

Record World

JULY 26, 1980 \$2.50



Gladys Knight & the Pips

Hits of the Week

SINGLES

BOB SEGER, "YOU'LL ACCOMP'NY ME" (prod. by Seger-Punch) (writer: Seger) (Gear, ASCAP) (3:36). Seger's best-selling "Against The Wind" LP should spawn its third consecutive top 10 single with this ballad. His inimitable vocals are backed by gospel-like chorus colors. Capitol 4904.

DIONNE WARWICK, "NO NIGHT SO LONG" (prod. by Buckingham) (writers: Kerr-Jennings) (Irving, BMI) (3:26). The Kerr-Jennings team has penned another beauty and Dionne's vocal stamp makes it a killer. It's the title-track from her forthcoming LP and ready for heavy rotation. Arista 0527.

THE POINTER SISTERS, "HE'S SO SHY" (prod. by Perry) (writers: Snow-Weill) (ATV/Mann & Weill/Brain-tree/Snow, BMI) (3:37). June Pointer steps out on lead while an irresistible keyboard riff and snappy percussion drive this hit from the forthcoming "Special Things" LP. Planet 47916 (E/A).

ISAAC HAYES, "IT'S ALL IN THE GAME" (prod. by Hayes) (writers: Dawes-Sigman) (Warner, ASCAP) (4:11). Hayes' deep seductive vocal interacts with a mellifluous chorus on this charmingly arranged cover of the timeless classic. Strong multi-format potential. Polydor 2102.

SLEEPERS

CARLY SIMON, "JESSE" (prod. by Mainieri) (writers: Simon - Mainieri) (Quackenbush/Redeye, ASCAP) (4:18). Carly offers a slick, bouncy package about a one-sided love that won't go away. Sharp slide guitar spots and chorus la-las decorate her winning vocal. Warner Bros. 49518.

THE RECORDS, "HEARTS IN HER EYES" (prod. by Glossop) (writers: Birch - Wicks) (Off - The - Peg) (3:20). The concise harmony vocals and precision lead/rhythm guitar playing capture the essence of pop-rock on this formula-perfect cut from their new "Crashes" LP. Virgin 67008 (Atl).

HOLLY PENFIELD, "ONLY HIS NAME" (prod. by Chapman) (writer: Penfield) (Chinnichap/Careers, BMI) (3:08). Penfield's vocal and the theme evoke an aura of youthful innocence that, together with Mike Chapman's production, will attract loads of summer listeners. Dreamland 102 (RSO).

WEEDEN, FINKLE & FAY, "PART OF THE PROBLEM (The Inflation Song)" (prod. by Gold) (writers: Fay-Finkle-Weeden) (The Sunshine Rabbit, BMI) (3:59). A timely ditty that incorporates wry lyrics with a light reggae rhythm. Ready for this convention summer and pop-A/C airwaves. MCA 41259.

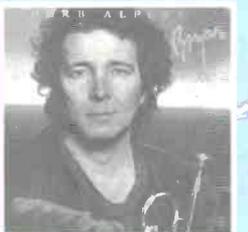
ALBUMS

HERB ALPERT, "BEYOND." His thrilling platinum resurgence with "Rise" confirmed Alpert's gift for creating the rare hit instrumental. Here are nine further possibilities for listening and dancing, with a seething Peter Frampton guitar solo on "The Factory." A&M SP 3717 (8.98).

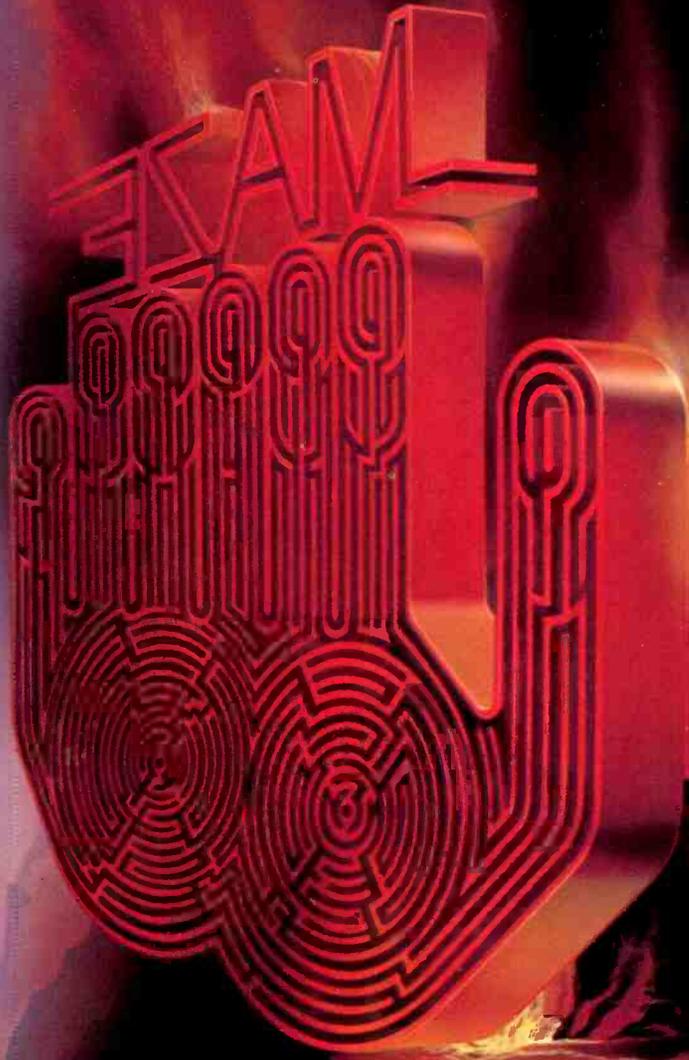
"CHICAGO XIV." Producer Tom Dowd and ripping guitarist Chris Pinnick add spice to the familiar sound of these pop craftsmen. The stately "Where Did The Lovin' Go" and rocking "Hold On" shine, while "I'd Rather Be Rich" leads to a memorable finale, "The American Dream." Columbia FC 36517 (8.98).

CHARLIE DANIELS BAND, "FULL MOON." Even Charlie himself was probably surprised at how the patriotic lyrics of "In America" roused the fighting spirit and started radio station phones lighting up coast to coast. With the single bulleting to the chart's upper reaches, the LP is well-timed. Epic FE 36571 (8.98).

WHITESNAKE, "READY AN' WILLING." A new label kicks off with a British sextet featuring keyboardman Jon Lord, drummer Ian Paice and lead vocalist David Coverdale, all ex-Deep Purple, whose "Fool For Your Loving" is just the thing for AOR and top 40 lists. Mirage WTG 19276 (Atl) (7.98).



J O Y A N D P A I N



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Record World



JULY 26, 1980

ATI Restructures, Bows Video Arm

■ NEW YORK—Jeff Franklin has announced a major restructuring of ATI Equities, the umbrella organization which encompasses American Talent International Ltd., the booking agency, as well as other companies. In addition, a new company which will sell and produce video programming has been added to ATI as part of the firm's continuing overall diversification.

In the new divisional set-up, Franklin will become chairman of the board and chief executive officer of the parent company, ATI Equities. Franklin was formerly president of ATI Equities and all subsidiaries.



Jeff Franklin

Mark Phillips, formerly vice president of finance for American Talent International Ltd., will become president of ATI Equities and will remain chief financial officer of all subsidiary companies.

Wally Meyrowitz, formerly senior vice president of American Talent International Ltd., has been named president of the newly created ATI Video Enterprises, which will produce and sell software for the home video
(Continued on page 46)

Publishers Ask CRT To Strike RIAA Study

By BILL HOLLAND

■ WASHINGTON — The latest and possibly the most damaging grenade hurled at the RIAA by the lawyers representing the songwriters in their effort to achieve a rate hike in the mechanical royalties came this past week when the American Guild of Authors and Composers and the Nashville Songwriters Association International moved to ask the Copyright Royalty Tribunal to "strike from the record" the RIAA's major economic study which has been the basis of the industry's case to halt an increase.

The basis for the AGAC and NSAI's motion is that the RIAA has refused to produce "input data" at the hearings, "including
(Continued on page 42)

PolyGram Launches Reorganization Around Marketing, Mgmt. Changes

By JEFFREY PEISCH and SAM SUTHERLAND

■ NEW YORK — PolyGram Corporation last week launched its second major label reorganization plan in less than a year, further consolidating marketing and administrative functions with an eye toward improved fiscal efficiency.

With PolyGram's various label interests already positioned under the PolyGram Record Operations — U.S.A. (PRO-USA) format devised under its initial restructuring, the new program further integrates label management for PRO-USA's Polydor, Phonogram/Mercury and Casablanca Records under a newly-created PolyGram Records structure.

Together with PolyGram

Classics, Inc., and PolyGram Distribution, Inc. (PDI), the new PolyGram Records umbrella will be part of a three-unit array of management teams. Polydor and Phonogram will now be directed primarily under the auspices of PolyGram Records East, while a second operation, PolyGram West, will incorporate the Casablanca home office staff.

Although such an attempt to further reduce staff redundancies and maximize fiscal operation had been rumored for weeks, top PolyGram corporate sources declined either complete disclosure of the basic structure or any commentary on its immediate impact on its payroll and departmental budgets.

Irwin Steinberg, who now assumes the post of chairman of PolyGram Records while retaining his prior positions as chairman and chief executive officer of PRO-USA and executive vice president of PolyGram Corp., confirmed that no formal announcement of the move is planned, when reached by RW at mid-week.

Steinberg did, however, flatly deny a published report that PolyGram's west coast team would be slashed to a skeletal office operation, and likewise dismissed speculation that the current plan, released to top
(Continued on page 30)

Retail Sales Hold Up in Heatwave

By SOPHIA MIDAS

■ NEW YORK—As the worst heat wave to hit the country since 1966 continues to create record-breaking temperatures in the south, southwest and mid-Atlantic states, record merchandisers are reporting that sales are "only slightly off," indicating that the consumer is determined to overcome and adapt to sweltering weather conditions. With the exception of those parts of the country which are being most hit by the heat wave, such as Missouri, where a state of emergency was recently declared, shoppers are, as one retailer put it, "crawling into the stores" and sometimes altering their buying habits in order to beat the heat.

