A LADY—Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275 CPP	★	87	2	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869 CPP
★	13	14	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469 CPP	★	45	8	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049 WBM	★	79	NEW ENTRY	WHO SHOT J.R.—Gary Burbank with Band McNally (Ed Vanover), E. Vanover, G. Burbank, Reed, Ovation 1150
★	15	8	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266 CLM	★	46	52	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206 CPP	★	90	2	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP
★	16	10	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222 WBM	★	47	58	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038 CPP	★	81	4	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270 CPP/ALM
★	14	9	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	★	48	53	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island) WBM	★	82	NEW ENTRY	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Aherne), R. Orbison, C. Price, Warner Bros. 49262
★	15	20	CALL ME—Blondie ● (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3/HAN	★	49	27	13 WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), N. Gerald, Chrysalis 2419 B-3	★	83	NEW ENTRY	LOVE THAT GOT AWAY—Firefall (Kyle Lehnig, Ron Albert, Howard Albert), R. Roberts, Atlantic 3670 WBM
★	24	6	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	★	50	59	3 LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic) B-3	★	84	NEW ENTRY	DANCIN' IN THE STREETS—Teri DeSario with K.C. (Casey), Stevenson, Gaye, Hunter, Casablanca 2278
★	22	7	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864 CPP	★	51	63	3 JO JO—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281 WBM	★	85	NEW ENTRY	BEYOND—Herb Alpert (Herb Alpert), R. Hewson, A&M 2246
★	20	8	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043 B-3	★	52	68	3 INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091 WBM	★	86	NEW ENTRY	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221
★	21	14	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615 CLM/ABP-BP	★	53	65	3 SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507 WBM	★	87	NEW ENTRY	WHY NOT ME—Fred Knoblock (James Stroud), F. Knoblock, C. Whitsett, Scotti Bros. 600 (Atlantic) B-3
★	20	14	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345 CPP/ALM	★	54	61	3 ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP	★	88	NEW ENTRY	I GET OFF ON IT—Tony Joe White (Tony Joe White), T.J. White, L. White, Casablanca 2279
★	28	6	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246 B-3/ABP-BP	★	55	57	6 AND THE CRADLE WILL ROCK—Van Halen (Ted Templeman), E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony, Warner Bros. 49501 WBM	★	89	NEW ENTRY	MY MISTAKE—The Kingbees (David J. Holman & Rich Fitzgerald), J. James, RSO 1032
★	22	17	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP	★	56	62	4 IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265 WBM	★	90	NEW ENTRY	HONEY, HONEY—David Hudson (Willie Clarke), E. King Jr., Alston 3650 (T.K.)
★	29	5	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045 CPP	★	57	23	20 SEXY EYES—Dr. Hook (Ron Hatfield), Mather, Stegall, Waters, Capitol 4831 ABP/BP	★	91	37	14 WE WERE MEANT TO BE LOVERS—Photog (Brian Francis Neary), Neary, Photog, 20th Century 2446 (RCA) CPP
★	24	16	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216 CPP	★	58	70	3 SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2449 (RCA) WBM	★	92	60	14 BREAKDOWN DEAD AHEAD—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241 WBM
★	45	5	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888 WBM	★	59	71	2 MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356 WBM	★	93	51	11 NEW ROMANCE—Spider (Peter Coleman), H. Knight, A. Fig, Dreamland 100 (RSO) CPP
★	26	19	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra) B-M	★	60	77	3 LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Columbia 1-11239 WBM	★	94	64	24 ANOTHER BRICK IN THE WALL—Pink Floyd ● (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA
★	27	25	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA) TPC	★	61	82	3 TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243 CPP/ALM	★	95	66	8 POWER—The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown) CPP
★	28	26	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479 CPP	★	62	30	11 TWILIGHT ZONE/TWILIGHT TONE— Manhattan Transfer (Jay Graydon), J. Graydon, B. Hermann, A. Paul, Atlantic 3649 ABP-BP/PPP	★	96	50	7 IS THIS LOVE—Pat Travers (Dennis MacKay & Pat Travers), B. Marley, Polydor 2080 CPP
★	35	5	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Winwood, S. Davis, Atlantic 3666 WBM	★	63	36	20 RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184 WBM	★	97	99	2 DANCING WITH THE MOUNTAINS—John Denver (Millon Okun), J. Denver, RCA 12017
★	30	11	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494 WBM	★	64	74	2 TULSA TIME—Eric Clapton (Jon Astley), D. Flowers, RSO 1039 B-3	★	98	56	7 BACK TOGETHER AGAIN— Roberta Flack w/Donny Hathaway (Roberta Flack & Eric Mercury), J. Mtume, R. Lucas, Atlantic 3661
★	34	7	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639 WBM	★	65	75	3 I'M HAPPY JUST TO DANCE WITH YOU— Anne Murray (Norman), J. Lennon, P. McCartney, Capitol 4878 CLM	★	99	54	11 LADY—The Whispers (Dick Griffey & The Whispers), N. Caldwell, Solar 11928 (RCA) CLM
★	32	33	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235 WBM	★	66	76	2 LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorré, Arista 0515 B-3	★	100	72	12 LOVE STINKS—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8039 CLM
★	33	9	THEME FROM NEW YORK, NEW YORK— Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.) B-3	★	67	NEW ENTRY	PLAY THE GAME—Queen (Queen), F. Mercury, Elektra 46652 WBM				
★	44	2	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359 B-3	★	68	78	3 FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Against The Wind (Gear, ASCAP) 5	Beyond (Chappell, ASCAP) 85	Drivin' My Life Away (Debdave/Bnarpach, BMI) 80	It's For You (Big Stick, BMI) 56	Love Stinks (Center City, ASCAP) 100	Play The Game (Beechwood/Queen, BMI) 67	Someone That I Used To Love (Screen Gems/EMI/Price Street, ASCAP/Arista, BMI) 78	Theme From New York, New York (Unart, BMI) 33
Alabama Getaway (Ice Nine, ASCAP) 76	Biggest Part Of Me (Rubicon, BMI) 8	Empire Strikes Back (Fox/Fanfare/Bantha, BMI) 47	It's Still Rock And Roll To Me (Impulsive/Arista, ASCAP) 4	Love That Got Away (Warner/Tamela/El Sueno, BMI) 83	Power (Midnight Sun, ASCAP/Book, BMI) 95	Time For Me To Fly (Fate, ASCAP) 77	
All Out Of Love (Arista, ASCAP) 54	Brass In Pocket (Al Gallico, BMI) 22	Jo Jo (Boyz Scaggs/Almo, ASCAP/Foster Fries/Irving, BMI) 4	Love The World Away (Southern Fame (MGM, BMI) 46	Love The World Away (Southern Fame (MGM, BMI) 46	On The Rebound (April/Russell Ballard, ASCAP) 34	Tired Of Toein' The Line (TRO Chesire, BMI) 18	
All Night Long (Wow & Flutter, ASCAP) 31	Breakdown Dead Ahead (Boz Scagg, ASCAP/Foster Fries/Irving, BMI) 92	King Of The Hill (Critique, BMI) 45	Lady (Spectrum VII/Yours, Mine, Ours, ASCAP) 99	Make A Little Magic (De-Bone-Aire/Vicious Circle, ASCAP) 59	Ride Like The Wind (Pop 'N' Roll, ASCAP) 63	Tulsa Time (Bibo, ASCAP) 64	
All Night Thing (Ackee, ASCAP) 48	Call Me (Ensign, BMI/Cockaway, ASCAP) 15	Landlord (Nic-O-Val, ASCAP) 29	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 12	Ride Like The Wind (Pop 'N' Roll, ASCAP) 63	Stomp (State Of The Art's/Rosongs, ASCAP) 57	Twilight Zone (Blackwood/Garden Rake, BMI/Heen, ASCAP) 60	
And The Cradle Will Rock (Van Halen, ASCAP) 55	Cars (Beggars Banquet/Andrew Hays, PPS) 14	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP) 12	Let My Love Open The Door (Tower Tubes, BMI) 50	Sailing (Pop 'N' Roll, ASCAP) 53	Stop Your Sobbing (Jay Boy, BMI) 73	Walks Like A Lady (Weed High Nightmare, BMI) 44	
Angel Say No (Tutone Keller, BMI) 38	Clones (Mount Hope, ASCAP) 41	Let My Love Open The Door (Tower Tubes, BMI) 50	Let's Get Serious (Black Bull, BMI) 21	Sexy Eyes (April/ASCAP/Rosongs, ASCAP) 35	Stop Your Sobbing (Jay Boy, BMI) 73	We Live For Love (Rare Blue/Neil Geraldo, ASCAP) 49	
Another Brick In The Wall (Pink Floyd, Unichappell, BMI) 94	Coming Up (MPL, ASCAP) 1	Let's Go 'Round Again (Average, ASCAP) 66	Let's Get Serious (Black Bull, BMI) 21	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 69	Stomp (State Of The Art's/Rosongs, ASCAP) 57	We Were Meant To Be Lovers (20th Century/Nearytunes, ASCAP) 91	
Answering Machine (WBV/Holmes, ASCAP) 32	Cupid (Kags/Sumac, BMI) 9	Let's Go 'Round Again (Average, ASCAP) 66	Let's Get Serious (Black Bull, BMI) 21	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 69	Stomp (State Of The Art's/Rosongs, ASCAP) 57	Why Not Me (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI) 87	
Ashe's By Now (Jolly Cheeks, BMI) 39	Dancing With The Mountains (Cherry Lane, ASCAP) 97	Let's Go 'Round Again (Average, ASCAP) 66	Let's Get Serious (Black Bull, BMI) 21	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 69	Stomp (State Of The Art's/Rosongs, ASCAP) 57	Wondering Where The Lions Are (Golden Mountain) 27	
Atomic (Rare Blue/Monster Island, ASCAP) 40	Don't Fall In Love With A Dreamer (Appian/Almo/Quixotic, ASCAP) 20	Let's Go 'Round Again (Average, ASCAP) 66	Let's Get Serious (Black Bull, BMI) 21	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 69	Stomp (State Of The Art's/Rosongs, ASCAP) 57		
Back Together Again (Scarab, BMI) 98		Let's Go 'Round Again (Average, ASCAP) 66	Let's Get Serious (Black Bull, BMI) 21	Shandi (Kiss, ASCAP/Mad Vincent, BMI) 69	Stomp (State Of The Art's/Rosongs, ASCAP) 57		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/21/80

Number of singles reviewed
this week **104** Last week **107**

Top Single Picks

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COMMODORES—Old-Fashion Love (3:24); producers: James Anthony Carmichael, Commodores; writer: M. Williams; publishers: Jobete/Commodores Entertainment ASCAP. Motown M1489F. First single from the Commodores' new "Heroes" LP is an uptempo tune in the "Brickhouse" vein. The instrumentation percolates to an effervescent beat while the vocals shine.

LINDA RONSTADT—I Can't Let Go (2:41); producer: Peter Asher; writers: Chip Taylor, Al Gorgoni; publisher: Blackwood BMI. Asylum E46654A. Ronstadt shoots for her third straight top 10 single from "Mad Love" with this crafty remake of the Hollies' 1966 chart hit. The melodic hook is glorious and damned-near irresistible.

DR. HOOK—Years From Now (2:57); producer: Ron Haffkin; writers: R. Cook, C. Cochran; publishers: Roger Cook/Cookhouse BMI. Capitol P4885. Following its top five hit "Sexy Eyes," Dr. Hook's latest is another romantically-inclined pop tune accented by the vocal and guitar licks. Look for strong pop and adult contemporary play.

ERIC CLAPTON & HIS BAND—Tulsa Time (3:12)/Cocaine (3:25); producer: Jon Astley; writer: D. Flowers; publisher: Biba ASCAP/producer: Jon Astley; writer: J.J. Cale; publisher: Audigram BMI. RSO RS1039. The double A-sided single from the guitar maestro's number two-charted double-live album contains a crowd-pleasing rendition of the blues-tinged rocker "Cocaine," and a lighter, countryish tune animated by a rollicking piano, "Tulsa Time."

QUEEN—Play The Game (3:23); producers: Queen, Mack; writer: Freddie Mercury; publishers: Beechwood/Queen BMI. Elektra E46652A. Queen returns to its epic, rather grand sound after scoring its biggest hit with the spare rockabilly-inspired approach of "Crazy Little Thing Called Love." This is the first single from the group's upcoming LP, "The Game."

GEORGE BENSON—Give Me The Night (3:52); producer: Quincy Jones; writer: Rod Temperton; publisher: Rodsongs ASCAP. Warner Bros./QWest WBS49505. Benson goes off the wall for this sprightly number written and produced by the gentlemen most responsible for Michael Jackson's massive popularity this year. Benson does a bit of jazzy scatting, but it's still very much a producer's record.

HERB ALPERT—Beyond (4:14); producers: Herb Alpert, Captain Randy Badazz, Andy Armer; writer: Richard Hewson; publisher: Chappell ASCAP. A&M 2246. This funky instrumental is the initial single from Alpert's followup album to last year's "Rise." Far more accelerated than that No. 1 hit, this energetic r&b-laced number again spotlights Alpert's sterling trumpet.

GRAHAM PARKER—Stupefaction (3:24); producer: Jimmy Iovine; writer: Graham Parker; publisher: Carbert BMI. Arista AS0523. Parker is widely touted as likely to follow Springsteen, Seger, Costello and Petty into the top 10 and this Stones-inspired rocker could be the 45 to put him over the top. Great hook.

DIRT BAND—Make A Little Magic (3:40); producers: Jeff Hanna, Bob Edwards; writers: J. Hanna, R. Hathaway, R. Car-

pent; publishers: De-Bone-Aire/Vicious Circle ASCAP. United Artists UAX1356Y. First single from the album of the same name follows in the wake of the group's recent top 15 hit "American Dream." This new effort is an easy-going, country-flavored pop tune brightened by smooth, melodic vocals. Should appeal to adult contemporary and pop audiences.

recommended

ERIC CARMEN—It Hurts Too Much (3:53); producer: Harry Maslin; writer: E. Carmen; publisher: Camex BMI. Arista AS0506.

A TASTE OF HONEY—Rescue Me (3:20); producer: George Duke; writers: J. Johnson, B. Miller, R. Bautista; publishers: Rhythm Planet/Conducive/Big One BMI/ASCAP. Capitol P4888.

FLASH AND THE PAN—Media Man (3:39); producers: Vanda & Young; writers: H. Vanda, G. Young; publisher: Edward B. Marks BMI. Epic 950882 (CBS).

FOOLS—I Won't Grow Up (2:06); producer: Pete Solley; writers: G. Leigh, M. Charlap; publisher: Edwin H. Morris (Div. of MPL) ASCAP. EMI-America P8046.

POINT BLANK—Rock 'N' Roll Soldier (3:09); producer: Bill Ham; writers: Troy Seals, Eddie Setser; publishers: Down 'N Dixie/Irving BMI. MCA 41268.

SUE SAAD & THE NEXT—Prisoner (3:49); producers: Richard Perry, James Lance; writers: D.B. Cooper, J. Lance, T. Riparetti; publisher: WB ASCAP. Planet P4515A (E/A).

BRUCE ROBERTS—S'Good Enuf (3:49); producer: David Malloy; writers: Bruce Roberts, Andy Goldmark; publishers: Fedora BMI/Walden/Nonpareil ASCAP. Elektra E46661A.

MAX—Rockin' Chair (3:33); producer: Rob Fraboni; writer: Max Gronenthal; publisher: none listed. Chrysalis CHS2432.

RAY KENNEDY—Starlight (3:43); producer: David Foster; writers: R. Kennedy, J. Conrad; publishers: X-Ray/Darnoc BMI. ARC/Columbia 111298.

RESISTANCE—Don't Ever Let Me Down (4:07); producers: David Domanich, Bob Feldman; writers: Bob Feldman, Pat Fieramosco; publishers: Barcam BMI/Run Of The Mill BMI. Venture V125.



JACKIE MOORE—Helpless (3:23); producer: Bobby Eli; writers: E. Holland, L. Dozier, B. Holland; publisher: Stone Agate BMI. Columbia 111288. Moore gives a rousing interpretation of this Holland/Dozier/Holland song. The best is uptempo and catchy.

ETTA JAMES—Mean Mother (3:57); producer: Allen Toussaint; writer: Willie Hutch; publisher: Warner-Tamerlane BMI. T-Electric/MCA MCA41264. The seasoned blues singer pulls some surprising punches in this upbeat r&b tune. The focus is on her gutsy vocals.

recommended

PEABO BRYSON—I Love The Way You Love (4:40); producers: Peabo Bryson, Johnny Pate; writer: Peabo Bryson; publishers: WB/Peabo ASCAP. Capitol P4887.

MACHINE—Power And Reason (3:43); producer: Machine; writer: Kevin Nance; publishers: Nance/Hologram ASCAP. RCA JH11905.

WATSON BEASLEY—Don't Let Your Chance Go Bye (3:20); producer: Peter Alves; writers: Watson, Beasley; publisher: Clear Sailing BMI. Warner Bros. WBS49267.

CHOCOLATE MILK—Hey Lover (3:52); producer: George Tobin; writers: F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards; publisher: Chocolate Milk BMI. RCA JH12030.

JOHN & ARTHUR SIMMS—Never Had A Dream Come True (3:48); producer: Alec R. Costandinos; writers: J. Simms, A. Simms; publisher: none listed ASCAP. Casablanca NB2284.

SEVENTH WONDER—I Enjoy Ya (3:42); producers: Jerry Weaver, William (W.G.) Garrison; writers: J. Williams, C. Willis, W. Beck; publisher: Finish Line BMI. Chocolate City CC3207 (Casablanca).

STARPOINT—I Just Wanna Dance With You (3:57); producer: Lionel Job; writers: E. Phillips, K. Adeyemo; publisher: Har-rindur BMI. Chocolate City CC3208 (Casablanca).



ED BRUCE—The Last Cowboy Song (3:58); producer: Tommy West; writers: Ed Bruce-Ron Peterson; publishers: Tree, BMI/Gingham, ASCAP. MCA 41273. Easily the best performance of Bruce's career, this haunting story of a disappearing breed is given an exceptional ride. This could become one of the year's top records. Flip side carries a longer (4:47) version.

ANNE MURRAY—I'm Happy Just To Dance With You (3:51); producer: Jim Ed Norman; writers: John Lennon-Paul McCartney; publisher: Maclen, BMI. Capitol P4878. Though not as distinctive a song as some of her recent releases, Murray's vocal abilities bring off this ballad in a smooth, sometimes melancholy, style. Lushly orchestrated with strings and a sax in the bridge, the record is much more pop- than country-oriented.

CONWAY TWITTY—I've Never Seen The Likes Of You (2:50); producers: Conway Twitty-David Barnes; writers: Bob McDill/Wayland Holyfield; publishers: Hall-Clement/Mapplehill/Vogue, BMI. MCA 41271. A sexy vocal treatment fronts the easy-flowing ballad arrangement, punctuated by electric keyboards and guitars.

LYNN ANDERSON—Even Cowgirls Get The Blues (2:57); producer: Steve Gibson; writer: R. Crowell; publisher: Visa, ASCAP. Columbia 111296. This excellent Rodney Crowell tune may prove exactly what Anderson needs to put her high in the charts. Gibson's production is lively, high-energy and more infectious than Emmylou Harris' previous cut of this song.

JERRY REED—The Friendly Family Inn (2:38); producer: Jerry Reed; writers: Lee George Likes & Barry Grant Marsh; publisher: Guitar Man, BMI. RCA JH12034. This upbeat country rocker has humorous overtones but the song stands on its own. Nice fiddle break leads into electric guitar, and the vocals are bright and punchy.

MEL McDANIEL—Hello Daddy, Good Morning Darling (3:25); producer: Larry Rogers; writers: Dunn-Anders-Linard-Murrah-Stegall; publishers: Blackwood/Magic Castle/Con Brio/Wiljex, BMI/ASCAP. Capitol P4886. McDaniel capably handles this flowing number, laced by prominent stabs of steel. The story of a man fighting back memories of a broken love is rendered with conviction.

recommended

WAYNE KEMP—Love Goes To Hell When It Dies (2:02); producers: Danny Walls & Wayne Kemp; writers: Wayne Kemp/Sam Lyons; publisher: Tree, BMI. Mercury 57023.

MARTY ROBBINS—One Man's Trash (Is Another Man's Treasure) (2:58); producer: Marty Robbins; writers: D. Winters/D. Winters Jr.; publisher: Mariposa, BMI. Columbia 111291.

STEVE WARINER—The Easy Part's Over (3:03); producer: Tom Collins; writers: Jerry Foster/Bill Rice; publisher: Jack and Bill, ASCAP. RCA JH12029.

NANCY SINATRA—Let's Keep It That Way (3:12); producers: Jimmy Bowen/Billy Strange; writers: Curly Putnam/Rafe Van Hoy; publisher: Tree, BMI. Elektra E46659.

TERRY ADEN—You Got All My Love (2:36); producer: Greg Trampe; writer: Greg Trampe; publisher: Bridger, BMI. BB BB917.

BOXCAR WILLIE & GUNTER GABRIEL—Good Hearted Woman (4:26); producers: Gunter Gabriel/Werner Schuler; writers: W. Nelson/W. Jennings; publishers: Willie Nelson/Baron, BMI. Column One SC1015.

HANK COCHRAN—Make The World Go Away (3:23); producers: Hank Cochran/Chuck Howard/Rock Killough; writer: Hank Cochran; publisher: Tree, BMI. Elektra E46596.

JERRI KELLY—Fallin' For You (3:13); producer: Mick Lloyd; writer: Karolyn Freeman; publisher: Kelly & Lloyd, ASCAP. Little Giant LG026.

STEPHANIE WINSLOW—Try It On (2:16); producer: Ray Ruff; writers: Mike Chapman/Micky Chinn; publisher: Chinnichap, BMI. Warner/Curb 49257.



JUDY COLLINS—The Rainbow Connection (3:03); producer: Judy Collins; writers: Paul Williams, Kenny Ascher; publisher: Welbeck ASCAP. Elektra E46655A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 94

of this singer/writer/pianist's second LP consists of lengthy poignant ballads suitable for folk and adult contemporary tastes. "Rock-And-Roll Child" kicks off the flip side, which dishes up some tame but colorful pop tunes. Bonnie Raitt guests on "When Anger Takes The Wheel." **Best cuts:** "Rock-And-Roll Child," "When Anger Takes The Wheel," "On, Judah!"

soul

STANLEY CLARKE—Rocks, Pebbles And Sand, Epic JE36506. Produced by Stanley Clarke. Clarke has established himself as one of the most bass players in contemporary music, not in the least by accompanying Keith Richards and Ron Woods on the New Barbarians tour, not to mention his work with Chick Corea. None of that frenzy is evident here, since Clarke opts to lay back and lay down some mellow soul throughout these eight cuts, including an extended opus called "The Story Of A Man And A Woman." **Best cuts:** "All Hell Broke Loose," "Rocks, Pebbles And Sand." The instrumentals are the best.

ETTA JAMES—Changes, T-Electric MCA3244. Produced by Allen Toussaint. Veteran James seems more at home with this collection of r&b songs (including four by producer Toussaint, three by Willie Hutch) than she was on her Warner Bros. outing last time out, "Deep In The Night." Toussaint has perfectly complemented her gritty vocals with a rock-solid rhythm section and Stax-sounding horns. The result? Etta's never sounded better, especially on the funky "Mean Mother" and the soulful "With You In Mind." **Best cuts:** Those listed, plus "Changes," "Who's Getting Your Love."

C.L. BLAST—I Wanna Get Down, Cotillion SD5222. Produced by Frederick Knight. Blast has a style that is a cross between Lou Rawls and producer Knight's own (rare) excursions into vocalizing, and he offers a pleasing package of ballads ("If I Could Feel That Old Feeling Again," "If I Had Loved You

Morni") and midtempo tunes ("I Wanna Get Down," "Love Don't Feel Like Love No More"). Lush orchestrations complement Blast's smooth, soulful style. **Best cuts:** Those cited.

country

JERRY CLOWER—The Ledbetter Olympics!, MCA 3247. Produced by Snuffy Miller. This timely album contains more of Clower's hilarious country takes direct from Yazoo City, Miss. Recorded live at Nashville's Belmont College. Clower's monologues run the gamut from the Ledbetter Olympics to the patriotic ode "Do You Love America" and a stirring sermonette on loving and living, "Real Love." **Best cuts:** "The Fox Hunt," "The Ike And Mike Contest," "Marcel's Dream," "Uncle Versie And The Gambler," "Is Anybody Up There," "Real Love."

JOE STAMPLEY—After Hours, Epic JE36484. Produced by Ray Baker. From the pensive title cut to the spirited "Whiskey Fever," Stampley croons through this medley of love lost and gained romance. Although most of the album is composed by a variety of writers, Stampley's own talents produce the most powerful song, "There's Another Woman." Solid orchestration, supplemented by such sensitive vocalists as the Jordanaires, add vitality to this mellow MOR LP. **Best cuts:** Those cited.

disco

BORIS MIDNEY—Music From "The Empire Strikes Back," RSO RS13079. Produced by Boris Midney. Midney, who recently brought us a dance-oriented adaptation of the music from "Evita," has done likewise with four songs from this original soundtrack. "Yoda's Theme" is the most upbeat and bright of these instrumentals, while "Han Solo And The Princess" is done in a much slower, easy listening style. Synthe-

sizers are used tastefully, allowing trumpets, saxophones and violins, among other instruments, to add their effects. **Best cut:** "Yoda's Theme."

MODELS—Yes With My Body, Windsong BXL13642. Produced by Yves Dessca, J.F. Feret. Slick Eurodisco arrangements, sexy vocals, a somewhat decadent point of view, and some very strong individual playing make this a better than average disco dance package. The vocal arrangements bring to mind Abba sometimes, the rhythm tracks would do Georgio Moroder proud, and there is even a hot session guitarist there who sometimes contributes some searing licks. And you can dance to it. **Best cuts:** "Yes With My Body," "It's Better Than Nothing," "Don't Ever."

classical

VIVALDI: DIXIT DOMINUS, STABAT MATER—soloists, English Bach Festival Orchestra and Chorus, Malgoire, CBS M35847. This is an excellent addition to the rapidly growing number of Baroque music recordings in which modern interpretive artifacts are stripped away to reveal the creation in its original color and shape. "Dixit Dominus," a festive antiphonal choral/orchestral piece, is the more dynamic of these top-notch, ambiently-mixed sides, under the direction of one of the leading exponents of period-authentic early music presentation, Jean-Claude Malgoire.

MAHLER: SONGS OF A WAYFARER, RUCKERT SONGS—Von Stade, London Philharmonic, Andrew Davis, CBS M35863. Many classical critics today bemoan the fact that vocal super-talents appear to be in short supply, but Frederica Von Stade is the rule's exception. Her creamy, evenly produced mezzo voice and musical gifts find a perfect outlet in the touching, philosophical repertoire here. These are some of the best-known pieces in the German song literature.

FIESTA—Eastman Wind Ensemble, Hunsberger, MCA Westminster MCA1409. No wind instrument ensemble is more universally acclaimed than the world-travelled Eastman unit, which performs exciting pieces built on Spanish and Mexican folk material in this brilliantly recorded program. The popularity of today's super-fi recordings has created a new vogue for the brilliant and powerful symphonic band sound, and eye-catching cover graphics add to the appeal of this well-timed reissue.

jazz

STANLEY TURRENTINE—Inflation, Elektra 6E269. Produced by Stanley Turrentine. Wade Marcus arranged and conducted the eight tracks spotting Turrentine's tenor saxophone for a full-sized band, and it comes off as a satisfying, highly salable LP. Turrentine is far more commercial these days than he was in the 1960s, but in changing style he's lost some of the gutsy, intense power he once exhibited. **Best cuts:** "Deja Vu," "Closer," "Song For Donny."

PATRICK WILLIAMS—Theme, Pausa 7060. Produced by Patrick Williams and Peter Scott. Williams uses two bands here, one in New York and another, much larger, with strings, in Los Angeles. He's a capable arranger-composer. But this is more like Mancini music than outright jazz although there are excellent solos by men like Jerome Richardson, Steve Khan, Pete Christlieb, Dave Grusin and Marvin Stamm. **Best cuts:** "One For My Three," "Come On And Shine," "Late Night Wizard."

JEAN-LUC PONTY—Experience, Pausa 7065. Produced by Joachim E. Berendt. Taped in Germany almost nine years ago, these five cuts show a youthful fiddler not yet saddled with distorted synthesizer effects. Ponty is backed by piano, bass, guitar and drums, and Philip Catherine's guitar contributions are noteworthy. **Best cuts:** "Sad Ballad," "Flipping Part One."

Billboard

HOT 100

Chart Bound

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IT HURTS TOO MUCH—Eric Carmen
Arista
YEARS FROM NOW—Dr. Hook
Capitol
SEE TOP SINGLE PICKS REVIEWS, Page 99

Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions.

JUNE 21, 1980 BILLBOARD

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

Alphabetical list of songs and artists from the Hot 100 chart, including titles like 'Funky Town', 'Coming Up', 'Biggest Part of Me', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



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



PD 2033

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.

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MORE LOVE—Kim Carnes
EMI-America 8045
SISTERS OF THE MOON—Fleetwood Mac
Warner Bros. 49500
SEE TOP SINGLE PICKS REVIEWS, Page 82

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

MAY 24, 1980 BILLBOARD

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.

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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, such as 'Against The Wind (Gear, ASCAP) 11', 'All Night Long (Wow & Flutter, ASCAP) 63', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Closeup

WHO AFTERMATH *Ohio Senate Probes Plan For Festival Seating Ban*

By VICTOR HARRISON

CINCINNATI—A subcommittee of the Ohio State Senate Committee on Labor and Commerce has been established to look into a bill introduced by legislator Stanley J. Aronoff which will ban festival seating and insure other public safety measures for concerts in Ohio.

Chairing the subcommittee is state representative William Bowen, who like Aronoff comes from Cincinnati where the Riverfront Coli-

seum Who concert tragedy occurred Dec. 3, 1979.

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 (Billboard, 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 offered for sale; (2) 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 operation 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 structure for which a fee or donation is required for admission and for which at least 3,000 tickets are offered to the public.

Concerning reserved seating, Aronoff's proposed legislation eliminates festival seating at musical performances by requiring that 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 entrances required to be open by a facility, the bill requires a local peace officer to determine the number of entrances to be opened, maintained and staffed by ticket takers or ushers at each concert.

The peace officer must make the determination based on such factors as: the size and nature of the expected 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-complying 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 imprisonment 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, including colleges and universities, as well as private persons promoting or holding concerts. The bill also states that municipal corporations retain authority to impose additional requirements 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 specific seats.

The major difference between this state bill and the Cincinnati city ordinances concerns license revocation by any facility which violates the legislation. The proposed state law makes no provision for this whereas the city ordinances do (Billboard, Jan. 1, 1979).

Vig Movie Score

LOS ANGELES—Composer/percussionist Tommy Vig is scoring "The Lure Of The Blue Planet" for American National Pictures.

PRETENDERS—Sire SRK6083.

Produced by Chris Thomas.

Chrissie Hynde is a 28-year-old American singer/songwriter who went to England, formed a band, fronted it with a vocal and visual style that is pure rock'n'roll, and now returns to these shores as a conquering heroine.

side, which is nowhere as sophisticated or well-paced as side two, but establishes a strong instrumental stance for the group. Three guitars and a drum provide all the excitement needed here. The compelling lead vocals and insidious backing vocals provide the drama.

"Up The Neck" provides further



The Pretenders: a hard driving band.

"Pretenders" is one solid group, rocking perfectly in time to what seems like the ageless 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, anxious approach to the pop idiom, and it seems just right for the decade that looms ahead. She writes literate, sharp, biting lyrics and demonstrates a flair for melodies that rings with elements of rock classicism. As if 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 Patti Smith when it comes to vocalizing.)

The album begins with a straight ahead, unreconstructed punk ditty called "Precious" that sends up the punk image at the same time it appears to emulate it. It's an attention getter, a flag waver, an angry taunt that mocks flirtation.

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

insights into Hynde's tough girl delivery, although she dances close to self-parody often enough to make it all the more beguiling. There's that word again.

"Tattooed Love Boys" is a street corner confession of how smart ass chicks get into trouble for being a tease, and vice versa, since the message applies to gents as well. By this time the band is feeling cocky and beginning to unravel very catchy riffs alongside Hynde's delivery. And we haven't seen anything yet.

Suddenly comes a pure rocking instrumental 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, instrumentally, as the breathless, blurred lyrics that set the melody on its edge. You can barely make out the lyric, but the hard driving approach carries the tune relentlessly 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 Kink's very early "Stop Your Sobbing," which was a tribute to the late '50s, early '60s Brill Building ballads typified 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 between a hip, harried mother and her kid. It's a cocky heartbreaker. "Private Life" carries an infectious tune set against a ghostly vocal, including a muted chorus from the band.

"Brass In Pocket" is one of the bounciest, uptempo tunes on the LP. The quadruple guitar riff is a patented ear grabber and the bass drives the vocal right to the limit. The song is a plea for attention, but at this point anyone who could ignore the band would have to have brass ears.

"Lovers Of Today" settles things down a bit, and provides evidence that the band and Hynde are capable of handling the sort of orchestral 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" concludes the LP with more quick time rock, and a very effective electronic duet featuring Hynde and Hynde.

RICHARD M. MUSSER

CIP Challenges Tomato Contract

NEW YORK—Tomato Records is being sued for breach of contract involving a good portion of its catalog, which is owned by a German company that had licensed Tomato to manufacture, distribute and sell the affected product worldwide.

CIP Filmproduktions GmbH, in a suit filed in U.S. District Court here, says Tomato violated the terms of contracts signed in 1978 and 1979 governing more than a dozen Tomato LPs, produced from masters owned by the German company.

In addition to a claim for more than \$76,168 in domestic royalties due under the deal, CIP alleges that Tomato never secured copyright registrations on the masters, failed to provide an accounting of foreign royalties, and failed to provide an accounting of royalties under the 1979 agreement, which affected only two recordings.

"Despite due demand," the suit alleges, Tomato also "failed to afford plaintiff and its accountants with access to defendant's books and records pertaining to both contacts, making CIP unable to determine the full extent of royalties it is entitled to."

The suit demands a full accounting from Tomato, the termination of the 1978 and 1979 contracts, the return of the master recordings, and an award of all profits derived from the sale of the affected product, including interest.

The 1978 agreement covered performances recorded by Melanie, Townes Van Zandt, Jorge Santana, John Lee Hooker, Monk & Bird, Albert King, Sam Rivers, Leroy Jenkins, a John Cage LP and others. Margot Thomas and Kathleen E. Baker were listed as artists covered under the 1979 deal.

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NEW YORK—Liza Minnelli joins with Goldie Hawn for a musical variety special on CBS-TV Feb. 19. Both draw on recent chart hits of other singers as Minnelli sings "Bad Girls" and Hawn sings "Y.M.C.A. They also sing several duets.

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FIRE IN THE MORNING—Melissa Manchester (Arista 0485)
RIDE LIKE THE WIND—Christopher Cross (Warner Bros.)
 SEE TOP SINGLE PICKS REVIEWS, PAGE 62

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	15	15	ROCK WITH YOU —Michael Jackson (Quincy Jones), R. Tempton, Epic 950797 (CBS) ALM	35	68	2	HOW DO I MAKE YOU —Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602 CPP	69	78	3	YOU MIGHT NEED SOMEBODY —Turley Richards (T. Richards, M. Fleetwood), T. Snow & N. O'Byrne, Atlantic 3645
2	2	17	DO THAT TO ME ONE MORE TIME —The Captain & Tennille (Darryl Dragon), T. Tennille, Casablanca 2215 CPP	36	47	4	HIM —Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173 WBM	70	80	2	ROCKIN' INTO THE NIGHT —38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205 WBM
3	13	3	COWARD OF THE COUNTY —Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327 CLM	37	37	19	LADIES NIGHT —Kool & The Gang (Emir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury) B-3	71	82	2	COME BACK —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032
4	19	4	CRUISIN' —Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tania 54306 (Motown) CPP	38	14	15	SEND ONE YOUR LOVE —Stevie Wonder (Stevie Wonder), S. Wonder, Tania 54303 (Motown) CPP	72	72	6	GOODNIGHT MY LOVE —Mike Pinera (Mike Pinera), M. Pinera, Spector 0003
5	8	5	CRAZY LITTLE THING CALLED LOVE —Queen (Queen), F. Mercury, Elektra 46579 CPP	39	45	8	99 —Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173 WBM	73	NEW ENTRY	NEW ENTRY	BABY TALKS DIRTY —The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4822 WBM
6	13	9	YES, I'M READY —Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227 CPP	40	44	8	HEARTBREAKER —Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395 WBM	74	84	2	YEARS —Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Arista 1108 CPP
7	9	9	SARA —Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150 WBM	41	43	9	LOOKS LIKE LOVE AGAIN —Dann Rogers (Ian Gardiner), D. Marino, International Artists 500 MCA	75	42	12	DIG THE GOLD —Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939 CPP/ALM
8	10	10	THE LONG RUN —Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569 WBM	42	74	3	SPECIAL LADY —Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	76	87	2	US AND LOVE —Kenny Nolan (Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234
9	17	9	LONGER —Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ABP/BP	43	53	5	LET ME GO, LOVE —Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130 WBM	77	56	25	PLEASE DON'T GO —K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035 CPP
10	10	13	DON'T DO ME LIKE THAT —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA) CPP	44	48	8	I CAN'T HELP MYSELF —Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478 CPP	78	63	15	JANE —Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chaquico, P. Kantner, Grunt 11750 (RCA) WBM
11	12	17	THIS IS IT —Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109 WBM	45	26	16	WAIT FOR ME —Darryl Hall & John Oates (David Foster), D. Hall, RCA 11747 CLM	79	NEW ENTRY	NEW ENTRY	AND THE BEAT GOES ON —The Whispers (Dick Griffey), L. Sytvers, S. Shockley, W. Shelby, Solar 11894 (RCA)
12	6	17	ESCAPE —Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA) WBM	46	46	8	I DON'T WANT TO TALK ABOUT IT —Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138 WBM	80	91	2	I DON'T LIKE MONDAYS —Boombertown Rats (Phil Wainman), B. Beldof, Columbia 1-11117
13	22	3	DESIRE —Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019 CHA	47	58	5	KISS ME IN THE RAIN —Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179 B-3	81	NEW ENTRY	NEW ENTRY	LOST IN LOVE —Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479 CPP
14	16	5	ON THE RADIO —Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236 CLM	48	54	6	FLIRTIN' WITH DISASTER —Molly Hatchet (Tom Werman), D. Hudeck, D.J. Brown, B.H. Thomas, Epic 950822 CPP	82	NEW ENTRY	NEW ENTRY	EVEN IT UP —Heart (Mike Flicker, Ronnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847 WBM
15	15	14	DEJA VU —Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459 CHA	49	57	4	GIVE IT ALL YOU GOT —Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211 WBM	83	92	2	COMPUTER GAME —Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M) CPP/ALM
16	19	11	ROMEO'S TUNE —Steve Forbert (John Simon), S. Forbert, Nempcor 97525 (CBS) CPP	50	59	4	WHEN A MAN LOVES A WOMAN —Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643 WBM	84	88	2	THE HARDEST PART —Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2408 B-3
17	20	8	DAYDREAM BELIEVER —Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813 CPP	51	61	4	I THANK YOU —ZZ Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163 WBM	85	NEW ENTRY	NEW ENTRY	WHERE DOES THE LOVIN' GO —David Gates (David Gates), D. Gates, Elektra 46588 CPP
18	18	16	DON'T LET GO —Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011 CPP	52	28	12	FOREVER MINE —O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727 CPP	86	90	2	PEANUT BUTTER —Twennynine Featuring Lenny White (Larry Dunn & Lenny White), D. Blackman, Elektra 46552
19	21	10	AN AMERICAN DREAM —The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330 CLM	53	62	6	BAD TIMES —Tavares (Bobby Colomby), G. McMahon, Capitol 4811	87	NEW ENTRY	NEW ENTRY	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson (Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186 B-3
20	11	12	I WANNA BE YOUR LOVER —Prince (Prince), Prince, Warner Bros. 49050 WBM	54	64	4	BACK ON MY FEET AGAIN —The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398 CHA/CPP	88	89	4	I DON'T WANT TO BE LONELY —Dana Valery (Kyle Lehing), M. Mueller, Scotti Bros. 509 (Atlantic) MCA
21	25	8	SEPTEMBER MORN' —Neil Diamond (Bob Gaudio), N. Diamond, G. Beaud, Columbia 1-11175 WBM	55	67	10	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP	89	NEW ENTRY	NEW ENTRY	I SHOULD'A LOVED YA —Narada Michael Walden (Narada Michael Walden), M. Walden, T. Stevens, A. Willis, Atlantic 3631 WBM
22	24	8	FOOL IN THE RAIN —Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic) WBM	56	31	18	BETTER LOVE NEXT TIME —Dr. Hook (Ron Maffkin), S. Pippin, L. Keith, J. Slate, Capitol 4785 CPP	90	NEW ENTRY	NEW ENTRY	I LIKE TO ROCK —April Wine (Wyles Goodwyn & Nick Blagona), M. Goodwyn, Capitol 4828
23	13	17	WE DON'T TALK ANYMORE —Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol) CLM	57	33	17	COOL CHANGE —Little River Band (John Boylen & Little River Band), G. Shorrocks, Capitol 4789 WBM	91	75	8	HOLDIN' ON FOR DEAR LOVE —Lobo (Bob Montgomery), J. Slate, S. Pippin, L. Henley, MCA 41152 CPP
24	23	13	THIRD TIME LUCKY —Foghat (Foghat), D. Peverett, Bearsville 49125 (Warner Bros.) CPP	58	32	10	VOICES —Cheap Trick (Tom Werman), R. Neilsen, Epic 9-50814 CPP	92	81	20	STILL —Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474 CPP
25	29	9	WORKING MY WAY BACK TO YOU —Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	59	35	12	YOU KNOW THAT I LOVE YOU —Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144 WBM	93	55	10	GLIDE —Pleasure (Marlon McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874
26	27	9	WHY ME —Styx (Styx), D. DeYoung, A&M 2206 CPP/ALM	60	71	4	I PLEDGE MY LOVE —Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/WMP 2053 CPP/ALM	94	65	13	ROTATION —Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202 CPP/ALM
27	49	4	TOO HOT —Kool & The Gang (Emir Deodato), G. Brown, Kool & The Gang, De-Lite 802 B-3	61	52	8	CAN WE STILL BE FRIENDS —Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.)	95	70	9	MEMORIZE YOUR NUMBER —Leif Garrett (Michael Lloyd), B. Kirkland, Scotti Bros. 510 (Atlantic) B-3
28	38	9	WHEN I WANTED YOU —Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481 ABP/BP	62	73	3	THREE TIMES IN LOVE —Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA) B-3	96	79	19	BABE —Styx (Styx), D. DeYoung, A&M 2188 CPP/ALM
29	34	9	WONDERLAND —Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479 CPP	63	41	10	LONELY EYES —Robert John (George Tobin), M. Piccirillo, EMI-America 8030 CLM	97	85	10	DIRTY WATER —The Immates (Vic Maile), Ed Cobb, Polydor 2032 CPP/ALM
30	30	12	DO YOU LOVE WHAT YOU FEEL —Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131 CPP	64	66	4	GOT TO LOVE SOMEBODY —Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic) WBM	98	83	15	I CALL YOUR NAME —Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown) CPP
31	50	3	REFUGEE —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA) CPP	65	76	4	I WISH I WAS EIGHTEEN AGAIN —George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011 CPP	99	86	14	HEAD GAMES —Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633 WBM
32	51	4	ANOTHER BRICK IN THE WALL —Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA	66	39	10	LAST TRAIN TO LONDON —Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS) B-3	100	60	6	I'M ALIVE —Gamma (Ken Scott), C. Ballard, Elektra 46555 WBM
33	40	10	THE SECOND TIME AROUND —Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA) CHA	67	69	5	REMEMBER —Aerosmith (Gary Lyons), G. Morton, Columbia 1-11181 CAM				
34	36	10	LOST HER IN THE SUN —John Stewart (John Stewart), J. Stewart, RSO 1016 CHA	68	77	3	HAVEN'T YOU HEARD —Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

1. An American Dream (Jolly Cheeks, BMI)	19. Computer Game (Alpha/Almo, ASCAP)	37. Holdin' On For Dear Love (House Of Gold, BMI)	55. I Wanna Be Your Lover (Ecnirp, BMI)	73. Memorize Your Number (Scott Tone, ASCAP)	91. September Morning (Stone Bridge, ASCAP)	109. We Don't Talk Anymore (BMI)
2. And The Beat Goes On (Spectrum VII/Rosy, ASCAP)	38. Coward Of The County (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	56. How Do I Make You (Billy Steinberg)	56. I Wish I Was Eighteen Again (Tree, BMI)	92. My Heroes Have Always Been Cowboys (Jack & Bill, BMI)	110. Special Lady (H.A.B./Dark Cloud, BMI)	128. When A Man Loves A Woman (Pronto/Quincy, BMI)
3. Another Brick In The Wall (Pink Floyd/Unichappel, BMI)	39. Give It Up (Strange Euphoria, ASCAP)	57. I Call Your Name (Jobete, ASCAP)	57. Jane (Pods/Lunatics/Little Dragon, BMI)	93. On The Radio (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)	111. Still (Jobete/Commodores, ASCAP)	146. When I Wanted You (Homegrown, BMI)
4. Babe Talks Dirty (Eighties/Small Hill, ASCAP)	40. Crazy Little Thing Called Love (Beechwood/Queen, BMI)	58. I Can't Help Myself (Stone Agate, BMI)	58. Kiss Me In The Rain (Songs Of Bandier/Koppelman/Emanuel/Cortland, ASCAP)	94. Peanut Butter (Nodlew/Michoma, BMI)	112. The Long Run (Cass/Red Cloud, ASCAP)	163. Why Me (Stygain Song/Almo, ASCAP)
5. Back On My Feet Again (Pendulum/Unichappel/Hudson Bay Co., BMI)	41. Crayon (Bertam, ASCAP)	59. I Don't Like Mondays (Zomba, BMI)	59. Ladies Night (Delightful/Gang, BMI)	95. Please Don't Go (Sherlyn/Harrick, BMI)	113. The Second Time Around (Spectrum VII/Rosy, ASCAP)	180. With You I'm Born Again (Check Out, BMI)
6. Can We Still Be Friends (Earmark, BMI)	42. Daydream Believer (Screen Gems, BMI)	60. I Don't Want To Be Lonely (MCA, ASCAP)	60. Last Train To London (Jet, BMI)	96. This Is It (Milk Money, ASCAP/Sung, BMI)	114. Where Does The Lovin' Go (ASCAP)	201. Wonderland (Jobete/Commodores, ASCAP)
7. Cool Change (Screen Gems/EMI, BMI)	43. Desire (Stigwood/Unichappel, BMI)	61. I Don't Want To Talk About It (Crazy Horse, BMI)	61. Let Me Go, Love (Snug/Big Stroke, BMI)	97. Third Time Lucky (Rif, ASCAP)	115. Working My Way Back To You (Screen Gems/EMI/Seasons Four, BMI)	245. Yes, I'm Ready (Dandelion, BMI)
8. Come Back (Center City, ASCAP)	44. Dig The Gold (Birdes/Fallin' Arches, ASCAP)	62. I Like To Rock (Goody Two-Tunes, BMI)	62. Lonely Eyes (World Song/High Sierra, ASCAP)	98. Rock With You (Almo, ASCAP)	116. Years (Pi-Gem, BMI)	277. Yes, I'm Ready (Dandelion, BMI)
	45. Dirty Water (Equinox, BMI)	63. I Thank You (Birdes/Walden, ASCAP)	63. Longer (Hickory Grove/April, ASCAP)	99. Rockin' Into The Night (WB, ASCAP/Fites/Saber Tooth, BMI)	117. You Know That I Love You (Light, BMI)	299. You Might Need Somebody (Brantree/Snow/Neches River, BMI)
	46. Do That To Me One More Time (Heartbreaker (Dick James, BMI), ASCAP)	64. I'm Alive (Cameback Mountain, ASCAP)	64. Look Like Love Again (Duchess, BMI)	100. Romeo's Tune (Rolling Tide, ASCAP)	118. You Might Need Somebody (Brantree/Snow/Neches River, BMI)	309. You Might Need Somebody (Brantree/Snow/Neches River, BMI)
	47. Do You Love What You Feel (Overdue, ASCAP)	65. I Pledge My Love (Perren/Vibes, ASCAP)	65. Lost Her In The Sun (Bugle/Stigwood, BMI)	101. Rotation (Almo/Badazz, ASCAP)	119. Wait For Me (Hot-Cha/Six Continents, BMI)	310. You Might Need Somebody (Brantree/Snow/Neches River, BMI)
	48. Don't Do Me Like That (Skyhill, BMI)	66. Him (Warners/Holmes Line Of Music, ASCAP)	66. Lost In Love (Arista/BRM, ASCAP)	102. Send One Your Love (Jobete/Black Bull, ASCAP)		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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.