The heat wave, which is presently responsible for over 700 deaths, began in Texas four weeks ago and has been steadily traveling north and east. It is now affecting 15 states, according to National Weather Service meteorologist Edward Wandrich, and "shows no signs of letting up."

Because the heat is most intense during the day, evening store hours have become a redeeming factor for many retailers. Charles Lee, of the Peaches outlet in Dallas, comments, "We
(Continued on page 43)

Smith Forecasts Bullish Year for E/A, Praises Exec Shifts, Product Strength

By SAM SUTHERLAND

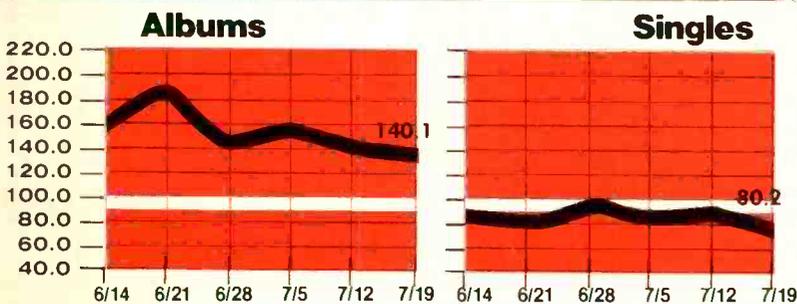
■ LOS ANGELES—Buoyed by a brisk array of single and album hits from both established and emerging label talent, and looking ahead to an impressive schedule of releases planned for the remaining quarters, Elektra/Asylum chairman Joe Smith is forecasting the biggest year in the company's history in terms of both revenues and profits.

Speaking with RW last week, Smith reviewed E/A's current chart and sales profile and forthcoming releases, and reported a bullish performance since the dawn of this decade.

"The first six months were the most successful, in terms of sales and profits, that we've ever had," he exulted, adding that projected releases by such label stars like The Cars, Joni Mitchell, Queen, The Eagles, Linda Ronstadt and Grover Washington augur continuation of that hot streak.

Added to current blockbusters from Queen, Jackson Browne, the all-star "Urban Cowboy" soundtrack lineup and Linda Ronstadt, Smith expects "without a question the biggest year in the history of this company."
(Continued on page 29)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 10.** On July 9 ASCAP honored its writer and publisher members along with the artists, producers and labels of the songs reaching the top of the pop, country and A/C charts during 1979. This week's RW provides photo coverage of the celebration, which was held in New York, Los Angeles and Nashville.



■ **Pages 12.** In only a few short months of existence and despite fierce competition, the Ritz (the interior of which is pictured here) has become known as one of New York's premier rock-disco clubs. But Ritz owner Jerry Brandt sees his establishment as being much more than a mere dance hall, as he explains in this week's issue.

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Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Ambrosia (Warner Bros.) "You're The Only Woman (You & I)."

A fantastic week of adds blew this single wide open. The group is on its way to back-to-back hits.

Robbie Dupree (Elektra) "Hot Rod Hearts."

Many notable primaries are already on this artist's follow-up disc with the south leading the way.

Record Highs Posted By Warner Comm. In Second Quarter

■ **NEW YORK**—Warner Communications Inc. has reported record second quarter results in revenues, net income and earnings per share of \$.90 were 18 percent above the previous record of \$.76 earned last year. Net income of \$25,584,000 was up 27 percent from \$20,192,000. Revenues rose to \$449,905,000 from \$348,131,000.

Music Revenues Up

Both domestic and foreign recorded music revenues increased slightly, according to the WCI report. Operating income for the music division declined by 20 percent, essentially due to lower foreign earnings. A flow of releases by major artists, which started late in the second quarter and will continue into the third quarter, should have a positive impact on results for the remainder of the year, the report stated.

For the six months ended June 30, 1980, WCI's earnings per share were \$2.13, up 12 percent from \$1.91. First half net income of \$60,599,000 showed an increase of 19 percent from \$51,010,000. Revenues for the first six months rose to \$876,945,000 from \$783,275,000. The six month figures are also all-time record highs.

RCA Inc. Sales Reach Record High

■ **NEW YORK**—The RCA Corporation reported last week (15) record sales of \$1.96 billion for the second quarter of 1980 compared with \$1.85 billion in the same quarter a year ago. Net income for the second quarter, however, was down. For the three months ending June 30, income was \$77.1 million, or 80 cents per share, compared with \$85.6 million, or \$1.13 a share a year ago.

Record Division

Although no specific figures for the record division were reported, a spokesman for the corporation said that the division was in the black for the second quarter. The RCA Corporation report listed the Consumer Electronics Division, of which the record division is a part, as a division that turned in a "strong performance" in the second quarter.

For the first half of 1980, earnings for RCA Inc. rose 5 percent to \$155.8 million, or \$1.69 a share from \$147.7 million, or \$1.94 a share in the first six months of 1979. Sales for the first half totaled \$3.93 billion, up 8 percent from \$3.64 billion in 1979.

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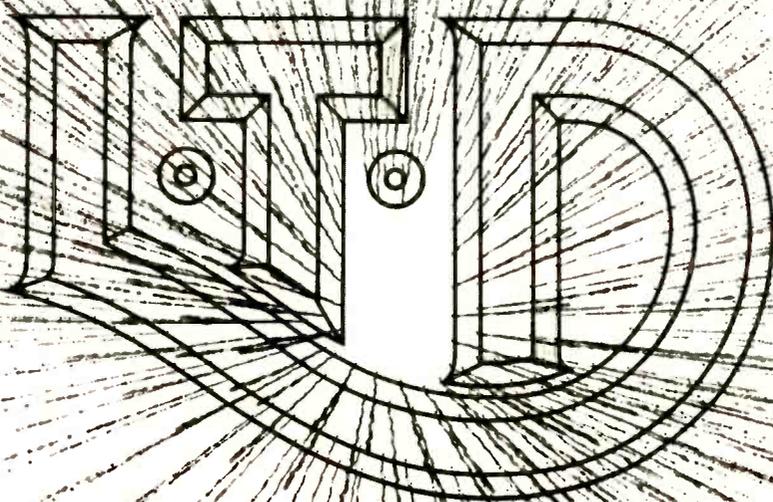
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VOL. 37, NO. 1722

A Classic Love Story...
A Classic Love Song
from L.T.D...



"WHERE DID WE GO WRONG"

AM 2250

is the first single from L.T.D.'s forthcoming

album **SHINE ON**

L.T.D...SHINING...ON A&M RECORDS & TAPES



Executive Producers



Produced by Bobby Martin for Bobby Martin Productions



Personal Management: Griff-Co./Direction: Dick Griffey

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Satellite Technology Has Broad-Based Implications for Radio

By PHIL DIMAURO

■ NEW YORK — Last winter, San Franciscans listening to a talk show originating in Jerusalem were invited to pick up the phone and speak directly to Israel's prime minister Begin.

This unique show, hosted by Owen Spann of San Francisco's KGO, was a dramatic example of the potential impact of satellite technology on radio broadcasting. Imaginative visionaries in the industry have forecasted many more amazing developments in years to come, including the prediction that someday, every home will have a dish-shaped antenna on its roof to pick up satellite transmissions directly.

Chicago disc jockey Steve Dahl, who recently began simulcasting his morning show in Detroit, has suggested that satellites could be used to make him, or someone like him, into a national radio personality. Dahl predicts that through live satellite hookups, his morning show could be heard in markets from coast to coast, with the potential of live phone calls from cities thousands of miles apart (RW, June 21).

Three corporations, RCA, AT&T and Western Union, have launched satellites with broadcast capability. Both the major news syn-

dicates, AP and UPI, are well on their way to creating satellite hookups with their affiliated radio stations. Two radio networks, Mutual and RKO, are in the process of setting up earth stations to feed their affiliates with a wide variety of programming over satellites.

Special Programming

A *Record World* survey of major broadcasters indicates that local disc jockeys need not feel threatened by the potential of orbiting instruments. Rather, the consensus seems to be that satellite technology will enable local stations to retain their individual character while new and diverse types of special programming, fed through satellite hookups, will enhance their sound.

The RKO Network is already in full swing installing 50 dish-shaped antennas (earth stations) to cover the top 50 markets in which its affiliates are located, with plans to be finished by the end of July. "When you analyze the quality of the system, and the utility of the system, it's definitely cost-effective," explained Joe McGuire, the RKO Network's chief of engineering. RKO affiliates are already on line in Tampa, Seattle, Boston, Los Angeles and Minneapolis, and McGuire reports that station engineers have described the satellite signals as "incredible" when compared to the normal network service.

RKO is participating in the shared system engineered by the

Associated Press (AP), using Western Union's Westar satellites. AP reportedly plans to install about 900 earth stations in all, feeding main antennas in designated areas, while feeding individual stations in those areas over terrestrial telephone lines, which must be rented from AT&T. These land lines are now used whenever a special radio, show, such as a live concert, is simulcast over several stations.

Elimination of land lines is one of the reasons that radio networks look to satellites in the first place, which is why United Press International (UPI) has taken a different approach in installation of its earth stations, which are expected to number over 3700. "Once the entire system is in place we will displace 75 percent of our use of AT&T lines," predicted Donald J. Bryden, UPI's general sales manager, "though we do not foresee the day when we will be completely separated from AT&T."

UPI Credit

With 50 earth stations, RKO will not charge its affiliates any construction costs. UPI's plan for 3700 earth stations will be considerably more expensive, but the news syndicate is offering a credit to the first subscriber in each community to purchase an earth station, according to Bryden.

The Mutual Radio Network, after encountering delays in its initial schedule, is currently installing earth stations at a rate of about 30 per month, according to (Continued on page 28)

Kiczales to Handshake

■ NEW YORK—Ron Alexenburg, president of Handshake Records, has announced the appointment of Al Kiczales as vice president of finance and administration.