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Record Companies and Jazz

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This is what it's all about... the creators, the improvisors—the heart of jazz.

The International Jazz Scene

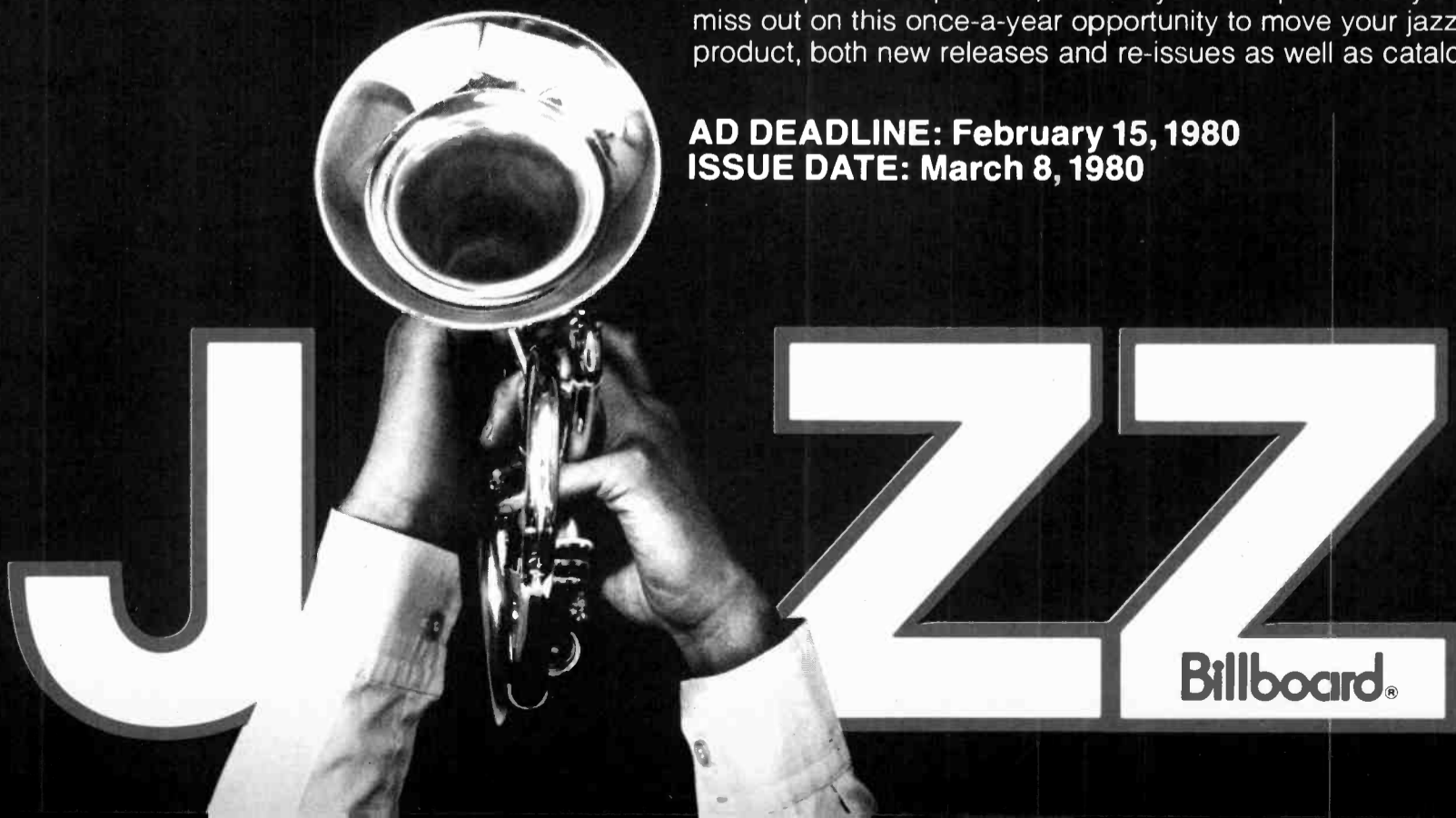
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**AD DEADLINE: February 15, 1980
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ON
JAZZ**



Billboard **HOT 100** * Chart Bound

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OFF THE WALL—Michael Jackson (Epic 9-50838)
WHERE DOES THE LOVIN' GO—David Gates (Elektra 46588)
SEE TOP SINGLE PICKS REVIEWS, page 60

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	14	★	ROCK WITH YOU—Michael Jackson (Quincy Jones, R. Temperton, Epic 950797 (CBS))	35	36	11	YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen, C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144)	69	71	4	REMEMBER—Aerosmith (Gary Lyons, G. Morton, Columbia 1-11181)
2	16	★	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon, T. Tennille, Casablanca 2215)	36	39	9	LOST HER IN THE SUN—John Stewart (John Stewart, J. Stewart, RSO 1016)	70	60	8	MEMORIZE YOUR NUMBER—Leif Garrett (Michael Lloyd, B. Kirkland, Scotti Bros. 510 (Atlantic))
3	12	★	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler, R. Bowling, B.E. Wheeler, United Artists 1327)	37	13	18	LADIES NIGHT—Kool & The Gang (Eumir Deodato, G.M. Brown, Kool & Gang, De-Lite 801 (Mercury))	71	80	3	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), B. Fekaris, F. Perren, Polydor/WMP 2053
4	18	★	CRUISIN'—Smokey Robinson (William "Smokey" Robinson, W. Robinson, M. Tarplin, Tama 54306 (Motown))	38	46	8	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante, G. Cunico, Arista 0481)	72	74	5	GOODNIGHT MY LOVE—Mike Piner (Mike Piner), M. Piner, Spector 0003
5	7	★	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579	39	40	9	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne, J. Lynne, Jet 9-5067 (CBS))	73	82	2	THREE TIMES IN LOVE—Tommy James (Tommy James, T. James, R. Serota, Millennium 11785 (RCA))
6	4	★	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	40	45	9	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	74	89	2	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano, H. Ray, A. Goodman, L. Walter, Polydor 2033)
10	8	★	SARA—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150	41	42	9	LONELY EYES—Robert John (George Tobin, M. Piccirillo, EMI-America 8030)	75	75	7	HOLDIN' ON FOR DEAR LOVE—Lobo (Bob Montgomery), J. Slate, S. Pippin, L. Henley, MCA 41152
8	9	★	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	42	43	11	DIG THE GOLD—Joyce Cobb (Andy Black, J. Cobb, L.C. Lewis, Cream 7939)	76	81	3	I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy, S. Throckmorton, Mercury 57011)
16	12	★	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey, B. Mason, Casablanca 2227)	43	47	8	LOOKS LIKE LOVE AGAIN—Dann Rogers (Ian Gardiner), D. Marino, International Artists 500	77	86	2	HAVEN'T YOU HEARD—Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551
14	12	★	DON'T DO ME LIKE THAT—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	44	48	7	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395	78	88	2	YOU MIGHT NEED SOMEBODY—Turley Richards (T. Richards, M. Fleetwood, T. Snow & N. O'Byrne, Atlantic 3645)
11	11	★	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	45	49	7	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173	79	50	18	BABE—Styx (Styx), D. DeYoung, A&M 2188
15	16	★	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	46	52	7	I DON'T WANT TO TALK ABOUT IT—Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138	80	NEW ENTRY	ROCKIN' INTO THE NIGHT—38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205	
13	7	★	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	47	56	3	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	81	57	19	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474
14	6	★	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tama 54303 (Motown)	48	53	7	I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478	82	NEW ENTRY	COME BACK—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032	
17	13	★	DEJA VU—Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	49	65	3	TOO HOT—Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802	83	83	14	I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
35	4	★	ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236	50	63	2	REFUGEE—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA)	84	NEW ENTRY	YEARS—Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108	
25	8	★	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	51	64	3	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	85	51	9	DIRTY WATER—The Inmates (Vic Maile), Ed Cobb, Polydor 2032
18	15	★	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	52	54	7	CAN WE STILL BE FRIENDS—Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.)	86	58	13	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633
21	10	★	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nempor 97525 (CBS)	53	59	4	LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130	87	NEW ENTRY	US AND LOVE—Kenny Nolan (Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234	
22	7	★	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	54	61	5	FLIRTIN' WITH DISASTER—Molly Hatchet (Tom Werman), D. Hludick, D.J. Brown, B.H. Thomas, Epic 950822	88	NEW ENTRY	THE HARDEST PART—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2408	
24	9	★	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	55	55	9	GLIDE—Pleasure (Marlon McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874	89	91	3	I DON'T WANT TO BE LONELY—Dana Valery (Kyle Lehing), M. Mueller, Scotti Bros. 509 (Atlantic)
44	2	★	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019	56	20	24	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	90	NEW ENTRY	PEANUT BUTTER—Twennynine Featuring Lenny White (Larry Dunn & Lenny White), D. Blackman, Elektra 46552	
23	12	★	THIRD TIME LUCKY—Foghat (Foghat), D. Peverett, Bearsville 49125 (Warner Bros.)	57	79	3	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	91	NEW ENTRY	I DON'T LIKE MONDAYS—Boomtown Rats (Phil Wainman), B. Beldof, Columbia 1-11117	
26	7	★	FOOL IN THE RAIN—Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic)	58	69	4	KISS ME IN THE RAIN—Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179	92	NEW ENTRY	COMPUTER GAME—Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M)	
31	7	★	SEPTEMBER MORN'—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Columbia 1-11175	59	68	3	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643	93	93	10	MONEY—The Flying Lizards (David Cunningham), B. Gordy Jr. & J. Bradford, Virgin 67003 (Atlantic)
26	15	★	WAIT FOR ME—Daryl Hall & John Oates (David Foster), D. Hall, RCA 11747	60	62	5	I'M ALIVE—Gamma (Ken Scott), C. Ballard, Elektra 46555	94	66	7	VOLCANO—Jimmy Buffett (Norbert Putnam), J. Buffett, K. Sykes, H. Dailey, MCA 41161
27	8	★	WHY ME—Styx (Styx), D. DeYoung, A&M 2206	61	72	3	I THANK YOU—Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163	95	70	4	TOO LATE—Journey (Roy Thomas Baker), S. Perry, M. Schon, Columbia 1-11143
28	11	★	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727	62	73	5	BAD TIMES—Tavares (Bobby Colomby), G. McMahon, Capitol 4811	96	67	7	DON'T MAKE ME OVER—Jennifer Warnes (Rob Fraboni), B. Bacharach, H. David, Arista 0455
37	8	★	WORKING MY WAY BACK TO YOU—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637	63	28	14	JANE—Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chaquico, P. Kantner, Grunt 11750 (RCA)	97	41	11	SHE'S IN LOVE WITH YOU—Suzi Quatro (Mike Chapman), N. Chinn, M. Chapman, RSO 1014
34	11	★	DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131	64	77	3	BACK ON MY FEET AGAIN—The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398	98	84	12	SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096
31	12	★	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785	65	30	12	ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202	99	92	4	TAKIN' IT BACK—Breathless (Don Gehman), J. Kosien, EMI-America 9170
32	9	★	VOICES—Cheap Trick (Tom Werman), R. Neilsen, Epic 9-50814	66	76	3	GOT TO LOVE SOMEBODY—Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic)	100	85	8	STARGAZER—Peter Brown (Cory Waga & Peter Brown), P. Brown, Drive 6281 (T.K.)
33	16	★	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789	67	78	9	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1479				
38	8	★	WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479	68	NEW ENTRY		HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46502				

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HOT 100 A-Z—(Publisher-Licensee)

An American Dream (Jolly Cheeks, BMI)	21	Crazy Little Thing Called Love (Beechwood/Queen, BMI)	5	Foot In The Rain (Flames Of Albion, ASCAP)	24	I Can't Help Myself (Stone Agate, BMI)	48	Ladies Night (Delightful/Gang, BMI)	50	The Long Run (Cass/Red Cloud, ASCAP)	26
Another Brick In The Wall (Pink Floyd, BMI)	51	Crusin' (Bertalm, ASCAP)	4	Forever Mine (Mighty Three, BMI)	28	I Don't Like Mondays (Zomba, BMI)	91	Last Train To London (Jet, BMI)	39	Takin' It Back (G. Jonah Hostler/Bena, ASCAP)	13
Babe (Sygan/Almo, ASCAP)	79	Daydream Believer (Screen Gems, BMI)	15	Freddie Dee (BMI)	57	I Don't Want To Be Lonely (Dutchess, BMI)	89	Let Me Go (Love/Snug/Big Stroke, BMI)	80	The Hardest Part (Rare Blue/Monster Island, ASCAP)	59
Back On My Feet Again (Pendulum/Unichappell/Paper wate/Hudson Bay Co., BMI)	79	Deja Vu (Ikeco/Angela, BMI)	20	Head Games (Dick James, BMI)	72	I Don't Want To Talk About It (Crazy Horse, BMI)	46	Lonely Eyes (World Song/High Sierra, ASCAP)	41	Remember (Trio/Robert Mellin/Tendertunes, BMI)	8
Bad Times (Donna Dion/MacAlley/Home Grown, BMI)	64	Desire (Stigwood/Unichappell, BMI)	22	Haven't You Heard (Baby Fingers/Mims/Shown Breese, ASCAP/ASCAP)	55	I Thank You (Birdes/Walden, ASCAP)	46	Longer (Hickory Grove/April, BMI)	17	Rock With You (Almo, ASCAP)	1
Better Love Next Time (House Of Gold, BMI)	62	Dig The Gold (Birdes/Fallin' Arches, ASCAP)	42	Head Games (Dick James, BMI)	72	I'm Alive (Camelback Mountain, ASCAP)	61	Lost Her In The Sun (Bugle/Stigwood, BMI)	43	Rockin' Into The Night (WB, ASCAP/Fites/Saber Tooth, BMI)	88
Can We Still Be Friends (Earmark, BMI)	51	Dirty Water (Equinox, BMI)	85	Hearbreaker (Dick James, BMI)	44	I Pledge My Love (Perren/Vibes, ASCAP)	60	Rotana (Almo/Badazz, ASCAP)	47	Sara (Fleetwood Mac, BMI)	8
Cool Change (Screen Gems/EMI, BMI)	33	Do That To Me One More Time (Moonlight & Magnolias, BMI)	31	Head Games (Somerset/Evanson, BMI)	86	I Thank You (Birdes/Walden, ASCAP)	46	Send One Your Love (Jobete/Black Bull, ASCAP)	13	Savannah Nights (Windecor, BMI)	98
Come Back (Center City, ASCAP)	32	Do You Love What You Feel (Overdue, ASCAP)	30	Holdin' On For Dear Love (House Of Gold, BMI)	75	I Wanna Be Your Lover (Ecnirp, BMI)	71	She's In Love With You (Chinnichap/Careers, BMI)	10	Special Lady (H.A.B./Dark Cloud, BMI)	74
Computer Game (Alpha/Almo, ASCAP)	92	Don't Do Me Like That (Skyhill, BMI)	10	Him (Warners/Holmes Line Of Music, ASCAP)	47	I Wish I Was Eighteen Again (Tree, BMI)	76	Still (Jobete/Commodores, ASCAP)	81	Three Times In Love (Big Teeth/Tommy James, BMI)	73
Coward Of The County (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	3	Don't Let Go (Screen Gems-EMI, BMI)	18	Holdin' On For Dear Love (House Of Gold, BMI)	75	I Wish I Was Eighteen Again (Tree, BMI)	76	Stargazer (Sherlyn/Decibel/Penguin, BMI)	100	Too Hot (Delightful/Gang, BMI)	49
		Don't Make Me Over (Jac/Blue Seas, ASCAP)	96	How Do I Make You (Billy Steinberg)	68	Jane (Pods/Lunatunes/Little Dragon, BMI)	63	Too Late (Weed High Nightmares, BMI)	25	Tommy James (BMI)	29
		Escape (The Holmes Line Of Music, ASCAP)	3	I Call Your Name (Jobette, ASCAP)	83	Kiss Me In The Rain (Songs Of Bardier-Koppelman/Emanuel/Cortant, ASCAP)	58	Us And Love (Sound Of Nolan, BMI)	97	When A Man Loves A Woman (Pronto/Quintury, BMI)	59
								Volcano (Coral Retter/Keith Sykes, BMI)	81	When I Wanted You (Home Grown, BMI)	38
								Why Me (Stygian Song/Almo, BMI)	40	When I Wanted You (Home Grown, BMI)	38
								Working My Way Back To You (Screen Gems/EMI/Seasons' Four, BMI)	40	When I Wanted You (Home Grown, BMI)	38
								Years (Pi Gem, BMI)	84	When I Wanted You (Home Grown, BMI)	38
								Yes, I'm Ready (Dandelion, BMI)	9	When I Wanted You (Home Grown, BMI)	38
								You Know That I Love You (Light, BMI/Urmlia, ASCAP)	37	When I Wanted You (Home Grown, BMI)	38
								You Might Need Somebody (Ebrantree/Snow/Neches River, BMI)	99	When I Wanted You (Home Grown, BMI)	38
										When I Wanted You (Home Grown, BMI)	38
										When I Wanted You (Home Grown, BMI)	38
										When I Wanted You (Home Grown, BMI)	38

KEITH EMERSON IN ROME

December 79



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Billboard HOT 100 Chart Bound

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HOW DO I MAKE YOU—Linda Ronstadt (Asylum 46602) LET'S GO ROCK AND ROLL—K.C. & The Sunshine Band (T.K. 1036) SEE TOP SINGLE PICKS REVIEWS, page 74

JANUARY 26, 1980, BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee) listing: A list of 100 songs with their respective publishers and licensees, such as 'An American Dream (Jolly Cheeks, BMI)' and 'I Can't Help Myself (Stone Agate, BMI)'.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's[®]

Billboard SPECIAL SURVEY For Week Ending 1/19/80

Number of singles reviewed

this week **71** Last week **25**

Top Single Picks

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TOM PETTY AND THE HEARTBREAKERS—Refugee (3:21); producers: Tom Petty, Jimmy Iovine; writers: Tom Petty, Mike Campbell; publisher: Skyhill BMI. Backstreet 41169 (MCA). Petty's followup to "Don't Do Me Like That" is a passionate rocker highlighted by Petty's gutsy rock vocal and searing guitar lines. This is Petty at his best.

RUPERT HOLMES—Him (3:34); producers: Rupert Holmes, Jim Boyer; writer: Rupert Holmes; publishers: WB/The Holmes Line ASCAP. MCA 41173. Holmes follows his No. 1 "Escape" with another tune that is underlined by a distinct story line. It's a tale of love and woe strengthened by Holmes' smooth vocal delivery and emphasis on lyrics.

PINK FLOYD—Another Brick In The Wall (3:11); producers: Bob Ezrin, David Gilmour, Roger Waters; writer: R. Waters; publisher: Pink Floyd BMI. Columbia 111187. Already No. 1 in the U.K., this broadside against modern education is a rhythmic, stately rock number. Choral effect midway through is an attention getter.

CHUCK MANGIONE—Give It All You Got (3:55); producer: Chuck Mangione; writer: Chuck Mangione; publisher: Gates BMI. A&M 2211. The theme of the 1980 Olympic games is impeccably arranged jazz/pop. The striking flugelhorn melodies, layered over a midtempo rhythm, makes this instrumental work.

recommended

ROGER MCGUINN AND CHRIS HILLMAN FEATURING GENE CLARK—One More Chance (3:29); producers: Ron Albert, Howard Albert; writers: R. McGuinn, J. Levy; publishers: McGuinn/Jackelope BMI. Capitol P4821.

TOMMY JAMES—Three Times In Love (4:09); producer: non listed; writers: T. James, R. Serota; publishers: Big Teeth/Tommy James BMI. Millennium JH11785 (RCA).

MICHAEL JOHNSON—The Very First Time (3:04); producers: Brent Maher, Steve Gibson; writer: Randy Goodrum; publishers: Chappell & Co./Sailmaker ASCAP. EMI-America P8031 (Capitol).

GARY NUMAN—Cars (3:57); producer: Gary Numan; writer: Gary Numan; publishers: Geoff & Eddie/Blackwood BMI. Atco 7211 (Atlantic).

AMERICA—All Around (3:20); producer: George Martin; writers: Beckley, Bunnell; publishers: Twenty-Nine Songs/Poison Oak ASCAP. Capitol P4817.

IAN LLOYD—Love Stealer (2:44); producer: Bruce Fairbairn; writers: Phil Wainman, Richard Myhill; publishers: Utopia/Dejamas ASCAP. Scott Brothers SB515 (Atlantic).

THE FARAGHERS—Mystic Eyes (3:26); producer: Vini Poncia; writers: Tommy, Jimmy, Davey, & Mary Faragher; publisher: Faraflap BMI. Polydor PD2057.

BOULDER—Join Me In L.A. (3:13); producer: George Daly; writer: Warren Zevon; publishers: Warner Tamerlane/Darkroom Music BMI. Elektra E46581A.



PARLIAMENT—Theme From The Black Hole (4:35); producer: George Clinton; writers: W. Collin, G. Clinton, J.S. Theracon; publishers: Rick's Music/Malbiz/Rubberband BMI. Casablanca NB2235. Followup to "Party People" is another handclapping, funky song that is already getting r&b play. Lyrics are humorously inane.

INSTANT FUNK—Bodyshine (2:52); producer: Bunny Sigler; writers: S. Miller, L. Davis, K. Miller, R. Earl; publishers: Lucky Three/Warfactor BMI. Salsoul S72112. Group scored big with "I've Got My Mind Made Up" and follow here with another mix of funk, mainstream r&b and a perky rhythm. Song also has a rather sexy lyric line.

Roundtree Music Publishing & Production Co. established by Allen L. Davis, Henry J. Nelions, Olusegun Sokoya and Cynthia Mackie. Address: 5945 Irving St., Philadelphia 19139.

Bly/Hakim Organization and Bill Todd Promotions newly affiliated to introduce AOR to Top 40-gated promotion services of Stan Bly and Jack Hakim. Under the advisement of Bill Todd, who brings a career of AOR radio programming to the or-

ganization. Bly/Hakim's expanded operations will continue at its present location. Address: 12457 Ventura Blvd., Studio City, Calif. 91604. (213) 760-0280.

To-Keh Records, a division of New Day Music Ventures, launched by Walter R. Summey. Address: 18014 Granada Ave., Fontana, Calif. 92335.

Meanwhile Records launched by Kenneth Malloy and Randall Free-

recommended

STARGARD—Runnin' From The Law (3:16); producers: Mark Davis, Verdine White, Robert White; writer: R. Runnells; publisher: Ellehcor BMI. Warner Bros. WBS49165.

DYNASTY—Satisfied (3:43); producer: Leon Sylvers; writers: G. Dozier, L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosy ASCAP/Proud Tunes BMI. Solar JH11896 (RCA).

RONNIE LAWS—Every Generation (3:45); producer: Ronnie Laws; writer: R. Laws; publishers: Fizz/At Home ASCAP. United Artists UAX1334Y.

OPUS SEVEN—Hey Big Brother (4:58); producers: Marlin McNichols, Ed Smith; writer: Victor J. Burks; publishers: Ascent/Opi Seven BMI. Source SOR41175 (MCA).

LINDA WILLIAMS—City Living (3:10); producer: Richard Evans; writer: L. Williams; publisher: Ivsda BMI. Arista AS0489.

GIL SCOTT-HERON—Shut 'Um Down (3:36); producers: Gil Scott-Heron, Brian Jackson, Malcolm Cecil; writer: Gil Scott-Heron; publisher: Brouhana ASCAP. Arista AS0488.

SOUTHROAD CONNECTION—In The Morning (3:58); producer: Lionel Job; writer: C. Smalls; publisher: Shaduby BMI. United Artists UAX1333Y.

STARGARD—Runnin' From The Law (3:16); producers: Mark Davis, Verdine White, Robert White; writer: R. Runnells; publisher: Ellehcor BMI. Warner Bros. WBS49165.

DYNASTY—Satisfied (3:43); producer: Leon Sylvers; writers: G. Dozier, L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosy ASCAP/Proud Tunes BMI. Solar JH11896 (RCA).

RONNIE LAWS—Every Generation (3:45); producer: Ronnie Laws; writer: R. Laws; publishers: Fizz/At Home ASCAP. United Artists UAX1334Y.



CONWAY TWITTY—I'd Love To Lay You Down (3:19); producer: Conway Twitty/David Barnes; writer: J. MacRae; publisher: Music City, ASCAP. MCA 41174. On a streak of collecting No. 1 hits, Conway delivers another with this Johnny MacRae tune. Twitty's vocal is strong and upfront while being backed by guitars, steel guitar and a vocal chorus.

recommended

EARL SCRUGGS REVUE—Blue Moon Of Kentucky (2:38); producer: Larry Butler; writer: B. Monroe; publisher: Peer International, BMI, Columbia 1-11176.

SHEILA ANDREWS—What I Had With You (3:07); producer: Brien Fisher; writer: C. Putman, S. Throckmorton; publisher: Tree, BMI. Ovation OV1138.

MICKEY NEWBURY—America The Beautiful (3:38); producer: Ronnie Gant; writer: traditional; publisher: Milene, ASCAP. Hickory K1673.

JERIS ROSS—You Win Again (2:37); producer: Jack Ross; writer: Hank Williams; publisher: Acuff-Rose, BMI. Door Knob DK9117.

BLUE STONE—Haven't I Loved You Somewhere Before (3:39); producer: Penrae Productions; writer: R. Pennington, J. McBee; publisher: Almarie/Millstone, BMI/ASCAP. Dimension DS1002.

SPRINGER BROTHERS—What's A Nice Girl Like You (Doin' In A Love Like This) (3:25); producer: David Kastle; writer: Kenny Walker; publisher: Acuff-Rose, BMI. Elektra E46575.

JANA JAE—Orange Blossom Very Special (2:35); producer: not listed; writer: traditional, arranged by J. Jae; publisher: Leeds/Jana Jae, ASCAP/BMI. Lark NR11229.

JERRI KELLY—For A Slow Dance With You (2:55); producer: Mick Lloyd; writers: M. Lloyd, S. Whisenhunt; publisher: Mick Lloyd, SESAC. Little Giant LG021.

SANDRA KAYE—I'll Get By (2:48); producer: Gene Kennedy; writer: D. Nuzum; publisher: Chip 'N' Dale, ASCAP. Door Knob DK9120.

MARLOW TACKETT—Would You Know Love (2:53); producer: Porter Wagoner; writer: S. Tackett; publisher: Little Wendy/Kidron, BMI. Palace 1006.

ATLAS ARTISTS COWBOY RHYTHM BAND—Houston Is A Honky Tonk Town (2:39); producer: Biff Collie; writers: R. Redd, M. Torok; publisher: Parjo/Cedarwood, BMI. Award 1040.

TROY SEALS—One Night Honey Moon (3:12); producer: The Hitmen; writer: T. Seals/T. Daey; publisher: Irving/Down 'N Dixie, BMI. Elektra E46573.

RAY EMMETT—Tucson (2:35); producer: Glenn Martin; writer: D. Orender; publisher: Acoustic, BMI. Phoenix PXR141.

JOHNNY CASH—Wings In The Morning (2:43); producer: Jack Clement/Jack Routh; writer: J. Cash; publisher: House Of Cash, BMI. Cachet CS44506.

TOMMY JAMES—Three Times In Love (4:09); producer: Tommy James; writer: T. James/R. Serota; publisher: Big Teeth/Tommy James, BMI. Millennium JH11785.

JUICE NEWTON—Sunshine (2:57); producer: Otha Young; writer: J. Edwards; publisher: Castle Hill, ASCAP. Capitol P4818.

ROY HEAD—The Fire Of Two Old Flames (3:12); producer: Jimmy Bowen; writer: T. Seals/M. Barnes; publisher: Irving/Down 'N Dixie, BMI. Elektra E46582.

BARBARA FAIRCHILD AND DENNIS BLACKBURN—Would You Lay With Me In A Field Of Stone (2:49); producer: Rodney Lay/Vernon Sandusky; writer: D.A. Coe; publisher: Captive/Window, BMI. Down Home 577.

DORSEY BURNETTE—B.J. Kick-A-Beau (3:13); producer: Bob Millsap; writer: D. Burnette; publisher: Six Continents, BMI. Elektra E46586.

BRUCE CHANNELL—One More Last Chance (3:42); producer: Bud Reneau/Hal Bynum; writer: H. Bynum/B. Reneau; publisher: Andite Invasion/Intersong, ASCAP/ BMI. Elektra E46587.

MARY LOU TURNER—I Wanna Love You Tonight (3:02); producer: Brien Fisher; writer: B. Troy; publisher: Churchill/Plum Creek/Mikinnikott, BMI. Churchill CR7751.

MEL STREET—Tonight Let's Sleep On It Baby (2:34); producer: Nelson Larkin/Jim Prater; writer: not listed; publisher: Active/Levisa/Blackwood, BMI. Sunbird S103.

BILLY WALKER—You Turn My Love Light On (2:47); producer: Billy Walker/Don Lewis; writer: B. Walker; publisher: Best Way, ASCAP. Caprice 2060.

GARY OWENS—All The Tea In China (4:00); producer: George Lewis; writer: G. Owens; publisher: Rocks 'N Rills, ASCAP. Standing Stone SSG07901.



RAY SAWYER—I Don't Feel Much Like Smilin' (2:41); producer: Ron Haffkine; writers: R. Sawyer, D. Locorriere; publishers: Horse Hairs BMI. Capitol P4820.

WAYNE NEWTON—Years (3:38); producer: Tom Collins; writers: Kye Fleming, Dennis W. Morgan; publisher: Pi-Gem BMI. Aries II WA106.

STARLAND VOCAL BAND—Loving You With My Eyes (3:20); producer: Barry Beckett; writers: Margot Kunkel, Taffy Danoff; publisher: Cherry Lane ASCAP. Windsong JH11899 (RCA).

SPRINGER BROTHERS—What's A Nice Girl Like You (Doin' In A Love Like This) (3:25); producer: David Kastle; writer: Kenny Walker; publisher: Acuff-Rose BMI. Elektra E46575A.



T.H.P.—Two Hearts, One Love (3:41); producers: Willi Morrison, Ian Guenther; writers: Willi Morrison, Bruce Ley; publisher: Ample Parking ASCAP. Atlantic 3646. A strong, soulful female lead vocal highlights this exuberant rhythm number. Crossover to r&b radio should follow quickly.

LIPPS, INC—Funkytown (3:57); producer: Steven Greenberg; writer: S. Greenberg; publishers: Rick's/ Steve Greenberg BMI. Casablanca NB2233. This is a delightfully offbeat track sporting weird sound effects, a catchy rhythm and sassy female vocals.

recommended

THE DUNCAN SISTERS—Sadness In My Eyes (3:44); producers: Ian Guenther, Willi Morrison; writer: Willi Morrison.



JEFF CONAWAY—City Boy (4:33); producers: Mike Appel, Louis Lahav; writers: P. Floyd, C.J. Ellis, M. Appel; publisher: Laurel Canyon ASCAP. Columbia 111192. The costar of "Grease" and "Taxi" turns in a most credible performance on this mainstream rock track. Strong production and guitar work add punch.

STREETS—Love In The Meantime (2:35); producer: Robert John Jones; writers: J. Taylor-R.J. Jones; publishers: First Lady/Blue Lake, BMI. Epic 950827. A resoundingly effective debut by this new group features silvery vocals of lead singer Joyce Hawthorne against a first-rate production that makes the record a standout.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 92

struction and instrumentation, but therein lies its appeal to the young record buyer who hasn't heard these riffs before. The sly, teasing lyrics are sexually suggestive but shouldn't preclude airplay. **Best cuts:** "Let's Be Bad Tonight," "Rrrrock," "Party Boys."

classical

HAYDN: SYMPHONIES NOS. 31 ("HORN SIGNAL") & 73 ("THE CHASE")—Academy of St. Martin-in-the-Fields, Mariner, Philips 9500518. Symphony No. 31 makes an indelible impression with the famous horn fanfares and hunting calls of its jaunty opening movement. Haydn again employs a hunting motive in the finale of Symphony No. 73. These crisp, stylish performances are recorded with sharp instrumental detail.

CHOPIN: THE COMPLETE NOCTURNES—Garrick Ohlsson, piano, Angel SZB3889. Ohlsson is one of today's foremost Chopin interpreters and he plays with a clarity and integrity that the connoisseur will appreciate. The performances are greatly enhanced by immaculate pressing quality.

MENDELSSOHN: DIE ERSTE WALPURGISNACHT—soloists, Philadelphia Orchestra, Chorus, Ormandy, RCA ARL13460. This 35-minute cantata has an extended overture stamped with Mendelssohn's genius, and big arias and choral sections that sustain the excitement. Ormandy's presentation is superb, and the recording balance of large performing forces near ideal. Also includes Mendelssohn's "Hebrides" Overture.

New Companies

man. First release, due in January, will be a single by new wave band the Eighties. Address: 2170 Century Park East, Los Angeles 90067.

Polish Records formed by artist/producer/songwriter Genya Ravan and Steve Musick to focus on new wave product. Address: 250 W. 57 St., New York 10019. (212) 974-0906.

Sunshine Management Corp. set up by Jud Phillips Jr., president; and

Harold C. Streibich, vice president, to represent artists, producers and songwriters. First client is Phyrework. Address: 2000 Madison Ave., Memphis 38104. (901) 726-0030.

GTC Productions established by George Charouhas, former MCA/Whitney Recording Studios engineer, to produce demos and commercial radio spots and to engineer audio/visual soundtracks. Address: 5761 Wallis Lane, Woodland Hills, Calif. 91364. (213) 703-1437.

Stagefright Records, focusing on untapped new wave talent, by Douglas Campbell, president; and Evan Adelman, vice president. Releases todate total one EP, titled "Bored Of Education," by the Fits. Address: 1573 Westminster Place, Burlington, Ontario. L7P 2B4. Canada.

Studio 1,000, a teen disco, by owners Mike Graham and Frank DeNina. Address: 10911 NW Freeway, Houston 77092. (713) 681-2444.