Al Kiczales

Kiczales comes to Handshake Records from Columbia Pictures Industries where he had been corporate assistant controller for the past four of his fourteen years with the company. Kiczales' responsibilities at Columbia Pictures Industries included all corporate accounting functions and the financial operations of the theatrical division on the east coast.

RIAA Requests Data On NMPA Finances

By BILL HOLLAND

■ WASHINGTON — As the songwriters' lawyers sought to have the RIAA economic studies stricken from the record at the Copyright Royalty Tribunal's hearings on mechanical royalty rates, the RIAA was getting its licks in too—asking the National Music Publishers' Association to provide more financial data themselves.

The memorandum was submitted in response to Commissioner Tom Brennan's suggestion that the RIAA "amplify its request."

RIAA wants the following aggregate data from a representative sample of publishers for the past four years:

1. Domestic revenues from mechanical royalties and other recording-related sources, including performance royalties and printing income from sheet music and songbooks.

2. Foreign revenues from the same sources.

3. Selling, general and administrative expenses; composer payments; and other operating expenses.

4. Pre-tax profits from recording related sources.

The RIAA had originally put before the CRT a motion for more NMPA financial data the week before last, and Commissioner Brennan suggested the motion be amplified and made more specific.

MJS Entertainment Opens N.Y. Division

■ NEW YORK — MJS Entertainment Corporation, the one-stop with divisions in Miami and Atlanta, has moved into the New York market, according to Michael Spector, president of the company. MJS Entertainment of New York, with offices in Long Island City, began operating this week (21). Joe Stanzione will head the New York office. Alicia Bravo is international sales manager. Tom Wachunas is head buyer.

Talking about the expansion, Spector said, "We've always wanted to move into the New York market. It's the biggest market and maybe the hardest, but we have a lot of encouragement." Spector said the New York division will initially act as an exporter and one-stop, with plans to move into distribution in the future.

MJS Entertainment Corporation began in Miami in 1969; the Atlanta office opened in 1978. Spector said that he plans to go national as soon as possible.

The New York division is located at 47-31 35th Street, Long Island City, New York 11101, (212) 784-0360 or (1) 800-221-1552.

Regional Breakouts

Singles

East:

Fred Knoblock (Scotti Bros.)
Irene Cara (RSO)
Johnny Lee (Full Moon/Asylum)

South:

George Benson (Warner Bros.)
Larry Graham (Warner Bros.)
Johnny Lee (Full Moon/Asylum)
Roger Daltrey (Polydor)

Midwest:

Rolling Stones (Rolling Stones)
Eric Clapton (RSO)
Fred Knoblock (Scotti Bros.)
Roger Daltrey (Polydor)
Poco (MCA)
Kenny Loggins (Columbia)

West:

Ali Thomson (A&M)
Eddie Rabbitt (Elektra)
Roger Daltrey (Polydor)

Albums

East:

Chic (Atlantic)
Herb Alpert (A&M)
Dynasty (Solar)
Pleasure (Fantasy)
The Chipmunks (Excelsior)
Poco (MCA)

South:

Chic (Atlantic)
Herb Alpert (A&M)
Pleasure (Fantasy)
The Chipmunks (Excelsior)
Poco (MCA)

Midwest:

Chic (Atlantic)
Herb Alpert (A&M)
Dynasty (Solar)
The Chipmunks (Excelsior)
Poco (MCA)

West:

Chic (Atlantic)
Herb Alpert (A&M)
Dynasty (Solar)
Poco (MCA)

URBAN COWBOY

ORIGINAL MOTION PICTURE SOUNDTRACK

JIMMY BUFFETT

CHARLIE DANIELS BAND

EAGLES

DAN FOGELBERG

MICKEY GILLEY

GILLEY'S
"URBAN COWBOY" BAND

JOHNNY LEE



DP-90002



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JOHNNY LEE
"LOOKIN' FOR LOVE"

E-47004

**A two-record set from the Original Motion
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Original Soundtrack Album
From the PARAMOUNT PICTURE 

starring

JOHN TRAVOLTA

in

URBAN COWBOY

DP-90002

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A JAMES BRIDGES FILM

Screenplay by JAMES BRIDGES and AARON LATHAM

Produced by IRVING AZOFF and ROBERT EVANS

Directed by JAMES BRIDGES

Available on FULL MOON/ASYLUM RECORDS & TAPES

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Nashville Meet Set For NMPA Directors

■ NEW YORK — The board of directors of the National Music Publishers' Association will meet in Nashville on Oct. 15, NMPA president Leonard Feist has announced. Major publishing executives from New York, Los Angeles, Atlanta, and Nashville will assemble at the Hyatt Regency hotel to discuss problems and programs.

The meeting of popular music publishers will take place during Nashville's Country Music Week, organized by the Country Music Association. NMPA board members will attend various country programs during the week.

MCA Files Complaint Against Steely Dan

■ LOS ANGELES—MCA Records and Steely Dan are battling over rights to the platinum group's forthcoming album, their first since the multi-million selling "Aja" was released in 1977.

MCA Records, which acquired rights to Dan product via its purchase of ABC Records, the group's original label, filed a complaint for injunctive relief in Superior Court here last Monday (14), seeking to block the album's delivery to any other company. Named as defendants were group principals Donald Fagen and Walter Becker, and Steely Dan, Inc., the group's California-based corporation.

That action was triggered by the group's own position that their contractual status with MCA has been rendered null and void by alleged breaches found when Steely Dan and its legal counsel made an audit of MCA books that allegedly located "several millions" in unpaid royalties.

MCA's complaint disputes that position by invoking its

Polydor Inks LaToya Jackson



Polydor Records has signed singing star LaToya Jackson to an exclusive recording contract, it was announced by label president Fred Haayen. Part of the Jackson family, LaToya has a self-titled debut album scheduled for release early next month. A single, "Night Time Lover," produced by brother Michael, will precede the LP in late July. Pictured from left at the signing are: Marty Goldrod, vice president and west coast general manager, Polydor Records; Wally Roker, administrator, Joe Jackson Productions; LaToya Jackson; Fred Haayen, president, Polydor Records; Joe Jackson; and Dick Kline, executive vice president, Polydor Records.

IHE Ready to Launch Four Music Specials

■ LOS ANGELES — With the recent addition of a Jerry Lee Lewis musical special, International Home Entertainment, Inc. (IHE), Los Angeles-based developer of shows for cable systems, syndication and theatrical release, has four shows on its current production slate.

Busy Summer

IHE has had a busy summer beginning in late May with a non-exclusive production arrangement with Precision Video, Los Angeles. A preliminary budget of \$1-million was allocated for this

(Continued on page 46)

claim to the group's contract via the March, 1979, purchase of ABC Records by MCA, and cites a January, 1979 agreement between ABC Records and Steely Dan, Inc., calling for one more album from the group. That agreement also guaranteed the group \$550 thousand in non-returnable advances, paid against royalties.

MCA has allegedly made an outlay of over one million dollars in production funds for the forthcoming album.

The group's manager, Irving Azoff of Front Line Management, has declined comment on the dispute, but Front Line did confirm that attorney Mickey Rudin has been retained on the group's behalf.

Meanwhile, it's known that Steely Dan signed a new recording deal with Warner Bros. Records some time ago. As for the disputed album, first projected for release a year ago, informed sources indicate the group expects to complete the project within weeks.

Music City One Stop Ceases Operation

■ NASHVILLE—Music City Record Distributors, Inc., parent firm of Music City One Stop, has announced that after ten years of operation it has closed its Nashville one-stop, citing "unfavorable business conditions" and a location "not conducive to walk-in business."

Hutch Carlock, owner and president of Music City Records Distributors, told *Record World* that his company's full-service one stop ceased operation Tuesday (15). "In evaluating our organization, we found that the one stop was just not profitable," Carlock said. "Also contributing to the problems was the general location, which was just not conducive to walk-in traffic."

The ten-year-old one stop occupied a 2500-sq.-ft. location. It generated "several hundred thousand dollars" in business shortly after it opened, but income slumped in recent years, according to Carlock.

"We had some tough years, and once you lose a certain amount of impetus, you don't ever regain it," Carlock said. "We looked at things very closely and saw the one stop wasn't making money, and there were a lot of head-

M-80 Expands

■ LOS ANGELES—M-80 Records, the newly-formed L.A.-based label headed by Brian Moriarty, has expanded its facilities at 9034 Sunset Blvd., and retained the services of Sean Thomas as sales manager for the company; Kenny Ryback as west coast and southwest promotion manager; and Bobbi Cowan & Associates for PR and publicity.

In addition, the Red Line Agency has been retained to book M-80 artist Mark Hoffman and the Rabble, whose debut LP "Leps and Other New Words," is receiving airplay in several southern California and southwestern markets. Red Line will also book M-80 Productions' artist Jeff Rollings, currently part of the Phil Seymour Band.

All of the above will report to Kathleen Kaiser, vice president of creative services for the label.

Pacific Arts Taps Melancon

■ CARMEL, CA. — Pacific Arts president Kathryn Nesmith has announced the appointment of Chuck Melancon to the position of director of national sales for The Pacific Arts Corporation.

Melancon had held the same position for Chrysalis, he served as regional sales manager for MCA Records.

aches, so we decided it was time to terminate. It was a matter of economics."

Carlock said his company's rack operation, distributorship, and retail outlets continue to do well. The company now operates four retail outlets in Tennessee and plans to open a fifth store Sept. 2 in Knoxville. Carlock's firm now runs a Wizard's retail outlet in Nashville, Jack's in Chattanooga, Cat's store in Knoxville and Clarksville, and plans to open a second Cat's in September in Knoxville.

The new 3500-sq.-ft. outlet would be near the University of Tennessee Knoxville campus, which has over 30,000 students.

"Expanding our retail operation is the best move in these times," Carlock said. "It has a much better cash flow than a one stop or distributorship."

Atlantic Promotes Carole Bergenfeld

■ NEW YORK—Dave Glew, executive vice president and general manager, Atlantic Records, has announced the appointment of Carole Bergenfeld to the post of executive assistant. In her new position, she will be coordinating marketing campaigns and sales status reports, as well as acting in a liaison capacity between Glew's office and the other areas of the company.



Carol Bergenfeld

Bergenfeld joined Atlantic Records three years ago as secretary to Glew. Prior to that she was with Buddah Records working in the office of the president. Before that she was with A&M Records, working in both their east and west coast offices.

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ASCAP Fetes Writers, Publishers



In a tri-city celebration held on July 9 in New York, Los Angeles and Nashville, the American Society of Composers, Authors and Publishers (ASCAP) honored its writer and publisher members along with the recording artists, producers and record labels of the songs which reached the top 10 of the pop, soul and adult contemporary charts during 1979. Pictured at the New York event are (top row, from left): Irwin Robinson, president, Chappell & Co.; ASCAP president Hal David; Irwin Schuster, senior vice president, creative, Chappell & Co.; ASCAP board member Salvatore Chiantia; and Frank Military, vice president creative, Chappell & Co.; David; Rick Smith, vice president April/Black-

wood Music; and ASCAP board member Salvatore Chiantia; David; Rita Leigh and Carolyn Ali, Commodores Entertainment Pub. Corp.; and Chiantia; in Los Angeles (bottom row, from left) Todd Brabec, ASCAP western regional director for business affairs; and Robert Gordy, executive vice president for Jobete Music, Inc.; Michael Gorfaine, ASCAP western regional director of repertory; Engelbert Humperdinck; producer Joel Diamond; and Todd Brabec; and in Nashville, Debbie Hupp; Connie Bradley, ASCAP southern executive regional director; Bob Morrison; Cathy Phillips, United Artists Records; and Bob Beckham, Music City Music.

Feist's Address To Publishers Forum Keyed To Current CRT Developments

By SAMUEL GRAHAM

■ LOS ANGELES — A first-hand report on the Copyright Royalty Tribunal's current mechanical copyright rate hearings, hearings in Washington, D.C. that are expected to continue well into the month of August, was presented

to local music publishers here last week by Leonard Feist, president of the National Music Publishers Association.

Addressing a small, informal gathering of the Music Publishers Forum—a group meeting monthly and comprised largely of young publishers, many of them affiliated with firms based on the east coast—Feist noted repeatedly that it would be "improper" for him to make "suggestions, predictions or comments" about the Washington proceedings. "My whole purpose," he later told *Record World*, "was to provide a little color, relate a few anecdotes, and generally give the people a feeling of what the hearings are like. To most of them, I think, these proceedings seem vague and far away; I wanted to give them some feeling of what's involved, to keep our members posted in what I believe was a quite objective way."

The bulk of Feist's remarks were confirmed to readings from the actual CRT transcripts. Among those witnesses quoted were Feist himself; the first witness when the hearings opened on May 6, Morris Abram, the NMPA's counsel; and Stanley Gortikov, president of the Recording Industry Association of America, seen by most publishing concerns as their principal adversary.

(Continued on page 29)

RCA Names McGathy Album Promo Director

■ NEW YORK—Bill McGathy has been appointed director, national album promotion for RCA Records, according to John Betancourt, division vice president, pop promotion for the label, to whom he will report.



Bill McGathy

In his capacity McGathy, who be based in New York, will be responsible for coordinating radio promotion across the country of all RCA and associated label album product.

McGathy comes to RCA from Polydor as director, national album promotion.

Gamble To Receive 1980 AMC Award

■ NEW YORK—Walter Yetnikoff, president, CBS/Records Group, has announced that Kenneth Gamble will receive the 1980 AMC Humanitarian Award at its 13th Annual Dinner on December 13 in New York City.

Yetnikoff, who was honored with the AMC Humanitarian Award in 1975, made the announcement just prior to his keynote address at the recent BMA Convention.

Gamble is chairman of the board of Philadelphia International Records, and chairman of the board and co-founder of the Black Music Association.

Nesuhi Ertegun, president, WEA International, and 1979 AMC Award recipient, will be chairman of this year's event.

The AMC Cancer Research Center and Hospital, a national center concerned with cancer research, cancer patient care, cancer control and education has had a successful annual funding campaign in the record industry for more than 12 years.

Jobete Closes New York Office

■ NEW YORK — The New York office of Jobete Music, the music publishing arm of Motown, Inc., has been officially closed.

Carl Griffin, who was Jobete's director of east coast operations until the closing, can be reached at (212) 533-2890.

Connie Johnson Named Director of Promotions For PIR & TSOP

■ PHILADELPHIA — Larry Depte, president of Philadelphia International and TSOP Records, has named Connie Ann Johnson to the position of national director of promotions for the PIR/TSOP family of music.



Connie Johnson

Prior to her new appointment at PIR, Johnson served as national director of R&B promotion at the New York-based Salsoul Record Corporation. Before joining Salsoul, she was formerly national promotion director for Philly Groove Records, national promotion director for All-Platinum and she did independent record promotion for AVI Records.

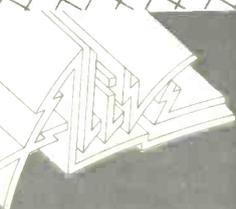
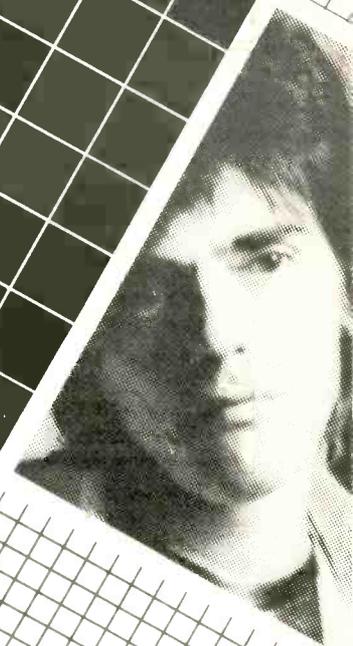
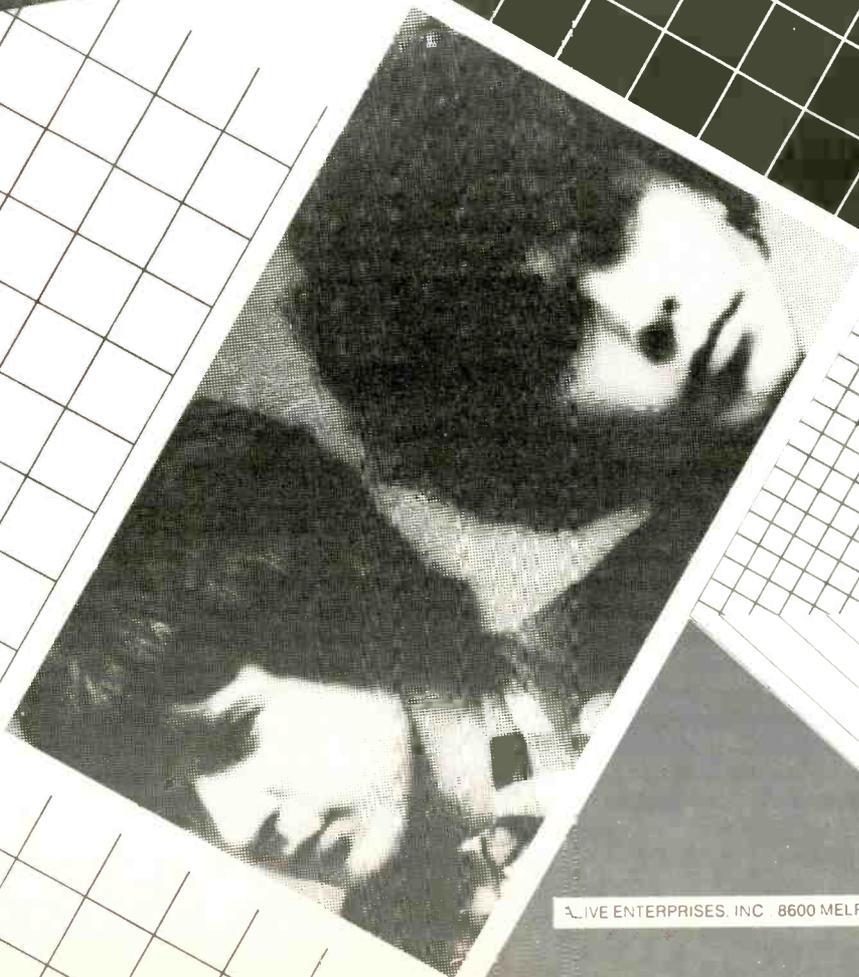
Johnson will be responsible for all facets of promotion for the PIR/TSOP labels and will report directly to the president.

Hook Single Gold

■ LOS ANGELES — "Sexy Eyes," from Dr. Hook's current "Sometimes You Win" LP, has been certified gold by the RIAA.

Blondie

Congratulations **Blondie** & **Chrysalis Records...**



By DAVID MCGEE

■ ON THE CAMPAIGN TRAIL WITH ROB STONER, PART I: The '70s were a prosperous time for many musicians, particularly **Rob Stoner** (né Rob Rothstein) who, as one of New York's most in-demand session musicians, played on (by his own estimate) between 60 and 70 albums during the decade, ranging from **Don McLean's** "American Pie" to **Bob Dylan's** "Live at Budokan," with stops of varying degrees of quality in between. Clearly a long and illustrious career. There is more to it than that, though, as Stoner explained during visit to *RW* for an in-depth discussion of his life in the business, his first solo album, "Patriotic Duty (on MCA), and his current "campaign" to, as he puts it, "restore the integrity of American rock and roll."

In order to fully appreciate that campaign, one must be apprised of Stoner's background apart from his exemplary credits and reputation as a sideman. Born and raised in Manhattan, Stoner formed his first professional band in 1960, at the tender age of 13. Later in the decade he paid his way through Columbia University with money earned fronting Rockin' Rob and the Rebels, a rockabilly quartet for which Stoner supplied original material (he spent summers in the Merchant Marine, "so I could get a little laborer's experience and have peace and quiet to write some songs in."). In lieu of taking exams in a music history course, Stoner delivered an illustrated and annotated (via songs played by Rockin' Rob and the Rebels) series of lectures on American rock and roll. "All the guys in the Glee Club would show up and catch these lectures," Stoner recalls. "Lo and behold, two months later they show up as Sha Na Na, singing all the same damn songs I was using in my lectures." (Sha Na Na is but one cog in the music industry's Columbia Connection. Other notables attending the University at the same time as Stoner included Columbia Records' A&R exec **Gregg Geller**, Warner Bros. publicity director **Bob Merlis** and Epic staff producer **Tom Werman**, whose first production for the label was a single by Rockin' Rob and the Rebels. Find a wheel, and it goes 'round, 'round, 'round . . .)