Billboard HOT 100

*Chart Bound

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DESIRE—Andy Gibb (RSO 1019)
REFUGEE—Tom Petty & The Heartbreakers (Backstreet 41169)
SEE TOP SINGLE PICKS REVIEWS, page 97

JANUARY 19, 1980, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	12	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS) ALM	★	35	55	6 LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ABP/BP	★	69	82	2 LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130 WBM
★	3	14	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215 CPP	★	36	43	9 YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144 WBM	★	70	80	3 I'M ALIVE—Gamma (Ken Scott), C. Ballard, Elektra 46555 WBM
★	3	14	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA) WBM	★	37	41	7 VOICES—Cheap Trick (Tom Werman), R. Neissen, Epic 9-50814 CPP	★	71	81	2 TOO LATE—Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 1-11143 CPP
★	7	10	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327 CLM	★	38	24	14 NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125 CLM	★	72	NEW ENTRY	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173 WBM
★	5	12	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown) CPP	★	39	51	5 SEPTEMBER MORN'—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Columbia 1-11175 WBM	★	73	84	2 REMEMBER—Aerosmith (Gary Lyons), G. Morton, Columbia 1-11181 CAM
★	12	16	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown) CPP	★	40	44	9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131 CPP	★	74	75	5 SHOOTING STAR—Dollar (Christopher Neil), D. Courtney, Carrere 7208 (Atco) CLM
★	9	14	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol) CLM	★	41	45	9 SHE'S IN LOVE WITH YOU—Suzy Quatro (Mike Chapman), M. Chinn, M. Chapman, RSO 1014 CLM	★	76	NEW ENTRY	GOODNIGHT MY LOVE—Mike Piner (Mike Piner), M. Piner, Spector 0003
★	8	16	LADIES NIGHT—Kool & The Gang (Emir Deodato), G.M. Brown, Kool & The Gang, De-Lite 801 (Mercury) B-3	★	42	54	6 WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479 CPP	★	77	NEW ENTRY	TOO HOT—Kool & The Gang (Emir Deodato), G. Brown, Kool & The Gang, De-Lite 802
★	9	22	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035 CPP	★	43	49	7 LOST HER IN THE SUN—John Stewart (John Stewart), J. Stewart, RSO 1016 CHA	★	78	78	3 ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187
★	10	14	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789 WBM	★	44	50	7 LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS) B-3	★	79	90	2 MAKE BELIEVE IT'S YOUR FIRST TIME—Bobby Vinton (Jack Bielan), Morrison/Wilson, Tapestry 002 B-3
★	11	7	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569 WBM	★	45	52	9 DIG THE GOLD—Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939 ALM	★	80	NEW ENTRY	KISS ME IN THE RAIN—Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179 B-3
★	14	15	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785 CPP	★	46	48	7 LONELY EYES—Robert John (George Tobin), M. Piccirillo, EMI-America 8030 CLM	★	81	NEW ENTRY	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643 WBM
★	16	9	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050 WBM	★	47	23	20 YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079 WBM	★	82	NEW ENTRY	I THANK YOU—Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163
★	15	12	JANE—Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chaquico, P. Kantner, Grunt 11750 (RCA) WBM	★	48	58	6 WORKING MY WAY BACK TO YOU—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	★	83	NEW ENTRY	BAD TIMES—Tavares (Bobby Colomby), G. McMahon, Capitol 4811
★	20	6	SARA—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150 WBM	★	49	86	2 ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236 CLM	★	84	89	5 I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011 CPP
★	17	14	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109 WBM	★	50	53	8 MONEY—The Flying Lizards (David Cunningham), B. Gordy Jr. & J. Bradford, Virgin 67003 (Atlantic) CPP	★	85	NEW ENTRY	HOLDIN' ON FOR DEAR LOVE—Lobo (Bob Montgomery), J. Slate, S. Pippin, L. Henley, MCA 41152 CPP
★	19	10	DON'T DO ME LIKE THAT—Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA) CPP	★	51	56	7 DIRTY WATER—The Inmates (Vic Maile), Ed Cobb, Polydor 2032 ALM	★	86	87	12 GOT TO LOVE SOMEBODY—Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic) WBM
★	30	5	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579 CPP	★	52	60	6 LOOKS LIKE LOVE AGAIN—Dann Rogers (Ian Gardiner), D. Marino, International Artists 500 MCA	★	87	91	7 I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown) CPP
★	21	13	WAIT FOR ME—Daryl Hall & John Dates (David Foster), D. Hall, RCA 11747 CLM	★	53	61	6 WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Cumico, Arista 0481 ABP/BP	★	88	91	7 BACK ON MY FEET AGAIN—The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398 WBM
★	22	13	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011 CPP	★	54	64	5 HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395 WBM	★	89	NEW ENTRY	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP
★	27	11	DEJA VU—Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459 CPP	★	55	65	5 99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173 WBM	★	90	NEW ENTRY	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211
★	22	6	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474 CPP	★	56	67	7 THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA) WBM	★	91	93	2 I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MWP 2053
★	23	10	BABE—Styx (Styx), D. DeYoung, A&M 2188 ALM	★	57	71	5 I DON'T WANT TO TALK ABOUT IT—Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138 WBM	★	92	96	2 TRUST ME—Cindy Bullens (C. Bullens, Casablanca 2217 CPP
★	28	10	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227 CPP	★	58	75	15 I WANT YOU TONIGHT—Pablo Cruise (Bill Schne), C. Lerios, D. Jenkins, A. Willis, A&M 2195 ALM	★	93	NEW ENTRY	TAKIN' IT BACK—Breathless (Don Gehman), J. Koslen, EMI-America 9170 CPP
★	31	8	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nemperor 97525 (CBS) CPP	★	59	62	6 STARGAZER—Peter Brown (Cory Wade & Peter Brown), P. Brown, Drive 6281 (T.K.) CPP	★	94	35	15 I DON'T WANT TO BE LONELY—Dana Valery (Kyle Lehing), M. Mueller, Scotti Bros. 509 (Atlantic)
★	26	10	THIRD TIME LUCKY—Foghat (Foghat), D. Peverett, Bearsville 49125 (Warner Bros.) CPP	★	60	63	7 GLIDE—Pleasure (Marlon McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874 ALM	★	95	36	11 TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193 ALM
★	27	11	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633 WBM	★	61	70	5 CAN WE STILL BE FRIENDS—Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.) ALM	★	96	38	10 RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette) WBM
★	46	5	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813 CPP	★	62	66	6 MEMORIZE YOUR NUMBER—Leif Garrett (Michael Lloyd), B. Kirkland, Scotti Bros. 510 (Atlantic) B-3	★	97	47	17 I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (David Anderie & Booker T. Jones), C.B. Sager & Peter Allen, A&M 2199 CHA/ALM
★	33	7	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330 CLM	★	63	72	5 I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478 CPP	★	98	57	7 DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454 ALM
★	32	10	ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202 ALM	★	64	68	5 STAR—Earth, Wind & Fire (Maurice White), M. White, E. Del Barrio, A. Willis, ARC/Columbia 1-11165 ALM	★	99	47	17 MOVE YOUR BOOGIE BODY—Bar-Kays (Allen A. Jones, J. Alexander, L. Dodson, A. Jones, H. Henderson, C. Allen, L. Smith, M. Beard, R. Thompson, S. Guy, W. Stewart, M. Bynum, Mercury 76015 WBM
★	40	5	FOOL IN THE RAIN—Led Zeppelin (Jimmy Page), Jones, Page, Swan Song 71003 (Atlantic) WBM	★	65	29	11 CHIQUITITA—Abba (Benny Anderson, Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3629 ALM	★	100	59	24 POP MUZIK—M (R. Scott, Sire 49033 (Warner Bros.) CPP
★	42	6	WHY ME—Styx (Styx), D. DeYoung, A&M 2206 ALM	★	66	74	5 VOLCANO—Jimmy Buffett (Norbert Putnam), J. Buffett, K. Sykes, H. Dailey, MCA 41161 WBM				
★	37	9	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727 CPP	★	67	77	5 DON'T MAKE ME OVER—Jennifer Warnes (Rob Fraboni), B. Bacharach, H. David, Arista 0455 ALM				
★	34	10	SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096 WBM	★	68	76	3 FLIRTIN' WITH DISASTER—Molly Hatchet (Tom Werman), D. Hludick, D.J. Brown, B.H. Thomas, Epic 950822 ALM				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

An American Dream (Jolly Cheeks, BMI)	29	Cruisin' (Bertam, ASCAP)	6	Foot In The Rain (Flames Of Albion, ASCAP)	31	I Don't Want To Talk About It (Crazy Horse, BMI)	57	Last Train To London (Jet, BMI)	44	Pop Muzik (Robin Scott, ASCAP)	100	Stargazer (Sherlyn/Decibel/Penguin, BMI)	95
Another Brick In The Wall (Pink Floyd, BMI)	77	Damn If I Do (Woolfsongs/Careers/Irving, BMI)	97	Forever Mine (Mighty Three, BMI)	33	I Thank You (Birdees/Walden, ASCAP)	81	Let Me Go, Love (Snug/Big Stroke, BMI)	69	Rapper's Delight (Sugar Hill, BMI)	95	Still (Jobete/Commodores, ASCAP)	22
Babe (Sygany/Almo, ASCAP)	23	Daydream Believer (Screen Gems, BMI)	28	Give It All You Got (Gates, BMI)	89	I'd Rather Leave While I'm In Love (Irving/Woolfough/Jermava/Unichappel/Begonia, BMI)	96	Lonely Eyes (High Sierra, ASCAP)	46	Remember (Trio/Robert Mellin/Tenderloins, BMI)	73	Take The Long Way Home (Almo/Delicate, ASCAP)	94
Back On My Feet Again (Pendulum, BMI)	87	Deja Vu (Ikeco/Anglela, BMI)	21	Goodnight My Love (Bayard, BMI)	75	I'm Alive (Carnelback Mountain, ASCAP)	70	Looks Like Love Again (Duchess, BMI)	35	Rock With You (Almo, ASCAP)	1	The Long Run (Cass/Red Cloud, ASCAP)	11
Bad Times (Donna Dijon/MacAley/Homegrown, BMI)	82	Dig The Gold (Birdes/Fallin' Arches, ASCAP)	45	Got To Love Somebody (Chic, BMI)	85	I Pledge My Love (Perren/Vibes, ASCAP)	90	Lost Her In The Sun (Bugle/Sligwood, BMI)	52	Romeo's Tune (Rolling Tide, ASCAP)	25	Takin' It Back (G. Jonah Hoslen/Berna, ASCAP)	92
Better Love Next Time (House Of Gold, BMI)	12	Dirty Water (Equinox, BMI)	51	Heartbreaker (Dick James, BMI)	60	I Want You Tonight (Irving/Pablo Cruise, BMI)	58	Make Believe It's Your First Time (Music City, ASCAP)	78	Rotation (Almo/Badazz, ASCAP)	30	The Second Time Around (Spectrum VII/Rosy, ASCAP)	56
Can We Still Be Friends (Earmark, BMI)	65	Do That To Me One More Time (Moonlight & Magnolias, BMI)	2	Head Games (Somerset/Evanson, ASCAP)	27	I Wanna Be Your Lover (Ecnirp, BMI)	13	Memorize Your Number (Scott-Tone, ASCAP)	62	Savannah Nights (Wincedor, BMI)	34	This Is It (Milk Money, ASCAP/Sung, BMI)	16
Chiquitita (Unicef, ASCAP)	61	Do You Love What You Feel (Overdue, ASCAP)	40	Him (Warners/Holmes Line of Music, ASCAP)	72	1 I Wish I Was Eighteen Again (Tree, BMI)	83	Money (Jobete, ASCAP)	50	Send One Your Love (Jobete/Black Bull, ASCAP)	5	Third Time Lucky (Rift, ASCAP)	26
Cool Change (Screen Gems/EMI, BMI)	10	Don't Do Me Like That (Skyhill, BMI)	17	Holdin' On For Dear Love (Horse Of Gold, BMI)	84	2 I Wish I Was Eighteen Again (Tree, BMI)	90	Move Your Boogie Body (Bar Kays/Warner Tamerland, BMI)	98	September Morning (Stonebridge, ASCAP)	39	Too Hot (Delightful/Gang, BMI)	76
Coward Of The County (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	4	Don't Let Go (Screen Gems-EMI, BMI)	10	I Call Your Name (Jobete, ASCAP)	86	3 I Can't Help Myself (Stone Agate, BMI)	63	No More Tears (Oiga/Fedora, BMI)	14	September Morning (Stonebridge, ASCAP)	39	Too Late (Weed High Nightmare, BMI)	71
Crazy Little Thing Called Love (Beechwood/Queen, BMI)	18	Don't Make Me Over (Jac/Blue Seas, ASCAP)	67	Escape (The Holmes Line Of Music, ASCAP)	3	4 I Can't Help Myself (Stone Agate, BMI)	63	On The Radio (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)	79	Shooting Star (World Song, ASCAP)	74	Train, Train (Blackfoot, Atco 7207 (Atlantic))	91
		Escape (The Holmes Line Of Music, ASCAP)	3	Don't Let Go (Screen Gems-EMI, BMI)	17	5 I Can't Help Myself (Stone Agate, BMI)	63	Please Don't Go (Sherlyn/Harrick, BMI)	9	Star (Sagittaire, ASCAP/Ninth/Irving/Cragga, BMI)	64	Trust Me (Goswrock/Fleur, BMI)	91
		Escape (The Holmes Line Of Music, ASCAP)	3	Don't Let Go (Screen Gems-EMI, BMI)	17	6 I Can't Help Myself (Stone Agate, BMI)	63					Voices (Screen Gems/EMI/Adult, ASCAP)	37
		Escape (The Holmes Line Of Music, ASCAP)	3	Don't Let Go (Screen Gems-EMI, BMI)	17	7 I Can't Help Myself (Stone Agate, BMI)	63					You're Only Lonely (Ice Age, ASCAP)	46
		Escape (The Holmes Line Of Music, ASCAP)	3	Don't Let Go (Screen Gems-EMI, BMI)	17	8 I Can't Help Myself (Stone Agate, BMI)	63					99 (Hudmar, ASCAP)	55

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (3:54); producers: Barry Gibb, Karl Richardson, Alby Galuten; writer: B. Gibb; publisher: Stigwood (Unichappell) BMI. RSD RS1026. This dreamy ballad pairs two masters of soft MDR pop. Newton-John handily outshines her young partner in terms of emotiveness and expressiveness, though Gibb's name may mean more in pushing it up the charts: it looks to be his seventh consecutive top 10 single.

BOZ SCAGGS—Breakdown Dead Ahead (4:06); producer: Bill Schnee; writers: B. Scaggs, D. Foster; publishers: Boz Scaggs ASCAP/Foster Frees/ Irving BMI. Columbia 111241. After a 2½ year layoff, Boz is back with a rocking number featuring some excellent guitar licks. Hook and refrain, complete with female backup, offer an r&b grace to the tune.

ANNE MURRAY—Lucky Me (3:06); producer: Jim Ed Norman; writers: C. Black, R. Bourke; publisher: Chappell ASCAP. Capitol P4848. Murray shoots for her sixth consecutive top 30 hit with the first single from her upcoming LP "Somebody's Waiting." It's a pop/adult contemporary ballad rather reminiscent of "Broken Hearted Me" from her last album.

THE KNACK—Can't Put A Price On Love (3:35); producer: Mike Chapman; writers: Doug Fieger, B. Averre; publishers: Eighties/Small Hill ASCAP. Capitol 4853. This midtempo, '60s flavored pop tune is appreciably better than the previous single. Fieger shows honest emotion in his vocals and playing is top notch.

recommended

BOB DYLAN—Slow Train (4:15); producers: Jerry Wexler, Barry Beckett; writer: B. Dylan; publisher: Special Rider ASCAP. Columbia 111235.

SISTER SLEDGE—Reach Your Peak (3:28); producers: Bernard Edwards, Nile Rodgers; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Cotillion 45013 (Atlantic).

WISHBONE ASH—Helpless (4:05); producers: Martin Turner, John Sherry, Wishbone Ash; writer: P. Kendrick; publisher: Almo ASCAP. MCA 41214.

BOBBY CALDWELL—Coming Down From Love (4:01); producers: Bobby Caldwell, Steve Kimball; writer: Bobby Caldwell; publishers: Sherlyn/Lindseyanne/Bobby Caldwell BMI. Clouds CLX21 (TK).

ALLAN CLARKE—Slipstream (3:49); producer: Spencer Profper; writers: Allan Clarke, Gary Benson; publishers: Intersong/Timtope/Midsong ASCAP. Elektra E46617A.

GRAHAM NASH—Out On The Island (2:52); producers: Graham Nash, Stanley Johnson; writer: Graham Nash; publisher: Putzy Putzy ASCAP. Capitol P4849.

THE MOTORS—Love And Loneliness (3:59); producers: Jimmy Iovine, The Motors; writers: Garvey, Hann; publisher: Virgin ASCAP. Virgin VA67007 (Atlantic).

DARTS—Don't Let It Fade Away (3:30); producers: Richard Hartley, Tommy Boyce; writer: George Currie; publishers: Magnet ASCAP/Interworld. Polydor PD2072.



THE O'JAYS—Hurry Up & Come Back (3:57); producers: Eddie Levert, Walter Williams, Dunn Pearson; writers: E. Levert, M. Jackson, W. Williams; publishers: Mighty Three/Cold BMI/W.E. ASCAP. Philadelphia International ZS93101 (CBS). The O'Jays turn in a sparkling love ballad that features a gutsy lead vocal and tight harmony. The lush arrangement sets a contemplative and melancholy mood.

HAMILTON BOHANNON—Baby I'm For Real (3:56); producer: Hamilton Bohannon; writer: Marvin Gaye; publisher: Jobete ASCAP. Mercury 76054. Although there is no indication on the record, the sterling vocal performance on this ballad is by Liz Lands. The singer displays a wide vocal range, milking every bit of the song's emotional content.

PARLIAMENT—The Big Bang Theory (4:28); producer: George Clinton; writers: D. Sterling, R. Dunbar, G. Clinton; publishers: Rick's/Malbiz BMI. Casablanca NB2250. Coming off the rhythmic "Theme From The Black Hole," band offers an equally funky dance number. This instrumental is dominated by hot synthesizers and horns.

recommended

TAVARES—I Can't Go On Living Without You (4:52); producer: Benjamin F. Wright Jr.; writer: Benjamin F. Wright Jr.; publisher: Ritesonian ASCAP. Capitol P4846.

STEPHANIE MILLS—Sweet Sensation (3:35); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Frozen Butterfly BMI. 20th Century-Fox TC2449.

THE BRIDES OF FUNKENSTEIN—Didn't Mean To Fall In Love (4:00); producer: Ron Dunbar; writers: R. Dunbar, P. Bishop; publisher: Malbiz BMI. Atlantic 3658.

CHERYL LYNN—In Love (3:48); producer: Barry Blue; writers: D. Cohen, L. Ruchala; publishers: Koan/Ruchara-Garrett ASCAP. Columbia 111234

CHANGE—A Lover's Holiday (3:50); producer: Jacques Fred Petrus; writers: D. Romani, T. Willoughby; publisher: Little Macho ASCAP. Warner Bros./RFC RCS49208.

RENE AND ANGELA—Do You Really Love Me (3:20); producers: Skip Drinkwater, Bobby Watson; writers: R. Moore, A. Winbush; publisher: Moore and Moore BMI. Capitol P4851.

DR. STRUT—Struttin' (3:10); producer: Lee Young Sr.; writer: K. Bassinson; publishers: Jobete/Bassingsongs ASCAP. Motown M1483F.

JOHN & ARTHUR SIMMS—That Thang Of Yours (3:16); producer: Alec R. Costandinos; writers: J. Simms, A. Simms; publisher: ASCAP. Casablanca NB2251.

THE S.O.S. BAND—Take Your Time (Do It Right) (3:51); producer: Sigidi; writers: H. Clayton, Sigidi; publishers: Avant Garde ASCAP/Interior/Sigidi's Song BMI. Tabu ZS95522 (CBS).

JIMMY NUNYA—Find Someone That You Love (4:06); producer: Jimmy Nunya; writer: J.H. Nunya; publisher: K-Jo ASCAP. Salsa Picante SP110A.



ANNE MURRAY—Lucky Me (3:06); producer: Jim Ed Norman; writers: C. Black/R. Bourke; publisher: Chappell, ASCAP. Capitol P4848. From her forthcoming album, "Somebody's Waiting," Murray has cut yet another classic. Production and arrangement are flawless as Murray glides through the vocal with her usual ease.

RONNIE MILSAP—My Heart (2:39); producers: Ronnie Milsap/Rob Galbraith; writers: C. Quillen/D. Pfirmer; publisher: Chess/Pi-Gem, ASCAP/BMI. FLIP: Silent Night (After The Fight) (3:17); producers: Ronnie Milsap/Rob Galbraith; writer: J. Schweers; publisher: Chess, ASCAP. RCA JB11952. Milsap delivers a two-sided hit from his latest album. "My Heart" is an uptempo mover, while "Silent Night (After The Fight)" mellows out showing his prowess with a building ballad. Both songs should do well on a variety of radio formats.

T.G. SHEPPARD—Smooth Sailin' (2:48); producer: Buddy Killen; writers: Sonny Throckmorton/Curley Putman; publisher: Tree, BMI. Warner WBS49214. Light-hearted, lyrical, lilting—this rhapsodic tune may be another "Last Cheater's Waltz" for this artist. Its rhythmic tempo and bright upbeat arrangement are propelled by percussion, guitars, keyboards, background vocals and a strong performance from Sheppard.

PAM ROSE—I'm Not Through Loving You Yet (2:43); producer: Pete Drake; writers: Conway Twitty/L.E. White; publisher: Twitty Bird, BMI. Epic 950861. The outstanding purity and shimmering vibrance in Rose's voice, echoed by her own accompanying harmonies, give this classic new meaning. Drake's pedal steel, textured guitars, rippling piano and solid drum work are perfect drapings for this artist's velvet vocals.

ROY CLARK—If There Were Only Time For Love (3:13); producer: Larry Butler; writer: Wayne Moss; publishers: Mimosa/Wormwood, BMI. MCA 41208. This old Barefoot Jerry song gets a great country send-off here from Clark who sounds in fine voice. The customary Butler rhythm and percussion accents work well on this number, and its positive lyric gives the arrangement a spontaneous happy feeling.

ZELLA LEHR—Rodeo Eyes (2:57); producer: Pat Carter; writer: John Beland; publisher: Atlantic Music Corp., BMI. RCA JH11953. A spicy upfront electric guitar riff introduces Lehr's vocal, punctuated by steel and percussion. It's a catchy song about a rodeo rider from the female point of view. The full-throated chorus strengthens this lively number.

STEPHANIE WINSLOW—I Can't Remember (2:59); producer: Ray Ruff; writer: Stephanie Winslow; publisher: Yatahey, BMI. Warner Bros. (Curb) WBS49201. Steel guitar and strings intertwine through Winslow's lyrics in this ballad about the rough seas of love. Winslow wrote the song herself, and proves she can render her own material effectively.

GEORGE JONES—He Stopped Loving Her Today (3:15); producer: Billy Sherrill; writers: Bobby Braddock-Curley Putnam; publisher: Tree, BMI. Epic 950867. Some crafty guitar work complements Jones' soft voice as a harmonica also plays a major role in this soulful lament. Jones has been having problems with his voice and personal life lately, but this powerful release indicates he's on the right track back.

MARTY ROBBINS—She's Made Of Faith (3:18); producer: Marty Robbins; writer: Marty Robbins; publisher: Mariposa, BMI. Columbia 111240. Robbins serves up a ballad featuring a gospel-like backing chorus and the traditional Robbins trumpets. Sounding stronger than ever, Robbins' own production is clear and crisp throughout.

recommended

GEORGE HAMILTON IV—I'll Be Here In The Morning (2:42); producer: Allen Reynolds; writer: Townes Van Zandt; publisher: Silver Dollar, ASCAP. MCA41215.

ORION—A Stranger In My Place (3:18); producers: Singleton/Smith; writers: K. Rogers/K. Vassy; publisher: Devon/Amos/Flea Show, BMI. Sun S11152.

EDDIE RAY—Whiskey Talkin' Woman (3:12); producer: Eddie Ray; writer: Eddie Ray; publisher: Eddie Ray, ASCAP. Castle 585.

KATHY CARLILLE—Stay Until The Rain Stops (2:47); producer: Charles Underwood; writers: Wayne Carson-Bonnie Dwens-Ronnie Reno; publisher: Screen Gems-Colgems, BMI, Frontline FLS705.



NEIL DIAMOND—The Good Lord Loves You (3:45); producer: Bob Gaudio; writer: R. Fagan; publisher: All Seasons ASCAP. Columbia 111232. Diamond's followup to "September Morn" is a midtempo tune in which Diamond's vocal stands out over the polished accompaniment. Delicate harmonies cushion the singer's vocals as the record builds to an uptempo ending.

recommended

DAN HILL—I Still Reach For You (3:27); producers: Roy Halee, Don Potter; writers: D. Hill, B. Mann; publishers: Welbeck ASCAP/Mann & Weil/ATV BMI. Epic 950860 (CBS).



MASTERPIECE—The Girl's Alright With Me (3:29); producer: Norman Whitfield; writers: Norman Whitfield, Eddie Kendricks, Eddie Holland; publisher: Stone Agate BMI. Whitfield WH149218 (Warner Bros.). This falsetto-dominated midtempo ballad sounds like the Temptations at their prime. It was produced by Norman Whitfield, who handled many of the Temps' classic hits, and cowritten by Eddie Kendricks, whose falsetto defined the group's sound. The act, apparently, takes its name from the Temps' last top 10 hit, "Masterpiece."

Robert E. Lockwood Buys Piece Of Tech Hifi Chain

PHILADELPHIA—The nine 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 E. Hardy, whose Brenden Enterprises based in suburban Feasterville, Pa., operated the franchised stores, filed for reorganization under Chapter 11 of the Federal bankruptcy code last October. But Federal Bankruptcy Judge William A. King Jr., here approved the sale of the inventory and the stores leases to Robert E. Lockwood Feb. 27.

Lockwood's firm, Brookline Corp. based in Boston, paid \$358,000 for the local area chain. He already operates three Tech Hifi stores and four Atlantis Sound outlets in Massachusetts. Lockwood plans to change the franchises' name to Hifi Buys later this month and will operate the stores from Brenden Enterprises' former offices in Feasterville.

The bankruptcy does not affect the 66 Tech Hifi stores still operating in Michigan, New York, Connecticut and Massachusetts. The chain is owned by Stereo Component Systems Co. in Randolph, Mass., which has stopped selling franchises and now owns the majority of the remaining stores. The Philadelphia

chain of nine stores constituted the largest block of franchises in the chain.

The nine bankrupt stores—six in Philadelphia and three across the river in New Jersey—last week went all out on a liquidation sale. Continuing until Sunday (15), the stores offered \$1 million worth of stereo equipment at discounts ranging from 30% to 70%.

The Tech Stores sell sound equipment and components, including blank tapes but do not handle any phonograph records or prerecorded tapes.

Lockwood says that his Hifi Buys stores here will offer name brand equipment at discount prices. He says that all the stores are in extremely good locations with a good track record for sales in a market that's very good for hi fi equipment.

Lockwood says he has hired 20 of the employees who had worked for the bankrupt stores. The others, he says have found other jobs. Lockwood adds that the nine stores will have a work force of 45 persons, the same number that had worked at the Tech Hifi franchises.

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 besetting all new managers.

The principals in the new organization, open to both new and established managers, are Andrew Tilson, of Ariel Artists, and Camille Sasscer, of Lucrative Management.

The next meeting of the group will be Wednesday (26) at 7:30 at AGI, 125 W. 55th St. So far dues have not been established.

San Juan Trip

NEW YORK—Two ASCAP reps are in San Juan through Friday (28) to answer questions about the organization. Jim Gianopulos and Willie Hernandez are at the Condado Holiday Inn.

Billboard HOT 100 Chart Bound

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LUCKY ME—Anne Murray (Capitol 4848) YOU CAN'T PUT A PRICE ON LOVE—The Knack (Capitol 4853) SEE TOP SINGLE PICKS REVIEWS, Page 127

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguil Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 4/26/80

Number of singles reviewed

this week 80 Last week 100

Top Single Picks

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PAUL McCARTNEY—Coming Up (3:49); producer: Paul McCartney; writer: McCartney; publisher: MPL Communications ASCAP. Columbia 111263. McCartney's first solo release since "Another Day" launched his post-Beatles singles career in 1971 is a peculiar concoction which isn't instantly likeable. But then neither were such recent Wings singles as "With A Little Luck" or "Goodnight Tonight," both of which went on to hit the top five.

HEART—Raised On You (3:20); producers: Mike Flicker, Connie and Howie; writer: N. Wilson; publisher: Know ASCAP. Epic 950874 (CBS). Second single from Heart's "Bebe Le Strange" is a change of pace in that it features guitarist Nancy on lead vocals. Her vocal style flows easily and is in contrast to Ann's gutsy full-bodied delivery.

ORLEANS—When Are You Coming Home? (3:50); producers: Robin Lumley, Orleans; writers: Larry Hoppen, Marilyn Mason; publishers: Orleansongs/Infinity (MCA)/Lucid/Marvy (MCA) ASCAP/BMI. MCA 41228. Orleans made comeback in a big way last year with "Love Takes Time" and continues in its melodic ways on the first single from its forthcoming followup LP. The tune should score well both pop and adult contemporary.

recommended

JEFFERSON STARSHIP—Rock Music (3:35); producer: Ron Nevison; writers: Craig Chaquico, Jeannette Sears; publishers: Lunatunes/Alien BMI. Grunt JH11961 (RCA).

ROMANTICS—Tell It To Carrie (2:57); producer: Pete Solley; writers: Palmar, Marinos, Skill; publisher: Forever/Endeavor ASCAP. Nempcor ZS97531 (CBS).

WILLIE NELSON—Midnight Rider (2:41); producers: Willie Nelson, Sydney Pollack; writer: G. Allman; publisher: No Exit BMI. Columbia 111257.

STEVE WALSH—Every Step Of The Way (3:58); producers: Steve Walsh, Brad Aaron, Davy Moore; writer: S. Walsh; publishers: Don Kirshner/Blackwood BMI. Kirshner ZS94288 (CBS).

GREG KIHN BAND—Small Change (2:58); producers: Matthew King Kaufman, Greg Kihn Band; writer: G. Kihn; publisher: Rye-Boy. Beserkley B46629A (E/A).

DUKES—Leaving It All Behind (3:20); producers: Marty Cohn, Richie Zito; writers: Miller Anderson, Ronnie Leahy, Richie Zito; publisher: Jook BMI. Warner Bros. WBS49228.

TOMMY JAMES—No Hay Dos Sin Tres (4:09); producer: Tommy James; writers: T. James, R. Serota; publishers: Big Teeth/Tommy James BMI. Millennium JH11787 (RCA).



RUFUS AND CHAKA—I'm Dancing For Your Love (3:45); producer: Quincy Jones; writers: David Wolinski, John Robin-

son, Patti Austin, Peggy Jones; publishers: Overdue/Drumfunk/Yellow Brick Road ASCAP. MCA 41230. Master producer Quincy Jones tips his hat to Maurice White on this single from "Masterjam," which sounds rather like Earth, Wind & Fire. It will have to compete with the new solo single from Chaka Khan, a pick in last week's issue.

RITCHIE FAMILY—Give Me A Break (3:29); producer: Jacques Morali; writers: J. Morali, H. Belolo, the Ritchie Family; publishers: Can't Stop BMI (O.P. Scorpio/Black Scorpio). Casablanca NB2259. The first release from "Can't Stop The Music," fuses rock orchestration with a disco backbeat. While not as clever and ingratiating as Morali's work with the Village People, this is a fine, funky stomper.

INSTANT FUNK—Slap, Slap Licked Lap (3:38); producer: Bunny Sigler; writers: L. Davis, D. Richardson, G. Bell; publishers: Lucky Three/Warpfactor BMI. Salsoul S72119. Nonsense title lyrics add to the fun aura of this funky dance number. Hook is incessant and memorable.

LARRY GRAHAM—One In A Million You (4:10); producer: Larry Graham; writer: Sam Dees; publishers: Irving/Medad BMI. Warner Bros. WBS49221. Leader of Graham Central Station steps out to do a beautiful ballad which starts slowly but builds. Instrumentation is smooth but not overbearing so the song is not maudlin.

CAMEO—We're Goin' Out Tonight (4:03); producer: Larry Blackmon; writers: L. Blackmon, T. Jenkins, N. Leftenant; publishers: Better Nights ASCAP/Better Days BMI. Chocolate City CC3206 (Casablanca). The band's usual high quality harmonies are the highlights of this sprightly produced mid-tempo song. Horns and strings punctuate the song nicely.

recommended

TEENA MARIE—Behind The Groove (3:58); producer: Richard Rudolph; writers: T. Marie, R. Rudolph; publishers: Jobete ASCAP/Dickiebird BMI. Gordy G7184F (Motown).

ROBERTA FLACK WITH DONNY HATHAWAY—Back Together Again (4:34); producers: Roberta Flack, Eric Mercury; writers: J. Mtume, R. Lucas; publisher: Scarab BMI. Atlantic 3661.

DENISE LaSALLE—I'm So Hot (3:50); producers: Denise LaSalle, Ordena; writer: Denise LaSalle; publishers: Ordena/Warner-Tamerlane BMI. MCA 41222.

ODYSSEY—Don't Tell Me, Tell Her (3:20); producer: Sandy Linzer; writers: S. Linzer, D. James; publishers: Featherbed/Unichappell/Sumac BMI. RCA JH11962.

CASPER—Groovy Ghost Show Pt. 1 (3:55); producer: Howard Tucker; writer: Terry Marshall; publisher: Equinox BMI/Aries Taurus BMI. AVI 3115.



recommended

AVENUE BOOGIE BAND—Bumper To Bumper (3:04); producer: Billy Mersey; writers: B. Mersey, R. McCoy; publisher: Teac ASCAP. Salsoul S72116.



WILLIE NELSON—Midnight Rider (2:41); producer: W. Nelson/S. Pollack; writer: G. Allman; publisher: No Exit/BMI. Columbia 111257. The second single from the "Electric Horseman" soundtrack is Nelson's countrified version of this Gregg Allman song. The highlight of the track is Mickey Raphael's harmonica. Nelson's rendition has pop potential.

CHARLY McCLAIN—Let's Put Our Love In Motion (2:25); producer: Larry Rogers; writer: B. Morrison/J. MacRae/L. Rogers; publisher: Southern Nights, ASCAP. Epic 950873. A pop sounding offering from McClain should grab lots of listeners. Production is extra crisp highlighted by '50s sounding guitars and a catchy vocal hook. Playable on pop and A/C stations.

DANNY DAVIS AND WILLIE NELSON—Funny How Time Slips Away (3:04); producers: Danny Davis-Bill McElhiney; writer: Willie Nelson; publisher: Tree, BMI. RCA JH11999. Mellow horns and Nelson's laidback delivery make for a sleepy-time-down-South pace for the second Brass/Nelson release. The vocal tracks are more than a decade old, but the arrangements and new instrumentation give the record a modern touch.

RED STEAGALL—Dim The Lights And Pour The Wine (2:39); producer: Brien Fisher; writers: Bob Morrison/Jay M. Harris; publisher: Music City Music, ASCAP. Elektra 46633. An outstanding record with the right combination of fine song, excellent vocal performance and perfect production.

LA COSTA—Changing All The Time (3:07); producer: Ken Mansfield; writers: N. Chinn/M. Chapman; publisher: Chinnichap, BMI. Capitol P4830. Slides of steel and ripples of piano float across the heavy percussion, and the electric guitar complements La Costa's superior vocal which sounds a lot like an early Crystal Gayle.

JOHN CONLEE—Friday Night Blues (3:17); producer: Bud Logan; writers: Sonny Throckmorton-Rafe VanHoy; publishers: Cross Keys, ASCAP/Tree, BMI. MCA 41233. A sprightly piano intro prepares for Conlee's vocal gymnastics with the highly original melody. The chorus builds with strength, spiced by guitars, bass and percussion.

recommended

ANN J. MORTON—Hey Vern (2:36); producer: Larry Morton; writer: B. Dobkins; publisher: Accredit/Hitkit, BMI. Prairie Dust PD7634.

MELISSA LEWIS—One Good Reason (2:34); producer: Gene Kennedy; writer: D. Zepp/T. Webb/M. Phillips; publisher: Limmo, BMI. Door Knob DK80129.

BILL NASH—All The Other Women (2:26); producer: A.V. Mitelstedt; writer: B. Nash; publisher: Tata Grande, BMI. T 13538.

RAY EDWARDS—I Flew Over Our House Last Night (3:25); producer: Gary Sargeants; writer: T.T. Hall; publisher: Hall-note, BMI. Rustic 1008.

STAN RATLIFF—Satisfied (3:19); producer: J. Hooper/S. Ratliff/F. Andrews; writer: S. Ratliff; publisher: Autumn Leaves, ASCAP. Satisfied Productions SP100.

LEIGH GRADY—I Still Can't Say Your Name (2:39); producer: Biff Collie; writer: D. Devaney; publisher: Combine, BMI. Apalooosa AP118.

MARLOW TACKETT—Midnight Fire (3:17); producer: Porter Wagener; writer: S. Tackett; publisher: Little Wendy/Kidron, BMI. Palace PR1008.



ROGER WHITTAKER—I Was Born (2:51); producers: Eric Robertson, John Mackswith; writer: Roger Whittaker; publisher: Tembo Canada CAPAC. RCA JB11966.

NORMAN SALEET—Here I Am (3:49); producer: Ted Glasser; writer: Norman M. Sallitt; publishers: Al Gallico/Turtle BMI. RCA JB11965.



JAGS—Back Of My Hand (I've Got Your Number) (3:22); producers: Jon Astley, Phil Chapman; writers: Nicholas Watkinson, John Adler; publisher: WB ASCAP. Island IS49202 (WB). English group debuts with the catchiest single off its "Evening Standard" debut album. The Jags' sound is filled with '60s sensibilities and melodies evidenced by this fast moving pop/rocker. Lead vocal, sounding somewhat similar to Joe Jackson, gives the track its contemporary flavor.

WILLIE NILE—It's All Over (3:27); producer: Roy Halee; writer: W. Nile; publisher: Lake Victoria. Arista AS0508. First single off Nile's critically acclaimed debut album contains Dylanesque vocals within a rock folk-flavored context. Stand-out guitar work and a catchy melody enhance Nile's lyrics.

TAZMANIAN DEVILS—Feel Alright (2:45); producers: Erik Jacobsen, Tazmanian Devils; writer: Hogan; publisher: Oh Boy ASCAP. Warner Bros. WBS49231. San Francisco act offers a Buddy Holly type of love song that has a bouncy summertime innocence.

GEORDIE—Treat Her Like A Lady (3:33); producers: Martin Smith, Geoff Calver; writers: B. Johnson, D. Robson, D. Rootham; publisher: Bayard BMI. Spector SR100004A (Capitol). Lead singer of this English band has a smoochy bluesy vocal similar to Bob Seger. The superb arrangement and mood-setting vocal gives this upstart label a viable starting point with this rocking number.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

'RIGHTEOUS APPLES'

Music Fights Bias In New PBS Show

WASHINGTON—A new Public Broadcasting Service dramatic comedy series, scheduled to premiere this month, presents music as a tool 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 Works, a non-profit minority firm, is negotiating with Casablanca Records to release an LP of songs from the series.

"The Righteous Apples" may be the first minority-produced tv series to portray race relations in the U.S. Among 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, goes to a disreputable abortion clinic and

winds up getting sterilized.

Addressing such controversial issues, the show's creators promise to combat negative stereotyping with music and humor. "Our series mixes tough topics with laughter," says producer Topper Carew. "Because the material is volatile enough that you have to give people some kind of release. That's why the music is there also." Carew got assistance from socially conscious producer Norman Lear in putting together the series.

For the music, Rainbow got help from performers and composers Greg Phillianganes and John McClain, former keyboard player for Stevie Wonder's backup band, Wonderlove. Phillianganes has written songs for the Brothers Johnson and Boz Scaggs and is currently coproducing the new Jacksons album for Epic. McClain is formerly of the Sylvers group.

"The Righteous Apples" hopes rockers like "Roller Ella," a song



GOOD BOYS—RCA's Jerry Reed, right, cracks up as Burt Reynolds, Don Williams, left, and Dom DeLuise (behind Reynolds) gather around a guitar-shaped cake commemorating Reed's 25th anniversary in the recording business.

about a roller skating high school girl, and ballads like "The First Time," will create a solid base for sales of the album.

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Billboard **HOT 100** * Chart Bound

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AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Capitol)
TAKE YOU TONIGHT—Ozark Mountain Daredevils (Columbia 1-11247)
SEE TOP SINGLE PICKS REVIEWS, Page 71

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	11	11	CALL ME—Blondie (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3/HAN	35	31	21	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Sotar 11709 (RCA)	69	79	2	IT'S A NIGHT FOR BEAUTIFUL GIRLS—The Fools (Pete Solley), D. Forman, M. Girard, EMI-America 8036 B-3
2	3	11	RISE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184 WBM	36	27	10	SET ME FREE—Utopia (Todd Rundgren), Utopia, Bearsville 49180 (Warner Bros.) CPP/ALM	70	80	4	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2443 (RCA)
3	2	15	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA	37	36	9	ONLY A LONELY HEART SEES—Felix Cavaliere (Felix Cavaliere & Cengiz Yattkaya), F. Cavaliere, J. Tran, Epic 9-50829 WBM	71	74	10	SOMEWHERE IN AMERICA—Survivor (Not Listed), J. Perik, Scotti Bros. 511 (Atlantic)
4	21	4	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP	38	48	6	TRAIN IN VAIN—The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851 WBM	72	82	2	CATCHING THE SUN—Spyro Gyra (Jay Beckenstein & Richard Calandria), J. Beckenstein, MCA 41180 WBM
5	5	14	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033 B-3	39	49	6	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656 CPP	73	NEW ENTRY	73	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263 B-3
6	6	12	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479 CPP	40	45	5	THE SEDUCTION—James Last Band (James Last, Ron Last), G. Moroder, Polydor 2071	74	84	2	TWILIGHT ZONE—Manhattan Transfer (Jay Graydon), B. Hermann, Atlantic 3649 CPP
7	10	7	FIRE LAKE—Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836 WBM	41	47	7	LET ME BE THE CLOCK—Smoky Robinson (William "Smoky" Robinson), W. Robinson, Tamla 54311 (Motown)	75	90	2	NEW ROMANCE—Spider (Peter Coleman), H. Knight, A. Fig, Dreamland 100 (RSD)
8	10	10	I CAN'T TELL YOU WHY—Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra) WBM	42	46	6	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA) TPC	76	78	3	YOU'VE GOT WHAT I NEED—Shooting Star (Gus Dudgeon), G. West, V. McLain, Virgin 67005 (Atlantic)
12	7	7	YOU MAY BE RIGHT—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231 ABP/BP	43	44	6	LET ME BE—Korona (Bruce Blackman & Mike Clark), B. Blackman, United Artists 1341 CPP	77	86	2	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494
13	11	11	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831 ABP/BP	44	38	14	THREE TIMES IN LOVE—Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA) B-3	78	87	2	ROCK LOBSTER—B-52's (Chris Blackwell), F. Schneider, R. Wilson, Warner Bros. 49173
11	9	20	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	45	50	6	IT'S HARD TO BE HUMBLE—Mac Davis (Larry Butler), M. Davis, Casablanca 2244	79	89	2	COMING DOWN FROM LOVE—Bobby Caldwell (Bobby Caldwell), B. Caldwell, Clouds 21 (T.K.) CPP
14	9	9	HOLD ON TO MY LOVE—Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021 CHA	46	52	5	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469 CPP	80	NEW ENTRY	80	HERE COMES MY GIRL—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41227 (MCA) CPP
16	5	5	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345 CPP/ALM	47	34	10	CARRIE—Cliff Richard (Cliff Richard), T. Britten, B. Robertson, EMI-America 8035 B-3/WBM	81	60	10	AUTOGRAPH—John Denver (Milton Okun), J. Denver, RCA 11915 CLM
14	11	15	TOO HOT—Kool & The Gang (Emuir Deodato), G. Brown, Kool & The Gang, De-Lite 802 B-3	48	56	5	STARTING OVER AGAIN—Dolly Parton (Gary Klein), D. Summer, B. Sudano, RCA 11926	82	41	20	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ABP/BP
17	10	10	PILOT OF THE AIRWAVES—Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.) WBM	49	57	2	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	83	39	14	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019 CHA
16	10	11	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838 CPP/ALM	50	58	5	GEE WHIZ—Bernadette Peters (Brooks Arthur), C. Thomas, MCA 41210 CPP/ALM	84	94	3	I WAS LOOKING FOR SOMEONE TO LOVE—Leif Garrett (Michael Lloyd), M. Lloyd, H. Greenfield, Scotti Brothers 516 (Atlantic)
17	24	4	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225 WBM	51	53	6	STAY IN TIME—Off Broadway (Tom Werman), C. Johnson, Atlantic 3647 CPP	85	NEW ENTRY	85	FOOL FOR A PRETTY FACE—Humble Pie (The Pie & Johnny Wright), S. Marriot, J. Shirley, Atco 7216 (Atlantic)
18	23	3	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra) B-M	52	59	5	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615 CLM/ABP-BP	86	42	16	ON THE RADIO—Donna Summer (Giorgio Moroder), D. Summer, G. Moroder, Casablanca 2236 CLM
19	20	15	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053 CPP	53	61	4	LUCKY ME—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 4848 CHA	87	43	15	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211 WBM
20	22	8	THINK ABOUT ME—Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196 WBM	54	62	3	HEADED FOR A FALL—Firefall (Ron Albert & Howard Albert), R. Roberts, Atlantic 3657 WBM	88	NEW ENTRY	88	YOU'RE MY BLESSING—Lou Rawls (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 9-3750 (CBS) CPP
21	32	5	I CAN'T HELP IT—Andy Gibb & Olivia Newton-John (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, RSO 1026 CHA	55	63	4	WHEN THE FEELING COMES AROUND—Jennifer Warnes (Rob Fraboni), R. Cunha, Arista 0497 CLM	89	NEW ENTRY	89	IT TAKES TIME—The Marshall Tucker Band (Stewart Levine), T. Caldwell, Warner Bros. 49215
22	25	11	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic) WBM	56	66	5	WE WERE MEANT TO BE LOVERS—Photoglo (Brian Francis Neary), Neary, Photoglo, 20th Century 2446 (RCA) CPP	90	NEW ENTRY	90	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222
23	26	9	ANY WAY YOU WANT IT—Journey (Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213 CPP	57	51	10	KEEP THE FIRE—Kenny Loggins (Tom Dowd), K. Loggins, E. Loggins, Columbia 1-111215 WBM	91	64	5	BORROWED TIME—Styx (Styx), D. DeYoung, T. Shaw, A&M 2228 CPP/ALM
24	28	7	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216 CPP	58	67	4	WHITE HOT—Red Rider (Michael James Jackson), T. Cochran, K. Geer, Capitol 4845	92	55	12	EVEN IT UP—Heart (Mike Flicker, Ronnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847 WBM
25	11	11	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP	59	75	3	STEAL AWAY—Robbie Dupree (Peter Bunetta & Nick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	93	54	14	REFUGEE—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA) CPP
26	30	5	BREAKDOWN DEAD AHEAD—Boz Scaggs (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241 WBM	60	69	4	WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), M. Gero, Chrysalis 2419 B-3	94	81	13	YEARS—Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108 CPP
27	15	19	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579 CPP	61	70	3	I DON'T WANT TO WALK WITHOUT YOU—Barry Manilow (Ron Dante & Barry Manilow), J. Styne, F. Loesser, Arista 0501	95	98	2	SEASONS—Grace Slick (Ron Frangipane), G. Slick, RCA 11939
28	19	12	AND THE BEAT GOES ON—The Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Sotar 11894 (RCA) CLM	62	71	4	CAN'T PUT A PRICE ON LOVE—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4853 WBM	96	83	3	GOIN' ON—The Beach Boys (Bruce Johnston), B. Johnston, Caribou 9-9032 (CBS)
29	37	5	FUNKY TOWN—Lipps Inc. (Steve Greenberg), Casablanca 2233 WBM	63	72	4	SOLITAIRE—Peter McLean (Peter McLean), P. McLean, A. McLean, ARC/Columbia 1-11214 CLM	97	85	3	SAY GOODBYE TO LITTLE JO—Steve Forbert (John Simon), S. Forbert, Nempcor 9-7529 (CBS) CPP
30	18	13	HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602 CPP	64	73	3	LOVE STINKS—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8039	98	NEW ENTRY	98	WHAT'S YOUR HURRY DARLIN'—Ironhorse (Randy Bachman & Dennis MacKay), R. Bachman, C. Wilson, Scotti Bros. 512 (Atlantic)
31	35	8	DO RIGHT—Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS) B-3	65	65	5	AFTER YOU—Dionne Warwick (Barry Manilow), D. Frank, D. James, Arista 0498 CPP	99	88	8	DON'T CRY FOR ME ARGENTINA—Festival (Boris Midney), A.L. Webber, T. Rice, RSO 1020 MCA
32	33	10	FIRE IN THE MORNING—Melissa Manchester (Steve Buckingham), S. Dorf, L. Herbstreit, G. Hanj, Arista 0485 CPP	66	76	2	DON'T SAY GOODNIGHT—The Isley Brothers (The Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 9-2290 (CBS)	100	91	11	YOU ARE MY HEAVEN—Roberta Flack & Donny Hathaway (Roberta Flack & Eric Mercury), S. Wonder, E. Mercury, Atlantic 3627 CPP
33	40	6	HEART HOTELS—Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, Full Moon/Epic 9-50862 ABP/BP	67	68	4	THE GOOD LORD LOVES YOU—Neil Diamond (Bob Gaudio), R. Fagan, Columbia 1-11232				
34	21	15	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173 WBM	68	77	2	LADY—The Whispers (Dick Griffey & The Whispers), N. Caldwell, Sotar 11928 (RCA) CLM				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

After You (Sumac, BMI)	65	Catching The Sun (Harlem/Crossedby Bear, BMI)	72	Fire In The Morning (Hobby Horse, BMI/Cotton Pickin' ASCAP)	32	I Can't Tell You Why (Jedrah/Cass County/Red Cloud, ASCAP)	8	Longer (Hickory Grove/April, ASCAP)	82	Set Me Free (Unearthly Fiction, BMI)	36	Steal Away (Big Ears/Chome Willie/Gouda/Ooziefinch, ASCAP)	55
Any Way You Want It (Spectrum VII/Rosy, ASCAP)	28	Coming Down From Love (Sheryl/Lindy Anne/Bobby Caldwell, BMI)	79	Fool For A Pretty Face (pending)	85	Don't Want To Walk Without You (Paramount, ASCAP)	61	Lost In Love (Arista/BRM/Riva, ASCAP)	6	Sexy Eyes (April, ASCAP/Blackwood, BMI)	10	Stomp (State Of The Art's/Rodsongs, ASCAP)	58
Another Brick In The Wall (Pink Floyd, Unichappell, BMI)	3	Don't Fall In Love With A Dreamer (Beechwood/Queen, BMI)	27	Pledge My Love (Perren Vibes, ASCAP)	29	Lucky Me (Chappell & Co., ASCAP)	64	She's Out Of My Life (Tom Bahler/Senor/Yellow Brick Road, ASCAP)	53	Shining Star (Content, BMI)	49	The Good Lord Loves You (All Seasons, ASCAP)	60
Autograph (Cherry Lane, ASCAP)	23	Do Right (Web IV, BMI)	31	Headed For A Fall (Warner/Tamerlane/El Sueno, BMI)	54	It's A Night For Beautiful Girls (Castle Hill, ASCAP)	69	On The Radio (Sweet Summer Night, ASCAP/Rick's Revelation, ASCAP)	75	Shining Star (Content, BMI)	90	The Rose (Fox Fanfare, BMI)	56
Biggest Part Of Me (Rubicon, BMI)	17	Don't Cry For Me Argentina (Leeds, ASCAP)	83	Here Comes My Girl (Skyhill, BMI)	80	It's Hard To Be Humble (Songpainters, BMI)	45	Only A Lonely Heart Sees (K1, ASCAP)	86	Solitaire (Mac's Millon/Modern American, ASCAP)	52	The Second Time Around (Spectrum VII/Rosy, ASCAP)	35
Borrowed Time (Almo, ASCAP)	91	Don't Fall In Love With A Dreamer (Appian/Almo/Quixotic, ASCAP)	13	Him (Warner/Holmes Line Of Music, ASCAP)	34	I Was Looking For Someone To Love (Michael, ASCAP/Don Kirshner/Blackwood, BMI)	84	Pilot Of The Airwaves (K1, ASCAP)	37	Somewhere In America (WB/Easy Action, ASCAP)	71	The Seduction (Ensign, BMI)	40
Brass In Pockets (Al Gallico, BMI)	25	Don't Say Goodnight (Bowina, ASCAP)	66	Hold On To My Love (Stigwood, Unichappell, BMI)	12	Keep The Fire (Milk Money/Jauripin, ASCAP)	57	Refugee (Skyhill, BMI)	93	Special Lady (H.A.B./Dark Cloud, BMI)	5	Think About Me (Fleetwood Mac, BMI)	20
Breakdown Dead Ahead (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	26	Even It Up (Strange Euphoria/Know, ASCAP)	92	How Do I Make You (Billy Stenberg, ASCAP)	18	Lady (Spectrum VII/Yours, Mine & Ours, ASCAP)	68	Ride Like The Wind (Pop 'N' Roll, ASCAP)	2	Starting Over Again (Starrin'/Barbone, BMI/Sweet Summer Night, ASCAP)	48	Three Times In Love (Big Teeth/Tommy James, BMI)	44
Call Me (Ensign, BMI/Cookaway, ASCAP)	1	Fire Lake (Gear, ASCAP)	7	Let Me Be (Brother Bill's, ASCAP)	43	Let's Get Serious (Black Bull, ASCAP)	46	Say Goodbye To Little Jo (Rolling Tide, ASCAP)	41	Stay In Time (Screen Gems/EMI/Modern Fun, BMI)	51	Too Hot (Delightful/Gang, BMI)	94
Can't Put A Price On Love (Eighties/Small Hill, ASCAP)	62			Let Me Be The Clock (Bertram, ASCAP)	30			Say Goodbye To Little Jo (Rolling Tide, ASCAP)	41			Train In Van (Riva, ASCAP)	38
Carrie (Unart, BMI/Cookaway, ASCAP)	47			Let's Get Serious (Black Bull, ASCAP)	21			Seasons (Cheeks, BMI)	95			Twilight Zone (Blackwood/Garden Rake, BMI/Heen, ASCAP)	74
Cars (Beggars Banquet/Andrew Heath, PRS)	22											Two Places At The Same Time (Raydio, ASCAP)	77
												What's Your Blessing (Mighty Three, BMI)	88
												What's Your Hurry Darlin' (Survivor, BMI)	98
												When The Feeling Comes Around (Next Stop, ASCAP/Atlantic, BMI)	55
												White Hot (Rumphyboobah, CAPAC)	58
												We Live For Love (Rare Blue/Neil Gerardo, ASCAP)	60
												We Were Meant To Be Lovers (20th Century/Neartunes, ASCAP)	56
												With You I'm Born Again (Check Out, BMI)	39
												Wondering Where The Lions Are (Golden Mountain)	42
												Working My Way Back To You (Screen Gems/EMI/Seasons' Four, BMI)	11
												Years (Pi-Gem, BMI)	94
												You Are My Heaven (Jobete/Black Bull, ASCAP/StoneDiamond, BMI)	100
												You May Be Right (Impulsive/April, ASCAP)	8
												You're My Blessing (Mighty Three, BMI)	88
												You've Got What I Need (MadTed, BMI)	76

Billboard's
Billboard SPECIAL SURVEY For Week Ending 4/19/80

Number of singles reviewed
this week **100** Last week **60**

Top Single Picks

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TOM PETTY AND THE HEARTBREAKERS—Here Comes My Girl (3:52); producers: Tom Petty, Jimmy Iovine; writers: Tom Petty, Mike Campbell; publisher: Skyhill BMI. Backstreet MCA41227 (MCA). Third single from Petty's "Damn The Torpedoes" is a melodic midtempo number highlighted by Petty's vocal.

PAT TRAVERS BAND—Is This Love (3:50); producers: Dennis Mackay, Pat Travers; writer: Bob Marley; publishers: Bob Marley/Almo ASCAP. Polydor PD2080. First single from Travers' fast climbing "Crash And Burn" LP is a sensitive cover of the Bob Marley tune. The midtempo ballad features a reggae beat and a female vocal complementing Travers with harmony on the chorus.

OZARK MOUNTAIN DAREDEVILS—Take You Tonight (3:09); producer: John Boylan; writers: S. Cash, J. Dillon, L. Lee; publisher: Lost Cabin BMI. Columbia 111247. The Daredevils debut on Columbia with one of its strongest rockers. While previous Daredevil tunes contained overt country flavorings, this one is more mainstream with a gutsy lead vocal and some impressive playing.

ALICE COOPER—Clones (We're All) (2:50); producer: Roy Thomas Baker; writer: David Carron; publisher: Mount Hope ASCAP. Warner Bros. WBS49204. This is a change of pace for Cooper. Neither a shocker rocker or a ballad, disk is a well produced, eerie uptempo rock song about a depersonalized future.

recommended

ROCKETS—Sad Songs (3:24); producer: Johnny Sandlin; writer: J. Badanjek; publisher: Gear ASCAP. RSO RS1028.

NICOLETTE LARSON—Dancin' Jones (3:15); producer: Ted Templeman; writers: Jerry Leiber, Mike Stoller, John Sembello, Ralph Dino; publisher: Yellow Dog ASCAP. Warner Bros. WBS49172.

SHEILA & B. DEVOTION—Spacer (3:51); producers: Bernard Edwards, Nile Rodgers; writers: Nile Rodgers, Bernard Edwards; publisher: Chic BMI. Carrere CAR7209 (Atlantic).

ROGER MCGUINN & CHRIS HILLMAN FEATURING GENE CLARK—City (3:00); producers: Ron Albert, Howard Albert; writers: R. McGuinn, C. McGuinn; publishers: McGuinn/April First BMI. Capitol P4855.

LAZY RACER—Heart Of Hearts (3:11); producer: Glyn Johns; writers: Morley, Harland; publisher: Maverick ASCAP. A&M 2230.

APRIL WINE—Tonight (3:49); producers: Myles Goodwyn, Nick Blagona; writer: Myles Goodwyn; publisher: Goody Two-Tunes BMI. Capitol P4859.

SQUEEZE—If I Didn't Love You (4:10); producers: John Wood, Squeeze; writers: Glenn Tilbrook, Chris Difford; publishers: Deptford/Almo ASCAP. A&M 2229S.

MICHAEL NESMITH—Magic (This Night Is Magic) (3:37); producer: Michael Nesmith; writer: M. Nesmith; publishers: Peaceful/Warner Tamerlane BMI. Pacific Arts 106.

IRONHORSE—What's Your Hurry Darlin' (4:28); producers: Randy Bachman, Dennis MacKay; writers: Randy Bachman, Carl Wilson; publisher: Survivor. Scotti Brothers 512 (Atlantic).

HUMANS—I Live In The City (3:09); producers: Humans, A. Bailey; writer: Sterling Storm; publisher: Sterling Storm BMI. International Record Syndicate IR9009 (A&M).



CHAKA KHAN—Clouds (3:49); producer: Arif Mardin; writers: Ashford, Simpson; publisher: Nick-O-Vol ASCAP. WB 49216. First release from a new album is a soulful dance number featuring the dynamic vocals of Chaka. The song starts off at a fever pitch and stays that way until the conclusion.

TEMPTATIONS—Power (4:05); producers: Berry Gordy, Angelo Bond; writers: B. Gordy, A. Bond, J. Mayer; publishers: Midnight Sun ASCAP/Book BMI. Gordy G7183F (Motown). Strongest release from the group in some time is a rhythmic stomper with pointed, socially conscious lyrics. The entire vocal range of the band is utilized with good results.

AL JOHNSON with JEAN CARN—I'm Back For More (3:32); producer: Norman Connors; writer: K. Stover; publisher: Jobete ASCAP. Columbia 111207. The two veteran singers alternate verses and then sing the chorus together on this sultry midtempo number. Production is slick and fits the mood of this love song.

DYNASTY—When You Feel Like Giving Love (Dial My Number) (3:59); producer: Leon Sylvers; writers: L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosy ASCAP. Solar JH11959 (RCA).

PATTI LABELLE—I Don't Go Shopping (3:52); producer: Allen R. Toussaint; writers: P. Allen D. Lasley; publishers: Almo ASCAP/Irving/Woolnoug BMI. Epic 950872 (CBS).

PEGGIE BLUE—I Got Love (3:31); producer: Jerry Ragavoy; writer: J. Ragovoy; writer: J. Ragovoy; publisher: The Tune Room ASCAP. MCA 41224.

D.J. ROGERS—Love Cycles (3:37); producers: D.J. Rogers, Jerry Peters; writer: J. Peters; publisher: Golden Cornflake BMI. Arc/Columbia 111254.

ADC BAND—In The Moonlight (4:45); producer: Mass Production; writer: R. Williams; publisher: Two Pepper ASCAP. Cotillion 45014 (Atlantic).

MANDRILL—Getting In The Mood (3:46); producer: Mandrill; writers: C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave II, W. Wilson, E. Summers; publisher: Mandrill ASCAP. Arista AS0507.

PARLET—Wolf Tickets (5:05); producer: George Clinton; writers: J. Ali, G. Clinton, R. Johnson; publishers: Rick's/Malbiz BMI. Casablanca NB2260.

STARSHIP ORCHESTRA—New York, New York (3:40); producer: Norman Connors; writers: J. Sautter, D. Wood; publishers: Norman Connors BMI/Franklin Douglas ASCAP. Columbia 111256.

INTERLUDE—Gee Whiz (2:29); producer: Jimmy Dockett; writer: Carla Thomas; publisher: East Memphis BMI. Star Vision International 1103.



MOE BANDY—The Champ (2:24); producer: Ray Baker; writers: D. Kirby-W. Robb; publishers: Baray, BMI/Cross Keys, ASCAP. Columbia 11256. Fuller orchestration adds a little different feel to Bandy's latest, but the message is still aimed at the honky-tonk crowd. Bandy's delivery is fine, and the song enjoyable, especially for fans of drinking songs.

BOBBY BARE—Tequila Sheila (4:21); producer: Bobby Bare; writers: S. Silverstein, M. Davis; publishers: Horse Hair/Evil Eye, BMI. Columbia 111259. Another "live" cut intro'd by crowd noises and interspersed with enthusiastic whoops and hollers continues Bare's current trend toward humorous tunes. The song gets restrained instrumentation with bass, guitar, piano and drums.

CRYSTAL GAYLE—River Road (3:08); producer: Allen Reynolds; writer: S. Tyson; publishers: Chappell/Newtonville, ASCAP. United Artists X1347Y. Newest UA Gayle release was previously issued on her "We Must Believe In Magic" LP; it's a snappy, bright number with easy syncopation and light-hearted energy.

MEL TILLIS—Your Body Is An Outlaw (3:24); producer: Jimmy Bowen; writer: B. Rabin; publisher: Sawgrass, BMI. Elektra E46628. Opening with violins, Tillis' new single, the title from his forthcoming album, is a building vocal duct with his daughter Pam.

recommended

CHARLIE RICH—Even A Fool Would Let You Go (3:03); producer: not listed; writers: K. Chater/T. Snow; publisher: Chappell/Unichappell, ASCAP/BMI. Epic 950869.

RUBY FALLS—Empty Arms And Teardrops (Sure Go Together) (2:46); producer: Howard/Fields; writers: C. Fields/D. Riis; publisher: Sandburn, ASCAP. 50 States FS71.

OSBORNE BROTHERS—I Can Hear Kentucky Calling Me (2:22); producer: Sonny Osborne; writers: F. Bryant/B. Bryant; publisher: House Of Bryant. BMI. CMH1524.

TERRY BRADSHAW—Until You (3:12); producer: Jerry Crutchfield; writers: Crutchfield/Cloniger; publisher: Duchess, BMI. Benson 2001.

BOBBE LLYNNE—This Is My Home (3:04); producer: Marilyn O'Brien; writers: M. O'Brien/V. Cistulli; publisher: MVR, ASCAP. Aware AW01.



First Time Around

SPIDER—New Romance (It's A Mystery) (3:06); producer: Peter Coleman; writers: H. Knight, A. Fig; publishers: Dream/Arista ASCAP. Dreamland 100 (RSO). Initial release on Mike Chapman & Nicky Chinn's Dreamland label is a hook-laden rocker featuring a female singer with a powerful and commanding vocal presence. Biting support gives the track kick. This New York-based group should get things in high gear for this upstart label.

MADNESS—Madness (2:39); producer: none listed; writer: C. Campbell; publisher: Nutty Sounds, Sire SRE49205 (Warner Bros.). The "heavy monster" sound of ska makes this record an enjoyably silly piece. It is danceable in an offbeat manner.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 90

jazz

EARL KLUGH—Dream Come True, United Artists LT1026. Produced by Earl Klugh. Dave Matthews made the charts and conducts the backup band for Klugh's clever and tasteful guitar pluckings. Few sparks fly out of the speakers, but it's a musically satisfying LP and a strong followup to Klugh's recent collaborative album with Bob James. **Best cuts:** "Amazon," "Spellbound."

THE BEST OF DEXTER GORDON—Columbia JC36356. Produced by Michael Cuscuna. The big California tenor saxist offers only five tracks in this reissue LP, yet it's a satisfying concert culled from old sessions. His "Body And Soul" is, however, no match for Coleman Hawkins' 1939 classic but on "Red Top," "Round Midnight" and "The Moontrane" Gordon is at his finest. **Best cuts:** Those mentioned.

BILL CONNORS—Swimming With A Hole In My Body, ECM 11158 (WB). Produced by Manfred Eicher. Best known for his electric guitar stylings with Chick Corea and Return To Forever, Connors delivers an intriguing set of eight solo guitar pieces. The compositions dramatize Connors' recent drift away from jazz/rock toward classical guitar. **Best cuts:** "Surrender To The Water," "With Strings Attached."

JIMMIE LUNCFORD'S HARLEM EXPRESS—Blues In The Night, Pickwick Quintessence QJ25461. Reissue produced by Gene Norman. Lunceford's was one of the three or four best bit bands of all time. These nine standards were cut 1938-1942 when members included Sy Oliver, Willie Smith, Jimmy Crawford, Joe Thomas and Ed Wilcox. **Best cuts:** "Margie," "By The River St. Marie," "Blues In The Night."

OREGON—In Performance, Elektra 9E204. Produced by Oregon. This two-record set features excerpts from three concerts in Montreal, Quebec City and Carnegie Hall. All tracks showcase Oregon's diverse jazz talents. **Best cuts:** "Water Wheel," "Icarus," "Along The Way."

NINA SIMONE—Silk And Soul, Pickwick Quintessence

New Companies

Imagine Records formed by Gorman Bechard with pop/rock group The Grubbies signed and an EP expected shortly. Address: Box 2715, Waterbury, Conn. 06720. (203) 752-2167.

Musique de Soleil, publishing wing for Charles Stewart and Good News and composer Lee Coward. Address: 6 Melrose Dr., Livingston, N.J. 07039. (201) 533-0448.

Dreamspun Mgmt. & Publicity Group formed by Nina Cranton and Lydia Lilli. Address: 11 Riverside Dr., New York 10023.

Big River Productions incorporated recently by president Chuck DeLeonardis and vice president Mark Yaravitz. Firm deals in concert promotion and artist management, representing the new wave group the Refrigerators. Address: P.O. Box 3075, Taos, N.M. 87571. (505) 758-8126.

Sounds Right Co., a new p.a. concert company formed by Jay Roman, Ron Kohn and Dan Birr for concerts, fairs, outdoor shows and tours in the upper Midwest. Address: P.O. Box 8252, Rapid City, S.D. 57701. (605) 342-7697.

Eclipse Record Productions, formed by David Courtney with Jeff Samuels assisting. First artist signed is Ralph Hammer. Address: 3815 W. Olive Ave., Burbank, Calif. 91505. (213) 842-5255.

Sonic Wave Records formed by Ramone Peck. First artist to be signed are the 80's who used to be

QJ25421. Reissue produced by Gene Norman. These 10 cuts go back to 1967. The tunes are weak and virtually unknown. But Simone sings them fervently and her fans will rally to her work here. Leonard Feather's annotation does not identify the leader or musicians accompanying Simone's emotional thrashing. **Best cuts:** "Turn Me On."

classical

VIRTUOSO RECORDER—Krainis, recorder, London Strings, Marriner, Quintessence PMC7146. Four of the best known solo woodwind concertos of the Baroque era are rendered with great flair and technical brilliance. Presented is the original scoring which uses instruments in the recorder family. Excellent solo work and Neville Marriner's top-notch accompaniment are strong selling points.

THE SPANISH GUITAR—Alexandre Lagoya, CBS M35857. Lagoya plays without note crowding, lavishing care on each and every phrase of the music. Many guitarists seem bent on technical facility alone, but there is plenty of interpretive depth in this recital. Despite the Spanish origins, these interesting pieces are rather cosmopolitan in sound.

HANDEL: ARIODANTE—soloists, London Voices, English Chamber Orchestra, Leppard, Philips 6769025. Beauty of vocal tone, command of idiom and strength of characterization are most exemplary, from Dame Janet Baker in the moving title role through the entire cast. This is one of Handel's operatic masterpieces and the performance is polished to a lustrous finish under Raymond Leppard's direction. Spaciousness and transparency in the reproduction are an important enhancement.

BRAMHS: SYMPHONY NO. 2 TRAGIC OVERTURE—National Philharmonic, Stokowski, Columbia M35129. The name Stokowski still spells magic to legions of record collectors, and this 1977 taping demonstrates again the special intensity of playing called forth by the long-named maestro. Excessive technical doctoring of orchestra balances, however, somewhat mars the experience.

known as Chicago's Toys. Label will be distributed through Kiderian Records Productions, Chicago, Ill. 60630, (312) 545-0861.

Phoenix Music Group organized by Robert Brown and Billy Williams as a multi-faceted firm offering publishing, management, promotion and production services in the Phoenix and Tucson areas. Address: 137 S. McDowell, Phoenix 85003. (602) 252-0691.

TVI Records launched by producer/artist Tony Valor. Other principals are Peter Mallon, vice president of marketing; Karol Quinn, vice president of a&r; and Joe Manfredi, vice president of international marketing. Address: 211 W. 56th St., New York. (212) 246-6400.

Hard Rock Productions, dedicated to the development of "new music for the '80s," set up by M.P. Walsh & Associates principals Michael P. Walsh and Barry Higgins. Address: 2181 Grape, Denver 80222. (303) 759-1885.

Bent Oak Publishing and Bent Oak Records jointly established by guitarists Darrel Crossen and Tom McBride to focus on new talent. Address: Route 2, 246 Oakborough Dr., O'Fallon, Mo. 63366. (314) 625-3485.

Sal Sinzieri Enterprises, a rock management firm, set up by Sal Sinzieri. First band is Circus Circus. Address: 1585 Crossroads of the World, Los Angeles 90028. (213) 661-7350.

Billboard

HOT 100

Chart Bound

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HEART OF STONE—Teri De Sario Casablanca 2258 IS THIS LOVE—Pat Travers Polydor 2083 SEE TOP SINGLE PICKS REVIEWS Page 95

APRIL 19, 1980 BILLBOARD

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'TITLE—Artist'. Includes entries like 'CALL ME—Blondie', 'ANOTHER BRICK IN THE WALL—Pink Floyd', 'RIDE LIKE THE WIND—Christopher Cross', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'A Certain Girl (Unart. BMI)', 'After You (Sumac. BMI)', 'And The Beat Goes On (Spectrum VII/Rosy. ASCAP)', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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 Asia/Pacific regional council will be discussed at the organization's regional meeting Friday (11) in Manila.

This is intended, among other goals, to strengthen IFPI's hand in dealing with governments of the region over piracy, copyright protection and other industry matters.

The council would comprise 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 inner aggregation, the Assn. of South East Asian Nations (ASEAN). With representatives from Singapore, Malaysia, Indonesia, Thailand and the Philippines, this would concentrate on their nations' specific problems.

This week's Manila conference will be attended by industryites from international IFPI-affiliated groups,

and IFPI officers such as president Nesuhi Ertegun.

Apart from the council plan, topics for discussion will include mechanical royalties and piracy. Latter topic was thoroughly aired at IFPI's last regional meet in Pattaya, Thailand, on Oct. 25.

That drew the attendance of 28 representatives from Hong Kong, Japan, Korea, Malaysia, New Zealand, the Philippines, Singapore, Thailand and Taiwan, plus Neary and Tim Fung from IFPI Hong Kong, and Ian Thomas from the Federation's secretariat in London.

Antipiracy activity in each nation was examined in detail, with reports of some recent progress in Korea, Malaysia, Taiwan and Thailand.

• While proceeding with future plans and proposals such as those the Manila meeting will mull, IFPI has been forced to trim its 1980 operating budget—a reflection of the economic ills afflicting the industry it serves.

The Federation says its income isn't keeping pace with rising costs and with the increasing number of tasks it must undertake.

Based upon the recommendations of its finance committee, the organization is limiting certain departments at its London base. One casualty: information officer Peter Albu.

Secretariat travel will be limited, too, as will certain activities out of the Hong Kong offices.

And the Federation's information digest, IFPI News, will trim to two issues this year from three in 1979. The publication gains a new editor in the process, with Trevor Pearey taking over from Gillian Davies to free her to concentrate on promoting records as cultural materials, and to expedite the flow of data between IFPI, its national groups and other interested bodies.

Another recent IFPI appointment sees Joy Goldsmith overseeing "developments in the industry," to cite director general John Hall's brief to her. London-based, Goldsmith will keep abreast of changes and evolutions within the music 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 Chakras Ramanda disco here, part of a five-date tour put together by Universal Orient.

Two of the performances were recorded for release in album form this fall. Brown included versions of hits associated with Donna Summer and Gloria Gaynor, among others, in his act.

Though the singer's appearances at the Chakras Ramanda were not sellout, disco tours of this type are becoming increasingly popular.

Enchanted Movie

LONDON—Film version of the "Enchanted Orchestra" concept album released here last October via Maiden Music goes into preproduction this year. Music is by 21-year-old composer Max Early, performance by the National Philharmonic Orchestra. David Niven, slated to appear in the film, appears on the disk.

Negotiations for overseas release of the recording are underway with RCA in Australasia, Ariola for West Germany, K-tel for South America, Durium for Italy and Disc AZ for France.

ONLY PAUL PLAYS AT CHARITY DATE Beatles Reunion Rumor Wrong

LONDON—Paul McCartney eyed a shadowy figure onstage with him at London's Hammersmith Odeon Dec. 29 and said, "No, that's not John Lennon. None of that bunch is here."

And so yet another "firm rumor" of a full Beatles' reunion bit the dust.

The stories of a "fab four concert hope" started in newspapers here in advance of an all-star series of concerts at the venue, aimed at raising \$2 million for the starving children of Cambodia.

"Can this be the Beatle reunion?" asked the Daily Mirror in large headlines, backing up the speculation with a statement that George Harrison and Ringo Starr had accepted Paul McCartney's invitation to get onstage with Wings on the concert's closing night and take part in an all-celebrity jam.

John Lennon was "authoritatively" stated to be in London on a brief visit, and was believed to be sympathetic to both the idea of the get-together and to the charitable cause involved.

Though such rumors have fallen flat so many times before, tickets were changing hands between touts and Beatle nostalgia-seekers outside the theatre for up to \$120 each.

Onstage, it was nevertheless a starry occasion, involving John Bonham, John Paul Jones and Robert Plant of Led Zeppelin, Gary Brooker, Dave Edmunds, Pete Townshend and Ronnie Lane.

But on-and-off appearances and spotlight moments through numbers like "Lucille" and "Back To The Egg" failed to produce even a fleeting visitation by Starr or Harrison, never mind Lennon, who is

generally thought to be the main "barrier" to a full-scale Beatles reunion.

All tickets for the series were priced at \$16, and Wings' finale closed several nights of shows featuring Queen, the Who, the Clash, Ian Dury and the Blockheads, Elvis Costello and the Specials.

With various fund-raising extras added in, proceeds were expected finally to reach \$2 million—with special clearance by the Inland Revenue enabling the artists to give services and fees openly without penal tax assessments, even on a charity performance.

And when it was all over, promoter Harvey Goldsmith, who staged the pop marathons for UNICEF, was quoted as saying he never expected the other three Beatles to participate. "These rumors are all the same. Nobody ever bothers to ask the Beatles themselves."

Opposition Speaks On Tape Tax French Manufacturers Asserting Levy Is No Solution

By HENRY KAHN

PARIS—The trade organization of the French electronics industry has fired off a strong attack on proposals to introduce a tax on retail sales of blank tape.

The association is the Syndicat des Industries Electroniques de Reproduction et d'Enregistrement (SIERE). Its opposition is declared as demand for a tape levy snowballs among major record companies here, and at the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM) and the Syndicat National d'Edition Phonographique et Audiovisuelle (SNEPA). They're the country's copyright and retail bodies respectively.

Support for the tax, of course, follows the widely held opinion that home taping is helping lead the French industry to financial doom and despair. Its proponents point to statistics showing—or seeming to show—how dramatically disk sales have dipped through the effects of home dubbing.

In response, the tape manufacturers simply quote the law, passed on May 11, 1957, which provides the right of all to copy for private usage, while also prohibiting copying for public performance or outside sales.

And this law has long been seen here as a stumbling block on the way to the official imposition of a royalty on blank tape or cassette recorders.

SIERE feels that the legal position is made "crystal clear" on the sleeves and wrappings of the tape its members sell. It believes a negotiated agreement between the various parties could deal adequately with the problem, without the need for official legislation.

The Society says the word "piracy" is really a misnomer. It lines up squarely with SNEPA in calling taping carried out for eventual sales of copies as "theft." But it says to talk of piracy when referring to home taping for personal use is quite wrong.

It doesn't believe that the blame for falling disk and tape sales rests with home copying, or on the growing use of cassette recorders.

"It has to be remembered that the whole electronics market touching the retail consumer is going through a crisis period," says the organization.

It goes on to reject SACEM's

claim that songwriters and composers are victims of home taping, saying that the copyright society's figures recently published for 1978 showed that royalty payouts were up by some 25% on the previous year.

"If writers are victims of the disco upsurge and boom," expounds SIERE, "then sales decline shouldn't be blamed on the manufacturers of tape and hardware."

And the body claims that, as there

are only 65,000 videocassette recorders in public use in France at this time, then the introduction of a royalty "would be the best way to ensure that the French video industry, now in the process of gestation, will be stillborn."

All the material sold, says SIERE, carries a high sales tax as it is. To impose a royalty upon that "will solve no problems, and all concerned will be victims."

EMI Pursuing Polygram For Greek Classic Sales

By JOHN CARR

ATHENS — Polygram's longstanding domination of the classical market in Greece is being hotly challenged by EMI in a determined blitz of retailers and consumers with a 20-title mass release of commercial classical product.

EMI is also pressing locally to compete on price with Polygram's Deutsche Grammophon repertoire, and circumvent recently increased duties on imported product (Billboard, Jan. 5, 1979).

Labelled "Introduction To Music," the company's campaign is an attempt to overcome local belt-tightening tendencies at consumer level as the Greek economy dips to a mild recession.

EMI feels the entire industry hasn't done enough to stimulate the classical market here, leaving the dominant position to Polygram for the past 20 years, with its prestigious DG sleeves and high-quality pressings.

Now it's looking to catch up via sleeve notes in Greek for the first time, with designs using the slide library of Italian publishers, Mondadori Editore.

Says Marco Bignotti, managing director of EMI Greece, "We're after a bright and happy, but serious, image." He's been hatching the classics-for-all project for more than a year.

The original plan was for a mass release of 50 titles, but it was trimmed to 20 after dealers nationally indicated that such an amount of hitherto unfamiliar material might boomerang.

Radio advertising has been utilized, a tactic started by EMI in September to help commemorate the second anniversary of Maria Callas' death.

Bignotti believes other companies could benefit from such "exploratory" market thrusts at a time when the threat of recession makes buyers more choosy than before. "We have to start switching our product to sustain the normal level of consumer interest."

Muzak Royalties

VIENNA—The Austrian Supreme Court has ruled that all companies which use background music in factories or workshops now have to pay royalties to local copyright society, Austro-Mechana.

Following this decision, the society has sorted out tariff rates with the Austrian chamber of commerce, and adjustable amounts have been arranged according to the actual number of workers listening to the music.

A payment of \$4.80 is required where 30 workers are hearing the music. The payment goes up to \$121 for factories where there are 750-1,000 employees. Added to these ranges are an 8% Value Added Tax, plus an extra 5% for Konzertloksbesitzerverband, the Austrian society representing concert hall owners.

Label Exec Convicted Of Bribery

SINGAPORE—Managing director of Polygram Southeast Asia, Norman Cheng, has been sentenced to three months' imprisonment and fined approximately \$250 (U.S.) on charges of offering bribes to a Hong Kong record retailer.

The penalties were handed out last month in the Crown Colony's Western court; the jail sentence was suspended for 12 months.

Convicted with Cheng was Polygram's local classical marketing manager, Peter D'Almada e Castro. He received the same sentence, including the 12-month suspension of the jail term.

The pair admitted two counts of offering a total of \$2,335.55 (Hong Kong) to Lam Wai-ming, record department manager of the Tsang Fook Piano Co. Castro admitted a third charge of offering \$922.95 to the retailer.

Lam Wai-ming pleaded guilty to three counts of accepting the total \$3,250.50 between Dec. 14, 1978, and March 12, 1979, as a reward for having shown favor in the purchase of Polygram records.

De-Lite Looks

NEW YORK—De-Lite Records has ended its foreign licensing ties with Phonogram/Mercury, although the label will continue to market De-Lite product in the U.S. and Canada under a new three-year deal through 1983.

According to Fred Fioto, director of international affairs at De-Lite, the company will pursue new foreign associations at this month's MIDEM in Cannes, where he and De-Lite president Gabe Vigorito will negotiate directly with candidates.

The label has had a string of successes with Kool and the Gang, including their latest album and single, "Ladies Night," and the Crown Heights Affair, whose new album is expected to be completed this month.

BACK ON MY FEET AGAIN—Baby's (Chrystalls 2398)
THE HARDEST PART—Blondie (Chrystalls 2408)
SEE TOP SINGLE PICKS REVIEWS, page 47

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

JANUARY 12, 1980. BILLBOARD

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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions across various categories.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Closeup

PARLIAMENT — *Gloryhallastoopid (Or Pin The Tale On The Funky)*, Casablanca NBLP7195. Produced by George Clinton, Walter Morrison.

To overanalyze any of the products of George Clinton's hyperactive imagination is to drive to 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 groundbreaking "Mothership Connection" LP in 1975, the basic message of all P-Funk releases is to have fun as long as your fun is not at the expense of someone else's fun. In addition, a constant vigil has to be kept for those forces—government or fads which are the tyranny of the majority—which would take away that fun.

The new album espouses the same message in the guise of the continuing battle between the bad Sir Nose and the good Starchild. However, being a true anarchist at heart, Clinton does not create a cohesive storyline as much as a feel. That feel is a hot, party time atmosphere that is the best P-Funk album since 1977's "Funkentelechy Vs. The Placebo Syndrome."

Vocalist - composer - producer Clinton opens 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 maddeningly 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" by being a long (nearly 10 minutes) handclapping, steamy dance number. Again, a hot sax break by one of Clinton's Odd Squad Mouf Pieces (horn section), which includes the renowned Maceo Paker, is one of the cut's strong points.

"The Big Bang Theory" though is the true heir to Parliament's 1977 "Flashlight" which was possibly one of the best dance records of the dec-

ade. "Big Bang" is a searing instrumental which recalls the best of up-tempo mid-60s soul. Again, the horn arrangements are striking and there is enough funk here to make James Brown look to see if perhaps he dropped his brand new bag. To paraphrase Clinton, this cut will get you down so low you'll have to use popcycle sticks for canes.

Side two opens with "The Freeze (Sizzaleenmean)," another dance

number with nonsensical lyrics that pales in comparison to "Big Bang." Here too the emphasis is on horn work, notably the saxophone, which seems to be a new twist for Clinton.

"Color Me Funky" seems to be dedicated to those P-Funk fans who became disenchanted when the band(s) moved away from the psychedelic soul of the early '70s to the current funk. "Nothing has changed/ Even the band remains the same/ We still need the funk/ Or is the way you perceive me colored by the way you've been treated in a situation that comes to mind?" sings Clinton.

"Funky" is a midtempo ballad that lacks the anarchic free style energy of the other cuts but is quite good in its restrained manner. The guitar work, with its jazz intonation, is notable.

"Theme From The Black Hole" is another handclapping dance number with lyrics that have Sir Nose getting some revenge on the Starchild though the funny and complex album art reveals his efforts are in vain.

The album ends with "May We Bang You?," a mellow dance tune that features nice harmonies from Parlet, the female backup troupe. Credit for the success of this LP goes beyond Clinton to the nearly 50 musicians and singers who help make his danceable tales come alive. To paraphrase Clinton once again, "Gloryhallastoopid" will have the listener pecking slightly, like a woodpecker with brain damage.

CARY DARLING

New Companies

Superfly Music, label formed by Donald Smith with release of "I Want Your Body," 12-inch disco single by the Incredible Fly. Address: 5746 N. Sheridan Rd., Chicago 60660, (312) 285-1316.

Horizon Entertainment, mobile sound and light company presenting disco, rock and country entertainment, formed by DJ Gary M. Seline. Address: 11831 Brandywine, 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 120536, Nashville 37212, (615) 297-8364.

Ritz Records, offering production, management, promotional 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. Ross, business consultant. Includes 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.

Lifelines

Births

Son, Philip "Pip" Randall, to Betsy Prendergast last month in Champaign, Ill. Mother is co-owner and vice president of Record Service stores in Champaign and Normal, Ill.

★ ★ ★

Son, James Wendell Jr., to Iris and James McRae in New York Dec. 1. Mother is merchandiser with CBS Records; father is with CBS-TV, in New York.

★ ★ ★

Son, Alec Gordon, to Eileen and Lester Traub in Los Angeles Dec. 13. Father is incentive compensation manager for Capitol Records.

★ ★ ★

Son and daughter, Colin Robert and Autumn Lynn, to Suzanne and Joe Polidor last month in Chicago. Father is national sales manager of Phonogram-Mercury Records.

★ ★ ★

Son, Korey Thompson, to Arlene and Greg Riker Dec. 10 in Indianapolis. Father is independent record producer.

★ ★ ★

Son, Thomas John, to Connie and Gus Skinas in Tenafly, N.J. Dec. 8. Father is vice president and chief maintenance engineer of Secret Sound Studio, New York City.

Marriages

Amy Weston to Bryan Cumming in Westwood, Calif., Dec. 1. Bride is the daughter of music industry veterans Jo Stafford and Paul Weston. The Cummings perform together as Cumming & Weston, vocal duo.

Deaths

Voyle Gilmore, 67, who started as a San Francisco salesman for Capitol Records and, in time, became vice president of a&r in Capitol's Los Angeles Tower, Dec. 19 of a heart attack at his home in Bethel Island, Calif. He produced records by Frank Sinatra, Les Paul & Mary Ford, the Kingston Trio, Al Martino, Ella Mae Morse and others on the Capitol roster from 1951 until he retired in 1969 to open a boat marina on the Sacramento River. He was national president of the National Academy of Recording Arts and Sciences in the 1960s and a former professional drummer. He is survived by his widow, Edith, and a son, John, a Los Angeles musician.

★ ★ ★

Nathaniel "Nat" Finston, 89, musician and conductor who led orchestras at the Rialto and Capitol Theatres in New York before moving to Los Angeles to become musical director at Paramount and MGM studios from 1928 through 1944, Dec. 19 in Woodland Hills, Calif. He is survived by two daughters, four grandchildren and four great-grandchildren.

★ ★ ★

Benny Davis, 84, lyricist and composer whose song credits include "Baby Face," "Carolina Moon," "Margie," "I'm Nobody's Baby" and "I Still Get A Thrill," in Miami Dec. 20. Originally a pianist, he played vaudeville and moved up to music publishing in the 1930s. He was a veteran ASCAP member and a member of the Songwriters Hall of Fame.

★ ★ ★

John Carrico, 61, jazz festival producer and music teacher, Dec. 18 in Reno when he inexplicably walked in front of a passenger train.

Retailers Suggest Ways To Combat Sales Slump

• Continued from page 6

ing UPS and Blue Label UPS, which combines air and truck delivery, where necessary," Brud Oseroff, Mobile chief, says. The firm is considered the largest singles account in the industry.

Music Plus, always a leader in accelerating replenishment for its 20 stores, will improve its overall warehousing operation into the '80s, Louis Fogelman promises.

"It may mean fewer album titles and less overall catalog, but we will be striving for more movement. It could mean buying 2,000 albums instead of 5,000, but reordering more promptly. Right now we are in 'hand computerization.' We are a step away from the hardware. We want the transition to machine to come smoothly and overnight. We have the data. We want to get it into the machines; we need bar coding," Fogelman insists.

Overall, Chuck Smith, president of Pickwick International, wants to restore the appropriate spread between shelf price and cost so that the economic reality of the industry at

all levels is assured. As a partial solution, he envisions reduced retail discounting of the hits.

As overseer too, of the largest retail chain, Smith wants a dependable and consistent flow of new albums throughout the year to stabilize volume. He feels the industry must generally address this problem.

In contemplating distribution, where Pickwick again is the leader in independent label marketing, Smith cites excessive returns and inadequate margins as most troublesome.

"With rapidly escalating expenses and unprecedented returns, distributors' profits are being squeezed as never before," he says. "If sell-through does not improve, manufacturers will have to help relieve some of the pressure on their distribution pipeline," Smith elaborates.

As chief of the world's largest rackjobber, Smith feels that industry classification cannot offer traditional product spread and new act support and still conform to the 20% returns limitation which many manufacturers have adopted for the eighties.