Rockin' Rob and the Rebels were signed to Epic in 1973 and cut some 45s that Stoner claims were "very similar to what I'm doing now. But back then rockabilly was thought of as country music, if it was thought of at all. People basically didn't know what to make of what I was doing. I was considered a country artist by my label, but I was doing rock and roll gigs up and down the east coast. So my live scene and my record scene were not complementing each other at all."

His career seemingly at an impasse, Stoner received a phone call that answered the question of what to do next. "Bob Dylan asked me to be his musical director, bass player and harmony singer. I jumped at the opportunity because he was also offering me a slot at the beginning of his show as the opening act on the Rolling Thunder Revue. I thought, Here's a good chance to serve an apprenticeship under a guy who's a great American singer-songwriter. And I'd always wanted to be a singer-songwriter in the American tradition."

Looking back, Stoner admits he erred in believing his solo turn in Rolling Thunder plus the high visibility afforded one who is Bob Dylan's musical director would establish him as something more than a sideman: "Little did I realize that a sideman is a sideman is a sideman, especially if he is with Dylan."

Dylan's band remained Stoner's primary responsibility until he left the tour at the end of '78. "We were getting ready to go out on the American and European legs of the tour when Bob and I had a falling out. My responsibility was so high—I would do the arrangements, rehearse the band, hire, fire, audition—that there was just no way to work with a guy who is that flaky and has that much stuff going on in his head and not disagree with him over important things. I had to make guesses constantly on his behalf because he did not want to be bothered with the nuts and bolts of running a band. Knowing him as well as I did, I would make educated guesses as to what should be done for him. My batting average was good enough that he kept me on for three years, but eventually there was just too much going on between us. I figured it was time to call it quits and start getting my solo career back together."

In retrospect it seems as if Stoner's association with Robert Gordon on record and in concert, provided as much impetus for a solo outing as did the end of the tour of duty with Dylan. "Robert Gordon and Sha Na Na do old songs, dress up '50s style and play on the sociological implications of the music," says Stoner. "They act out 'Grease'

(Continued on page 23)

New York's Ritz: A Club for All Audiences

By JEFFREY PEISCH

■ NEW YORK—When the Ritz, a 1700-person-capacity rock club, opened in Greenwich Village earlier this spring, it was one of over a dozen new clubs in the city trying to capitalize on the rock-disco craze. Although the competition—for talent and for an audience—is fierce in New York, in the few short months that the Ritz has been open, it has definitely made a name for itself.

Perhaps the primary reason the Ritz has done so well is that the club doesn't see itself as merely catering to a current fad. In fact, creative director Jerry Brandt strongly opposes pigeon-holing the Ritz's music and its audience. A casual perusal of the club's upcoming schedule supports this point. In the next several weeks the club will present the Shirts, the Brains, Jo Jo Zep & the Falcons, the Drifters, Jerry Lee Lewis, Ray Charles, and the Duke Ellington Orchestra.

"The backbone of the Ritz is definitely rock and roll," said Brandt, sitting on the balcony at the club, overlooking the massive dance floor and stage. "But there's no reason why we can't have Squeeze play one night, and Ray Charles the next. I don't want the Ritz to be known as merely a dance hall, but as a music room that presents all kinds of music."

The Ritz's rather schizophrenic bookings have drawn a diverse crowd. On Mondays and Tuesdays the club has been presenting a "Rock 'n' Roll Against Depression" show, featuring two or three local bands for two dollars. On these evenings the large New York City rock community has been lining up around the block.

Fridays and Saturdays are rock nights also, but are usually reserved for acts with record labels. Tuesdays and Wednesdays are what Brandt calls his "diversion" evenings. On one of these evenings, one might find women in evening dresses and men in three-piece suits.

Brandt said that he had been waiting to open up a club like the Ritz for "a long time." Before opening the club, Brandt worked as an agent for William Morris (Muhammad Ali and Sam Cooke were some of his clients) and dabbled (unsuccessfully) at Broadway production. When the Ritz opportunity arose, Brandt and his eight partners (known as the Ritz Entertainment Organization) pulled out all the stops in fixing up the 90-year-old building. Don Ketteler, who has worked with Kiss and Ashford and Simpson, was brought in to design the club's sound system. Chip Monck, made famous for his work at the

(Continued on page 23)

RCA Names Two Recording Engineers

■ NEW YORK—The appointment of Michael Getlin and Dennis Ferrante as recording engineers has been announced by Larry Schnapf, director, studio operations, RCA Records.

Getlin joins RCA after having been associated with the Hit Factory and having been an independent engineer in New York and Toronto.

Ferrante was associated with The Hit Factory and the Record Plant and also worked as an independent.

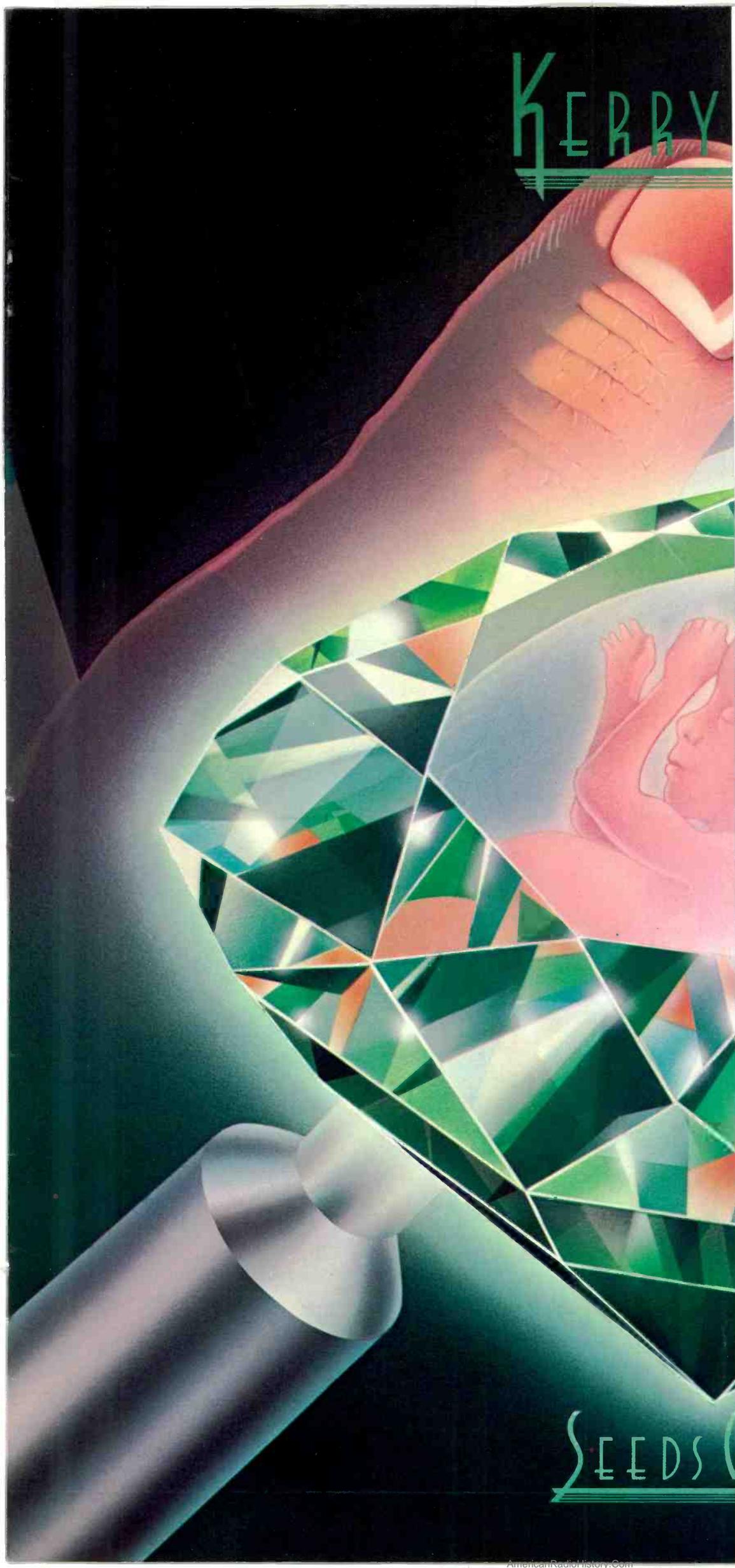
Arista Signs Sea Level



Clive Davis, president of Arista Records, has announced that the label has signed the band Sea Level to a long-term, exclusive recording contract. The band's first album for Arista, "Ball Room," was produced by Sea Level along with Sam Whiteside and will be released this week. Shown at the signing are (from left): Sam Whiteside, co-producer and engineer of "Ball Room"; Mat Greeley, drummer, Sea Level; Davis Causey, guitarist, Sea Level; Richard Palmese, vice president, national promotion, Arista Records; Clive Davis, president, Arista; Chuck Leavell, keyboard player and singer, Sea Level; Randall Bramblett, keyboard player, saxophonist and singer, Sea Level; Abbey Konowitch, director, product management, Arista; Bob Schwaid, manager, Sea Level.

KERRY

We all have our secret dreams and aspirations and making this album was the fulfillment of several of mine. It gave me the opportunity to work with some people I have long admired, to explore different directions musically, to experience complete independence, and most of all to have a new source of inspiration... and to top it all, I just had a whole lot of fun doing it. I hope you enjoy listening to it as much as I did making it.

A large, stylized illustration of a hand holding a large, faceted diamond. Inside the diamond, a fetus is visible, symbolizing the album's title 'Seeds of Change'. The background is dark, and the diamond's facets are illuminated with green and orange light.