Billboard SPECIAL SURVEY For Week Ending 1/5/80			
CHICAGO (Pop)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOAN SEBASTIAN Musart 1774	1	RIGO TOVAR Con mariachi Mericana melody 5629
2	LOS TIGRES DEL NORTE El tatur Fama 577	2	NAPOLEON Raff 9050
3	LOS CADETES DE LINARES Ramex 1036	3	LOS FELINOS Morena tenias que ser Musart 1772
4	CHELO Mas J.A.J. Musart 1778	4	CHELO Mas J.A.J. Musart 1778
5	NELSON NED Mi manera de amar Westside latino 4120	5	YOLANDA DEL RIO Arcano 3456
6	VICENTE FERNANDEZ Caytronics 1550	6	JOAN SEBASTIAN Hasta que amanezca musart 1774
7	LOS FELINOS Morena tenias que ser Musart 1772	7	ROCIO DURCAL Pronto 1068
8	CORNELIO REYNA Oro rojo Reyna 30N11	8	JOSE AUGUSTO Odeon 71101
9	JOSE DOMINGO Con motivos Mericana melody 5628	9	LOS POTROS Amor y lagrimas perless 10048
10	CAMILO SESTO Los mas grandes exitos Pronto 1058	10	VICENTE FERNANDEZ El tatur CBS 892
11	PUNTO 4 OB 5512	11	LOS HUMILDES En Mexico Fama 578
12	JOSE LUIS RODRIGUEZ TH 1021	12	JUAN GABRIEL Pronto 1056
13	YENI La voz infantil Musart 10761	13	LOS BUCKYS Melody 5631
14	LOS JOAO Disco samba Musart 1769	14	RAMON AYALA Fredy 1158
15	REGULO ALCOCCER Cara 16	15	CAMILO SESTO Sentimientos pronto 1042
16	JULIO IGLESIAS Todos los dias un dia Alhambra 3151	16	ROCIO JURADO Hasta que amanezca Arcano 3429
17	LUCIA MENDEZ Arcano 3455	17	VICENTE FERNANDEZ Caytronics 1526
18	BIANCA Fiesta 5002	18	JULIO IGLESIAS Emociones Alhambra 3122
19	JUAN GABRIEL Pronto 1056	19	MERCEDES CASTRO Musart 10744
20	LOS POTROS Perless 10048	20	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
21	CHELO Las cuentas claras Musart 1758	21	MANOELA TORRES CBS 891
22	RIGO TOVAR CON mariachi Melody 5629	22	DANY RIVERA Serenata Pina 18
23	YOLANDA DEL RIO Arcano 3456	23	LOS FREDYS Perless 10047
24	MERCEDES CASTRO Yengo a verte Musart 10744	24	NELSON NED Mi manera de amar Westside latino 4120
25	LOS HUMILDES EN Mexico Fama 578	25	JOSE DOMINGO Melody 5626

Billboard HOT 100 Chart Bound

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KISS ME IN THE RAIN—Barbra Streisand (Columbia 1-11179)
PLEDGE MY LOVE—Peaches & Herb (Polydor/MVP 2053)
SEE TOP SINGLE PICKS REVIEWS, page 75

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and WKS ON CHART. Includes entries like PLEASE DON'T GO, ESCAPE, ROCK WITH YOU, SEND ONE YOUR LOVE, DO THAT TO ME ONE, MORE TIME, BABE, STILL, COWARD OF THE COUNTY, LADIES NIGHT, WE DON'T TALK ANYMORE, COOL CHANGE, CRUISIN', THE LONG RUN, HEAD GAMES, BETTER LOVE NEXT TIME, JANE, I WANNA BE YOUR LOVER, THIS IS IT, I WANT YOU TONIGHT, YOU'RE ONLY LONELY, NO MORE TEARS, DON'T DO ME LIKE, WAIT FOR ME, DON'T LET GO, SARA, TAKE THE LONG WAY HOME, DAMNED IF I DO, THIRD TIME LUCKY, DEJA VU, CHIQUITITA, YES, I'M READY, POP MUZIK, HALF THE WAY, HEARTACHE TONIGHT, ROMEO'S TUNE, ROTATION, RAPPER'S DELIGHT, TRAIN, TRAIN, I'D RATHER LEAVE WHILE I'M IN LOVE, FOREVER MINE, SAVANNAH NIGHTS, FOOL IN THE RAIN, CRAZY LITTLE THING CALLED LOVE, VOICES, WHY ME, YOU KNOW THAT I LOVE YOU, SHE'S IN LOVE WITH YOU, DO YOU LOVE WHAT YOU FEEL, MISTRUSTED LOVE, LONELY EYES, LOST HER IN THE SUN, DIG THE GOLD, LAST TRAIN TO LONDON, SEPTEMBER MORN', MONEY, DAYDREAM BELIEVER, MOVE YOUR BOOGIE BODY, WONDERLAND, AN AMERICAN DREAM, DIRTY WATER, LOOKS LIKE LOVE AGAIN, WORKING MY WAY BACK TO YOU, GLIDE, SHIPS, HEARTBREAKER, WHEN I WANTED YOU, LONGER, STARGAZER, I NEED A LOVER, MEMORIZE YOUR NUMBER, STAR, CAN WE STILL BE FRIENDS, 99-Toto, THE SECOND TIME AROUND, YOU'RE GONNA GET WHAT'S COMING, I DON'T WANT TO TALK ABOUT IT, I CAN'T HELP MYSELF, SHOOTING STAR, DON'T MAKE ME OVER, VOLCANO, I'M ALIVE, BROKEN HEARTED ME, FLIRTIN' WITH DISASTER, VIDEO KILLED THE RADIO STAR, MAKE BELIEVE IT'S YOUR FIRST TIME, GOODNIGHT MY LOVE, I STILL HAVE DREAMS, LOVE PAINS, I CALL YOUR NAME, LET ME SLEEP ALONE, WITH YOU I'M BORN AGAIN, HOLDIN' ON FOR DEAR LOVE, BAD TIMES, SINCE YOU'VE BEEN GONE, RAINBOW CONNECTION, RISE, YOU DECORATED MY LIFE, DIM ALL THE LIGHTS, TUSK, MESSAGE IN A BOTTLE.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguil Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) list of songs and their publishers/licenses. Includes entries like An American Dream (Jolly Cheeks), Babe (Sygair/Almo), Bad Times (Donna-Dixon/MacAley), Better Love Next Time (House Of Gold), Broken Hearted Me (Chappell/Salmaker), Can We Still Be Friends (Earmark), Chiqutita (Unicapp/BMI), Cool Change (Screen Gems/EMI), Coward Of The County (Rogers/Bowling), Crazy Little Thing Called Love (Beechwood/Queen), Cruisin' (Bertam, ASCAP), Damned If I Do (Woolfsongs/Carrers/Irving), Daydream Believer (Screen Gems/BMI), Deja Vu (Ikeco/Angelia), Dig The Gold (Birdes/Fallin'), Dim All The Lights (Sweet Summer Lights), Dirty Water (Egounox), Do That To Me One More Time (Moonlight & Magnolias), Do You Love What You Feel (Overdue), Don't Do Me Like (Skynhill), Don't Let Go (Screen Gems-EMI), Holdin' On For Dear Love (House Of Gold), Heartache Tonight (Cass Country/Red Cloud), Heartbreaker (Dick James), Head Games (Somerset/Evanson), I Call Your Name (Stone Asgate), I Can't Help Myself (Jettie Agate), I Don't Want To Talk About It (Crazy Horse), I'd Rather Leave While I'm In Love (Unicapp/Begonia), Lost Her In The Sun (Bugle/Stigwood), Love Pains (World Song/Golden Clover), Make Believe It's Your First Time (Music City), Message In A Bottle (Virgin), Move Your Boogie Body (Bar-Kays/Warner Tamerlane), No More Tears (Diga/Fedora), Please Don't Go (Sherlyn/Harrick), Pop Muzik (Robin Scott), Rainbow Connection (Weiback), Rise (Almo/Badazz), The Long Run (Cass/Red Cloud), The Second Time Around (Spectrum/VII/Rosy), This Is It (Mik Money), Working My Way Back To You (Screen Gems-EMI/Seasons' Four), Tusk (Fleetwood Mac), Video Killed The Radio Star (AcKee), Voices (Screen Gems/EMI/Adult), You Know That I Love You (Light, BMI/Urmla), You Decorated My Life (Music City, ASCAP), You're Gonna Get What's Coming (AcKee, ASCAP), When I Wanted You (Home Grown, BMI), Why Me (Stygan Song/Almo, ASCAP), With You I'm Born Again (Check Out, BMI), Wonderland (Jobete/Commodores, ASCAP), Working My Way Back To You (Screen Gems-EMI/Seasons' Four, BMI), Yes, I'm Ready (Dandelion, BMI), You Decorated My Life (Music City, ASCAP), You're Gonna Get What's Coming (AcKee, ASCAP), You're Only Lonely (Ice Age, ASCAP), We Don't Talk Anymore (ATV, BMI), When I Wanted You (Home Grown, BMI).

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's®
Survey For Week Ending 10/25/80

Number of singles reviewed
this week **89** Last week **87**

Top Single Picks

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AIR SUPPLY—Every Woman In The World (3:25); producers: Robie Porter, Harry Maslin; writers: Dominic Bugatti, Frank Musker; publishers: Pendulum/Unichappell, BMI, Arista AS0564. The Australian group follows its "Lost In Love" and "All Out Of Love" with another melodic midtempo tune filled with lyrical and instrumental hooks. The vocals and harmonies stress the song's poignant message.

RUPERT HOLMES—Morning Man (3:42); producer: Rupert Holmes; writer: Rupert Holmes; publishers: WB/Holmes Line, ASCAP, MCA Records 51019. Newest by the master of the narrative is another story song with an identifiable storyline and catchy hooks. Holmes' smooth vocal glides along with the punchy beat.

POINTER SISTERS—Could I Be Dreaming (3:31); producer: Richard Perry; writers: Anita Pointer, Trevor Lawrence, Marlo Henderson; publishers: Brintree/Tira, BMI, Kerith, ASCAP, Planet P47920A, (Elektra). Followup to "He's So Shy" is a slick, uptempo number. Vocal performance as usual is a standout.

EDDIE RABBITT—I Love A Rainy Night (3:08); producer: David Malloy; writers: Eddie Rabbitt/Even Stevens/David Malloy; publishers: DeDeve/Briarpatch, BMI, Elektra 47066. Another outstanding cut in the rockabilly vein from Rabbitt's successful "Horizon" LP. With its easy-rocking energy, driving percussion and fine-lined electric leads, Rabbitt's echo-laden vocal takes on infectious impact.

DR. HOOK—Girls Can Get It (3:17); producer: Ron Haffkine; writer: L. Pearl; publisher: Michael O'Connor, BMI, Casablanca NB2314. Dr. Hook's Casablanca debut is a softly swaying melodic number graced by a strong vocal and effectively used female harmonies.

MARCY LEVY & ROBIN GIBB—Help Me (3:26); producers: Robin Gibb, Blue Weaver, writers: R. Gibb, B. Weaver; publisher: Stigwood, BMI, RSO 1047. Levy, who's backed Eric Clapton on many of his albums and tours and Gibb play off each other's vocals in this slick pop song from the "Times Square" soundtrack. The duo harmonize exceptionally well maximizing the song's lyrical impact.

BABYS—Turn And Walk Away (3:10); producer: Keith Olsen; writers: Waite, Cain; publishers: Paperwaite/Cainstreet, BMI, Chrysalis CHS2467. This band is known for doing classy, uptempo rockers and this is no exception. Highlighted by hard hitting guitar, track has pop and AOR appeal.

ERIC CLAPTON & HIS BAND—Blues Power (3:33); producer: Jon Astley; writers: Eric Clapton, Leon Russell; publisher: Skyhill/Casserole, BMI, RSO 1051. This Clapton classic is given a vibrant workout in a live setting from Clapton's "Just One Night" LP. The searing guitar riffs and dynamic rhythmic support compliment Clapton's forceful vocals.

HARRY CHAPIN—Sequel (6:36); producers: Howard, Ron Albert; writer: Harry Chapin; publisher: Chapin, ASCAP, Boardwalk WS85700. First release on Neil Bogart's Boardwalk label features Chapin's sequel to his successful 1972 "Taxi" narrative. Using the same melody, the singer/songwriter has updated the lyrics to pick up where "Taxi" left off.

recommended

CHICAGO—Song For You (3:39); producer: Tom Dowd; writer: P. Cetera; publisher: Double Virgo, ASCAP, Columbia 111376.

POLICE—De Do Do Do, De Da Da Da (3:12); producers: Police, Nigel Gray; writer: Sting; publisher: Virgin/Chappell, ASCAP, A&M 2275.

JIMMY BUFFETT—Hello Texas (2:33); producer: Jimmy Buffett; writers: Brian Collins, Robby Campbell; publisher: Beef Baron/Lively, BMI, Asylum E47073A.

CLIMAX BLUES BAND—Gotta Have More Love (3:27); producer: John Ryan; writers: Guidry, Guidry, Silbar; publishers: World Song/Bobby Goldsboro, ASCAP, Warner Bros. WBS49605.

ROCKPILE—Teacher Teacher (2:35); producer: not listed; writers: K. Pickett, E. Phillips; publisher: Aviation, Columbia 111388.

ENGLAND DAN SEALS—Stones (Dig A Little Deeper) (4:40); producer: Kyle Lehning; writer: David Loggins; publishers: Patchwork/Leeds, ASCAP, Atlantic 3769.

SPIDER—Lolly Darlin' (3:29); producer: Peter Coleman; writers: Holly Knight, Amanda Blue; publishers: Land of Dreams, ASCAP, Dreamland 105, (RSO).

ROXY MUSIC—In The Midnight Hour (3:07); producers: Roxy Music, Rhett Davies; writers: Copper, Pickett; publishers: Cotillion/East/Memphis, BMI, ATCO 7315, (Atlantic).

NEW ENGLAND—Explorer Suite (4:25); producers: Mike Stone, John Fannon; writer: John Fannon; publishers: MCA, Rock Steady, Elektra E47075A.

MAXINE NIGHTINGALE—All Night With Me (3:15); producer: Denny Diante; writer: Chris Montan; publishers: Special/Old Sock, ASCAP, RCA JH12117.

EMILY—Modern Girl (3:28); producer: Eddie O'Loughlin;

writers: Bugatti, Musker; publishers: Pendulum/Unichappell, BMI, Handshake WS85303.

CHIPMUNKS—Call Me (3:13); producer: Steve Vining; writers: D. Harry/G. Moroder; publisher: not listed, Excelsior SIS1002.

GREG KIHN—I Can't Stop Hurting Myself (3:59); producer: Matthew King Kaufman; writer: Greg Kihn; publisher: Rye-Boy, ASCAP, Beserkley B47058A, (Elektra).

MOLLY HATCHET—Beatin' The Odds (3:18); producer: Tom Werman; writers: B. Thomas, D. Hlubek, D. Roland; publisher: Mister Sunshine, BMI, Epic 1950943, (CBS).

GEORGE THOROGOOD & THE DESTROYERS—Bottom Of The Sea (3:26); producer: not listed; writer: McKinley Morganfield; publisher: ARC, BMI, Rounder 4536.

CHARLIE FLETCHER—Icy Blue (3:05); producers: Rich Goldman, Stan Hertzman; writer: C. Fletcher; publishers: Planetary/Sunnyslope, ASCAP, Sutra SUA101.



HEATWAVE—Gangsters Of The Groove (4:02); producers: James Guthrie, Johnnie Wilder, Jr. writer: R. Temperton; publisher: Rodsongs, Epic 1950945, (CBS). From a soon to be released album, this cut is full of smooth, easy going funk. Harmonies really make this song click.

SWITCH—Love Over And Over Again (3:49); producers: Bobby Debarge, Gregory Williams; writers: B. Debarge, B. Debarge; publisher: Jobete, ASCAP, Gordy 7193F, (Motown). Veteran band turns in a midtempo, heavily rhythmic and melodic composition. Strings and horns add to high production values.

recommended

DYNASTY—Do Me Right (3:59); producer: Leon Sylvers III; writers: W. Shelby, N. Beard; publishers: Spectrum/Mykinda, ASCAP, Solar 12127A, (RCA).

BARRY WHITE—I Believe In Love (3:26); producer: Barry White; writers: B. White, A. Johnson, S. Hudman; publishers: Seven Songs/Bo-Dake, BMI, Unlimited Gold ZS61420, (CBS).

SYLVESTER—I Need You (3:40); producers: Harvey Fuqua, Sylvester; writers: Robinson, Orsborn; publisher: Jobete, ASCAP, Fantasy Honey F903AM.

GRACE JONES—Breakdown (3:00); producers: Chris Blackwell, Alex Sadkin; writer: Tom Petty; publisher: Skyhill, BMI, Island IS49603.



GENE WATSON—No One Will Ever Know (2:53); producer: Russ Reeder; writers: M. Foree, F. Rose; publisher: Milene Music, ASCAP, Capitol P4940. The steel cries and Watson lets you know what it's crying about in this everblue view of the abandoned lover. There's a commanding fiddle intro, and Watson's phrasing is impeccable.

SUSIE ALLANSON—Dance The Two Step (2:37); producer: Michael Lloyd; writers: Lee Holridge/Molly Ann Leikin; publishers: World/Hot Cider, ASCAP, Liberty LT1059. With flashing tambourines and snappy fiddle licks, Allanson cruises through this catchy tune. Her own distinctive harmonies lead a strong background vocal contingent.

PORTER WAGONER & DOLLY PARTON—If You Go, I'll Follow You (2:39); producer: Porter Wagoner; writers: Dolly Parton, Porter Wagoner; publishers: Velvet Apple Music/Porter Music, BMI, RCA JH12119. The harmonies are so true and the sentiments so plain that this pledge of love sweeps across the emotions like an old Appalachian hymn. This is still an awesome duo.

DICKEY LEE—Lost In Love (3:51); producer: Buzz Cason; writer: Graham Russell; publisher: Careers, BMI, Mercury 57036. This song launched Air Supply onto the pop charts, and it ought to likewise be a strong boost for this artist in country. The song adapts well with a clean, solid arrangement; and Burdick's vocal accompaniment gives a powerful thrust to the production.

JOHNNY DUNCAN—Acapulco (2:45); producer: Billy Sherrill; writers: L. Collins, M. Leath; publisher: Senor, ASCAP, Columbia 1111385. Duncan takes a new direction with this breezy south-of-the-border number. His warm vocals are enriched by generous trumpets and a smattering of castanets.

BILLY EARL McCLELLAND—I Can't Stop Her Now (2:40); producer: Skip McQuinn; writer: Billy Earl McClelland; publisher: Tree, BMI, Elektra E47044A. McClelland gives a poignant reading of this contemplative and graceful lament. The song is underlined by acoustic guitar and accented with subdued piano and steel.

recommended

HANK SNOW & KELLY FOXTON—Check (2:50); producer: none given; writer: Johnny Mullins; publisher: Earl Barton Music, BMI, RCA JH12102.

ISAAC PAYTON SWEAT—You Still Know The Way To My Heart (2:59); producers: John Owens, Johnny Winter; writers: Casey Kelly, Julie Didier; publisher: Bobby Goldsboro Music, ASCAP, Blue Island BIR001A.

FOXFIRE—Whatever Happened To Those Drinking Songs (2:13); producer: none given; writers: Dave Hall, Don Miller, Ron Birmann; publishers: Raindance Music/Caseyem Music, BMI, Elektra E47070A.

ROY HENDRIX—Mind (2:38); producers: Jerry McGuire, Dony McGuire; writers: Donnie Sanders, Steve Smithson; publisher: Magic Trolley, BMI, Goddess G04980A.

THE AMAZING RHYTHM ACES—I Musta Died And Gone To Texas (3:06); producer: Jimmy Johnson; writer: Russell Smith; publisher: Bad Ju-Ju Music, ASCAP, Warner Bros. WBS49600.

JOHN WESLEY RYLES—Cheater's Trap (2:49); producer: Ron Chancey; writers: Roger Murrach, Scott Anders; publishers: Blackwood Music/Magic Castle Music, BMI, MCA MCA51013.

JIMMY BUFFETT—Hello Texas (2:33); producer: Jimmy Buffett; writer: Brian Collins, Robby Campbell; publishers: Beef Baron Music/Lively Music, BMI, Asylum E47073A.

CONNIE CATO—Sweet Love Power (3:11); producer: Blake Mevis; writers: Blake Mevis, Don Pfimmer; publishers: Pi-

Gem Music/Chess Music, BMI/ASCAP, MCA MCA51012.

TAMMY JO—If I've Got A Heart (2:41); producer: Harold Bradley; writer: Marsha Mathews; publishers: Great Atlantic Music/Oue Mor Music, ASCAP, Ridgetop R01180A.



recommended

BOBBY VINTON—He (3:10); producer: Bobby Vinton; writers: Jack Richards, Richard Mullan; publisher: Avas, ASCAP, Tap-estry TR003.

DAVID POMERANZ—Old Hometown (3:00); producers: David Pomeranz, Roy Halee; writer: David Pomeranz; publishers: WB/Upward Spiral, ASCAP, Pacific PC200, (Atlantic).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 82

Souther's "Only The Lonely." **Best cuts:** "Pickin' Up Strangers," "Once In A Lifetime," "Feels So Good To Win."

FRANNE GOLDE—Restless, Portrait/Epic NJR36594. Produced by Peter McIan. MOR songwriter Franne Golde has a harder and more rock oriented sound on her debut LP for Portrait. But she does not sacrifice her songwriting skills in this spirited performance. The music here is solid but still basically soft rock. However, the excursions into rock'n'roll are charming and endearing. Golde has what sounds like a good and reliable studio band behind her, which makes for a winning combination overall. **Best cuts:** "Stranded," "Cool Kids," "Lookin' For The Stranger," "Run For Your Life."

SUICIDE, Ze AN7080 (Antilles/Island). Produced by Ric Ocasek. This duo, comprised of vocalist Alan Vega and electronic keyboard whiz Martin Rev, have been together nearly 10 years, and they are still the unheralded pioneers of post-Beatles' rock. This album represents the mellow side of the group, with mysterious, often complex rhythms and Vega's insinuating Lou Reed vocals. Producer Ocasek, incidentally, is the Cars' leading light. **Best cuts:** "Harlem," "Las Vegas Man," "Diamonds, Fur Coats, Champagne," "Dance."

BLACK SLATE—Red, Green, Black, Alligator AL8301. Produced by Black Slate. Bruce Iglauer's blues-oriented Alligator label leaps into the modern world with this LP, continuing the label's association with the best of black roots music, of which this is one of the best. The basic sextet here plays basic reggae that is smooth, fluid and capable of coming up with the right crossover material. **Best cuts:** "Reggae Music," "They Can't Make Us," "Amigo."

CLIFTON CHENIER—Classic Clifton, Arhoolie 1082. Produced by Chris Strachwitz. These 12 cuts represent a best of singer/songwriter/accompanist Chenier, an acknowledged fountain of Arcadian blues. Raw, gut-bucket sounds are the predominant commodity here, with little more than the washboard accompaniment of brother Cleveland Chenier. For documentation of the Creole sound, and its roots, this disk is unsurpassed. **Best cuts:** "Party Down," "Black Snake Blues."

LAWRENCE WELK—Reminiscing, Vol. 2, Ranwood R8195. Produced by George Cates, Lawrence Welk, Randy Wood. Here's a twofold that will please the many loyal followers of Welk's weekly television show. The Dakota maestro spins off 24 tracks, almost all of them likable standards ranging from the "Jenny Lind Polka" to the Beatles' "Yesterday." Welk's band is sleek, precise, well-rehearsed. A strong MOR production. **Best cuts:** "Scatterbrain," "Dancing With Tears In My Eyes," "Too Young."

DAVE VALENTIN—Land Of The Third Eye, Arista/GRP 5001. Produced by Dave Grusin, Larry Rosen. Flutist delivers a moody collection of mellow instrumentals (Patti Austin and Luther Vandross contribute vocals on "Open Your Eyes") that have the jazz/pop texture of Spyro Gyra. Each composition including Earth, Wind & Fire's "Fantasy" is highlighted by tasty arrangements, Valentin's flute and support by a cohesive cast of players. **Best cuts:** "Sidra's Dream," "Fantasy," "Land Of The Third Eye."

country

JIM REEVES—There's Always Me, RCA AHL13827. Original producer, Chet Atkins; overdub producers, Bud Logan, Jerry Bradley. All 10 of these numbers have been released before, but only "Blue Side of Lonesome" (which went to No. 1) had significant chart action. The lush arrangements buoy Reeves' mellow delivery. **Best cuts:** "Moon River," "Blue Skies," "After Loving You," "Blue Side of Lonesome," "I Can't Stop Loving You."

CHET ATKINS & DOC WATSON—Reflections, RCA AHL13701. Produced by Chet Atkins, John D. Loudermilk. The two old pros play off each other here like trapeze artists. The production captures some of the aura of live performance, and the

liner notes—comprised of comments made by Atkins and Watson during rehearsal—are a small treasure of country music lore. **Best cuts:** "Texas Gales/Old Joe Clark," "Don't Monkey Round My Widder," "Black and White/Ragtime Annie," "On My Way to Canaan's Land."

JACKY WARD—More!, Mercury SRM15030. Produced by Jerry Kennedy. Although this ballad laden package doesn't offer any surprises or new musical directions for the mellow-minded Ward, the material does range from Paul Anka's "It Doesn't Matter Anymore" to Bob McDill's "Save Your Heart For Me." Perhaps a more dynamic approach to the arrangements would more effectively showcase this artist's talents. **Best cuts:** Those cited, plus "That's The Way A Cowboy Rocks And Rolls," "Somethin' On The Radio" and "I Just Can't Help Believin'."

soul

BOHANNON—One Step Ahead, Phase II JW36867. Produced by Hamilton Bohannon. Bohannon's versatility is showcased here, from the percussive groove of tracks like "Dance, Dance, Dance All Night" and "Do What'cha Wanna Do" (on which he shares vocals with Keisa Brown and Carolyn Crawford to such sensitive ballads as "Is It Real" and "April My Love" (featuring Liz Lands). There's also a jazzy instrumental workout of the latter tune, featuring the trombone of George Bohannon. **Best cuts:** Those mentioned.

SLAVE—Stone Jam, Cotillion SD5224. Produced by Jimmy Douglass, Steve Washington. Four lead vocalists are at work on this, Slave's latest album for Cotillion, and that fact underscores the r&b group's versatility. The eight cuts span brassy, midtempo items like "Feel My Love," solid funk as on "Dreamin'" and "Stone Jam," and mellow ballads such as "Starting Over." The band's harmony vocals in back are strong, too, as is the crisp and economic instrumentation. **Best cuts:** Those listed.

JUNIE—Bread Alone, CBS NJC36585. Produced by Walter Morrison. Smooth funk delivered by a craftsman, with plenty of sizzling arrangements and falsetto vocals that drop to perfect whisper. The songs themselves are standards of the slick r&b mold, street smart sophisto-funk, with a hint of Sly Stone. **Best cuts:** "Love Has Taken Me Over," "Funky Parts," "Bread Alone."

jazz

OSCAR PETERSON TRIO & SINGERS UNLIMITED—In Tune, Pausa PR7073. Produced by MPS. Good sounds, pleasant sounds, spin off all nine tracks of this happy collaboration. Peterson never disappoints at the keyboard. And Gene Puerling's vocal charts are well tailored for trio backup. Taped in Germany, this is an LP which is musically attractive, contemporary, and nicely packaged. **Best cuts:** "It Never Entered My Mind," "The Gentle Rain."

KID ORY & HIS CREOLE BAND—At The Dixieland Jubilee, Dixieland Jubilee (GNP-Crescendo) DJ519. Produced by Gene Norman. This may well be the finest example of the late Ory's trombone and combo available today. Album comprises 11 tracks, taped in 1948 at the L.A. Shrine Auditorium with venerable names like Darensbourg, Glenn, Garland, Hall and Buckner as sidemen. Ory sings "Muskrat Ramble" and "Eh La Bas." Well recorded, and all 11 tunes are dixieland standards. **Best cuts:** "Muskrat Ramble," "Blues For Jimmy Noone," "Maryland My Maryland."

AHMAD JAMAL—Intervals, 20th Century-Fox T622. Reissue produced by Michael Stewart. Eight excellent masters by the veteran pianist are included in this attractive package. They were produced down through the years by Bones Howe, Paul Gayten and Jamal and all display Jamal's superior technique. Five of the batch are Jamal's own compositions. **Best cuts:** "So In Love," "Jordie," "My One And Only Love."

Billboard HOT 100 Chart Bound

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LOVE ON THE ROCKS—Neil Diamond Capitol 4939 SEQUELL—Harry Chapin Boardwalk B-5700 SEE TOP SINGLE PICKS REVIEWS, Page 85

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)

OCTOBER 25, 1980 BILLBOARD

☆ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Group; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions across the main chart.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's

Survey For Week Ending 10/18/80

Number of singles reviewed
this week **87** Last week **103**

Top Single Picks

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RANDY MEISNER—Deep Inside My Heart (3:35); producer: Val Garay; writers: R. Meisner, E. Kaz; publisher: Nebraska/United Artists/Glasco, ASCAP. Epic 950939. (CBS). The former Eagle has come up with a winner on this catchy uptempo tune graced by Kim Carnes' effectively used background vocals. A steady, driving bass/drum riffs and some great guitar work fuse well with Meisner's strong vocal.

PAUL SIMON—One Trick Pony (3:54); producers: Phil Ramone, Paul Simon; writer: Paul Simon; publisher: Paul Simon, BMI. Warner Bros. WBS49601. Simon's followup to "Late In The Evening" is the lyrical title track of his film and LP. The mellow jazz flavored arrangement features superb guitar, keyboard and percussive support while Simon delivers a convincing vocal performance.

DIANA ROSS—It's My Turn (3:53); producer: Michael Masser; writers: M. Masser, C. Bayer Sager; publishers: EMI, Prince Street (ASCAP)/Unichappell, Begonia (BMI). Motown M1496F. From this film of the same name, this is a soft, anthem-like ballad that is immediately infectious. Replete with swirling strings and a perfect vocal performance, this cut epitomizes romance.

OLIVIA NEWTON JOHN & CLIFF RICHARD—Suddenly (3:58); producer: John Farrar; writer: John Farrar; publisher: John Farrar, BMI. MCA 51007. Yet another single from the "Xanadu" soundtrack features the delicate vocal interaction of Newton-John and Richard. The mellow arrangement and lush orchestration are a perfect backdrop for the two voices.

AMBROSIA—No Big Deal (3:24); producers: Ambrosia, Freddie Piro; writer: David Pack; publisher: Rubicon, BMI. Warner Bros. WBS49590. The third single from Ambrosia's "One-Eighty" LP is a change of pace from the other two relatively subdued tracks. This a kick out guitar powered rocker with some fine keyboard work and David Pack's gutsy vocal.

recommended

ROBERT JOHN—Sherry (2:53); producer: George Tobin; writer: Bob Gaudio; publisher: EMI. EMI America S500341A. (Capitol)

ELVIS COSTELLO—Gettin' Mighty Crowded (2:05); producer: Elvis Costello; writer: V. McCoy; publisher: Blackwood, BMI. Columbia 111389.

BILLY BURNETTE—Don't Say No (3:02); producer: Barry Seidel; writer: B. Burnette; publisher: Dorsey, BMI. Columbia 111380.

JOHNNY RIVERS—China (4:20); producer: Johnny Rivers; writers: M. Georgiades, J. Monday; publisher: WB Music/Old Canyon, ASCAP. RSO RS1045.

LINDA CLIFFORD—Shoot Your Best Shot (3:48); producer: Isaac Hayes; writers: I. Hayes, M. Hayes; publisher: Rightsong, BMI. RSO RS1053D.

BLACK ROSE—Never Should Have Started (3:44); producer: James Newton Howard; writers: J.N. Howard, D. Paich, D. Foster, V. Carter; publishers: Newton House/Charleville BMI/Hudmar ASCAP. Casablanca NB2312.

JOHNNY VAN ZANT BAND—634-5789 (2:43); producer: Al Kooper; writers: Eddie Floyd, Steve Cropper; publisher: East/Memphis/Cotillion, BMI. Polydor PD2126.

DEAN CONN—We Should Be Together (2:53); producer: Dick Glasser; writers: Thomas Cain, Tim Krekel; publishers: Sweet Baby/Combine, BMI. A&M 2277.

STINGRAY—The Man In My Shoes (3:27); producer: Julian Laxton; writer: D. East; publisher: Goldfresh, BMI. Carrere CAR7302. (Atlantic)



TEDDY PENDERGRASS—Love T.K.O. (3:39); producers: Dexter Wansel, Cynthia Biggs, Cecil Womack; writers: C. Womack, G. Nobel; publisher: Assorted, BMI. Philadelphia Int'l ZS93116. (CBS). Pendergrass turns in another smoldering love ballad. The style here though is more of a Memphis influenced r&b sound as opposed to the lush trademarked Philly sound.

ASHFORD & SIMPSON—Happy Endings (3:56); producers: N. Ashford, V. Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val, ASCAP. The duo turn in a sensitive ballad that showcases the vocal dexterity of both singers. The sweeping orchestration builds with the song's bold ending.

ROSE ROYCE—You're A Winner (3:50); producer: Norman Whitfield; writers: Norman Whitfield, Marvin Smith; publisher: May Twelfth/Warner-Tamerlane, BMI. Whitfield Records WH149583. (Warners). Though on the current "Greatest Hits" set, this is a new track. Funk is the main ingredient with the incessant handclaps and punchy horn section. The vocals are gruff but add their own quality.

RAY, GOODMAN, BROWN—Happy Anniversary (3:54); producer: Vincent Castellano; writers: H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano; publisher: Dark Cloud/H.A.B. BMI. Polydor PD2135. Trio turns in a string laden soulful ballad that has an excellent chorus. The counterpoint of the falsetto and bass voices work well.

CAMEO—Keep It Hot (4:02); producer: Larry Blackmon; writers: L. Blackmon, A. Lockett; publishers: Better Days BMI, Better Nights ASCAP. Chocolate City CC3219. (Casablanca). Title track from a new LP, this is a hard slice of funk in the vein of "Shake Your Pants," the group's most recent hit. Horns punctuate nicely.

recommended

CHI-LITES—Heavenly Body (3:40); producer: Carl Davis; writers: C. Davis, E. Record; publishers: Angelshell/Six Continents, BMI. Chi-Sound TC2472DJ. (20th Century Fox)

LOU RAWLS—I Go Crazy (3:45); producer: Joel Dorn; writer: P. Davis; publisher: Web IV, BMI. Philadelphia Int'l ZS93114.

BOOKER T. JONES—Cookie (3:51); producers: David Anderle, Booker T. Jones; writer: Booker T. Jones; publishers: Living/House of Jones, BMI. A&M 2279S.

DRAMATICS—Get It (3:39); producer: Ron Banks; writers: Ron Banks, Edward Anthony Green; publishers: Conquistador/Baby Dump, ASCAP.

GAYLE ADAMS—Your Love Is A Life Saver (3:43); producers: Willie Lester, Rodney Brown; writers: R. Brown, W. Lester; publisher: Diamond In The Rough/Trumar, BMI. Prelude PRL8020AS.



MERLE HAGGARD—I Think I'll Stay Here And Drink (2:33); producer: Jimmy Bowen; writers: Merle Haggard/Dave Kirby; publisher: Shade Tree, BMI. MCA MCA51014. Haggard glides through this followup to "Misery And Gin" with his usual flair. Jazzy piano licks and sizzling sax work highlight the instrumentation in this brilliant production.

LORETTA LYNN—Cheatin' On A Cheater (2:29); producer: Owen Bradley; writers: Johnny Wilson/Woody Bomar; publisher: Music City, ASCAP. MCA MCA51015. Lynn's vibrant vocals are sparked with defiance in this offering on how to handle your mate's love affairs. Harmonica interludes accent this high-energy production.

DEBBY BOONE—Take It Like A Woman (3:20); producer: Larry Butler; writer: Norman Sallitt; publishers: Al Gallico/Turtle, BMI. Warner/Curb WBS49585. Boone's warm, rich tones swell with poignancy on this touching number. Production starts off slowly with gentle piano notes, then snowballs into full orchestration.

JANIE FRICKE—Down To My Last Broken Heart (2:28); producer: Jim Ed Norman; writer: Chick Rains; publishers: Jensen/Chick Rains, BMI. Columbia 111384. This artist has needed a strong arrangement and original song like this for some time, and Norman has brought out her vocal strengths with a solid arrangement that draws on silvery steel and electric guitars.

MARTY ROBBINS—An Occasional Rose (3:07); producer: Eddie Kilroy; writer: D. Burgess; publisher: Singletree, BMI. Columbia 111372. Nice lyrical analogies coupled with a sparkling melodic treatment gives Robbins one of his strongest outings. His deep, warm delivery wraps itself around the flowing arrangement accented by acoustic guitar and rich bass lines.

recommended

TOMPALL AND THE GLASER BROTHERS—Sweet City Woman (2:04); producers: Tompall/Chuck Glaser/Jim Glaser/Jimmy Bowen; writer: Richard Dodson; publisher: Covered Wagon, CAPAC, Elektra E 47056.

JACK GREENE—Devil's Den (3:07); producer: Jack Gilmer; writer: R. Jenkins; publishers: First Lady/Robchris, BMI. Firstline FLS709.

HANK COCHRAN—A Little Bitty Tear (2:16); producers: Hank Cochran/Chuck Howard/Rock Killough; writer: Hank Cochran; publishers: Tree, BMI. Elektra E47062.

REX COSDIN—Lovin' You Is Music To My Mind (2:58); producers: Rex Cosdin/Gary S. Paxton; writers: R. Cosdin/C. Alexander; publisher: Bethel, BMI. Grape Vine NR120461.

BRENDA FRAZIER—I've Given Up Giving In To The Blues (2:23); producer: Jim Dowell; writers: Jim Dowell/Larry Shell; publishers: Tulsa Girl, ASCAP/Tyro, BMI. Tyro JD1004.

RANDY BARLOW—Willow Run (3:16); producer: Fred Kelly; writers: Randy Barlow/Fred Kelly; publisher: Frebar, BMI. Paid PAD 110.

BUZZ CASON—The Joker Strikes Again (2:37); producer: Buzz Cason; writers: Buzz Cason/Freddy Weller; publishers: Buzz Cason, ASCAP/Young World, BMI. Berry Hill IRDA632.



AL DI MEOLA—I Can Tell (3:03); producer: Al Di Meola; writer: A. Di Meola; P. Saisse; publishers: Bandar-Log/Di Meola, ASCAP. Columbia 111386.

LENORE O' MALLEY—Victim of the Past (3:36); producers: Michael/Lana & Paul Sebastian; writers: Michael, Lana, Paul Sebastian; publisher: Seacoast, BMI. Polydor PD2128.



CHRIS WATERS—My Lady Loves Me (Just As I Am) (2:59); producer: Jim Williamson; writers: Chris Waters/Keith Stegall; publisher: Blackwood, BMI. Rio 1001. Powerful production, dynamic harmonies, a cappella vocal changes and a charming song give newcomer Waters a forceful launch onto the recording scene. This record merits country airplay out of the box.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

RCA Executives Testing Country Album Formulas

SEATTLE—RCA's formula for country album consistency has been 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 Budget Tapes & Records convention here recently.

Jerry Bradley, RCA Nashville boss, Wheeler and other of the label's rustic music executives, are probing the long-time success plan.

RCA is constantly probing new methodology to insure success, Wheeler said. To get market saturation to bolster possible chart and radio reporting on a new single, commercial copies of country 45s ship Friday, with radio copies mailing the following Tuesday.

The switch of pop radio to country was evidenced in a recent report by RCA Western promotion chief Carson Schreiber, who noted that 18 stations in his area transferred allegiance 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 not. Call them and make the contact," Wheeler admonished the store owners. He urged

that stores tie-in with promotions staged by stations with materials furnished by RCA.

Denver RCA branch topper Mike Ketchum documented Wheeler's claim of a country surge, stating his country albums now push 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," Ketchum 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-TV stations will air the first 1980 season "Soundstage" Wednesday (15), featuring singer Dionne Warwick.

The series seventh season promises 10 new one-hour presentations, which will be included in PBS' "core" programming block for the first time. Abba, Victor Borge, the Little River Band and Manhattan Transfer programs also have been announced.

A 23-song "hit" medley will highlight the Warwick installment,

ELROY OPENS STORE NO. 33

NEW YORK—Continuing its Northeast expansion, Elroy Enterprises, supplier to the 32-unit Record World/TSS chain, has opened a 33rd store in the Mall At New Rochelle. Its footage, 3,000 square feet, is typical of other Record World/TSS Units, which vary from 2,800 to 3,300 square feet.

In another development, Roy Imber, president of Elroy, says the company's warehouse facilities in Freeport, L.I. has been expanded from 15,000 square feet to 20,000.

The New Rochelle location joins other Record World/TSS outlets in White Plains and Mohegan Lake in Westchester County.

Okinow Stress

• Continued from page 67

concept until others are tested. Currently he favors the 8-track size book package, conceived by Album Graphics.

Floyd Glinert of Shorewood was present and was demonstrating a standing floor fixture which held several hundred titles of the six-by-six size. He estimated the fixture's cost at \$125 and was probing other fixture makers for samples.

Electric Lady Negligence Suit

NEW YORK—Producer Phil Gernhard has filed suit against Electric Lady Studios in U.S. District Court, charging gross negligence on the part of the studio and one of its employes for allegedly destroying master recordings Gernhard produced there in August 1980.

The suit contends that "through the gross negligence and incompetence of the defendant or one of its employes, there were superimposed certain tones over the original master tapes produced and recorded by plaintiff rendering such master recordings completely useless."

DRG Issues 3 Mulligan Albums

NEW YORK—DRG Records here will make available three albums featuring Garry Mulligan this fall and winter.

Already on release is "Holliday With Mulligan," featuring never-before-released sessions with the late Judy Holliday as vocalist. It features four tunes penned by Holliday and Mulligan, along with arrangements and solo spots by Bobby Brookmeyer, Al Cohn and Mulligan, among others.

Due in November is "Walk On The Water," recorded in New York last month. Package marks the return of Mulligan's big band sound consisting of a 20-piece orchestra.

The recordings in question were masters of a group from Norfolk, Va., called Snuff which is signed to Gernhard's production company.

Gernhard is seeking damages of \$500,000 to cover the costs of re-recording, the expenses involved in transportation, accommodations, engineer's fees and to cover the possibility that the delay in obtaining placement of the master recordings with a label will result in Gernhard's loss of his option with Snuff due to the time period outlined in his agreement with them.

The third package is "Introspect," featuring Mulligan's soundtrack music for "La Menace," a French film which stars Yves Montand. Mulligan headlines as composer, arranger and soloist with Dave Grusin on piano.

Show On WFUV

NEW YORK—Sounds From the Underground Productions, in association with the Manager Alliance, presents its first monthly one-hour musical variety show on WFUV-FM here Wednesday (15). Producers are David Nelson Askew, Ralph Beauchamp and Alan Korwin.

Billboard HOT 100 Chart Bound

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ONE TRICK PONY—Paul Simon Warner Bros. 49601 SUDDENLY—Olivia Newton-John & Cliff Richard MCA 51007 SEE TOP SINGLE PICKS REVIEWS, Page 69

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

OCTOBER 18, 1980 BILLBOARD

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HOT 100 A-Z--(Publisher-Licensee)

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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.

Irving/Almo Splits Management

Continued from page 3
helm, but as to whether or not it would be advisable for us to pursue it without him is another question. I haven't decided whether or not he's going to be replaced."

Sill's post had been created to give Almo/Irving more visibility with motion picture companies and television producers.

"I'm of course aware of the audio/visual boom," notes Freed, "but my major consideration at this point is to have a strong business affairs and professional presence.

"I want to have a business affairs liaison within the company to help me negotiate deals so I can remain active in the professional area."

Freed acknowledges that he's heard talk of a possible retrenchment by A&M in the publishing field in the year since it transferred Irving/Almo's print distribution rights to Columbia Pictures Publications.

He stresses, though, that he recently received assurances from A&M chairman Jerry Moss that this is not the case.

"Jerry made it clear that ample monies will be made available on the creative side here so the company can have an active professional staff, sign writers and continue to compete aggressively in the market.

Bill Martin First On Lorimar Label

LOS ANGELES—Lorimar Records' first artist product will feature guitarist, singer, composer 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 Brothers Four, Jimmy Ibbotson, Ron Davies and Danny O'Keefe.

Albums from Jack Hardy, Scott Cossu, Ian Whitcomb, Diamond Reo, 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 Piccadilly labels.

"Far from paring 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," he says. Jerry is committed to furthering our publishing interests."

Grace signed such writers as Dire Straits, Rod Temperton, 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's had specific supervisory responsibilities for territories outside of the U.K.

Both Grace and Freed report directly to Moss.

Freed, 33, has been with A&M since 1966, the year Irving/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 go-fer; 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 broadcast. The pop rock song's lyrics spotlight the city's attractions and feature the station's call letters FM-100.

"The phone response was immediate and strong," says Gary Guthrie, program director for WMC. "Within 10 days it became a top five requested song, and we've got it on 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 through

record 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 city station record produced by Shoe Productions, an eight-year-old audio/visual production house based in Memphis. Its initial project, "Party Time In Houston," was created for KULF-AM. "Not only did it pay for itself," says Steve Roddy, program director, "but it gave KULF a unique image in the Houston market."

As a result of its dual successes, Shoe Productions is now offering its custom service to stations across the country.

Trio Pleads Guilty To Phony Disking

NEW YORK—Three South Carolinians have pleaded guilty to five counts of unauthorized manufacture of recordings originally made by Kiss, the Commodores, Donna Summer, Skyy and Prince.

A fourth defendant, George Washington Cooper III, was found guilty of one count of criminal copyright infringement related to the charges.

FBI agents say they found pancakes containing copyrighted material not belonging to Cooper in a search of his warehouse in Greenville, S.C.

The other defendants were identified as Donald D. Mull, William R. Johnson and his wife, Carol Owens Johnson.

The trial took place at Greenville U.S. District Court. Judge William Catoe will set a date for sentencing.

New Piano Method

NEW YORK—Richard Bradley, copresident of RBR Communications, publisher of music books and distributor of sheet music for April-Blackwood Music, says he's developed a method for teaching piano in "one-fifth the usual time."

Bradley's learning technique is described in a book he has written, "The Instant Virtuoso: How To Succeed At Piano Without Really Trying."

In conjunction with the book's publication, Bradley will be appearing on a number of national television shows, including "Good Morning America," "The David Letterman Show," the nationally syndicated "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.

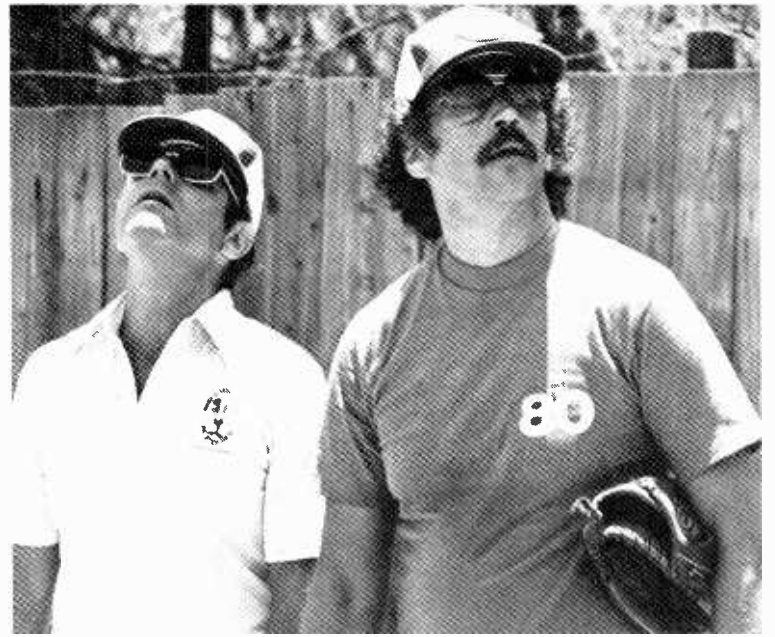
Andy Olson, director of public relations, says the facility will remain standing "as long as we can schedule feasible concerts and athletic activities."