Kerry Livgren

— Kerry Livgren

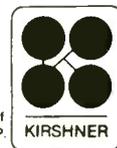
"Seeds of Change." The debut solo album by one of the leaders of Kansas,® the composer of "Dust in the Wind" and "Carry On Wayward Son." Kerry Livgren. On Kirshner Records and Tapes.

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Record World Single Picks

CHARLENE—Motown 1492



HUNGRY (prod. by Miller) (writers: Miller-Hirsch) (Stone Diamond, BMI) (3:26)

Charlene Duncan has the kind of voice that signals the arrival of a major new talent on the pop music scene. This dramatic ballad from the forthcoming Broadway Musical "Daddy Goodness" gives her well-conditioned alto plenty of room to stretch out and hold on to those sensitive, emotion-packed notes. A powerful effort for pop, black and A/C audiences.

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury 76074



ON THE BEACH (prod. by Lyon-Rush) (writer: Rush) (Amando/Dangerous, ASCAP) (2:54)

From the opening drum throb to a final resounding harmony chorus fade, this is unbridled urban rock at its reckless best. Johnny is at his gritty/husky-throated finest and Billy Rush adds some sun-baked guitar runs. From their latest "Love Is A Sacrifice" LP, it's a timely paen to summer fun.

THE KINGS—Elektra 47006



SWITCHIN' TO GLIDE (prod. by Ezrin) (writers: Diamond-Zero) (Diamond-Zero, BMI) (2:33)

This could be the next-big-thing of 1980. The Toronto-based quartet is creating quite a stir on AOR stations with its debut LP and this initial single is a telling pop-rocker with the spotlight on David Diamond's compelling lead vocals and some stinging, roaring rhythm guitars. The hook is quite memorable and liable to live long into the fall.

CHANGE—RFC 49518 (WB)



SEARCHING (prod. by Petrus) (writers: Malavasi-Slade) (Little Macho, ASCAP) (3:15)

The Petrus-Malavasi studio wizardry garnered mid-chart success with "A Lover's Holiday" and this follow-up, with the earnest vocals of Luther Vandross, should go even further in establishing this sound as a major contemporary dance-rock force. The alluring tempo and toasty sax solo add to the widespread appeal.

Pop

AMY HOLLAND—Capitol 4884

HOW DO I SURVIVE (prod. by McDonald-Henderson) (writer: Bliss) (April/Paul Bliss, ASCAP) (3:13)

From her solid, self-titled debut LP comes this snappy, pop-rocker with Michael McDonald's production/keyboard/back-up vocal support. Well-crafted pop-A/C fare that makes her a talent-to-watch.

HUEY LEWIS and the NEWS—

Chrysalis 2446

SOME OF MY LIES ARE TRUE (SOONER OR LATER) (prod. by Schnee) (writers: group) (Hulex/Rare Blue) (3:13)

The S.F.-based sextet debuts with this fun rocker from their new, self-titled LP. The driving rhythm guitars buttress strong lead and harmony vocals that should please AOR-pop listeners.

VOYAGER—RCA 12047

SING OUT—LOVE IS EASY (prod. by Dudgeon) (writer: French) (Eiger/Panache, ASCAP) (3:50)

Here's an uplifting debut from the "Act Of Love" LP. Paul French's lead vocals are surrounded by soaring harmonies and sparkling guitars. Great for pop radio.

THE VAPORS—UA 1364

TURNING JAPANESE (prod. by Coppersmith-Heaven) (writer: Fenton) (Glenwood, ASCAP) (3:19)

Lyrical and instrumentally, this is one of the more creative releases of the year. Already a hit in England, it's a pop-rocker, with lilting keyboards and rich harmony vocal choruses.

DEVO—Warner Bros. 49524

GIRL U WANT (prod. by group-Margouleff) (writers: Mothersbaugh-Casale) (Devo/Nymph, BMI) (2:56)

A snakey guitar winds around the boisterous lead vocals that proclaim the winning hook. The power-pop rhythm track adds to the overall radio appeal.

ORIGINAL MIRRORS—Arista 0537

REFLECTIONS (prod. by Winstanley-Broudie-Allen) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:30)

Vocalist Steve Allen doesn't have the classic pop voice but he does have a sense and feeling for the pop classic as demonstrated on this cover of the Supremes' '67 hit. Keyboard colors are pure pop and the rhythm kick says dance.

IAN MATTHEWS—Mushroom 7045

YOU DON'T SEE ME (prod. by Robertson) (writers: Matthews-Griffiths-Metzer) (Island/Falling Rock, BMI) (3:43)

Matthews has written several sterling pop-rockers with memorable hooks and chart successes. Here's another with its energetic instrumental track (featuring saucy guitar / keyboard runs) supporting his vocals.

WALTER EGAN—Col 1-11297

BABY LET'S RUNAWAY (prod. by Mankey-Egan) (writer: Egan) (April/Swell Sounds/Melody Deluxe/Seldex, ASCAP) (2:44)

Egan applies everyman's romantic escape theme to this initial release from his "The Last Stroll" LP. The catchy melody and pulsating rhythm are the embodiment of today's pop-rock.

LYN TODD—Vanguard 35216

REBEL, REBEL (prod. by Orlando) (writer: Bowie) (Chrysalis/Mainman, ASCAP) (3:00)

Todd uses this '74 Bowie killer as a vehicle to showcase her impressive vocal talents and the idea is well-conceived and executed. A fine rocker for AOR-pop.

JON & VANGELIS—Polydor 2098

I HEAR YOU NOW (prod. by Vangelis) (writers: Anderson-Vangelis) (WB/Spheric B.V., ASCAP) (3:37)

Former Yes lead vocalist Jon Anderson collaborates with keyboard whiz Vangelis on this soft and serene cut from the "Short Stories" LP. Comforting ballad tapestries for pop, A/C and AOR.

BILLY SQUIER—Capitol 4901

THE BIG BEAT (prod. by Offord-Squier) (writer: Squier) (Songs of the Knight, BMI) (3:18)

Squier cries, sasses and yells emphatically in the upper ranges while the bulldozer rhythm plows a hard, straight-ahead rock'n'roll path. A blistering lead guitar break completes this AOR-pop package.

TREFETHEN—Pacific Arts 109

MOVING BLUNDERS (MARCH OF THE MARBLE PEOPLE) (prod. by Trefethen) (writer: Trefethen) (Both Sides Of The Pie, ASCAP) (3:18)

Studio pro and original Ambrosia member, Tom Trefethen debuts with this cut from his forthcoming, self-titled LP. The intelligent arrangement puts the emphasis on rich keyboards and his soaring vocals.

B.O.S./Pop

LINDA CLIFFORD—RSO 1041

RED LIGHT (prod. by Gore-Askey) (writers: Gore-Pitchford) (MGM, BMI) (3:38)

Clifford offers hot stuff from the "Fame" soundtrack that's headed for big multi-format action. Energetic percussion ignites the made-for-movin' rhythm track and Linda's gospel fervor.

B.T. EXPRESS—Col 1-11336

DOES IT FEEL GOOD (prod. by Brown) (writer: Hall Jr.) (Triple "O" Songs, BMI) (3:25)

"Give Up The Funk . . ." was a BOS hit and this follow-up, with its contagious, percussion-clad rhythm mix and chorus chant hook, should make big pop inroads.

MELBA MOORE—Epic 9-50909

EVERYTHING SO GOOD ABOUT YOU (prod. by Hawes-Carstarphen) (writers: Hawes-Carstarphen) (Eptember, ASCAP/Ensign/Industrial Strength, BMI) (3:54)

Moore sounds great on this initial release from her forthcoming "Closer" LP. Her spirited vocal works the catchy hook over an equally exciting rhythm track.

STACY LATTISAW—Cotillion

46001 (Atl)

LET ME BE YOUR ANGEL (prod. by Walden) (writers: Walden-Hill) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) (4:00)

Stacy's latest LP is a regular in the upper echelon of black music charts and this title cut shows why. A stunning ballad reminiscent of early Dionne and ready for several formats.

CHUCK BROWN & THE SOUL

SEARCHERS—MCA 41279

COME ON AND BOOGIE (pt. 1) (prod. by Henderson) (writer: Reason) (Relaxed/Uncle Famous/Bustin' Loose, BMI) (3:51)

The hard-working octet hails from D.C. where they've nurtured an exciting mix of barroom R&B and funk. Brown is the centerpiece, on vocals and guitars, amidst the hectic pace.

THE JONES GIRLS—Phila. Intl.

9-3111 (CBS)

DANCE TURNED INTO A ROMANCE (prod. by Gamble-Huff) (writers: Gamble-Huff) (Assorted, BMI) (3:29)

The ladies' sweet harmonies glide through the upper ranges effortlessly on this gorgeous piece from their forthcoming LP. The hook is radio-right and ready to grab the dancers.

JOE TEX—Polydor/Curb 2109

STICK YOUR KEY IN (AND START YOUR CAR) (prod. by Killen) (writers: Tex-Killen-McGinty) (Tree, BMI) (3:43)

Thick keyboard/string overlays provide a lush backdrop for Joe's soulful whispers and honest enthusiasm while spirited percussion and a cute chorus help make this a potent sleeper.

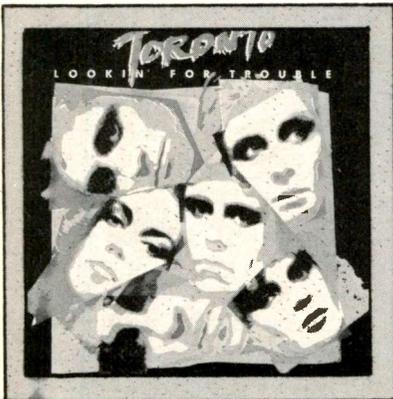
SIDE EFFECT—Elektra 47007

GEORGY PORGY (prod. by Johnson) (writer: Paich) (Hudmar, ASCAP) (3:47)

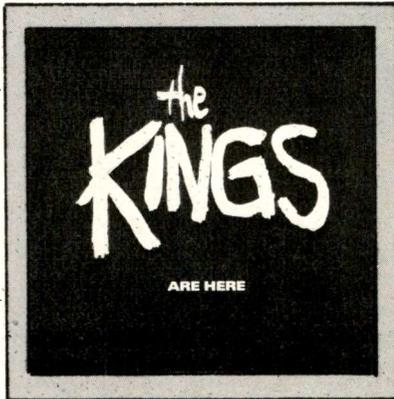
This is an impressive debut from the talented quartet's "After The Rain" LP. Miki Howard's ear-catching vocal agility is a fabulous counterpart to the male tenor trio. A Toto cover, it could see pop action.