P'Gram Business

Continued from page 14

On the videodisk front, the report notes that in the U.K. Philips will release its videodisk system in 1981, with program preparations at "full speed."

The report also claims further 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.



Billboard photo by Jacqueline Sallow
FLY BALL—Elektra/Asylum chairman Joe Smith and vice chairman Mel Posner watch a pop-up ball during a softball game at the firm's recent company picnic at the Calamigos Ranch in Malibu, Calif.

Executive Turntable

Continued from page 4

president of Points West Publishing and Red Rose Music in Pasadena, Tex. A staffer with the firms since January, she previously was royalty manager for A&M Records. . . . **Allan McDougall** ankles as Island/Aekee Music general manager and professional manager in L.A. after three years. No replacement has yet been named. . . . **Sylvia Craft** is named to the newly created post of press and promotion manager for G. Schirmer, Inc., a subsidiary of Associate Music Publishers in New York. She was assistant director of the Macmillan Inc. Corp. news bureau.

Related Fields

Larry Siegel elevated to president of the newly formed Seeberg Jukebox division of Chicago's Stern Electronics. Previously, he owned and operated Pacific International Amusements, a San Francisco-based amusement machine distributorship. Also, **Matthew L. Picatagi** is named director of purchasing. He was general manager of operations at G&M Metal Fabrics in Chicago. . . . **William G. Mount** takes over a vice president of programming for DiscoVision in Costa Mesa, Calif. He has held a variety of management positions for IBM for the past 15 years. . . . **Robert G. Shortal** is upped to staff vice president of public affairs for RCA SelectaVision in New York. He was director of news and information for RCA. . . . **Dr. Hiro Kawamoto** joins Sony Video Products Co. as general manager of new market development/product planning. Formerly with RCA for five years, he was a technician. Also, **Mark Heyer**, former capability specialist, is upped to the Eastern region's market development manager. . . . **Tom Daly** is tapped as national sales administrator of Fuji Magnetic Tape in New York. Previously, he was a sales manager at Macy's department store. . . . **Richard D. Levin** is appointed manager of merchandising for RCA's videodisk 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 Vid.America in New York, a subsidiary dealing in video software. She joins the firm after spending two years with Warner Cable Co. where she most recently was director of music development and special projects. . . . **Charles Mitchell** is named director of special programs for RCA SelectaVision in New York. He was a producer at WTTW-TV. . . . Home Box Office in New York makes three appointments. **Betty Bitterman**, former producer of the "Merv Griffin Show" in L.A., joins as director of variety programming. **Fred M. Cohen** takes over as director of coproductions. He previously headed his own international tv distribution and consulting company in Washington, D.C. Finally, **Judy Santarsiero-Torello** steps in as director of program publicity. Formerly with ABC-TV, she was manager of press information. . . . **Robert J. Mataya** is tapped as market planning coordinator at Shure Brothers Inc. in Evanston, Ill. Prior to joining the high fidelity equipment manufacturer, he was director of marketing for instrument manufacturer C.G. Conn Ltd. . . . **Dave Greenswald** exits Mushroom Records as national promotion director to become Kinetic Productions radio and retail promoter in Los Angeles. Also, **Mandi Newall**, former press coordinator for Warner Bros. in London, joins as publicity coordinator. . . . **Phil Mas** appointed staffer at Variety Artists International in L.A. He is a former partner and administrator for Uptown Music Publishing.

At Billboard in Los Angeles, **Steve Singer** promoted 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-own Seasons Four Music (ASCAP), have signed an agreement with the Creative Music Group for longterm publishing representation.

The agreement—the first the team has entered into in more than 10 years—involves exploitation of songs written by Gaudio and Valli in the past as well as of new material.

The Creative Music Group, the

publishing division of the K-tel organization, plans to begin its promotional campaign by distributing an LP of Gaudio compositions to record producers, a&r executives, artists and their managers.

Jay Warner, principal of the Creative Music Group, says the LP will be used as a tool to expose Gaudio's songs and create more awareness of him as a songwriter because he is often thought of primarily as a producer.



BRITISH STEEL—CBS Records director of contemporary music, Paul Atkinson, left, discusses the vitality of heavy metal rock with Judas Priest lead vocalist Rob Halford following a reception for the group in New York, where it turned in an SRO performance at the Palladium.

ANGELINE—The Allman Brothers Band Arista 0555

LIVE EVERY MINUTE—Ali Thomson A&M 2260

SEE TOP SINGLE PICKS REVIEWS, Page 73

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and chart positions. Includes entries like 'Upside Down' by Diana Ross and 'Why Not Me' by Fred Knoblock.

SEPTEMBER 6, 1980 BILLBOARD

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licenses)

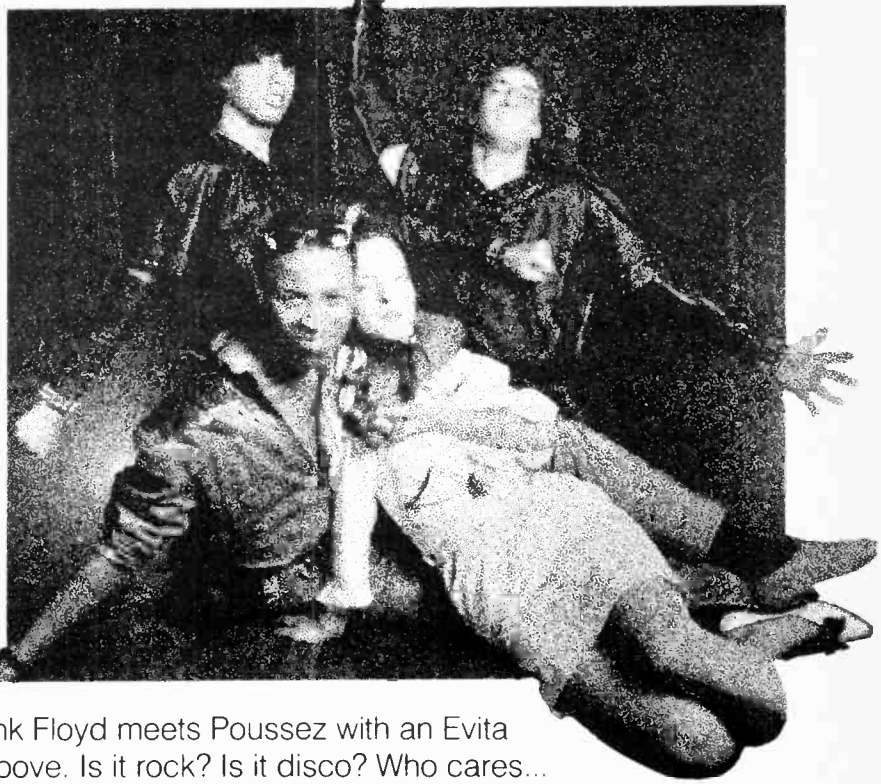
Index table listing song titles and their corresponding chart positions, such as 'All Out Of Love' at position 2 and 'Upside Down' at position 9.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



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.



**easy
going
remixed**

Pink Floyd meets Poussez with an Evita groove. Is it rock? Is it disco? Who cares... it's great music. Includes "Fear Medley", the 14:19 Jelly-bean Mix done at Boris Midney's Eras Studios, "Put Me In The Deal" 6:18 Remix, "I Strip You" 8:40 Remix, and "Fear" for radio at 3:00. \$5.98 list Maxi 33. MP307.

Importe/12™

New concepts, extraordinary sounds.

Quality and entertainment value separate Importe/12 from the rest of the pack. Now popular music is mastered, plated and pressed to classical stand-

ards. 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 XP/33 (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.



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.

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A. Telephone 212/687-2318, Telex 421231 ("HRF.") Distributed by:

California
Record Distributors, Inc.
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Billboard **HOT 100** * Chart Bound

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HOLD ON—Kansas
Kirschner 9-4291 (CBS)
MORE THAN I CAN SAY—Leo Sayer
Warner Bros. 49565
SEE TOP SINGLE PICKS REVIEWS, Page 70

SEPTEMBER 13, 1980 BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, M. Rodgers, Motown 1494	35	37	10	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Stevie Wonder), S. Wonder, Motown 1490	68	71	4	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, TSOP 9-4790 (CBS)
2	4	14	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	36	14	16	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	69	78	2	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351
3	3	11	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	37	20	13	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	70	80	2	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039
4	5	14	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	38	44	6	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884 ABP/BP	71	73	3	LEAVING L.A.—Deliverance (Deliverance & Peter Kirsten), P. Janz, K. Janz, Columbia 1-11320
5	2	14	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	39	41	8	FIRST TIME LOVE—Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, P. Kaminsky, Epic 9-50894	72	81	2	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920
6	7	11	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505	40	51	5	WHO'LL BE THE FOOL TONIGHT—Larsen-Feitan Band (Tommy Lipuma), B. Feitan, Warner Bros. 49282	73	84	2	TURN IT ON AGAIN—Genesis (David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751
7	9	6	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	41	28	14	TAKE A LITTLE RHYTHM—Ali Thomson (Ni Thomson & Jon Kelly), A. Thomson, A&M 2243	74	47	13	TULSA TIME/COCAINE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039
8	10	10	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	42	34	14	JO JO—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281	75	79	3	MY GUY/MY GIRL—Amii Stewart & Johnny Bristol (Barry Long & Simon May), W. Robinson, R. White, Handshake 7-5300 (CBS)
9	23	5	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	43	36	13	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	76	88	2	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, M. Rodgers, Motown 1491
10	13	13	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	44	50	6	DON'T YOU WANNA PLAY THIS GAME NO MORE—Elton John (Clive Franks & Elton John), E. John, T. Robinson, MCA 41293	77	NEW ENTRY	18	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057
11	11	14	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091	45	35	12	WHY NOT ME—Fred Knoblock (James Stroud, D. Barrett), F. Knoblock, C. Whitsett, Scotti Bros. 518 (Atlantic)	78	48	18	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664
12	27	10	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317	46	52	6	RED LIGHT—Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041	79	55	8	DON'T MISUNDERSTAND ME—Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284
13	6	17	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	47	42	8	YOU BETTER RUN—Pat Benatar (Keith Olsen), F. Cavaliere, E. Brigate, Chrysalis 2450	80	89	2	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761
14	17	10	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508	48	56	5	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	81	NEW ENTRY	1	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nichols, Polydor 2121
15	16	12	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Does, Warner Bros. 49221	49	43	21	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	82	NEW ENTRY	1	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Fattermeyer, Casablanca 2300
16	18	8	YOU'LL ACCOMPANY ME—Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904	50	60	3	MIDNIGHT ROCKS—Al Stewart (Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552	83	85	3	LOLA—The Kinks (Ray Davies), R. Davies, Arista 0541
17	26	6	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	51	58	5	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921	84	53	8	FIRST BE A WOMAN—Lenore O'Malley (Michele & Lana & Paul Sebastian), Michele, L. Sebastian, P. Sebastian, Polydor 2055
18	21	7	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289	52	59	4	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294	85	65	9	UNDER THE GUN—Poco (Mike Flicker), P. Cotton, MCA 41269
19	19	11	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)	53	54	7	FOOL FOR YOUR LOVING—Whitesnake (Martin Birch), Coverdale, Marsden, Moody, Mirage 3672 (Atlantic)	86	NEW ENTRY	1	LIVE EVERY MINUTE—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2260
20	22	9	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. Labounty, S. Geyer, Elektra 47005	54	62	5	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 70663	87	66	5	TRUE LOVE WAYS—Mickey Gilley (Jim Ed Norman), M. Petty, B. Holly, Epic 9-50876
21	24	7	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331	55	45	17	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	88	NEW ENTRY	1	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910
22	8	16	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS)	56	63	6	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hill, Cotillion 4601 (Atlantic)	89	NEW ENTRY	1	RUNNING BACK—Eddie Money (Ron Nevison), R. Bryan, Columbia 1-11325
23	25	13	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	57	57	5	LATE AT NIGHT—England Dan Seals (Kylie Lehnig), D. Seals, R. Van Hoy, Atlantic 3674	90	NEW ENTRY	1	ANGELINE—The Allman Brothers Band (The Allman Brothers & Lawler & Cobb), D. Betts, M. Lawler, J. Cobb, Arista 0555
24	12	14	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	58	61	5	I HEAR YOU NOW—Jon and Vangelis (Vangelis), J. Anderson, Vangelis, Polydor 2098	91	77	18	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640
25	29	7	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	59	64	4	MY PRAYER—Ray, Goodman & Brown (Vincent Castellano), J. Kennedy, G. Boulanger, Polydor 2116	92	76	14	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovanni, Lance Quinn), J. Williams, RSO 1038
26	30	6	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	60	75	3	WHIP IT—Devo (Devo), M. Mothersbaugh, G.V. Casale, Warner Bros. 49550	93	82	21	COMING UP (Live At Glasgow)—Paul McCartney & Wings (Paul McCartney), P. McCartney, Columbia 1-11263
27	33	8	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	61	67	4	GOOD MORNING GIRL/STAY AWHILE—Journey (Geoffrey Workman & Kevin Elson), S. Perry, M. Schon, Columbia 7-1212	94	98	2	THE BREAKS—Kurtis Blow (J.B. Moore & Robert Ford Jr.), J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons, Mercury 76075
28	40	2	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	62	68	4	THUNDER AND LIGHTNING—Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345	95	95	12	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra)
29	39	4	LOOK WHAT YOU'VE DONE TO ME—Boyz Scaggs (Bill Schnee), B. Scaggs, Columbia 1-11349	63	69	3	REBELS ARE WE—Chic (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards, Atlantic 3665	96	96	7	ROCK IT—Lips Inc. (Steven Greenberg), S. Greenberg, Casablanca 2281
30	31	9	HOW DOES IT FEEL TO BE BACK—Daryl Hall & John Oates (Daryl Hall & John Oates), J. Oates, RCA 12048	64	70	4	I GOT YOU—Split Enz (David Tickle), M. Finn, A&M 2252	97	NEW ENTRY	1	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067
31	32	9	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049	65	72	4	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamond, A. Zero, Elektra 47006	98	83	19	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043
32	38	8	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527	66	74	3	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.J.R. 9-3107 (CBS)	99	NEW ENTRY	1	I'VE JUST BEGUN TO LOVE YOU—Dynasty (Leon Sylvers II), W. Shelby, R. Smith, Solar 12021 (RCA)
33	49	2	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364	67	46	20	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	100	90	23	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

All Out of Love (Careers/BRM, BMI/Riva, PRS)	2	Don't You Wanna Play This Game (Mighty Three, BMI)	68	I'm Almost Ready (Kentucky Wonder/Vince Gill, BMI)	52	Let My Love Open The Door (Tower/Tunes, BMI)	24	Old Fashion Love (Jobete, ASCAP)	37	Switchin' To Glide (Diamond-Zero, BMI)	65	Upside Down (Chic, BMI)	1
All Over The World (Jet/Enart, BMI)	1	No More (Jodrell, ASCAP)	44	I'm Alright (Milk Money, ASCAP)	12	Little Jeannie (Jodres, ASCAP)	67	One In A Million You (Irving/Medad, BMI)	15	Take A Little Rhythm (Almo, ASCAP)	82	Walk Away (Rick's J.O.P. Revelation/Ed Intro, BMI)	82
Angeline (Careers/Pangola/Milene, BMI)	90	Dreaming (ATV, BMI/Rare Blue, ASCAP)	77	I'm Coming Out (Chic, BMI)	76	Live Every Minute (Almo, ASCAP)	86	On The Road Again (Willie Nelson, BMI)	69	Take Your Time (Avant Garde, ASCAP)	41	Whip It (Devo/Nymph, BMI)	60
Another One Bites The Dust (Queen/Bachwood, BMI)	90	Empire Strikes Back (Fox Fangare/Bantra, BMI)	3	Into The Night (Papa Jack, BMI)	71	Lola (Davyray, PRS)	83	Out Here On My Own (MGM, BMI/Variety, ASCAP)	8	Take Your Time (Avant Garde, ASCAP)	22	Who'll Be The Fool Tonight (Buzz Feiten, BMI)	40
Boulevard (Swallow Turn, ASCAP)	19	He's So Shy (ATV/Mann & Well/Brain Tree/Snow, BMI)	7	It's Still Rock 'N' Roll To Me (Impulsive/April, ASCAP)	34	Look What You've Done To Me (Boyz Scaggs/Almo, ASCAP/Foster/Frees/Irving, BMI)	29	Real Love (Tauripin Tunes/Monster/April, ASCAP)	48	Why Not Me (Flowering Stone/United Artists, ASCAP/Whitsett Band, BMI)	94	Woman In Love (Stigwood/Unichappell, BMI)	45
Can't We Try (Diamond, BMI)	39	How Does It Feel To Be Back (Hot Cha/Six Continents, BMI)	30	I've Just Begun To Love You (Spectrum VII/Mykinda, ASCAP)	99	Magic (John Farrar, BMI)	13	Rebels Are We (Chic, BMI)	63	Thunder And Lightning (Little Sacha/Street Sense, ASCAP)	97	Xanadu (Jet/Enart, BMI)	17
Coming Up (MPL, ASCAP)	93	I Can't Let Go (Blackwood, BMI)	30	Jesse (Quackenbush/Redeye, ASCAP)	27	Make A Little Magic (De-Bone-Aire/Vicious Circle, ASCAP)	43	Red Light (MGM, BMI)	46	Thunder And Lightning (Little Sacha/Street Sense, ASCAP)	62	You Better Run (Downtown, ASCAP)	47
Could I Have This Dance (Vogue & Mapple Hill/Welk Music Group/On His Own/BMI)	72	Hey There Lonely Girl (Famous, ASCAP)	10	Jo Jo (Boyz Scaggs/Almo, ASCAP/Foster/Frees/Irving, BMI)	42	Midnight Rocks (Frabopus/Apprecimate, BMI)	50	Rock It (Rick's/Steve Greenberg/Rightsong, BMI)	96	Tired Of Toein' The Line (TRO, Chesire, BMI)	98	You'll Accompany Me (Gear, ASCAP)	16
Cupid (Kags/Sumac, BMI)	78	Hot Rod Hearts (Captain Crystal/Blackwood/Dar-Jan, BMI)	92	Late At Night (Pink Pig/First Concourse/Van Hoy, ASCAP)	57	Misunderstanding (Hit & Run/Pun, ASCAP)	55	Running Back (B&C/Davalex, ASCAP)	89	Touch And Go (not listed)	98	You're Supposed To Keep Your Love (For Me (Jobete/Black Bull, ASCAP)	35
Don't Ask Me Why (Impulsive/April, ASCAP)	21	How Do I Survive (April/Paul Bliss, ASCAP)	92	Let Me Be Your Angel (Wilden/Lattisaw, ASCAP/Cotillion/Brass Heart, BMI)	56	More Love (Jobete, ASCAP)	36	Stand By Me (Rightsong/Trio, BMI)	91	Turn It On Again (Pun, ASCAP)	73	You're The Only Woman (Rubicon, BMI)	14
Don't Misunderstand Me (Moonpie, BMI)	21	How Does It Feel To Be Back (Hot Cha/Six Continents, BMI)	30	Little Jeannie (Elton John, G. Osborne, MCA 41236)	20	More Love (Jobete, ASCAP)	36	Steal Away (Bb Ears/Chrome Willer/Goda/Ooziefence, ASCAP)	100	Under The Gun (Tarantula, ASCAP)	85	You Shook Me All Night Long (J. Albert/Marks, BMI)	80

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's®

Survey For Week Ending 8/30/80

Number of singles reviewed
this week **82** Last week **122**

Top Single Picks™

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ANNE MURRAY—Could I Have This Dance (3:14); producer: Jim Ed Norman; writers: W. Holyfield, B. House; publishers: Vogue & Maple Hill c/o Welk Music Group/Onhisown BMI. Capitol P4920. Murray's latest is a passive adult contemporary-oriented ballad from the red-hot "Urban Cowboy" soundtrack. The song is sweetened with crying pedal steel guitar, which gives it a hint of country, à la Patti Page's "Tennessee Waltz."

recommended

JOAN ARMATRADING—All The Way From America (3:07); producer: Richard Gottlieb; writer: Joan Armatrading; publisher: Rondor/Irving BMI. A&M 02262.

HERB ALPERT—Kamali (3:24); producers: Herb Alpert, Randy Badazz, Andy Armer; writer: Dana Barry; publisher: Badazz/Almo ASCAP. A&M 02268.

ROBIN LANE & THE CHARTBUSTERS—Don't Cry (3:27); producer: Joe Wissert; writer: Robin Lane; publisher: Leeds (MCA) ASCAP. Warner Bros. WBS49546.

EXILE—Take Me Down (3:10); producer: Peter Coleman; writers: J.P. Pennington, Mark Gray; publishers: Chinnichap (Adm. by Careers)/Down 'N Dixie/Irving BMI. Warner/Curb WBS49548.

B-52's—Private Idaho (3:33); producers: Rhett Davis, B-52's; writers: F. Schneider, K. Strickland, R. Wilson, C. Wilson, K. Pierson; publishers: Boo-Fant (Adm. by Island) BMI. Warner Bros. WBS49537.

CRETONES—Mad Love (3:40); producer: Peter Bernstein; writer: Mark Goldenberg; publisher: Twist Party International BMI. Planet 47917. (E/A)

HEATERS—Why No Fools Fall In Love (2:21); producer: Joe Wissert; writers: F. Lyman, M. Levy; publisher: Big Seven BMI. Columbia 111347.

CARRIE LUCAS—It's Not What You Got (It's How You Use It) (3:55); producer: Leon Sylvers III; writers: W. Shelby, R. Randolph; publishers: Spectrum VII/Mykinda ASCAP. Solar JH12085 (RCA).

CHRIS DE BURGH—The Traveler (3:40); producer: David Anderle; writer: Chris de Burgh; publisher: Crusty/Redhead ASCAP. A&M 2259.

SQUEEZE—Another Nail In My Heart (2:55); producers: John Wood, Squeeze; writers: Glenn Tilbrook, Chris Difford; publisher: Almo ASCAP. A&M 02263.

MATHEWS & CO.—I Wanna Make You Happy (3:25); producers: Michael Lloyd, Phil Gernhard; writer: Patrick Michael

Mathews; publishers: Cooga/Aleph Baze BMI. Warner/Curb WBS49552.

JAY FERGUSON—Modern Girl (3:12); producers: Jay Ferguson, Michael Verdick; writer: Jay Ferguson; publisher: Painless BMI. Capitol P4923.

RANDY SHARP—Could It Be Love (3:57); producer: Doug Gilmore; writer: R. Sharp; publisher: Goo Sharp BMI. RCA JH12076.

BROKEN HOME—No Chance (3:32); producer: Robert John "Mutt" Lange; writer: Dicken; publisher: Hit and Run/Pun ASCAP. Atlantic 38737.



recommended

ANNE MURRAY—Could I Have This Dance (3:14); producer: Jim Ed Norman; writers: W. Holyfield-B. House; publishers: Vogue, Maple Hill, Onhisown, BMI. Capitol P4920. The svelte sounds of Murray combine with a potent piece of material for a strong record. Norman directs a montage of guitars, keyboards and strings that gains intensity—with Murray's voice—as the song builds.

GEORGE JONES & TAMMY WYNETTE—A Pair Of Old Sneakers (2:24); producer: Billy Sherrill; writers: L. Kingston-G. Sutton; publishers: Hall-Clement, Flagship, BMI. Epic 950930. Country music's winning and losing couple team up again for a song that's as comfortable for them as an old pair of shoes. They're in fine voice, and Sherrill's production remains on the mark as he uses harmonica, background voices and guitars prominently.

FREDDIE HART—Rose's Are Red (3:31); producers: Nelson Larkin-Earl Conley; writers: N. Larkin-D. Willis; publishers: Blue Moon, Merilark, April, ASCAP. Sunbird SBRP7553. Hart effectively renders this woeful tale of a man's wandering and its effect on his woman. He deals powerfully with the lyrics in song and recitation, and receives solid instrumental support, heavy on rhythm guitar, steel guitar and percussion.

ROY HEAD—Drinkin' Them Long Necks (2:39); producer: Eddie Kilroy; writers: Johnny Slate/Danny Morrison/John Wesley Ryles; publisher: House Of Gold, BMI, Elektra E47029. Under Kilroy's production, Head's vocals burst with energy. A lively, high-steppin', finger-snappin' piece, from the driving intro to the jazzy piano ending.

RAY STEVENS—Night Games (3:22); producer: Ray Stevens; writer: C.W. Kalb, Jr.; publisher: Ray Stevens, BMI. RCA JH12069. A serious, thoughtful offering from this artist so often associated with humorous ditties. Backed by lush orches-

tration, Stevens sings of the pathos surrounding one-night stands.

DIANE PFEIFER—Wishful Drinkin' (2:25); producer: Larry Butler; writer: Diane Pfeifer; publisher: Brightwater/Strawberry Patch, ASCAP. Capitol P4916. Pfeifer's natural effervescence bubbles. Her silvery vocals match Butler's clean light-hearted track and the electric and steel leads, spotlighting one of country's freshest new talents.



CURTIS MAYFIELD—Tripping Out (3:52); producers: Gil Askey, Curtis Mayfield; writer: B. Sigler; publishers: Unichappell/Henry Suemay BMI. RSD/Curtom RS1046.

ROCKIE ROBBINS—Hang Tough (3:25); producer: Bobby Martin; writer: Sam Dees; publisher: Chappell ASCAP. A&M 02264.

PHILLY CREAM—Cowboys To Girls (3:47); producer: Butch Ingram; writers: K. Gamble, L. Huff; publishers: Razor Sharp/Double Diamond BMI. WMOT WS75350.

CHUCK BYNUM—Marathon Lover (3:44); producers: Natalie Cole, Chuck Bynum; writer: Chuck Bynum; publishers: Cole-Arama Burnit BMI. Warner Bros. WBS49540.

DEE EDWARDS—Mr. Miracle Man (3:30); producer: Michael Zager; writer: Willie Hutch; publisher: Warner-Tamerlane/It's the Song BMI. Cotillion 38794. (Atlantic).

DAYTON—Eyes On You (3:48); producers: Rich Goldman, David Shawn Sandridge; writers: D. Hummons, C. Jones, S. Sandridge; publishers: Jesco/Johusa ASCAP. United Artists UAX1374Y.

ANACOSTIA—Love Is Never Wrong (3:41); producer: Charles Kipps; writer: Charles H. Kipps Jr.; publisher: Charles Kipps BMI. Roulette R7300.

JOHNNIE AND MICHAEL HILL—You're My Saving Grace (3:39); producer: Richie Vetter; writer: Dodie Pettit; publisher: Rich Pet BMI. Salsoul S72126.

recommended

SISSY SPACEK—There He Goes (2:09); producer: Owen Bradley; writers: Eddie Miller/Durwood Haddock/W.S. Stevenson; publisher: Four Star, BMI. MCA MCA41311.

R.C. BANNON—Never Be Anyone Else (3:00); producer: Larry Rogers; writer: B. Knight; publisher: Matragun, BMI. Columbia 111346.

RED STEAGALL—Hard Hat Days And Honky Tonk Nights (2:50); producer: Eddie Kilroy; writers: Eddie Kilroy/David

Kirby; publishers: Diablo/Cross Keys, ASAP. Elektra E47014.

JIM WEATHERLY—Safe In The Arms Of Your Love (Cold In The Streets) (3:42); producer: Jim Ed Norman; writer: Jim Weatherly; publisher: Keca, ASCAP. Elektra E47027.

JAY BLACK—The Part Of Me That Needs You Most (3:29); producer: Joel Diamond; writers: Michael Chapman/Nicky Chinn; publisher: Arista, ASCAP. Midsong International WS772012.

HENSON CARGILL—Silent Rebels (3:13); producers: Ron Manning/John Fisher; writer: Don Wayne; publisher: Broken Lance, ASCAP. Copper Mountain CM203.

DAVID WILLS—The Light Of My Life (Has Gone Out Again Tonight) (3:20); producer: Tom Collins; writer: Buzz Rabin; publisher: Sawgrass, BMI. United Artists UAX1375.

BECKY HOBBS—I Learned All About Cheatin' From You (3:24); producer: Jerry Kennedy; writer: Becky Hobbs; publisher: Al Gallico, BMI. Mercury 67033.

R.E. HARDAWAY—Cheers (2:58); producers: David Kastle/R.E. Hardaway; writer: R.E. Hardaway; publisher: Milene, ASCAP. TRX 4515040.



JEFF PILSON—Rock 'N' Roll Dreams (3:27); producers: Bob Heyman, Mike Varney; writers: Balin, Heyman, Kessner; publisher: Rock Justice BMI. EMI-America P8052. Culled from the forthcoming rock'n'roll musical "Rock Justice," directed by Marty Balin, comes this midtempo ballad that is filled with vocal and lyrical hooks. Pilsen's smooth vocal sets the tune of the song.

LARRY KEITH—The Valley That Time Forgot (3:34); producer: Bob Montgomery; writers: Larry Keith-Michael Snow; publishers: House of Gold, BMI/Celesteville/Agent Orange, ASCAP, RCA PB12065. This laidback MOR ballad showcases Keith's writing and vocal talents. It's got strong pop and A/C potential with smooth instrumentation and lovely lyrical arrangement.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

MCA DISTRIBUTION

Crusaders Launching Own Audiophile Label In Spring

By ED HARRISON

LOS ANGELES—The Crusaders plan to unveil their own Crusader Records, to be distributed by MCA, sometime in the spring following the completion of a European tour.

According to George Grief, partnered with Sid Garris in the management of the veteran jazz/pop/soul group, Crusader Records will be an audiophile and direct-to-disk label. It will contain "all kinds of product" comprised of mostly live performances, some Joe Sample experimental music, plus David T. Walker, John Klemmer, some Crusader acoustic things and classical product.

Mona Golabek is the first classical artist signed. Classical composer Tom Pierson will also release product on Crusader Records.

"If we do 20,000 LPs on our budget, everyone will be okay," Grief declares.

He notes that the Crusader Records deal was actually made while the group was signed to ABC. But he and the Crusaders decided to wait and make a splash with a line rather than scattered individual releases.

At presstime, MCA executives were unavailable to comment on the nature of the deal.

by Valley Bank, would infuse \$15 million in cash to pay current obligations and provide operating capital. Ed Torres would be the general manager of the Aladdin under the agreement.

The hotel remains open with a limited entertainment policy.

The Aladdin license has been the subject of a court battle since the Aladdin Hotel Corp. and four top executives were convicted of a felony in early 1979.

Paperboard Firm Devises Security Ploy

NEW YORK—The developer of an anticounterfeit paperboard, introduced on the new Cars' album, "Panorama," on Elektra/Asylum, claims it's going to have a "closely controlled security system" covering both the manufacture and distribution of the bleached paperboard.

Continental Forest Industries, a member of the Continental Group, developed the system, trademarked Coversafe Orange, in association with Album Graphics Inc., a leading jacket fabricator.

It incorporates a buried orange layer in the paper which allows for readily detectable inspection on the edges of the album cover as to its authenticity (Billboard, July 31, 1980).

While Continental "declines" to elaborate on the full range of security features, said to be in final stages of completion, a spokesman for the firm says it will closely monitor shipments, their arrival to fabricators and the amounts claimed as spoilage.

Continental adds that Coversafe Orange will be sold only for use by the recording industry, with anticipation that the paperboard would be "widely available" by the end of 1980.

Executive Turntable

• Continued from page 4

partment editors. Harrison reports on programming on the West Coast and Nusser on the East Coast. Harrison remains the publication's records review editor. Nusser relinquishes his former title as assistant disco editor. Doug Hall is the radio programming department editor. . . . **Vince Carabello** and **Carole Pinker** are appointed president and vice president, respectively at Plastic Reel Corp. of America's Western division headquarters in L.A. . . . **Tinga Lingelback** becomes operations manager and **Eric Sanford** moved to editorial coordinator at Teletronics, a division of Video Corp. of America. Both are based in New York. . . . **Gerry Chebuske** joins Lee Myles Associates, Inc., New York, as production manager. . . . **Roxy Myzal** exits Record Logic, a production company in New York, where she had been doing national pop and AOR promotion. . . . **Kenny Kerner** appointed to the position of head press officer for Los Angeles-based Upstart Management which manages the Knack. He was previously with Aucoin Management in Los Angeles.

10-Inch EP Series From Atlanta Label

ATLANTA—A series of 10-inch EP disks showcasing Atlanta-based talent is scheduled for release by Sonny Limbo International Records here.

The first records issued in this new series feature Deacon Little, Bootleg, RF and Eric Quincy Tate. All EPs feature standardized packaging with initial distribution and promotion aimed at a 10-state Southeastern region. The disks are priced at \$3.98.

The paperboard is being produced on Continental's new machine located in Augusta, Ga. The machine has a capacity of 150,000 tons a year.

Principals involved in this project are producer Limbo, music publisher Bill Lowery of Lowery Music Group and Stone Mountain Studio president Dan Tanner.

Storm Greets Cross

AUSTIN—Christopher Cross Day ceremonies were interrupted recently in this Texas city when hurricane Allen hit, bringing with it torrential rains and gusts of high winds.

The Crockett High School marching band had just performed its arrangement of Cross' "Ride Like The Wind," which reached the number two position on the pop singles chart in May, when the rains came. Cross and his band were also presented with their first gold record.

Vegas Aladdin Sale Appears Near—If

LAS VEGAS—Sale of the troubled Aladdin Hotel appears to be close to completion, if a \$100 million financing package is acceptable to state gaming officials and administrators of the \$33 million teamster's mortgage.

Entertainer Wayne Newton has entered into an agreement in principle with the Aladdin Hotel Corp. to purchase the resort for \$85 million. Newton and a partner, the Torres family trust fund administered

Billboard HOT 100

Chart Bound

RUNNING BACK—Eddie Money
Columbia 1-11325
TURN IT ON AGAIN—Genesis
Atlantic 3751
SEE TOP SINGLE PICKS REVIEWS, Page 87

Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and other chart data.

AUGUST 30, 1980 BILLBOARD

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z--(Publisher-Licensee)

A-Z index of songs and artists from the Hot 100 chart, listing publisher and licensee information.

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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If your heart could sing
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ON A&M RECORDS & TAPES

Personal Management: Griff-Co./Direction: Dick Griffey



Executive Producers



Produced by Bobby Martin for Bobby Martin Productions

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Billboard HOT 100 Chart Bound

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FIRST LOVE—Seals & Crofts Warner Bros. 40522 LEAVING L.A.—Deliverance Columbia 1-11320 SEE TOP SINGLE PICKS REVIEWS, Page 52

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and other chart data.

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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, including titles like 'Against The Wind', 'All Out Of Love', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's®

Billboard SPECIAL SURVEY For Week Ending 8/16/80

Number of singles reviewed
this week 118 Last week 82

Top Single Picks

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QUEEN—Another One Bites The Dust (3:32); producers: Queen, Mack; writer: Deacon; publishers: Queen/Beechwood BMI. Elektra E47031A. This snarling track is the week's highest new entry on the Hot 100, suggesting that it should have been the followup to the rockabilly-inflected No. 1 "Crazy Little Thing Called Love," rather than the traditional Queen-sounding "Play The Game." The cut has the spare, lean sound which sparked the group's earlier hit.

CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (4:14); producer: John Boylan; writers: C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DiGregorio; publisher: Hat Band BMI. Epic 950921 (CBS). Daniels fuels his hot streak with another rousing country/rock saga. This one builds up pressure with bold use of drums and guitar, and the story recounts one of those irresistible, folklore tales.

PURE PRAIRIE LEAGUE—I'm Almost Ready (2:45); producer: John Ryan; writer: Vince Gill; publishers: Kentucky Wonder/Vince Gill BMI. Casablanca NB2294. Group proves that the success of "Let Me Love You Tonight" wasn't a fluke with a followup that speeds along at a crisper and more rock-oriented pace, without sacrificing melody.

BLUES BROTHERS—Jailhouse Rock (3:18); producer: Bob Tischler; writers: Jerry Leiber, Mike Stoller; publisher: Gladys ASCAP. Atlantic 3758. The Blues Brothers' rendition of this vintage Leiber and Stoller tune is powerpacked rock'n'roll, much in the tradition of Elvis Presley's version, although not as vocally convincing. This is the second single from the Blues Brothers Movie soundtrack. The first, "Gimme Some Lovin'," reached the top 20.

ROCKY BURNETTE—Baby Tonight (3:11); producers: Bill House, Jim Seiter; writers: R. Burnette, B. Berman; publisher: TRO-Cheshire BMI. EMI-America P8050 (Capitol). Second single from Burnette's debut album follows on the heels of his top 10 hit "Tired Of Toein' The Line." It's a rocker in a similar, '50s influenced vein, highlighted by romping guitar and piano solos.

SPLIT ENZ—I Got You (3:30); producer: David Tickle; writer: Neil Finn; publisher: Enz. A&M 2252. This rock prototype song basked at the summit of the Australian charts for a record tenure. American audiences undoubtedly will pick up on its off-color, theme song appeal.

recommended

CHICAGO—Thunder And Lightning (3:27); producer: Tom Dowd; writers: R. Lamm, D. Seraphine; publishers: Little Sacha/Street Sense ASCAP Columbia 111345.

ERIC CARMEN—All For Love (3:42); producer: Harry Maslin; writer: Eric Carmen; publisher: Camex BMI. Arista AS0550.

VILLAGE PEOPLE—Magic Night (3:22); producer: Jacques Morali; writers: J. Morali, H. Belolo, V. Willis; publishers: Can't Stop BMI (O.P. Scorpio) (Black Scorpio) SACEM. Casablanca NB2291.

PRETENDERS—Kid (3:01); producer: Chris Thomas; writer: Chrissie Hynde; publisher: Al Gallico BMI. Sire SRE49533 (Warner Bros.).

PLAYER—Givin' It All (3:35); producers: Tony Peluso, Peter Beckett; writer: P. Beckett; publisher: Big Stick BMI. Casablanca NB2295.

MAXINE NIGHTINGALE—Take Your Heart (3:32); producer: Denny Diante; writers: Allee Willis, David Lasley; publishers: Irving/Sweet Lady BMI/Almo ASCAP. Windsong CB12020 (RCA).

CHRIS REA—Since I Don't See You Anymore (3:42); producer: Chris Rea; writer: C. Rea; publishers: Magnet ASCAP (Administered by Interworld). Columbia 111338.

CHUCK FRANCOUR—Under The Boulevard Lights (3:48); producer: George Tobin; writers: M. Piccirillo, G. Goetzman; publisher: Chardax BMI. EMI-America P8053.

JUDIE TZUKE—The Choices You've Made (3:30); producers: Paul Muggleton, Mike Paxman, Judie Tzuke; writers: Judie Tzuke, Mike Paxman; publisher: British Rocket ASCAP. Rocket PIG41299 (MCA).

SECRET AFFAIR—My World (3:38); producer: Ian Page; writer: Cairns; publisher: Bryan Morrison U.K. Sire SRE49519 (Warner Bros.).

MATTHEW FISHER—Why'd I Have To Fall In Love With You (3:35); producers: Matthew Fisher, Christopher Taylor White; writer: Matthew Fisher; publisher: Black Caviar ASCAP. A&M 2257.

DAKOTA—Crazy For Your Love (3:36); producers: Danny Seraphine, David "Hawk" Wolinski; writers: J. Hludzik, B. Kelly; publisher: Skidrow ASCAP. Columbia 111316.

BARRY MANN—Brown-Eyed Woman (3:24); producers: Brooks Arthur, Barry Mann (in association with Cynthia Weil); writers: Barry Mann, Cynthia Weil; publisher: Screen Gems-EMI BMI. Casablanca NB2287.

FLASH & THE PAN—Welcome To The Universe (3:45); producers: Vanda & Young; writers: H. Vanda, G. Young; publisher: Edward B. Marks BMI. Epic 950920 (CBS).

CRAZY JOE AND THE VARIABLE SPEED BAND—Eugene (4:09); producers: Joe Renda, Ace Frehley; writers: Joe Renda, Ace Frehley; publisher: Madam Palm BMI. Casablanca NB2298.



GQ—Someday (In Your Life) (3:26); producer: Jimmy Simpson; writers: E.R. LeBlanc, H. Lane, K. Crier, P. Service; publishers: Arista ASCAP/Careers BMI/E.R. LeBlanc, H. Lane, K. Crier, P. Service. Arista AS0547. Latest from GQ is a mid-tempo toe-tapper featuring a percussive steady beat and tight harmonies.

MILLIE JACKSON—This Is It (4:00); producers: Millie Jackson, Brad Shapiro; writers: K. Loggins, M. McDonald; publishers: Tauripin Tunes/Milk Money ASCAP. Spring SP3013 (Polydor). The Kenny Loggins pop smash became a big black radio hit a few months ago. Here the queen of r&b raunch turns in a subtle, constrained performance which is soulful without containing the X-rated elements which have barred radio play on past Jackson releases.

recommended

TEENA MARIE—I Need Your Lovin' (3:36); producer: Teena Marie; writer: Teena Marie; publisher: Jobete ASCAP. Gordy G7189F (Motown).

STANLEY CLARKE—You/Me Together (3:30); producer: Stanley Clarke; writer: S. Clarke; publisher: Clarke BMI. Epic 950924 (CBS).

BRASS CONSTRUCTION—I'm Not Gonna Stop (3:41); producer: Jeff Lane; writers: F. Fuchs, A. Fields, E. Weathersby; publisher: Sumac BMI. United Artists UAX1371Y.

LOLEATTA HOLLOWAY—Love Sensation (3:44); producer: Dan Hartman; writer: Dan Hartman; publisher: Silver Steed BMI. Gold Mind G74024 (Salsoul).

COLLINS & COLLINS—You Made Me Believe (3:50); producer: John Davis; writer: Geoffrey Leib; publishers: Evan Paul/Seibrphone BMI. A&M 2258.

C.L. BLAST—If I Had Loved You More (3:50); producer: Frederick Knight; writer: F. Knight; publisher: Knight-After-Knight BMI. Cotillion 46002 (Atlantic).

QUIET STORM—Heartbreak Graffiti (Part 1) (3:08); producer: William "Smookey" Robinson; writers: W. Robinson, M. Warner; publisher: Bertam ASCAP. Motown T54314F.

PARLET—Help From My Friends (4:05); producers: George Clinton, Ron Dunbar; writers: R. Dunbar, T. Lampkin; publishers: Rick's Music/Malbiz BMI. Casablanca NB2293.

AL JARREAU—Gimme What You Got (3:38); producer: Jay Graydon; writers: Tom Canning, Al Jarreau; publishers: Desperate/Aljarreau BMI. Warner Bros. WBS49538.

LOCKSMITH—Unlock The Funk (3:28); producer: Harvey Mason; writers: Locksmith, Greg Woods; publishers: Locksmith ASCAP/Nirvana BMI. Arista AS0543.

ROY AYERS/WAYNE HENDERSON—You Make Me Feel Like (Rockin' With Ya); producers: Roy Ayers, Wayne Henderson; writers: W. Henderson, R. Ayers, M. & B. Sutton; publishers: Relaxed/April/Roy Ayers Ubiquity ?????? Polydor PD2114.



GEORGE JONES—I'm Not Ready Yet (3:00); producer: Billy Sherrill; writer: Tom T. Hall; publisher: Unichappel, BMI. Epic 950922. Jones remains in the groove that took him to No. 1 with his last release; a slow, love-forlorn ballad with lacings of steel intertwining with keyboard, rhythm guitar and bass.

DON WILLIAMS—I Believe In You (4:04); producers: Don Williams-Garth Fundis; writers: Roger Cook-Sam Hogin; publishers: Roger Cook/Cook House. BMI, MCA 41304. A catchy song with a sing-song intro is a solid vehicle for Williams' delivery. The playful melody allows him to stretch vocally, adding to the power of the record. The lyrics are brilliant; the melody is simple, but effective.

HANK WILLIAMS, JR.—Old Habits (3:01); producer: Jimmy Bowen; writer: Hank Williams, Jr.; publisher: Bocephus, BMI. Elektra E47016A. Williams tackles a love ballad he wrote about the difficulties of giving up cigarettes and a special woman. The cigarettes were easy, but the old love is a different story. Williams wails in his best voice, supported by steel guitars and other typically country accoutrements.

MEL TILLIS—Steppin' Out (2:56); producer: Jimmy Bowen; writer: Billy Starr; publisher: Cherio, BMI. Elektra E47015A. Fiddles, guitars, piano and a prominent bass line provides the backdrop and propulsion for this number. Tillis gives a good rendering of the lyrics. Programmers should also check the B-side, "Whiskey Chasin'," that seems a bit smoother than the A-side.

RONNIE McDOWELL—Gone (2:25); producer: Buddy Killen; writer: S. Rogers; publisher: Rightsong, BMI. Epic 950925. McDowell's voice is perfect for this classic country ballad, and production is wisely kept focused on the singer. McDowell doesn't need choirs of background vocalists behind him—he's an extraordinary talent who conveys emotion and sincerity.

WAYLON—Theme From The Dukes Of Hazzard (Good Ol' Boys) (2:06); producer: Ritchie Albright; writer: Waylon Jennings; publisher: Warner-Tamerlane/Rich Way, BMI. RCA JB 12067. The popularity of this tv show coupled with Jennings' own popularity ought to prove unbeatable; this number features the distinctive "Waylon guitar sound" and his gruff-hewn vocals. The flip, "It's Alright," is a faster-paced up-tempo tune with autobiographical lines.

CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (4:14); producer: John Boylan; writers: C. Daniels/T. Crain/J. Marshall/C. Hayward/F. Edwards/T. DiGregorio; publisher: Hat Band, BMI. Epic 950921. Another story in song from the master storyteller with rock and bayou accents designed to enhance the saga's eerie tale. Should do well in both pop and country formats.

DOM GIBSON—I'd Be Crazy Over You (2:50); producer: Ronnie Gant; writer: Don Gibson; publisher: Acuff-Rose, BMI. Warner Bros. 49504. It's a pleasure to have this artist back with a fine country ballad. The song is a George Jones-styled arrangement with emotion and feeling, and Gibson proves that time hasn't altered his vocal ability a bit.

TANYA TUCKER—Pecos Promenade (2:27); producer: Snuff Garrett; writers: L. Collins-S. Pinkard-S. Garrett; publishers: Peso/Duchess/Senor/Leeds, BMI/ASCAP. MCA 41305. Tucker is back in a country mode—at least for this record. From the "Smookey And The Bandit 2" soundtrack, she sings a lively Texas dance number with accompaniment of steel, rhythm guitar, fiddles—and a catchy chorus.

recommended

GUY CLARK—Heartbroke (2:59); writer: Guy Clark; producer: Craig Leon; publisher: World, ASCAP. Warner Bros. 49542.

ROJAY NORTH—Get My Act Back Together (3:29); writer: Rojay North; producer: Joe Gibson; publisher: Hitkit, BMI. Cherry Pie 123.

LLOYD GOODSON—There's No Such Thing As A Cheap Motel (2:50); writer: Pearly Mitchell; producer: Roy Dea; publisher: Daydreamer, BMI. Mercury 57028.

PATSY CLINE—Always (2:44); writer: Irving Berlin; producer: Owen Bradley; publisher: Irving Berlin, BMI. MCA 41303.



NEIL SEDAKA—Letting Go (4:23); producers: Robert Apere, Neil Sedaka; writers: Neil Sedaka, Phil Cody; publishers: Kid-dio BMI/Kirshner Songs/April ASCAP. Elektra E47017A.

PORRAZZO—Take A Look At Me (3:52); producers: Jim Strassburg, Johnny Porrazzo; writers: James Boro, Johnny Porrazzo; publishers: Lolligagg/Razz/Boro BMI. Polydor PD2111.



LA TOYA JACKSON—Night Time Lover (3:41); producer: Michael Jackson; writers: Michael Jackson, La Toya Jackson; publishers: Mijac BMI/Tolix BMI. Polydor PD2117. The younger sister of the singing Jacksons debuts here with a crafty, midtempo number produced by red-hot brother Michael. The catchy disk should have an excellent shot at pop and soul airplay as the Jackson family brings its magic to Polydor in addition to Epic and Motown.

TARI HENSLEY—Send Me Somebody To Love (3:13); producer: Larry Rogers; writer: Tim Kregel; publisher: Combine, BMI. Epic 950908. Possessing a unique voice, Hensley does a good job with this Tim Kregel song with lyrics that reflect the theme established in the title. Classy guitar work adds a smooth polish to the record which builds effectively.

JIM RUSHING—Dixie Dirt (3:07); producer: Robert John Jones; writers: Danny Morrison-Jim Rushing; publisher: Tree, BMI. Ovation 1153. Rushing is a renowned country writer, and this debut will move him solidly into a new career as an artist. The record is beautifully produced with energy, class and acoustic brilliance, while Rushing's fine vocal gives country another exciting singer in its ranks.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 66

OSCAR PETERSON—My Favorite Instrument, Pausa 069. Produced by Hans Georg Brunner-Schwer. The celebrated Canadian virtuoso rips off nine revered evergreens without rhythm section backing in this sparkling, attention-holding performance. Taped in West Germany, Peterson may well be the most gifted of all jazz keyboardists. **Best Cuts:** "I Should Care," "Someone To Watch Over Me."

DAVID BENOIT—Can You Imagine, AVI 6074. Produced by Laurin Rinder, W. Michael Lewis. For a virtually unknown pianist to rely exclusively on seven of his own tunes is a gamble, but Benoit impresses despite the odds. A well-charted orchestra sporting Ron King's flugelhorn is an additional asset. Incorporating a standard or two, and perhaps a current hit, might strengthen Benoit's next LP attempt. **Best cuts:** "The Opening," "Moment In Hyde Park."

EPs

RF, SLI SLIEPI. Produced by Russ Fowler, Sonny Limbo, David Cole. RF is Russ Fowler. With a basic rock band behind him and using keyboards he covers the rock gamut from the re-done but the basic "All Shook Up," to the electro pop of "Video Odio," with mainstream stops along the way. And all this in a 10-inch EP. It is an impressive debut from this Atlanta label. **Best cuts:** Those mentioned.

classical

BACH: BRANDENBURG CONCERTOS—Berlin Philharmonic, Karajan, DG 2707112. Karajan's conception of these arch-Baroque scores hasn't been modified greatly since his earlier DG stereo edition. It is a beautiful modern instrument presentation displaying the conductor's customary emphasis on highly polished tonality and expressive phrasing. A trend toward original instrument performances of this repertoire is underway today, but dealers can depend on the Karajan name to assure sales.

ELGAR: SEA PICTURES; OVERTURE, IN THE SOUTH—Minton, Barenboim, London Philharmonic, CBS Masterworks 35880. An awakening to the strong impressionist element in Elgar's writing has greatly increased this composer's popularity. The latest installment in Barenboim's Elgar recording cycle benefits from impassioned and committed leadership and from producer Paul Myers' beautifully crafted sonic presentation. Dealers: This "Overture," actually a symphonic poem, has no other generally available edition and holds page after page of beautiful material.

MOZART: FOUR HORN CONCERTOS—Baumann, Salzburg Mozarteum Orchestra, Hager, Telefunken 642360. The results of this pairing of one of the world's foremost horn virtuosos and an exactly proportioned specialist Mozart orchestra are quite marvelous. A basic classical inventory should carry this fun-packed literature, and the very clean recording offers a highly flattering chamber ambience. Dealers: Check additional Telefunken LPs by horn soloist Hermann Baumann.

Handshake Deal

• Continued from page 3

and respect the people on your team and their operating techniques."

M. Richard Asher, deputy president and chief operating officer of the CBS Records Group, says the "relationship will result in comprehensive distribution throughout the U.S. for the releases being planned by the Handshake label."

George Struth, president of Quality Records of Canada, notes that Alexenburg had recently met with the company's marketing team and toured its Metrodisc distribution warehouse and main manufacturing operation in Scarborough. Alexenburg had also toured some of the CBS branch operations.

Alexenburg notes that a worldwide music publishing setup, including a BMI and ASCAP firm in the U.S., is nearing completion.

Billboard **HOT 100** *Chart Bound

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I'M ALMOST READY—Pure Prairie League Casablanca 2294 THUNDER AND LIGHTNING—Chicago Columbia 1-11345 SEE TOP SINGLE PICKS REVIEWS, Page 67

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguil Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z--(Publisher-Licensee) listing songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

AUGUST 16, 1980 BILLBOARD

Closeup

BARNUM—Original Cast, Columbia JS36576. Produced by Cy Coleman, Mike Berniker.

Cy Coleman has given Broadway (and himself) its biggest melody lift in years with "Barnum" and the score is infectiously captured in Columbia's cast album.

What pleases this writer most is that Coleman has found the kind of tuneful touch that was absent in his last two shows, "I Love My Wife" and "Twentieth Century." The latter might excuse Coleman, for what he tried to do was kid operetta, but at the expense of what he really does best, creating memorable melody.

Only two songs in "I Love My Wife," the title song and "Hey, There Good Times," approach the vein of tunefulness tapped by Coleman in such songs as "Witchcraft," "Hey, Look Me Over," "A Real Live Girl," "The Best Is Yet To Come," "Hey, Big Spender" and "Pass Me By."

Coleman's delicious flair with an uptempo march tune comprise two "Barnum" highlights, "Come Follow The Band" and "Join The Circus."

The principal ballad, "The Colors Of My Life," (cut by Perry Como on RCA) is pretty, but it does have a "manufactured" quality that one senses was designed to be the score's "commercial" success.

However, things are on the right track with "Thank God I'm Old," a pseudo-blues belter that's both a show stopper onstage and on records as sung by Joice Heath.

There are two other ballads worthy of note. "I Like Your Style," sung by star Jim Dale and Glenn Close (she's a she), is somewhat anachronistic in the context of the show's 19th century time frame, but it's likable. 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.



Great Huckster: Jim Dale, star of the hit musical, "Barnum," tapes one of his numbers from the show for the Columbia cast album.

And to keep the audience humming as it leaves the theatre are several production numbers, including "Bigger Isn't Better," performed, naturally, by Tom Thumb (Leonard John Crofoot) and "One Brick At A Time," performed by Chairy & the Bricklayers.

"Black & White" also has a blues-flavor, done by members of the cast, and sounds like an affectionate tribute to Eubie Blake & Noble Sissle.

Also to be commended is Michael Stewart, who proves an adroit lyricist and far more clever than his work on "I Love My Wife," in which he often tried to be hip, but more often was dated.

Cy Coleman and Michael Stewart. They're a musical theatre team that will hopefully find further properties to set in song—and let's hope they continue to delight our ears.

IRV LICHTMAN

Axe Canada, U.K. Charts

• Continued from page 1

charts with funds raised from member record companies. Industry difficulties in both countries have intensified concern over the issue.

The Canadian Recording Industry Assn. halted production of its charts last week, "temporarily" according to Assn. president Brian Robertson. He said that the costs of production, estimated at around \$100,000 annually, are being re-evaluated.

Robertson voiced doubts that the industry would see the charts again in this fiscal year. Much of the association's annual budget has been, and continues to be, spent on fighting piracy, counterfeit and bootleg operations.

The Canadian charts averaged data input from a network of retail outlets across the country. Costs were partly offset by contributions from "Star Chart," a weekly chart-oriented pop program run as a summer series on the Canadian Broadcasting Corp. Television Network. The show has now been cancelled, with no date set 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 \$500,000.

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,

which has publishing rights.

Local member companies of the British Phonographic Industry have been concerned with the charts' production expenses for some time, and it was revealed at the organization's recent annual general meeting that the new chart contract, due to take effect next January, has been put out for bids.

Among the 10 firms asked to make a bid is Record Business, a trade publication competitive with Music Week, which has been operating its own singles and album charts—highly rated by some U.K. industry—for about two years.

The BPI is also hoping that other sectors of the British music business, including publishers, will contribute to future funding of the charts.

The reliability of the best sellers produced by the British Market Research Bureau has occasionally been called into question, with the claim that they are susceptible to "hyping." This occurs when record companies—knowing which retailers submit returns to the research organization—load up these stores with priority records, often free of charge.

As a result of this, the British Phonographic Industry drew up a code of conduct governing retail promotion in the chart panel stores.

Disk companies found guilty of violating the code are subject to censure. At the association's recent meeting, chart committee chairman Tony Morris said the code was "starting to have the desired effect."

Label Fees Buildup

• Continued from page 1

terms of the new pact will be applied retroactively to April 1.

Under portions of the agreement already reached, labels will hike session payments to AFTRA members by up to 11% in the first year of the pact. They will also be liable for increased 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 prime time television field is at the root of the delay.

An impasse in these negotiations has led to a strike by AFTRA and the Screen Actors Guild, which has already interrupted production of a number of projects planned for home video exploitation.

No date for the resumption of talks between record labels and AFTRA has been set. However, it is believed that should further efforts to include video terms in the phonograph pact resist quick resolution, impartial arbitrators may be called in.

Meanwhile, it is known that agreement has, in fact, been reached on the following terms involving sound recordings:

Session rates for soloists or duos goes up from \$90 to \$100 per hour or side, whichever is higher. Group 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 classical recordings, the group rate goes from \$50 per singer per hour to \$53 the first year. While there is no increase in the second year, a further increase to \$57 is called for in the final pact year.

Contingency, or supplemental, payments to AFTRA session performers will go up under the agreement in the case of hit albums and singles.

In the case of albums, new sales plateaus calling for 50%-of-scale contingency payments are set at sales of 525,000, 657,000 and one million. This is in addition to prior contract plateaus, each also worth 50% more on scale payments of 157,000, 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 supplements at 1 million sales. Each of the six sales plateaus in the new agreement, starting at sales of 500,000 singles, is worth a bonus of one-third the original session payment.

In all contingency categories the eligibility period will run for 10 years under the new agreement whereas the limit was previously eight years.

Increases for overtime, rehearsal, and late payment penalties are also called for, as is a rise in label pension & welfare payments to 8½.

Anti-Counterfeiting Device

• Continued from page 1

He does reveal, however, that the system involves a "substance" on an LP jacket and a cassette case that is detectable by a "device."

The label is absorbing the cost of implementing the system. Licata further notes, including providing distributors whatever device might be needed at their level.

One interesting aspect of the label move is that Chrysalis' 16 independent U.S. distributors will be involved closely with the method, in what Licata terms a "partnership role." They, and not retailers, will be fully knowledgeable about it.

In fact, Chrysalis distributors will be the first line of defense in determining if there is counterfeit material in a return. Distributors, according to Licata, will bear financial responsibility for all counterfeit product that is later detected in the return chain.

In addition, Chrysalis personnel will, from time to time, spot-check the retail pipeline for possible counterfeit material, Licata says.

Licata adds that the decision comes after "months of investigating several systems" and determining that the method the label has decided upon seems the best and most effective.

WMOT Label Sets CBS Records Deal

NEW YORK—CBS Records has signed a pressing and distribution agreement with the Philadelphia-based WMOT Records, owned by Alan Rubens and Steve Bernstein.

Under the terms of the agreement, CBS will press and distribute WMOT product, but all other marketing and promotion activities will be handled by WMOT.

First release under the arrangement will be a single, "Cowboys To Girls," and the LP "No Time Like Now," by the group Philly Creme.

Lifelines

Births

Girl, Samantha, to Yvonne and Maurice Gibb last month in Miami. Father is a Bee Gee.

★ ★ ★

Girl, Katie Louise, to Cindy and Larry Carlton July 28 in Los Angeles. Father is songwriter-producer.

Marriages

Debbie Anderson, assistant manager at Everybody's Records, Seattle, to Terry McGibbon, manager of Everybody's store in Bellevue, Wash., July 19 in Seattle.

★ ★ ★

Susan Fuller, assistant to Helmut Fest, vice president of international group operations for Capitol-EMIA-UA in Los Angeles, to Lothar Meinerzhagen, chief of international promotion at EMI-Germany in Cologne, July 15 in Reno. The Meinerzhagens will reside in Germany.

★ ★ ★

Brian Kunze, general manager of the Tennessee Theatre in Nashville, to Cindy Williams Aug. 9 in Owensboro, Ky.

Deaths

Garry Cooke, 24, composer and lead guitarist with Sister Sledge, July 23 in Philadelphia of cancer. He is survived by a son.

★ ★ ★

Keith Godchaux, former keyboardist with the Grateful Dead, July 22 in Marin County, Calif., of injuries received in a motor car accident. He and his widow Donna had recently formed Ghost, a new rock band, which played dates in the San Francisco area.

★ ★ ★

Bobby Van, 47, a quarter century veteran of motion pictures, 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 the series will likely stick with established top-sellers. "The line is geared primarily for our name power 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 25 titles, with another 15 coming in September. Included are such major LPs as George Jones' "Bartender's Blues" and Johnny Paycheck's "Take This Job And Shove It."

Blackburn notes that the series includes some artists who aren't on CBS now but have strong catalog LPs still on the label. But he emphasizes that not all older 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 for titles that are slowing down but are still viable and that we don't want to cutout completely."

McGuiness in New York 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 wholeheartedly.

Billboard HOT 100 Chart Bound

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GOOD MORNING GIRL/STAY AWHILE—Journey Columbia 7-1212 SPENDIN' CHANGE—Blackfoot Alco 1303 (Atlantic) SEE TOP SINGLE PICKS REVIEWS, Page 70

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and Producer/Label/Number. Includes entries like 'MAGIC—Olivia Newton-John', 'THE ROSE—Bette Midler', and 'WHEN THE SPIRIT MOVES YOU—Touch'.

AUGUST 9, 1980 BILLBOARD

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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists alphabetically, such as 'Against The Wind (Gear, ASCAP)', 'All Out Of Love (Arista/BRM/Riva)', 'All Over The World (Jet/Earl, BMI)', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard's
Survey For Week Ending 10/11/80

Number of singles reviewed
this week 103 Last week 105

Top Single Picks

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CHRISTOPHER CROSS—Never Be The Same (4:08); producer: Michael Omartian; writer: Christopher Cross; publisher: Pop'n'Roll/ASCAP. Warner Bros. WBS 49580. The vocals and harmonies in this latest Cross cut sometimes match the sweetness of Todd Rundgren when he's in a pop mood. This midtempo ballad contains some catchy piano riffs and a well executed guitar solo.

BILLY JOEL—Sometimes A Fantasy (3:39); producer: Phil Ramone; writer: B. Joel; publisher: Impulsive/April, ASCAP. Columbia 111379. Fourth single from Joel's "Glass Houses" LP starts with a telephone ring and a rockabilly vocal before its transition into a melodic, fast paced rocker.

CHIC—Real People (3:45); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic, BMI. Atlantic 3768. This epitomizes a hearty rock/dance song. Carved in the distinct Rodgers/Edwards stamp, this romping number combines smooth r&b, funk and gritty rock into an outing suitable to pop and soul tastes.

KOOL & THE GANG—Celebration (3:42); producers: Eumir Deodato/Kool & the Gang; writers: Ronald Bell, Kool & the Gang; publisher: Delightful/Fresh Start/BMI. De-Lite DE807DJ. First single from the group's new "Celebrate" LP is a tasty piece of upbeat pop/funk. Vocals emit an exuberant goodtime feeling. Group is coming off a big album that produced two Top 40 hits.

PETER CRISS—By Myself (3:36); producers: David Wolfert, Peter Criss; writers: P. Criss, S. Penridge, D. Wolfert; publisher: Rock Steady (ASCAP) Songs of Manhattan Island BMI. Casablanca NB2311. Though reminiscent of Criss' "Beth" this beautiful ballad carried a distinct hook of its own. A clever juxtaposition of instrumentation—featuring an acoustic guitar and lush strings—texture the tune with crescendos and quiet moments.

BRUCE COCKBURN—Rumours Of Glory (3:34); producer: Gene Martynec; writer: Bruce Cockburn; publisher: Golden Mountain, P.R.O. Canada. Millennium JH11795. Cockburn's first single off his "Humans" LP and followup to his top 20 "Wondering Where The Lions Are" is a midtempo tune with a reggae beat that contains some probing lyrics and a distinct hook.

NIGEL OLSSON—Saturday Night (3:18); producers: James Stroud, Ed Seay; writers: E. Troyer, D. Brown; publisher: Red Admiral BMI. Bang ZS94814 (CBS). Olsson rocks out more than he did on "Dancin' Shoes" and "A Little Bit Of Soap." Clean guitar riffs and Olsson's steady drum beat give it its rock base. Olsson is on tour with Elton John.

recommended

YES—Into The Lens (3:44); producer: Yes; writers: Downes, Horn, Howe, Squire & White; publisher: Topographic, Island, ASCAP. Atlantic 3767.

BARRY GOUDREAU—Dreams (3:15); producers: John Boylan, Barry Goudreau; writer: Barry Boudreau; publisher: Pure Songs/Turbo, ASCAP. Portrait 270042 (CBS).

ROCKY BURNETTE—Fallin' In Love (Bein' Friends) (3:32); producers: Bill House, Jim Seller; writers: R. Burnette-R. Coleman; publisher: Cheshire, BMI. EMI America 8060.

NICK GILDER—Rock America (3:30); producers: Nick Gilder, Ken Mansfield; writers: Nick Gilder-Jim McCulloch; publisher: Red Admiral BMI. Casablanca NB2310.

CAROLYN MAS—He's So Cool (2:52); producer: Steve Burgh; writer: C. Mas; publisher: Eggs & Coffee/Chappell ASCAP. Mercury 76076.

WHITESNAKE—Sweet Talker (3:35); producer: Martin 'Basher' Birch; writers: Cloverdale/Marsden; publisher: Sunburst, Whitesnake, ASCAP. Mirage WTG3766. (Atlantic).

BROOKLYN DREAMS—I Won't Let Go (3:30); producer: Brooklyn Dreams; writers: J. Esposito, B. Sudano; publisher: Starrin/Earborne BMI. Casablanca NB2313.

MINK DE VILLE—Just To Walk That Little Girl Home (3:52); producer: Steve Douglas; writer: DeVille-Pomus; publisher: Glenwood/Fire Escape/Stazbo. ASCAP/BMI. Capitol P4938.

SCOTT WILK & THE WALLS—Suspicion (2:47); producer: Michael Omartian, Scott Wilk; writer: Scott Wilk; publisher: WB. ASCAP. Warner Bros. WBS 49529.

QUINCY—Turn The Other Way Around (3:15); producer: Tim Friese; writers: S. Butler, G. Emerick, B. Butler; publisher: Dime Store, ASCAP. Columbia 111381.

URBAN HEROES—Headlines (3:15); producer: Shell Schellekens; writer: R. Bone; publisher: Fairbanks BMI. Handshake WS75301.

MAMA'S PRIDE—Maybe (3:57); producers: Jack Bielan/Pat Liston; writer: Pat Liston; publisher: Feather/Pride, Revere Beach, BMI. Tapestry TR004.



RICK JAMES—Summer Love (3:40); producer: Rick James; writer: Rick James, Daniel LeMelle; publisher: Jobette/Stone

City ASCAP. Gordy (Motown) G7191F. From James' "Garden Of Love" LP, this midtempo tune is highlighted by James' bold vocal and a smart arrangement that utilizes horns effectively.

GLADYS KNIGHT & THE PIPS—Bourgie', Bourgie' (3:31); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val/ASCAP. Columbia 111375. Knight & the Pips follow "Landlord" with a pop/soul/funk piece sparked by Knight's sturdy vocal and harmonic support from the Pips. The crafty arrangement gives it crossover potential.

CHANGE—The Glow Of Love (3:39); producer: Jacques Fred Petrus; writers: D. Romani/W. Garfield/M. Malavasi; publisher: Little Macho/Arapesh ASCAP. Warner Bros./RFC. RCS49587. First-rate vocals and classy arrangements highlight this silky r&b pleaser. Cracking guitar licks and piano chords set the foot-stomping pace. The lyrics are romantic, often poetic and devoid of filler lines.

KURTIS BLOW—Throughout Your Years Part 1 (4:20); producers: J.B. Moore, Robert Ford, Jr. writers: William Waring, J.B. Moore, Kurtis Blow; publisher: JB/Neutral ASCAP. Mercury 76083. The king of rap follows up "The Breaks" with another rap treat. A Chic-like background gives Blow the momentum needed for a soliloquy of camp and wit.

recommended

PLATINUM HOOK—Words Of Love (3:58); producer: Eumir Deodato; writers: M. Sharron-Z. Conkerite; publisher: Peer International BMI. Southern/Spinning Gold ASCAP. Motown M1498F.

THE MAIN INGREDIENT FEATURING CUBA GOODING—Makes No Difference To Me (3:59); producer: Main Ingredient, Tony Silvester, Luther Simmons, Cuba Gooding; writers: L. Alexander, D. Villardo; publisher: Golden Folio/Richcar BMI. RCA JH12107.

TRIPLE "S" CONNECTION—Got To Get Your Number (3:45); producers: Bunky Sheppard & McKinley Jackson; writers: S. Rice, C. Rice, S. Rice; publisher: ATV/BlackGirl/Triple S. BMI. 20th Century TC-2471.

INVISIBLE MAN'S BAND—X-Country (Flamin' Hot) (3:59); producer: Seduction Prod.; writers: C. Burke/B. Madison/A. Masucci/B. Taylor/K. Morris/D. Burke; publisher: Island, All in All, BMI. Mango MS105A.

SEAWIND—What Cha Doin' (3:43); producer: George Duke; writers: Bob Wilson, Mark Vieha; publisher: Seawind/Black Bandana, BMI. A&M 02274A.

JOHNNIE TAYLOR—I Wanna Get Into You (4:02); producer: Don Davis; publisher: Groovesville, BMI. Columbia 11373.

RODNEY FRANKLIN—In The Center (3:48); producer: Thomas C. Washington; writer: R. Franklin; publisher: Maicaboom, BMI. Columbia 111371.

JAMES BROWN—Get Up Offa That Thing (4:10); producer: James Brown; writer: James Brown; publisher: Dynatone, Unichappell, EMI. Polydor PD2129.

FATBACK—Let's Do It Again (3:34); producers: Bill Curtis, Cery Thomas; writers: Bill Curtis, Fred Demery; publisher: Clita, BMI. Spring SP3015 (Polydor).

AL JARREAU—Distracted (3:31); producer: Jay Graydon; writer: Al Jarreau; publishers: Aljarreau, BMI. Warner Bros. WBS49588.

GENTRY—You Don't Know Like I Know (3:59); producer: Isaac Hayes; writers: Isaac Hayes, David Porter; publisher: East Memphis BMI Venture V133.



JOHNNY LEE—Dne In A Million (2:46); producer: Jim Ed Norman; writer: Chick Rains; publishers: Times Square/Unichappell/Bundin, BMI. Asylum E47076. The "Urban Cowboy" who struck gold with "Lookin' For Love" has found his groove again with this excellent followup. Lee's melodic style is quickly establishing his niche in country, abetted by Norman's quality production.

DONNA FARGO—Seeing is Believing (2:52); producer: Larry Butler; writer: Glenn Martin; publisher: Tree, BMI. Warner Bros. 49575. Rhythm guitar strummings punctuated by spicy percussion set the pace for Fargo's strongest outing in some time. The arrangement is energetic, suiting her perky style—although the lyrics treat lost love, the mood is high-spirited.

LYNN ANDERSON—Blue Baby Blue (2:40); producer: Steve Gibson; writer: M. Clark; publishers: Warner-Tamerlane/Flying Dutchman, BMI. Columbia 111374. Anderson croons through this effervescent followup to "Even Cowgirls Get The Blues." Strings and percussion spark this perky ditty which carries the bright message that love is not always a losing game.

CHARLIE RICH—A Man Just Don't Know What A Woman Goes Through (2:50); producer: Jim Ed Norman; writers: Archie P. Jordan/Bob Brabham/Linda Brown; publisher: Chess, ASCAP. Elektra E47047. The inevitable breakdown in communication that occurs when love is no longer fresh is given sensitive treatment in this soft, slow number. Gentle strings smooth the way for Rich's mellow vocals.

CONWAY TWITTY—A Bridge That Just Won't Burn (2:48); producers: Conway Twitty-Ron Chancey; writers: Roger Murrach-Jim McBride; publishers: Blackwood/Magic Castle, BMI. MCA 51011. A keyboard intro sets the stage for Twitty's sensitive rendering of this ballad about love that's gone awry but won't go away. Harmonica, percussion, guitar, strings and background voices support Twitty's plaintive vocalizing.

SONNY CURTIS—Fifty Ways To Leave Your Lover (3:12); producer: The Hitmen; writer: Paul Simon; publisher: Paul Simon, BMI. Elektra 47048. Curtis and the musicians backing him handle this pop classic adeptly, lending individual touches instead of following Simon's arrangement. Warm electric guitar, little percussive accents and Curtis' mellow vocal make this a winsome effort all the way through.

RICHARD LEIGH—Right From The Start (2:37); producer: Allen Reynolds; writers: R. Leigh-S. Lorber; publishers: United Artists/Bobby Goldsboro, ASCAP. Liberty 1381. A beautifully-produced number in the Don Williams vein showcases the honeyed vocal talents of this newcomer, who wrote "Don't It Make My Brown Eyes Blue." Laidback instrumentation adds sparkle.

BOBBY GOLDSBORO—Goodbye Marie (2:58); producer: Larry Butler; writers: Mel McDaniel-Dennis Linde; publisher: Music City, ASCAP/Combine, BMI. Curb (CBS) ZS95400. A brisk uptempo number gives Goldsboro a refreshing change of pace in his career. Strings, guitars, jivy keyboards and juicy percussion propel Larry Butler's superb production and Goldsboro's powerful performance.

MICKI FUHRMAN—Hold Me, Thrill Me, Kiss Me (2:45); producer: Jim Foglesong; writer: Harry Noble; publisher: Mills, ASCAP. MCA 51005. Although this well-produced cover of the 1965 classic is listed as the A-side, it's "Holding Me," the flip side, that could be the country smash for this artist. It's a bouncy uptempo number which Fuhrman breezes through with positive sparkle against a lilting arrangement.

recommended

DEAN DILLON—Nobody In His Right Mind (Would've Left Her) (2:29); producer: Jerry Bradley; writer: Dean Dillon; publisher: P-Gem, BMI. RCA JH12109.

TRICIA JOHNS—Did We Fall Out Of Love (4:03); producers: Dixie Gamble-Bowen/Eric Prestidge; writer: Tricia Johns; publishers: Refuge/Trixie Delite, ASCAP. Elektra E47057.

Billboard's Recommended LPs

Continued from page 70

"Boogie to the Bop," "Slidin' to the Music," "Love Is a Natural Thing."

SIMMS BROS. BAND—Attitude, Elektra 6E289. Produced by Eddie Kramer. Rather infectious rock served by septet that shows they have an instinct for catchy songs with better-than-average lyrical appeal. The hooks are there, the playing is uncluttered, and the riffs are familiar without being worn. Some of the songs have definite radio appeal for AOR formats. Vocals, particularly those of David Spinner, are well done. **Best cuts:** "Attitude," "Zeroid," "Tell Me (Victim Of Rock'n'Roll)," "Lookin' For Money."

LOVERBOY—Columbia, JC36762. Produced by Bruce Fairbairn. Despite somewhat one-dimensional lyrics, this package is a commendable melding of Kansas' and Boston's conservative rock with some new wave spice. Instrumental arrangements are exciting throughout, especially in the frantic "Little Girl." This has a good chance for progressive and traditional AOR formats. **Best cuts:** "The Kid Is Hot Tonight," "Turn Me Loose," "Little Girl."

soul

JONES GIRLS—At Peace With Woman, Philadelphia International JZ36767. Multiple producers. The Jones Girls, a trio of sisters, is a hot act but its album is overproduced—at least half a dozen producers are listed for the various cuts. The differences in feel from one song to the next are evident and the results are flawed. But the group has a lot of potential and under some expert guidance might be able to break out. The Jones' vocals are supported by different rhythm units on each cut with strings & horns figuring prominently in the mix. **Best cuts:** "Dance Turned Into a Romance," "Let's Celebrate."

LEON HUFF—Here To Create Music, Philadelphia International (CBS). NJZ36758. Produced by Leon Huff. Composer, producer, arranger and label executive Huff comes up with a slick collection of tunes that runs from catchy pop ("Tight Money") to an orchestral interlude ("No Greater Love") to several r&b/funk numbers. All are immensely programmable, and the range of the music on the album keeps it lively. **Best cuts:** The above mentioned. String & horn arrangements add to Huff's rhythm section and Huff's vocals and keyboards.

country

CON HUNLEY—Don't It Break Your Heart, Warner Bros. BSK 3474. Produced by Tom Collins. Hunley's deep-throated bedroom vocals are the perfect vehicle for this melody of love ballads, ranging from the pathos of "Someone I Used To Know" to the passionate "I Wanna Wake Up With You." Pro-

duction uses tasteful strings, with Hargus "Pig" Robbins and songwriter Archie P. Jordan lending their gifted fingers for piano interludes. **Best cuts:** Those cited, plus "Don't Let It Break Your Heart," "They Never Lost You" and "This Ol' Cowboy's Going Home."

WAYNE KEMP—I'll Leave This World Loving You (2:27); producers: Danny Walls/Wayne Kemp; writer: Wayne Kemp; publisher: Tree, BMI. Mercury 57035.

LIZ LYNDLE—Undercover Man (2:43); producer: Dan Hoffman; writers: Mark Sherrill/John Riggs/Linda Kimball; publishers: Al Gallico, BMI/Easy Listening, ASCAP. Koala KOS326.

RUBY FALLS—Bringing Home That Feeling (2:44); producers: Johnny Howard/Charlie Fields; writer: Ray Griff; publisher: Blue Echo, ASCAP. 50 States FS77.

DEL REEVES—Good Ole Girls (2:41); producer: Terry Choate; writer: Dan Wilson; publisher: Crosskeys, ASCAP. Koala KOS324.

GARY GOODNIGHT—I Have To Break The Chains That Bind Me (2:45); producer: Gene Kennedy; writer: Greg Stanley Trampe; publisher: Door Knob, BMI. Door Knob DK80138.



First Time Around

GERALD MASTERS—Poor Little Rich Boy (3:14); producer: Tony Atkins; writer: Gerald Masters; publisher: Next Plateau ASCAP. Handshake WS75302. Masters has a quirky upper register vocal that draws comparison to Leo Sayer. The tune buzzes along at a frenzied pace with some interesting lyrics calling attention.

JANIS CARNES—Smoky Places (3:22); producer: Pat Carter; writer: Abner Spector; publisher: Arc/Winylin, BMI. RCA JH12104. A remake of this 1962 Corsairs hit provides a strong vehicle for this RCA country newcomer, who knows how to use her voice to prime advantage. The rhythmic arrangement gives the record a shot at both country and A/C formats.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

jazz

STEPHANIE GRAPPELLI-JEAN-LUC PONTY—Giants, Pausa PR7074. Produced by MPS. Two heralded fiddlers are offered on eight tracks taped on various sessions in Germany over the last decade. But only on "Pentup House," a Sonny Rollins original, do the two Europeans scrape guts together. Grappelli is the more compelling and listenable soloist yet it's pleasing to hear the younger Ponty playing with a more compatible group than his recent U.S. LPs have offered. **Best cuts:** "Pentup House," "Pennies From Heaven," "Minor Swing."

PHIL WILSON SEXTET—Boston-New York Axis, Famous Door HL133. Produced by Harry Lim. Wilson's guest on this session is Vic Dickenson. The two trombonists romp through eight strong songs jubilantly and receive expert backing from Phil Bodner, John Bunch, Linc Millman and Butch Miles. It is simple, understandable jazz without electronic distortions and the contrasting styles of Wilson and Dickenson are intriguing. **Best cuts:** "It's A Lonesome Old Town," "Dancing On The Ceiling," "Broadway."

classical

BARTOK: BLUEBEARD'S CASTLE—Sass, Kovats, London Philharmonic, Solti, London OSA1174. It's about time for this mystery-laden one-act opera to develop some real sales potential, and Solti's interpretive magic should help in the process. This is one of the conductor's finest records, sung heroically and with orchestral playing of enormous impact. The upcoming Bartok centenary year also is calculated to help finally "break" this important work.

BACH: MOTETS—Stockholm Bach Choir, Concentus Musicus, Harnoncourt, Telefunken 635470. Nikolaus Harnoncourt doesn't just make Baroque music authentic with his return to original performance practices. His goal is to set the music free to be recommunicated with startling freshness, an approach that has earned him a reputation as one of music's foremost interpretive innovators, and causes each new album to be quickly scooped up. This is Harnoncourt's first outing in digital sound.

PIANO MUSIC OF CHOPIN, VOL. 14—Ashkenazy, London CS7135. Chopin's First Sonata rarely turns up in the concert hall or on record. So the work's presentation here by a performer of Ashkenazy's stature, along with other early Chopin works, is reason for keen interest. Ashkenazy's pianism is characteristically dazzling and London's reproduction tops in the field.

Billboard **Hot 100** *Chart Bound

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LET'S BE LOVERS AGAIN—Eddie Money
Columbia 1-11377
TEXAS IN MY REAR VIEW MIRROR—Mac Davis
Casablanca 2305
SEE TOP SINGLE PICKS REVIEWS, Page 75

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)																																				
★	1	9	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031 CPP	35	19	11	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331 ABP/BP	68	58	6	TURN IT ON AGAIN—Genesis (David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751 WBM																																				
★	7	6	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364 CHA	36	38	8	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294 CLM	69	79	3	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Morbert Putnam), E. Chase, A. Jacobson, W. Haberman, Epic 9-50931 CLM																																				
★	3	3	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, M. Rodgers, Motown 1494 WBM	37	40	10	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic) WBM	70	80	3	CASE OF YOU—Frank Stallone (Harry Nilsson), J. Mitchell, Scotti Bros. 603 (Atlantic) WBM																																				
★	4	2	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP	45	3	LOVELY ONE—The Jacksons (The Jacksons), M. Jackson, R. Jackson, Epic 9-50938 WBM	71	65	21	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247 CPP/ALM																																					
★	5	5	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, O. Malloy, Elektra 46656 CPP	43	6	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039 WBM	72	62	18	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507 WBM																																					
★	6	6	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511 WBM	40	5	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300 CHA	73	66	18	INTO THE NIGHT—Benny Mardones (Barry Miraz), B. Mardones, R. Tepper, Polydor 2091 CLM																																					
★	8	14	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317 WBM	41	44	6	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920 CPP/B-3	74	61	9	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063 WBM																																				
★	10	10	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285 ABP/BP/B-3	42	22	16	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221 CPP/ALM	NEW ENTRY	76	63	7	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580 WBM																																			
★	11	6	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503 WBM/ABP-BP	48	3	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic) CPP	77	71	20	TAKE YOUR TIME—S.O.S. Band (Sigi), H. Clayton, Sigi, Tabu 9-5522 (CBS) CPP/ALM																																					
★	10	4	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505 CPP	49	4	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra) WBM	NEW ENTRY	89	3	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379 WBM																																					
★	11	9	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004 B-3	50	4	LET ME TALK—Earth, Wind & Fire (Maurice White), M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey, ARC/Columbia 1-11366 CPP	80	75	15	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra) WBM																																					
★	15	12	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra) CLM	51	6	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761 B-3	NEW ENTRY	81	NEW ENTRY	82	NEW ENTRY	83	NEW ENTRY	84	NEW ENTRY	85	NEW ENTRY	86	NEW ENTRY	87	NEW ENTRY	88	NEW ENTRY	89	NEW ENTRY	90	NEW ENTRY	91	NEW ENTRY	92	NEW ENTRY	93	NEW ENTRY	94	NEW ENTRY	95	NEW ENTRY	96	NEW ENTRY	97	NEW ENTRY	98	NEW ENTRY	99	NEW ENTRY	100	NEW ENTRY

OCTOBER 11, 1980 BILLBOARD

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HOT 100 A-Z—(Publisher-Licensee)	
A Little Is Enough (Eel Pie/Towers Tunes, BMI) 82	Don't You Wanna Play This Game No More (Jodrell, ASCAP/Beachwood, BMI) 61
All Out Of Love (Carriers/BRM, BMI/Riva, PRS) 4	Dreamer (Almo/Delicate, ASCAP) 26
All Over The World (Jet/Enart, BMI) 13	Dreaming (ATV Music/Rare Blue Music, BMI/ASCAP) 24
Angeline (Carriers/Pangola/Milene, BMI) 58	Drivin' My Life Away (Debdave/Brianpatch, BMI) 5
Another One Bites The Dust (Queen/Beachwood, BMI) 1	Emotional Rescue (Colgems/EMI, ASCAP) 49
Boulevard (Swallow Turn, ASCAP, BMI) 80	Everybody's Got To Learn Sometime (Warner Bros., ASCAP) 85
Can't We Try (Stone Diamond, BMI) 54	How Do I Survive (April/Paul Biss, ASCAP) 8
Case Of You (Joni Mitchell, BMI) 70	Jesse (Quackenbush/Redeye, ASCAP) 16
Could I Have This Dance (Vogue & Maple Hill/Weik/Onison, BMI) 41	Lady (Brockman, ASCAP) 20
Cry Like A Baby (Screen Gems, BMI) 62	Late In The Evening (Paul Simon, BMI) 6
Don't Ask Me Why (Impulsive/April, ASCAP) 35	Give Me The Night (Rodsongs-ASCAP) 10
Good Morning Girl/Stay Awhile (Weed High/Nightmare, BMI) 91	I Got You (Enz, BMI) 67
He's So Shy (ATV/Mann & Weill/Brain Tree/Snow, BMI) 12	I Love Women (Kelso Herston, BMI) 99
I'm Almost Ready (Kentucky Wonder/Vince Gill, BMI) 36	I'm Happy That Love Has Found You (ATV, BMI) 69
I'm Alright (Milk Money, ASCAP) 7	Into The Night (Papa Jack, BMI) 73
I'm Coming Out (Chic, BMI) 21	It's Still Rock 'N' Roll To Me (Impulsive/April, ASCAP) 97
Heroes (Jobete/Commodores, ASCAP) 59	Hot Rod Hearts (Captain Crystal/Blackwood/Dar Jan, BMI) 15
Hey There Lonely Girl (Famous, ASCAP) 94	How Do I Survive (April/Paul Biss, ASCAP) 8
Hit Me With Your Best Shot (ATV, BMI) 55	Jesse (Quackenbush/Redeye, ASCAP) 16
Hold On (Kirshner/Blackwood, ASCAP) 57	Lady (Brockman, ASCAP) 20
Hot Rod Hearts (Captain Crystal/Blackwood/Dar Jan, BMI) 15	Late In The Evening (Paul Simon, BMI) 6
How Do I Survive (April/Paul Biss, ASCAP) 8	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI) 63
I've Just Begun To Love You (Spectrum VII/Mykinds, ASCAP) 87	Let Me Talk (Saggifire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP) 45
Jesse (Quackenbush/Redeye, ASCAP) 16	Let My Love Open The Door (Tower Tunes, BMI) 89
Lady (Brockman, ASCAP) 20	Live Every Minute (Almo, ASCAP) 52
Late In The Evening (Paul Simon, BMI) 6	Lookin' For Love (Southern Nights, ASCAP) 11
Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI) 63	Look What You've Done To Me (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) 17
Let Me Talk (Saggifire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP) 45	Love Theme From Shogun (Addax, ASCAP) 81
Let My Love Open The Door (Tower Tunes, BMI) 89	Lovely One (Ranjack/Miac, BMI) 38
Live Every Minute (Almo, ASCAP) 52	Magical (John Farrar, BMI) 71
Lookin' For Love (Southern Nights, ASCAP) 11	Master Blaster (Jobete/Black Bull, ASCAP) 27
Look What You've Done To Me (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) 17	Midnight Rain (Tarantula, ASCAP) 88
Love Theme From Shogun (Addax, ASCAP) 81	Midnight Rocks (Frabjous/Approximate, BMI) 25
Lovely One (Ranjack/Miac, BMI) 38	More Bounce To The Ounce (Rubber Band, BMI) 95
Magical (John Farrar, BMI) 71	More Than I Can Say (Warner-Tamerlane, BMI) 45
Master Blaster (Jobete/Black Bull, ASCAP) 27	My Guy/My Girl (Jobete, ASCAP) 76
Midnight Rain (Tarantula, ASCAP) 88	My Prayer (Sharpino Bernstein/Peter Maurice, ASCAP) 51
Midnight Rocks (Frabjous/Approximate, BMI) 25	Never Be The Same (Pop 'N' Roll, ASCAP) 75
More Bounce To The Ounce (Rubber Band, BMI) 95	Never Knew Love Like This Before (Frozen Butterfly, BMI) 14
More Than I Can Say (Warner-Tamerlane, BMI) 45	No Night So Long (Irving, BMI) 23
My Guy/My Girl (Jobete, ASCAP) 76	That Girl Could Sing (Swallow Turn, ASCAP) 42
My Prayer (Sharpino Bernstein/Peter Maurice, ASCAP) 51	The Breaks (Neutral Gary/Funkgroove, ASCAP) 92
Never Be The Same (Pop 'N' Roll, ASCAP) 75	The Legend Of Wooley Swamp (Hat Band, BMI) 32
Never Knew Love Like This Before (Frozen Butterfly, BMI) 14	Theme From The Dukes Of Hazzard (Warner-Tamerlane/Rich Way, BMI) 28
No Night So Long (Irving, BMI) 23	The Part Of Me That Needs You (Most Chinnichip/Carriers, BMI) 100
That Girl Could Sing (Swallow Turn, ASCAP) 42	The Wanderer (GMP/C/Sweet Summer Night, ASCAP) 84
The Breaks (Neutral Gary/Funkgroove, ASCAP) 92	This Time (J.G., ASCAP) 98
The Legend Of Wooley Swamp (Hat Band, BMI) 32	Thunder And Lightning (Little Sacha/Street Sense, ASCAP) 90
Theme From The Dukes Of Hazzard (Warner-Tamerlane/Rich Way, BMI) 28	Touch And Go (Not Listed) 39
The Part Of Me That Needs You (Most Chinnichip/Carriers, BMI) 100	Turn It On Again (Pun, ASCAP) 68
The Wanderer (GMP/C/Sweet Summer Night, ASCAP) 84	Turning Japanese (Glenwood, ASCAP) 66
This Time (J.G., ASCAP) 98	Upside Down (Chic, BMI) 3
Thunder And Lightning (Little Sacha/Street Sense, ASCAP) 90	Walk Away (Rick's/Rightsong, BMI) 40
Touch And Go (Not Listed) 39	Whip It (Devo/Nymph/Unichappell, BMI) 31
Turn It On Again (Pun, ASCAP) 68	Without Your Love (H.G., ASCAP) 48
Turning Japanese (Glenwood, ASCAP) 66	Xanadu (Jet/Enart, BMI) 2
Upside Down (Chic, BMI) 3	You'll Accompany Me (Gear, ASCAP) 30
Walk Away (Rick's/Rightsong, BMI) 40	You're The Only Woman (Rubicon, BMI) 53
Whip It (Devo/Nymph/Unichappell, BMI) 31	You Shook Me All Night Long (J. Albert/Marks, BMI) 47
Without Your Love (H.G., ASCAP) 48	You've Lost That Lovin' Feeling (Screen Gems-EMI, BMI) 34
Xanadu (Jet/Enart, BMI) 2	
You'll Accompany Me (Gear, ASCAP) 30	
You're The Only Woman (Rubicon, BMI) 53	
You Shook Me All Night Long (J. Albert/Marks, BMI) 47	
You've Lost That Lovin' Feeling (Screen Gems-EMI, BMI) 34	

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New Companies

Breeze Productions, an independent record production company, formed by Gene Kennedy, president of Gene Kennedy Enterprises, Nashville, and Marty Feely, head of Radmus Publishing, Inc., New York. An agreement calls for Breeze recordings to be released on the Door Knob Records label. Address: 2125 Eighth Ave. S, Nashville or 15 E. 48th St., New York. (615) 383-6540; (212) 838-8660.