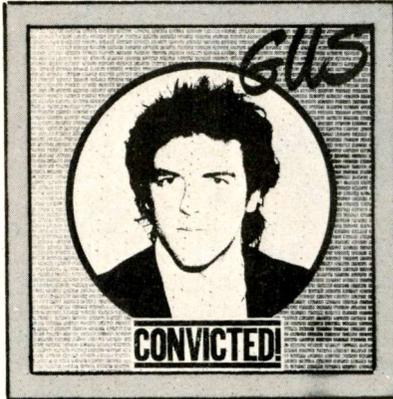
Record World Album Picks



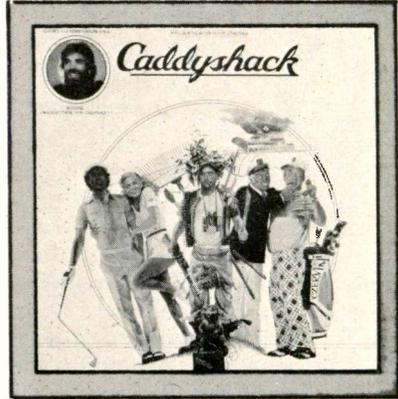
LOOKIN' FOR TROUBLE
TORONTO—A&M SP 4821 (7.98)
 This six-member outfit from Canada is going for the heart of the market on its debut, with a heavy bottom, viscous harmonies and a female lead vocalist, Holly Woods. The telephone number romance, "5035," and "Shot Down" will get AOR spins and have all the positives (and none of the negatives) to make Top 40 happy.



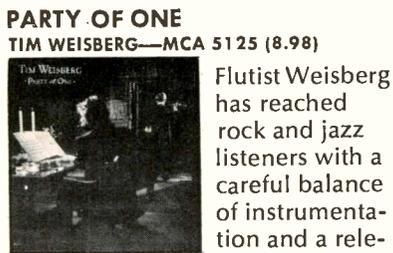
ARE HERE
THE KINGS—Elektra 6E-274 (7.98)
 This relatively unknown Canadian quartet was fortunate enough to impress Bob (just back from "The Wall") Ezrin, and their marriage seems to have been made in heaven. The textured harmonies and relentless rhythms of "This Beat Goes On" and "Partyitis" are just the sort of music AOR programmers can't get enough of.



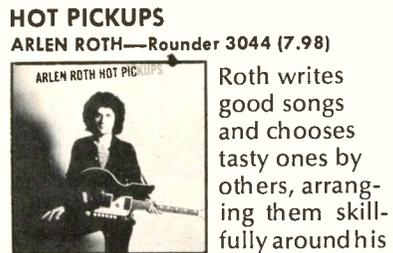
CONVICTED
GUS—Nemperor NJZ 36502 (CBS) (7.98)
 From the first irresistibly brash guitar strains of "She's Not Gonna Come To You," it's obvious that Gus has found the secret of using generic rock riffs to express his own personality. The instrumentation covers the full range from benign to aggressive, and songs like "Sweet Delight" could work on a variety of formats.



CADDYSHACK
ORIGINAL MOTION PICTURE SOUNDTRACK
 —Columbia JS 36737 (7.98)
 Like so many other contemporary artists, Kenny Loggins, featured on this album, has found the soundtrack a convenient vehicle for his music. The pre-released single theme "I'm Alright" is here, along with three other Loggins tunes and selections by Journey, The Beat and Hilly Michaels.



PARTY OF ONE
TIM WEISBERG—MCA 5125 (8.98)
 Flutist Weisberg has reached rock and jazz listeners with a careful balance of instrumentation and a relevant use of vocals, exemplified on this album by cuts like "Don't Keep Me Waiting Girl," and collaborations with guitarist Buzz Fetien.



HOT PICKUPS
ARLEN ROTH—Rouner 3044 (7.98)
 Roth writes good songs and chooses tasty ones by others, arranging them skillfully around his considerable six-string talents. He really burns on "When A Man Loves A Woman," with the Persuasions on backing vocals.



LOVE IS ALL AROUND
SONNY CURTIS—Elektra 6E-283 (7.98)
 Sonny bought his schizzly Coupe de Ville with residuals from his theme for TV's "Mary Tyler Moore Show," and he also wrote "I Fought The Law," recently made popular again by the Clash. They're both on this Nashville production.



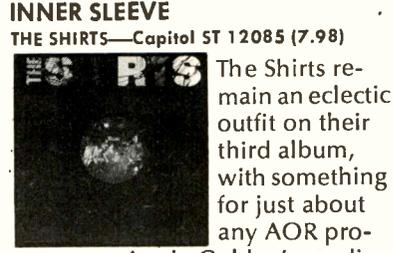
MAN'S BEST FRIEND
LIVINGSTON TAYLOR—Epic JE 36153 (7.98)
 With originals and carefully chosen cover versions produced by John Boylan and Jeff Baxter, this album is the ideal blend for AOR and Top 40. Programmers will take notice of "Dancing In The Street" and "Dance With Me."



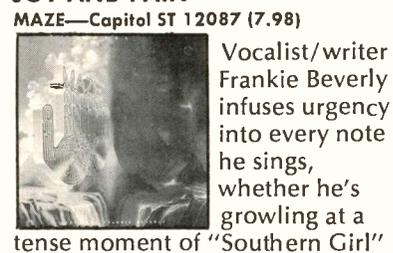
A PERFECT FIT
CRAIG MIRJANIÁN—Warner Bros. BSK 3394 (7.98)
 Philadelphia-bred Mirjanián found a recording contract in California, and songs like "She's Waiting," about a waitress who hopes to be "discovered," reflect the Hollywood experience.



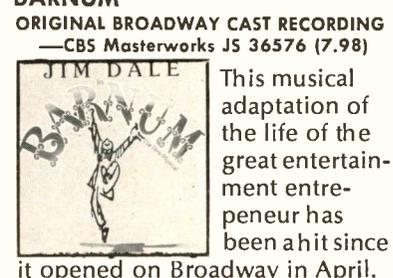
THE LONGEST ROAD
SEALS & CROFTS—Warner Bros. BSK 3365 (7.98)
 After starting out as an acoustic string duo, and making the step to Top 40 hits, these two artists are both embarking on new lifestyles, though they'll still record together. "First Love" and the title have pop and A/C possibilities.



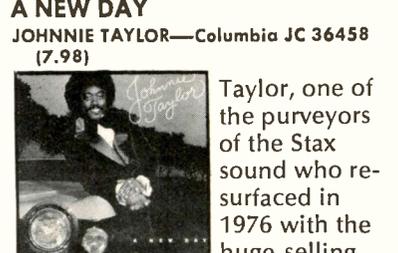
INNER SLEEVE
THE SHIRTS—Capitol ST 12085 (7.98)
 The Shirts remain an eclectic outfit on their third album, with something for just about any AOR programmer. Annie Golden's renditions of "One Last Chance" and "I Can't Get It Through My Head" have great pop possibilities.



JOY AND PAIN
MAZE—Capitol ST 12087 (7.98)
 Vocalist/writer Frankie Beverly infuses urgency into every note he sings, whether he's growling at a tense moment of "Southern Girl" or stretching out in ballad style with "Happiness." A perfect balance for black-oriented formats.



BARNUM
ORIGINAL BROADWAY CAST RECORDING
 —CBS Masterworks JS 36576 (7.98)
 This musical adaptation of the life of the great entertainment entrepreneur has been a hit since it opened on Broadway in April. Composed by Cy Coleman, whose Broadway track record ranges from "Sweet Charity" to "On The Twentieth Century."



A NEW DAY
JOHNNIE TAYLOR—Columbia JC 36458 (7.98)
 Taylor, one of the purveyors of the Stax sound who re-surfaced in 1976 with the huge-selling "Disco Lady," worked with producers Don Davis and Brad Shapiro on his third for the label. For black-oriented stations.



ANIMALYMPICS
Original Motion Picture Soundtrack—
 A&M SP 4810 (7.98)
 Graham Gouldman shares with his 10cc cohorts a marked difficulty in dislodging his tongue from his cheek. In this solo effort for an animated film to be shown on television, the sarcasm is there but his pop artistry shines through.



HAIL TO THE MODERN HERO!
SUSSMAN LAWRENCE BAND—Regency REG80101 (Ovation) (7.98)
 An impressive debut from midwestern quintet on an independent label. While many of the tracks have that derivative quality common to new artists, "So Hard And Shiny" and "Information" reveal original inspiration.



Record World / The industry overview



The source for research, news and marketing information

The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ **SPACED-OUT SAVVY:** One of the more ambitious comedy projects in recent years has been quietly making the rounds here, even as its authors mull whether they'll pursue a conventional record deal. After hearing this exercise in audio theater, we can understand the low-profile approach: in contrast to the usual stand-up schtick that has recently dominated comedy here, actress/writer/comedienne **Zane Buzby's** portrait of a quasi-groupie stands as a subtle, even disturbing send-up of life at the edge of the fast lane.

Buzby—best known as **Jade East**, the spaced-out hitchhiker in "Up In Smoke," and as Vietnamese punk-rocker **Mouling Jackson**, the one bright spot in the otherwise dull "Americathon"—went to the source for her character study. Infiltrating the ladies' rooms at The Roxy, The Rainbow and other hip shrines, she captured scores of girls spilling their problems, passions and secrets.

The results can be hilarious, as when she takes irreverent swipes at **Neil Young** and **Bruce Springsteen** ("Famous People"), imagines **The Pope's** blues over his bungled recording career (He would've signed a deal with Arista, but **Clive Davis** wanted him to guest on a **Barry Manilow** special), or essays show biz ethics ("Mr. Shipping Gold Record Co. President").