Connection, a full service company for the recording industry, and musical group French Toast. Address: 155 E. 34th St., New York 10016. (212) 889-4478 and (212) 625-2026.

Jerry Namero Management formed by Jerry Namero with the signing of teen artist Keith Zorros. Address: 7 W. 96th St., New York. 10025. (212) 581-6471.

Sheryl Feuerstein Enterprises, an international management consultant and special projects firm focusing on all aspects of the entertainment industry, set up by Sheryl

Feuerstein. Clients include Tony Orlando, Demis Roussos and Alec R. Costandinos. Address: 1340 S. Beverly Glen, Los Angeles 90024. (213) 858-9228.

Tancrede Management formed by Didier C. Deutsch and Arnold Jay Smith to handle 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 1920s and later an executive with Los Angeles AFM 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 Fuqua in the original Ink Spots in 1945, of cancer March 5 in Miami. He had recently been leading a new Ink Spots vocal quartet.

Joe D. Harris, alto saxophonist who worked with Fats Domino, Papa Celestin and other New Orleans musicians, March 1 in New Orleans.

IFPI Membership

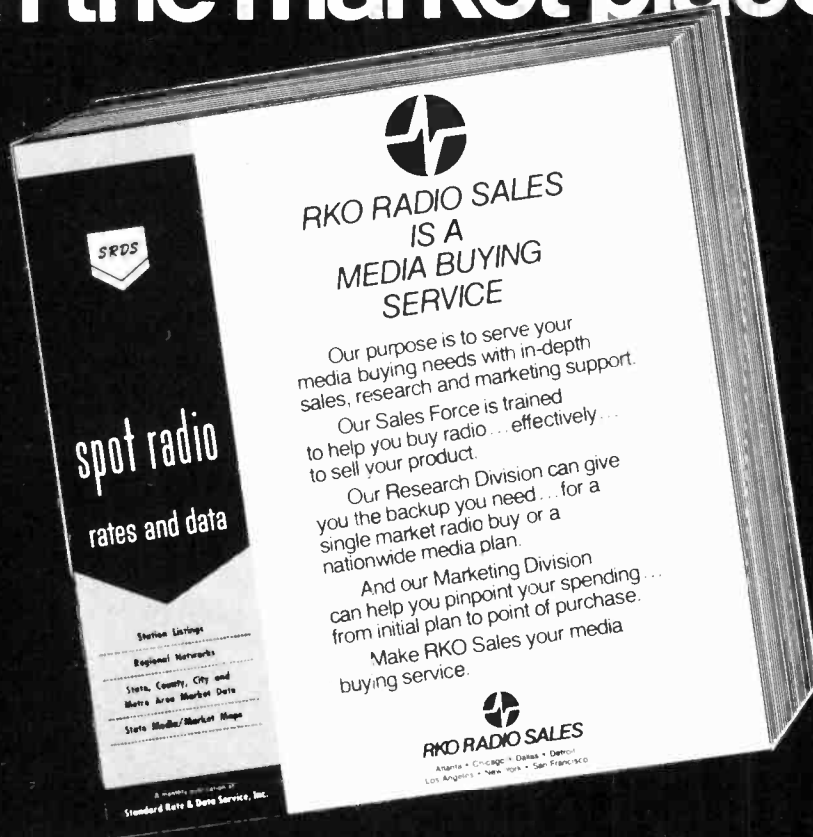
Continued from page 3

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.

When you position an ad in SRDS Spot Radio, you position your station in the market place.



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SRDS, the first source of information for buyers of spot radio, is your best opportunity to meet your market head on. To show buyers how your station is positioned in the market place.

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Billboard **HOT 100** *Chart Bound

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BORROWED TIME—Styx
(A&M 2228)
THE SEDUCTION—James Last Band
(Polydor 2071)
SEE TOP SINGLE PICKS REVIEWS, page 78

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	3	10	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	★	35	39	7	★	69	3	A CERTAIN GIRL—Warren Zevon (Warren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra)	
2	2	15	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	★	36	40	7	★	70	2	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	
3	1	14	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579	★	37	33	10	★	71	5	LOVING YOU WITH MY EYES—Starland Vocal Band (Barry Beckett), M. Kunkel, T. Danoff, Windsong 11899 (RCA)	
★	4	9	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019	★	38	29	17	★	72	NEW ENTRY	LET ME BE—Korona (Bruce Blackman & Mike Clark), B. Blackman, United Artists 1341	
★	6	15	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randall, Atlantic 3637	★	39	50	5	★	73	3	DON'T CRY FOR ME ARGENTINA—Festival (Boris Midney), A.L. Webber, T. Rice, RSO 1020	
6	5	11	ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236	★	40	41	8	★	74	4	BABY DON'T GO—Karla Bonoff (Kenny Edwards), K. Bonoff, K. Edwards, Columbia 1-1206	
★	8	10	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	★	41	45	6	★	75	3	IN IT FOR LOVE—England Dan & John Ford Coley (Kyle Lehning), D. Henson, G. Guidry, Big Tree 17002 (Atlantic)	
★	9	16	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	★	42	52	5	★	76	NEW ENTRY	HEART HOTELS—Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, Full Moon/Epic 9-50862	
★	10	10	TOO HOT—Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802	★	43	66	3	★	77	82	3	A LESSON IN LEAVIN'—Dottie West (Brent Maher, R. Goodrum, B. Maher, United Artists 1339)
★	11	8	HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602	★	44	48	7	★	78	88	2	LET ME BE THE CLOCK—Smokey Robinson (William "Smokey" Robinson), W. Robinson, Tamla 54311 (Motown)
★	12	6	CALL ME—Blondie (Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	★	45	51	6	★	79	NEW ENTRY	TODAY IS THE DAY—Bar-Kays (Allen A. Jones), J. Alexander, L. Dodson, A. Jones, M. Bynum, S. Guy, Mercury 76036	
★	13	19	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	★	46	46	7	★	80	90	2	HIGH ON YOUR LOVE—Debbie Jacobs (Paul Sabu, Mark Kreiner), P. Sabu, MCA 41167
★	14	9	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	★	47	58	4	★	81	85	5	SOMEWHERE IN AMERICA—Survivor (Not Listed), J. Peterik, Scotti Bros. 511 (Atlantic)
★	15	6	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184	★	48	54	5	★	82	87	3	SURVIVE—Jimmy Buffett (Norbert Putnam), J. Buffett, M. Utley, MCA 41199
★	16	9	REFUGEE—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA)	★	49	49	6	★	83	84	2	LOVE'S ONLY LOVE—Engelbert Humperdinck (Joel Diamond), P. Ryan, Epic 950844
★	17	5	I CAN'T TELL YOU WHY—Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra)	★	50	61	5	★	84	NEW ENTRY	TRAIN IN VAIN—The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851	
★	20	6	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838	★	51	59	5	★	85	NEW ENTRY	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)	
★	19	10	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	★	52	57	4	★	86	NEW ENTRY	THE ROSE—Bette Midler (Amanda McBroom), Paul A. Rothchild, Atlantic 3656	
★	24	5	FIRE LAKE—Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836	★	53	64	6	★	87	89	2	LOVE ON THE PHONE—Suzanne Fellini (Steve Burgh), S. Fellini, Casablanca 2242
★	22	9	THREE TIMES IN LOVE—Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA)	★	54	55	5	★	88	NEW ENTRY	IT'S HARD TO BE HUMBLE—Mac Davis (Larry Butler), M. Davis, Casablanca 2244	
★	21	13	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	★	55	56	5	★	89	93	3	I DON'T NEED YOU ANYMORE—Jackie De Shannon (Burt Bacharach & Paul Anka), B. Bacharach, P. Anka, RCA 11902
★	22	16	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477	★	56	62	5	★	90	NEW ENTRY	STAY IN TIME—Off Broadway (Tom Werman), C. Johnson, Atlantic 3647	
★	23	14	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	★	57	67	4	★	91	91	10	I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011
★	24	14	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395	★	58	69	3	★	92	NEW ENTRY	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason And Crew (Vaughn Mason & Ray Daniels), V. Mason, G. Buford, G. Bell, Brunswick 55548	
★	25	7	LOST IN LOVE—Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479	★	59	65	6	★	93	35	10	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643
★	26	6	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831	★	60	60	8	★	94	68	25	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)
★	27	2	YOU MAY BE RIGHT—Billy Joel (Phil Ramone), B. Joel, Columbia 1-1231	★	61	71	3	★	95	75	19	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327
★	28	16	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	★	62	34	10	★	96	78	23	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109
★	29	14	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173	★	63	63	5	★	97	80	6	DESIRE—Rockets (Johnny Sandlin), D. Robbins, J. Badanek, RSO 1022
★	30	21	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	★	64	30	15	★	98	74	11	LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130
★	31	4	HOLD ON TO MY LOVE—Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021	★	65	38	7	★	99	70	11	KISS ME IN THE RAIN—Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179
★	32	8	COME BACK—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032	★	66	42	9	★	100	73	15	WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479
★	33	10	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	★	67	43	8	★				
★	34	14	SEPTEMBER MORN'—Neil Diamond (Bob Gaudio), M. Diamond, G. Beaud, Columbia 1-11175	★	68	44	8	★				

MARCH 22, 1980 BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BPO = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A Certain Girl (Unart, BMI)	69	Call Me (Ensign, BMI/Rare Blue ASCAP)	11	Fire In The Morning (Hobby Horse, BMI/Cotton Pickin' ASCAP)	50	I Don't Need You Anymore (New Know, ASCAP)	36	Longer (Hickory Grove/April, ASCAP)	2	Refugee (Skyhigh, BMI)	15	Survive (Coral Reefer, BMI/Creately, BMI)	82	Where Does The Lovin' Go (Kipahula, ASCAP)	46
A Lesson In Leavin' (Chappell/Salmaker/Welbeck/Blue Quil, ASCAP)	77	Care (Unart, BMI) Cookaway, ASCAP)	51	Give It All You Got (Gates, BMI)	18	In It For Love (Amachris/April, ASCAP)	89	Lost In Love (Arista/BRM/Riva, ASCAP)	25	Ride Like The Wind (Pop 'N' Roll, ASCAP)	14	The Rose (Fox Fanfare, BMI)	86	With You I'm Born Again (Check Out, BMI)	22
An American Dream (Jolly Cheeks, BMI)	28	Cars (Beggars Banquet/Andrew Heath, PPS)	45	I Pledge My Love (Perren Vibes, ASCAP)	75	Love On A Shoestring (Vogue/Unichappell, Weid, BMI)	30	Love On A Shoestring (Vogue/Unichappell, Weid, BMI)	61	Rock With You (Almo, ASCAP)	30	The Second Time Around (Spectrum VII/Rosy, ASCAP)	8	Woman (Somerset/Evansongs, BMI)	41
And The Beat Goes On (Spectrum Hill, ASCAP)	35	Come Back (Center City, ASCAP)	55	Heart Hotels (Hickory Grove/April, ASCAP)	62	Love's Only Love (Silver Blue/Ryan, ASCAP)	33	Love's Only Love (Silver Blue/Ryan, ASCAP)	83	Romero's Tune (Rolling Tide, ASCAP)	38	Think About Me (Fleetwood Mac, ASCAP)	43	Wondering Where The Lions Are (Golden Mountain)	85
Another Brick In The Wall (Pink Floyd, Unichappell, BMI)	1	Coward Of The County (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	95	Haven't You Heard (Baby Fingers/Mims/Shown Breese, ASCAP)	76	Love On The Phone (Ledola, ASCAP)	91	Loving You With My Eyes (Cherry Lane, ASCAP)	71	Set Me Free (Unearthly/Fiction, BMI)	42	Today Is The Day (Bar-Kays/Warner Tarnline, BMI)	79	Working My Way Back To You (Screen Gems-EMI/Seasons' Four, BMI)	5
Any Way You Want It (Weed High, ASCAP)	47	Crazy Little Thing Called Love (Beachwood/Queen, BMI)	32	Hold On To My Love (Kreimers/Six Continents, BMI)	80	My Heroes Have Always Been (Cowardant, ASCAP)	99	Off The Wall (Almo, ASCAP)	17	Somewhere In America (WB/Easy Action, ASCAP)	26	Too Hot (Delightful/Gang, BMI)	84	Years (Pi Gem, BMI)	40
Autograph (Cherry Lane, ASCAP)	56	Desire (Stigwood/Unichappell, BMI)	4	Him (Warner/Bojmes Line Of Music, ASCAP)	23	Only A Lonely Heart Sees (K.I. ASCAP)	72	On The Radio (Sweet Summer Night, ASCAP/Risk's/Revelation A.C. BMI)	6	Special Lady (H.A.B./Dark Cloud, BMI)	13	Stay In Time (Screen Gems/EMI/Modern Fun, BMI)	90	When A Man Loves A Woman (Pronto/Quincy, BMI)	93
Baby Talk Dirty (Eighties/Small Hill, ASCAP)	65	Desire (Stigwood/Unichappell, BMI)	4	Hold On To My Love (Stigwood/Unichappell, BMI)	31	Pilot Of The Airwaves (Ackee, ASCAP)	59	Outside My Window (Jobete/Black Bull)	57	Stay In Time (Screen Gems/EMI/Modern Fun, BMI)	90	Stomp (State Of The Art's/Rodsons, ASCAP)	64	When I Wanted You (Home Grown, BMI)	27
Back On My Feet Again (Penelump/Unichappell/Hudson Bay Co., BMI)	37	Do Right (Web IV, BMI)	58	How Do I Make You (Billy Steinberg)	10	Let Me Be (Brother Bill's, ASCAP)	72	Let Me Be The Clock (Bertram, ASCAP)	78	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98
Bounce, Rock, Skate, Roll (Lenar, BMI)	52	Don't Cry For Me Argentina (Leeds, ASCAP)	73	I Can't Tell You Why (Jeddrath/Cass County/Red Cloud, ASCAP)	16	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98
Brass In Pockets (Al Gallico, BMI)	93	Don't Cry For Me Argentina (Leeds, ASCAP)	73	I Can't Tell You Why (Jeddrath/Cass County/Red Cloud, ASCAP)	16	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98	Let Me Go, Love (Snug/Big Stroke, BMI)	98

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

New Warner Concepts Doing Job

• Continued from page 3

Rosenblatt points out that the attitude of Warner's promotion and sales representatives in terms of handling the new rock bands also has been revamped.

The label has an internal campaign underway to erase categories, giving its music an edge on moving into the mainstream.

"Whenever music changes a bit, in order for the industry to focus on it, our tendency has been to put a label on it. New wave and punk are now moving into the mainstream and now is the time to remove the labels.

"We have meetings discussing this and there is a difference in our approach at every level. Our people are more comfortable with the new rock 'n' roll than they were a year ago.

"We started to distribute Sire Rec-

ords 1½ 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 retailers, we had to put 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 says one of the positive effects of the belt tightening process is "that managers realize 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 closer together. We plan more closely, we leave as little to chance as possible and it's created a better working relationship."

He points out that Warner's country and black music divisions are doing well. In the area of black-oriented music, Rosenblatt points to the label's recent year-end Billboard chart, which revealed the label was No. 1 in black music for the year.

He maintains the label has only 16 black acts, "but they're all winners. And now with Quincy (Jones) who has an office here, he will be involved in every aspect of Warner Bros. from a a&r standpoint." He 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 also affected 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."

Dicki McGregor reports that the three inches of snow in Columbia, S.C., gave her Record Bar store a tremendous day. "We were only open from 1 p.m. to 6 p.m. last Wednesday, but our 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 of the storm. "Business trailed off in the evening around 8. Other than that, business was great," says Berger.

Steve Endres, manager of Grapevine Records and Tapes in Charlotte, N.C., reports sales being off 25% to 30% due to the storm. "Business 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 (7), a third major storm was expected by the weekend, which, coupled with the existing weather, could prove a problem 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 to its regular membership, NARM says the questionnaire is designed to achieve a two-fold purpose: the preparation of its educational programs for the next fiscal year and to gather information to strengthen its campaign to have bar coding on all recorded product.

The questionnaire was prepared by Michael Sandifer, president of ADVCOM, 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 divisional affairs at CBS Records, presents a CBS donation to the Martin Luther King Jr. Center For Social Change in Atlanta to Mrs. Coretta Scott King, president of the organization, and Jesse Hill, Jr., chairman 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 involved in its daily operation. On the other hand, "Alan Hershfield (vice chairman and chief operating officer) and Dennis Stanfill (chairman of the board) are perceptive and have really begun looking at video and records. Within 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 together."

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 understand and have sensitivity to the artists and I realize they cannot be treated as shoe salespeople or strictly as business people.

"I have been able to do this without hyping, manufacturing stories or falling into the trap that a lot of executives fall into. Many are afraid to deal with acts, managers and agents with bad news and problems. I believe in sharing the realities with them the same as with 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 ef-

fect in some areas, most notably in the administrative field. Mort Weiner has been upped from director of sales and merchandise to vice president of this area, with eight additional promotions coming.

He believes 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 distribution level, we have the people to work the product, this is a small enough company where they can get the personal attention necessary and we have 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 acquired worldwide distribution of "Times Square" from the Stigwood Organization. The film is a contemporary 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. and Canada, Columbia-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 premiere.

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. Kramer,' or buy a couple of tickets to the ball game, or to buy three albums. We have to look at the quality of the product we sell, because at a \$8.98 list price an LP is no longer the obvious best 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 companies must often take the painful step of "editing out of the waste" 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 earlier sales momentum.

In response to questions from the floor Asher said that when the final tallies 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 projections 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 do so slowly and carefully since it doesn't want to dilute the program.

He said that despite artist roster cutbacks, he hopes that quality artists who are not necessarily big sellers will still find recording outlets though he admitted that "when times get rough the first to go are the adventurous."

New Companies

Hollander-Kastner Enterprises established by former A&M Records' a&r administrators Liz Hollander and Marylata Kastner. Firm provides freelance budget services aimed at trimming recording costs. Besides cost monitoring, services include studio bookings, musician and vocalist contracting and equipment rentals. Address: 11980 Laurelwood Dr., Studio City, Calif. 91604. (213) 762-8704.

Line Productions launched by former Doors lead guitarist Robby Krieger, who is producing L.A. band Red Shift while investigating other local talent. In Los Angeles, the firm can be contacted at (213) 274-7163.

Common Cause Records established by president Carlos Oliva to

Job To Proboscis

NEW YORK—Proboscis Music (BMI), a division of Opal Studios here, is publishing the score for a new "off off" Broadway musical, for which company head Elliot Rosoff is musical producer.

The show, "Forty Deuce," opened Jan. 31 at the Double Image Theatre at 314 W. 54th St. Music and lyrics are by Andy Langston and Philip L. Barr, with the script by members of the cast.

'25 Years Of Rock' Set

• Continued from page 3

The series will be syndicated by Billboard through London Wavelength, a company which has been syndicating BBC programs in the U.S. for more than 10 years. This series will be made available to hundreds of American radio stations and distributed by the BBC throughout the rest of the world.

Grundt explains that 1955 has been chosen as the starting point for the series because it was at the beginning of that year that Bill Haley's "Rock Around The Clock" entered

market product reaching both Latin and pop audiences. Address: 2819 N.W. Seventh Ave., Miami 33138. (305) 759-1405.

Hidden Secrets formed by Matthew E. Thompson offering services including publishing, promotion and record production. Address: 244 S. 52nd St., Philadelphia 19139.

Backstage Records, to distribute mail order records and tapes, formed by John Weaver. Address: 1218 Village of Pennbrook, 9071 Mill Creek Road, Levittown, Penn. 19054.

Job Productions, a recording and management organization, set up by James Benson. Address: 140 Watkins Ave., Lawnside, N.J. 08045.

Spider Lee & Associates established by Jerry Lee Watson to represent his brother's band, LaRue Watson & the Heavy Metal Funk Band. Address: P.O. Box 1262, Enterprise, Ala. 36330.

Shekinah Deliverance & Evangelic Recording Co. organized by the Rev. Ozell Robinson. Address: 67 Hamilton Lane, Willingboro, N.J. 08046.

the British top 20. "Enthusiasts will always argue about how and when rock music began," he says, "but it was at the beginning of 1955 that the general public and the media began to take an interest in the music."

The first program, a scene-setter for the series, will be broadcast in mid-June.

The BBC-Billboard contract was concluded between Derek Chinery, BBC Radio One controller, and Lee Zhito, Billboard's publisher.

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. . . . **Kenny Spalding** joins Scott/Sunstorm recording studios in Los Angeles as account executive. Spalding was general manager for Red Foxx Productions. . . . **Steve Jensen** heads ICM's Concert department in New York. Jensen had worked in ICM's Los Angeles concerts department for the last five years. . . . **Chuck Ackerman** becomes a factory field representative for Tandberg of America in Armonk, N.Y. Ackerman was with a New York-based sales rep firm. . . . **David A. Wolf** is now buyer for the Radio Shack store chain. Wolf was manager for Radio Shack stores in Santa Ana and Huntington Beach, Calif.

Billboard **Hot 100** * Chart Bound

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KEEP THE FIRE—Kenny Loggins (Capitol 1-11215)
FIRE IN THE MORNING—Melissa Manchester (Arista 0485)
SEE TOP SINGLE PICKS REVIEWS, PAGE 92

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	18	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	35	26	10	WHY ME—Styx (Styx, D. DeYoung, A&M 2206)	69	82	2	EVEN IT UP—Heart (Mike Flicker, Bonnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847
2	5	9	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579	36	34	11	LOST HER IN THE SUN—John Stewart (John Stewart), J. Stewart, RSO 1016	70	72	7	GOODNIGHT MY LOVE—Mike Piner (Mike Piner), M. Piner, Spector 0003
3	3	14	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	37	49	5	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	71	NEW ENTRY	NEW ENTRY	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831
4	4	20	CRUISIN'—Smokey Robinson (William "Smookey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	38	42	4	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	72	56	19	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785
5	1	16	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	39	43	6	LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130	73	NEW ENTRY	NEW ENTRY	VOICE OF FREEDOM—Jim Kirk & The TM Singers (TM Productions), J. Kirk, Capitol 4834
6	6	14	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	40	44	9	I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478	74	85	2	WHERE DOES THE LOVIN' GO—David Gates (David Gates), D. Gates, Elektra 46588
7	7	10	SARA—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150	41	41	10	LOOKS LIKE LOVE AGAIN—Dann Rogers (Ian Gardiner), D. Marino, International Artists 500	75	80	3	I DON'T LIKE MONDAYS—Boombtown Rats (Phil Wainman), B. Beldof, Columbia 1-11117
8	9	10	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	42	47	6	KISS ME IN THE RAIN—Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179	76	87	2	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186
9	14	6	ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236	43	24	14	THIRD TIME LUCKY—Foghat (Foghat), D. Peeverit, Bearsville 49125 (Warner Bros.)	77	NEW ENTRY	NEW ENTRY	WOMAN—Foreigner (Roy Thomas Baker, Mick Jones & Ian McDonald), M. Jones, Atlantic 3651
10	13	4	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019	44	48	7	FLIRTIN' WITH DISASTER—Molly Hatchet (Tom Werman), D. Hludick, D.J. Brown, B.H. Thomas, Epic 950822	78	89	2	I SHOULD'A LOVED YA—Marada Michael Walden (Marada Michael Walden), N. Walden, T. Stevens, A. Willis, Atlantic 3631
11	11	18	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	45	50	5	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643	79	83	3	COMPUTER GAME—Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M)
12	10	14	DON'T DO ME LIKE THAT—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	46	51	5	I THANK YOU—Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163	80	NEW ENTRY	NEW ENTRY	CALL ME—Blondie (Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414
13	17	9	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	47	53	7	BAD TIMES—Tavares (Bobby Colomby), G. McMahon, Capitol 4811	81	NEW ENTRY	NEW ENTRY	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)
14	16	12	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Mempore 97525 (CBS)	48	55	11	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477	82	52	13	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727
15	8	11	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	49	54	5	BACK ON MY FEET AGAIN—The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398	83	86	3	PEANUT BUTTER—Twennymine Featuring Lenny White (Larry Dunn & Lenny White), D. Blackman, Elektra 46552
16	19	11	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	50	30	13	DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131	84	84	3	THE HARDEST PART—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2408
17	25	10	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637	51	37	20	LADIES NIGHT—Kool & The Gang (Eumir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	85	NEW ENTRY	NEW ENTRY	WHAT I LIKE ABOUT YOU—The Romantics (Peter Dinklage), Palmer, Marinos, Skill, Mempore 97527 (CBS)
18	32	5	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	52	60	5	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	86	90	2	I LIKE TO ROCK—April Wine (Nyles Goodwyn & Nick Blagona), N. Goodwyn, Capitol 4828
19	21	9	SEPTEMBER MORN—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Columbia 1-11175	53	NEW ENTRY	NEW ENTRY	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838	87	88	5	I DON'T WANT TO BE LONELY—Dana Valery (Kyle Lehing), M. Mueller, Scotti Bros. 509 (Atlantic)
20	33	11	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	54	62	4	THREE TIMES IN LOVE—Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA)	88	NEW ENTRY	NEW ENTRY	SMALL PARADISE—John Cougar (Ron Albert & Howard Albert), J. Melencamp, Riva 203 (Polygram)
21	22	9	FOOL IN THE RAIN—Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic)	55	65	5	I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011	89	NEW ENTRY	NEW ENTRY	DESIRE—Rockets (Johnny Sandlin), D. Robbins, J. Badanjek, RSO 1022
22	27	5	TOO HOT—Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802	56	71	3	COME BACK—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032	90	57	18	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789
23	35	3	HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602	57	68	4	HAVEN'T YOU HEARD—Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551	91	NEW ENTRY	NEW ENTRY	YOU ARE MY HEAVEN—Roberta Flack & Donny Hathaway (Roberta Flack & Eric Mercury), S. Wonder, E. Mercury, Atlantic 3627
24	12	18	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	58	69	4	YOU MIGHT NEED SOMEBODY—Turlay Richards (T. Richards, M. Fleetwood), T. Snow & M. O'Byrne, Atlantic 3645	92	NEW ENTRY	NEW ENTRY	BRASS IN PECKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)
25	28	10	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481	59	73	2	BABY TALKS DIRTY—The Knack (Mike Chapman), D. Fieger, B. Averer, Capitol 4822	93	58	11	VOICES—Cheap Trick (Tom Werman), R. Neilsen, Epic 9-50814
26	31	4	REFUGEE—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA)	60	70	3	ROCKIN' INTO THE NIGHT—38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205	94	59	13	YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144
27	29	10	WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479	61	NEW ENTRY	NEW ENTRY	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184	95	61	9	CAN WE STILL BE FRIENDS—Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.)
28	36	5	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	62	38	16	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	96	63	11	LONELY EYES—Robert John (George Tobin), M. Piccirillo, EMI-America 8030
29	15	15	DEJA VU—Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	63	76	3	US AND LOVE—Kenny Nolan (Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234	97	64	5	GOT TO LOVE SOMEBODY—Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic)
30	18	17	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	64	74	3	YEARS—Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108	98	66	11	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)
31	20	13	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	65	45	17	WAIT FOR ME—Daryl Hall & John Oates (David Foster), D. Hall, RCA 11747	99	67	6	REMEMBER—Aerosmith (Gary Lyons), G. Morton, Columbia 1-11181
32	23	18	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tamey, EMI America 9025 (Capitol)	66	81	2	LOST IN LOVE—Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479	100	77	26	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035
33	39	9	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173	67	79	2	AND THE BEAT GOES ON—The Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA)				
34	40	9	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395	68	46	9	I DON'T WANT TO TALK ABOUT IT—Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing, ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)	
An American Dream (Jolly Cheeks, BMI)	16	Cars (Geoff & Eddie/Blackwood, BMI)	81	Don't Let Go (Screen Gems/EMI, BMI)	30
And The Beat Goes On (Spectrum VII/Rosy, ASCAP)	67	Cool Change (Screen Gems/EMI, ASCAP)	90	Even It Up (Strange Euphoria/ASCAP)	69
Another Brick In The Wall (Pink Floyd/Unichappell, BMI)	18	Come Back (Center City, ASCAP)	56	Escape (The Holmes Line Of Music, ASCAP)	24
Baby Talks Dirty (Eighties/Small Hill, ASCAP)	59	Computer Game (Alpha/Almo, ASCAP)	79	Flirtin' With Disaster (Mister Sunshine, BMI)	44
Back On My Feet Again (Pendulum/Unichappell/Hudson Bay Co., BMI)	49	Coward Of The County (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	3	Fool In The Rain (Flames Of Alton, ASCAP)	21
Bad Times (Harlene, MacAley, Ripparthur, ASCAP)	47	Crazy Little Thing Called Love (Beechwood/Queen, BMI)	2	Forever Mine (Mighty Three, BMI)	82
Better Love Next Time (House Of Gold, BMI)	72	Cruisin' (Bertram, ASCAP)	10	Give It All You Got (Gates, BMI)	37
Brass In Pocket (Modern/Hynde House Hits, ATV)	92	Daydream Believer (Screen Gems, BMI)	13	Goodnight My Love (Bayard, BMI)	70
Call Me (Ensign, BMI/Rare Blue, ASCAP)	1	Deja Vu (Rightsong/Angela, BMI)	29	Got To Love Somebody (Chic, BMI)	97
Can We Still Be Friends (Earmark, BMI)	95	Desire (Gear, ASCAP)	89	Haven't You Heard (Baby Fingers/Mims/Shown Brere, ASCAP/Freddie Dee, BMI)	57
		Do That To Me One More Time (Moonlight & Magnolias, BMI)	1	Heartbreaker (Dick James, BMI)	34
		Do You Love What You Feel (Overdue, ASCAP)	50	Him (Warners/Holmes Line Of Music, ASCAP)	28
				How Do I Make You (Billy Steinberg)	23
				I Can't Help Myself (Stone Agate, BMI)	40
				I Don't Like Mondays (Zomba, BMI)	75
				I Don't Want To Be Lonely (MCA, BMI)	87
				I Don't Want To Talk About It (Crazy Horse, BMI)	68
				I Like To Rock (Goody Two-Tunes, BMI)	46
				I Thank You (Birdes/Walden, ASCAP)	21
				I Wanna Be Your Lover (Ecnirp, BMI)	31
				I Wish I Was Eighteen Again (Tree, BMI)	55
				Kiss Me In The Rain (Songs Of Bandier/Koppelman/Emanuel/Corlandt, ASCAP)	42
				Ladies Night (Delightful/Gang, BMI)	51
				Last Train To London (Jel, BMI)	98
				Let Me Go, Love (Snug/Big Stroke, BMI)	39
				Lonely Eyes (World Song/High Sierra, ASCAP)	96
				Longer (Hickory Grove/April, ASCAP)	86
				Looks Like Love Again (Duchess, ASCAP)	41
				Lost Her In The Sun (Bugle/Stigwood, BMI)	36
				Lost In Love (Arista/BRM, ASCAP)	66
				My Heroes Have Always Been Cowboys (Jack & Bill, BMI)	76
				Off The Wall (Arista, ASCAP)	53
				On The Radio (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)	9
				Peanut Butter (Nodlew/Mchona, BMI)	83
				Please Don't Go (Sherlyn/Harrick, BMI)	100
				Refugee (Skyhill, BMI)	26
				Remember (Trio/Robert Mellin/Tendertunes, BMI)	99
				Ride Like The Wind (Pop "N" Roll, ASCAP)	11
				Rock With You (Almo, ASCAP)	61
				Rockin' Into The Night (WB, ASCAP/Fitess/Saber Tooth, BMI)	43
				Romeo's Tune (Rolling Tide, ASCAP)	54
				Sara (Fleetwood Mac, BMI)	72
				Send One Your Love (Jobete/Black Bull, ASCAP)	63
				September Morning (Stone Bridge, ASCAP)	73
				Sexy Eyes (April, ASCAP/Blackwood, BMI)	19
				Small Paradise (H.G., ASCAP)	65
				Special Lady (H.A.B./Dark Cloud, BMI)	32
				The Long Run (Cass/Red Cloud, ASCAP)	85
				When A Man Loves A Woman (Pronto/Quincy, BMI)	45
				When I Wanted You (Home Crown, BMI)	25
				Where Does The Lovin' Go (Kipahula, ASCAP)	74
				Why Me (Stygan Song/Almo, ASCAP)	35
				With You I'm Born Again (Check Out, BMI)	48
				Woman (Somerset/Evansongs, ASCAP)	77
				Wonderland (Jobete/Commodores, ASCAP)	27
				Working My Way Back To You (Screen Gems/EMI/Seasons' Four, BMI)	17
				Years (Pi-Gem, BMI)	64
				Yes, I'm Ready (Dandelion, BMI)	6
				You Are My Heaven (Black Bull, ASCAP)	91
				You Know That I Love You (Light Endavor, ASCAP)	94
				You Might Need Somebody (Brintree/Snow/Neches River, BMI)	58
				99 (Hudmar, ASCAP)	33

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

BOZ SCAGGS



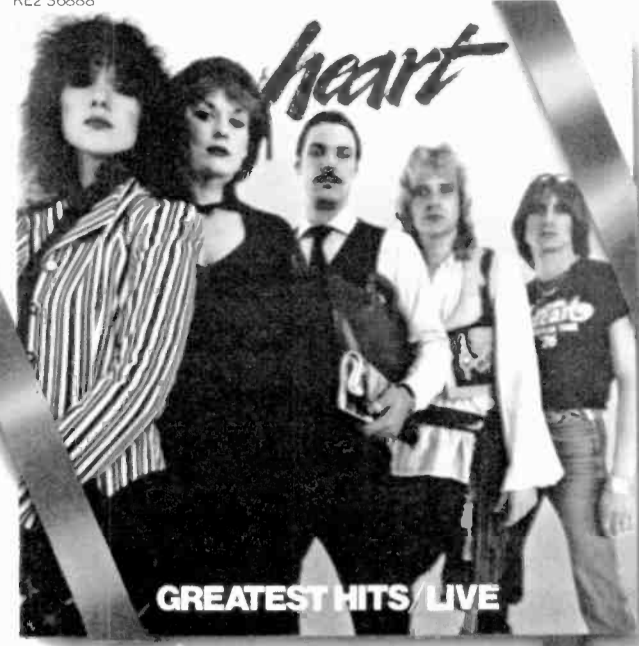
HITS!

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."



GREATEST HITS

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 (Find Another Like You)."



GREATEST HITS/LIVE

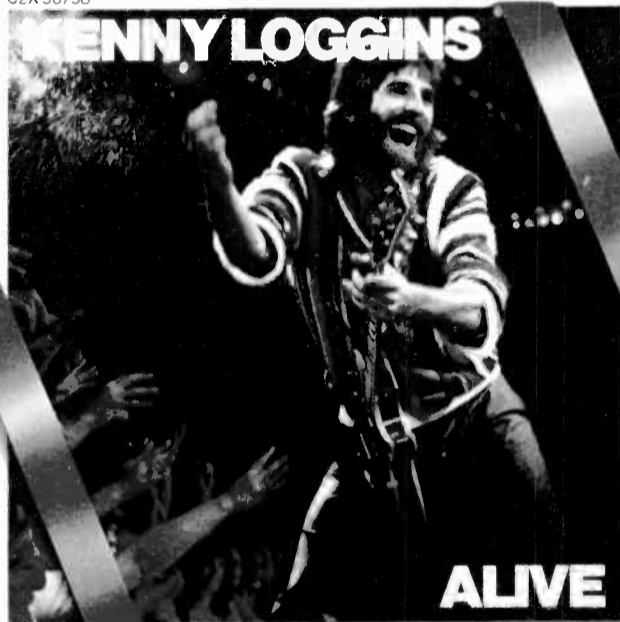
This is a double album in every way! One record contains the original studio recordings of all the great Heart singles including "Magic Man," "Crazy On You" and "Barracuda." The other record is the first all-live Heart album. Featured are never before available concert performances.



BARRY WHITE
LOVE UNLIMITED, THE LOVE UNLIMITED ORCHESTRA

THE BEST OF OUR LOVE

Barry White as composer, arranger, producer and artist. Including the music of Love Unlimited and The Love Unlimited Orchestra, as well as his own greatest hits. Barry White does it all, and Barry White does it best.



KENNY LOGGINS

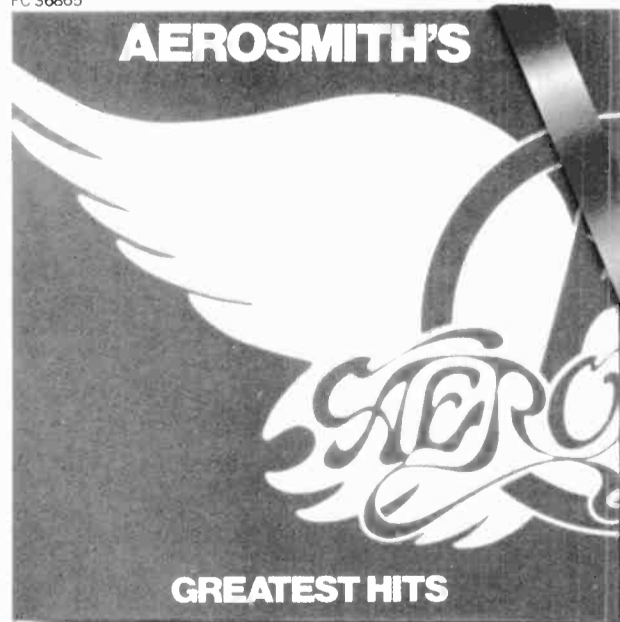
ALIVE

A specially-priced live two-record set featuring Loggins classics like "This Is It," "What A Fool Believes," "Celebrate Me Home," "I Believe In Love" and "Whenever I Call You 'Friend.'" You'll also find a live version of Kenny's latest smash, "I'm Alright."



THE BEST OF BILL WITHERS

Many of the songs on this collection haven't been available for years. Now you can listen again to "Ain't No Sunshine," "Lean On Me" and "Grandma's Hands." Also featured are the great balladeer's recent hit songs like "Lovely Day" and "I Want To Spend The Night."



AEROSMITH'S

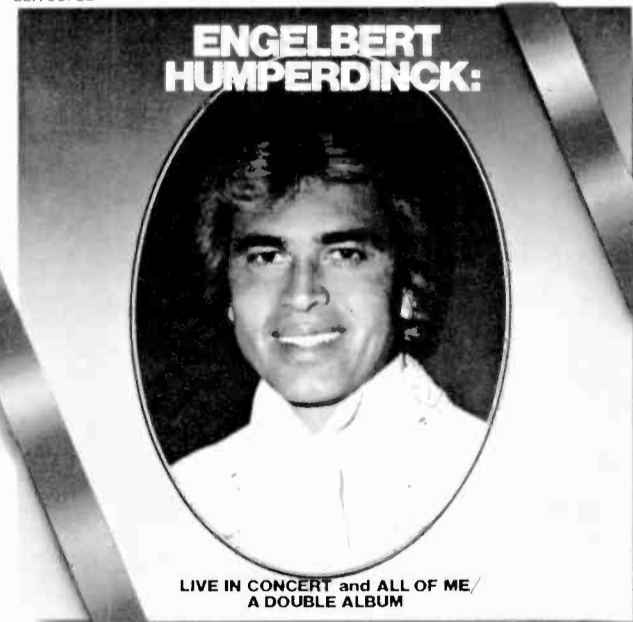
GREATEST HITS

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:

LIVE IN CONCERT and ALL OF ME / A DOUBLE ALBUM

A big double album that is every bit of Engelbert. Two sides recorded live and two sides of studio classics. Including "After The Lovin'," "Release Me," "The Last Waltz," "A Man Without Love," "Spanish Eyes," "Les Bicyclettes de Belsize" and all of your favorite Engelbert hits.

Billboard HOT 100 Chart Bound

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ONE STEP CLOSER, Doobie Brothers, Warner Bros. 49622 TELL IT LIKE IT IS, Heart, Epic 19-50950 SEE TOP SINGLE PICKS REVIEWS, Page 93

NOVEMBER 15, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions for the week ending Nov 15, 1980.