Produced by long-time collaborator **Conan Berkeley**, the portrait is paced as a true stream of consciousness, eschewing laugh tracks, punchlines and other comic conventions to create a character as alienated as she is funny. Buzby isn't just speaking to knowing insiders: we'd bet a broad cross-section of modern Americans knows someone as dizzy and dangerously impetuous as this girl.

Beyond its potential as a record, that documentary feel begs a visual counterpart as well. All Buzby, Berkeley and their creation need now is partners of comparable vision.

WHY US? Some of the stuff that crosses our desks is not to be believed. The latest is a piece of literature from a new company with the fetching title of "Up Yours." What these people do, you understand, is provide a certain gift that some people in the music industry may want to send to others. No, it's not wine or other booze—that's too familiar. Not food, either—that tends to spoil. Plants? Nah, they need to be taken care of. What we're talking about here is hoses. That's right, hoses, just like the ones you water your garden with, but these hoses are supposed to be sent, gift wrapped with your own personal message, to someone who has recently insulted or otherwise abused you. These items range in price from \$50 (the "button nose hose"—"for the insult that hurt you the least" and "packaged in a clear petroleum product with a tacky bow") all the way to \$200 (among these is the "radical nose hose," a 25-foot job "complete with your message scrawled on a picket sign" and

(Continued on page 23)

E/P/A Welcomes Myrick & Figures



The Epic/Portrait/Associated Label West Coast team recently welcomed newly-signed Epic recording artists Gary Myrick and the Figures to the label. The band's self-titled debut album will be released on July 28. Pictured from left are: (standing) Gary Myrick; (first row), David Weaver, manager; Stan Monteiro, vice president, marketing, E/P/A; Frank Rand, vice president, A&R, Epic/Portrait; Tom Werman, Epic staff producer and producer of the group's debut LP; David Dennard, Jack White and Ed Beyer of the Figures; (second row) Del Costello, regional vice president, CBS Records; Dennis Killeen, vice president, operations, CBS Records International; Myron Roth, vice president, business affairs, CBS Records; Larry Schnur, director, A&R, Epic/Portrait; Larry Hamby, associate director, A&R, Epic/Portrait; David Cohen, director, A&R administration, CBS Records; Doug Isaac, Regency Artists; (third row), Glen Brunman, director, publicity, E/P/A; Larry Stessel, director, merchandising, E/P/A; Michael Alhadef, associate director, promotion, E/P/A; Steve Brack, product manager, E/P/A; Larry Douglas, director, promotion, E/P/A; Jeff Sirotky, associate director, artist development, E/P/A.

Casablanca Signs Nick Gilder



Casablanca Records president Bruce Bird has announced the signing of Nick Gilder to the label. A debut LP (produced by Gilder and Ken Mansfield) and single are due later this summer. Pictured (from left): Ken Mansfield, co-producer; Lloyd Segal, co-manager of Nick Gilder; Bruce Bird, president of Casablanca; Nick Gilder; Barry Samuels, co-manager of Nick Gilder.

Industry Leaders Form N'ville Music Assn.

■ **NASHVILLE**—A group of music industry leaders have announced the formation of the Nashville Music Association, a non-profit corporation designed to promote Nashville as a "comprehensive music community," and to draw attention to the city's musical talent in pop, rock, jazz, gospel, and other forms of music, as well as country.

Jimmy Bowen, vice president, Elektra/Asylum Records Nashville, is chairman of the NMA's organizational board. He said the group will place special emphasis on music forms which do not presently have organized support.

The NMA's board will hold an open forum July 31 at 5 p.m. at Nashville's Cactus Jack club, in the Parkview Towers building. The board will discuss special projects and other matters before accepting questions from the floor.

The NMA organizing board is comprised of Bowen, Bob Beckham, president, Combine Music Group; Bonnie Garner, director of A&R, CBS Records Nashville; Kyle Lehning record producer; Don Light, president, Don Light Talent agency; Bob Montgomery, executive vice president, House of Gold Music; Norbert Putnam, record producer, Trebron Productions, Inc.; Jim Rushing, songwriter and recording artist, Ovation Records; and Joe Sullivan, founder and president, Sound Seventy Corporation.

NMA membership is divided into associate and general categories. General membership includes composer, record company, music publisher, artist/musician, artist manager/agent, media, record producer/engineer, and affiliate. The general membership fee is \$25 per year. Non-professionals may join as affiliates.

Bowen said the Progressive Music Association, formed earlier to represent Nashville's "total" mu-

sic community, has been absorbed by the NMA.

"We have one of the healthiest music centers in the world, and we feel that we need to have everyone look at Nashville as a total music community," Bowen said, pointing to acts such as Paul McCartney, Michael Johnson, Grand Funk, Dr. Hook, Andy Williams, the Charlie Daniels Band, and other non-country artists who have recorded in recent years in Nashville.

Bowen said the NMA intends to work "in concert" with the Country Music Association, the Gospel Music Association, and the Nashville Music Consortium.

Elton Promo Continues

■ **LOS ANGELES**—A "phase two" Elton John marketing campaign has been announced by Bob Siner, president of MCA Records. The campaign is designed to reinforce and expand upon John's current buying public.

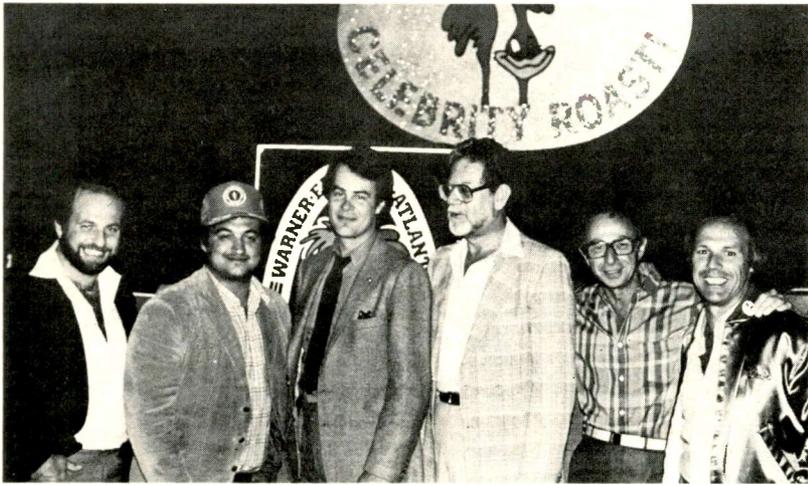
The phase two campaign will be directed specifically at the 18-34 age group. Additionally, the teenage radio audience will be targeted through a national in-store merchandising plan.

Radio advertising scheduled in 24 major metropolitan areas on both top 40 and AOR radio formats will highlight both the MCA album "21 at 33" and John's two singles from the album, "Little Jeannie" and the new single, "Don't You Wanna Play This Game?" (Sartorial Eloquence). The new single will be released the last week in July.

Television advertising will be aimed at the 18-34 age bracket.

Also, Elton John point-of-purchase displays will be available, including 1'x1' front boards, 2'x2' album cover blowups and specially-designed "21 at 33" mobiles. And a national merchandising campaign for "21 at 33" will begin the first week in August.

Blues in the Night



The Blues Brothers recently spent time discussing their new album and the progress of their current tour with Atlantic and WEA executives. Following their late night meeting the Blues Brothers are pictured with (from left): Doug Morris, president of Atlantic Records; Jake; Elwood; Sheldon Vogel, vice chairman of the board, Atlantic Records; Henry Droz, president of WEA; and Dave Glew, Atlantic's executive vice president and general manager.

Rolling Stone, Stonehenge Press Plan Music History

■ NEW YORK—Rolling Stone and Stonehenge Press, a subsidiary of Time-Life Books, have agreed to develop a comprehensive musical history of rock and roll. The series will consist of 25 two LP sets, covering rock from the early '50s up to the '80s. The document will attempt to capture the quality, diversity and significance of rock, beginning with the rock's roots in blues, jazz, gospel and boogie-woogie. From there it will move through the major musical forms to the current day. Accompanying booklets will provide perspectives in words and pictures.

Rolling Stone Press will spearhead the editorial development of the series and handle rights clearances; discussions with the music industry will open in July. Stonehenge will assist Rolling Stone editorial development and perform mail order marketing and distribution functions.

Kingbees at 'ABX



RSO recording artists the Kingbees recently visited radio station WABX in Detroit for an interview in support of their concert at Pine Knob. Pictured (from left) are: John Duncan, WABX program director; Larry Crane, WABX; Robin Wren, RSO national promotion director; John Bailey, WABX disc jockey; (second row) Jack Ashton, RSO field promoter in Detroit; Jamie James and Rex Roberts of The Kingbees; (front) Michael Rummans of the Kingbees.

Kragen Promotes Fields

■ LOS ANGELES — Judi Fields, who has been an assistant to Ken Kragen for the past two years, has been made a full-time personal manager at Kragen & Company.

Included in her duties are the handling of the careers of singer/actor Bill Medley and comedian/magician Harry Anderson. She will also continue to work with Kragen in the development of the careers of Kenny Rogers, Gallagher and others.

WEA Names Three To L.A. Posts

■ LOS ANGELES—Brent Gordon, Los Angeles branch manager for the Warner / Elektra / Atlantic Corporation, announced the following appointments: Kevin Knee as local Elektra/Asylum promotion representative for the Los Angeles market; Jay Babbitt as video sales representative; and Ray Gmeiner as Elektra/Asylum promotion representative for the Denver market.

Cover Story:

Gladys Knight & The Pips' Legend Grows

■ In the world of popular music, longevity is a precious commodity—groups form, splinter and re-form with predictable regularity, seeking some elusive combination that might spell success. That precious commodity is something Gladys Knight and the Pips not only cherish—they're beginning their 27th year together and still intact — but also thrive upon as their debut album on Columbia Records, "About Love" is firmly ensconced on the top 5 of RW's Black Oriented Album Chart.

The legend of Gladys Knight and the Pips began in the early fifties when Gladys, her brother Bubba and cousins Ed and William entertained at local birthday parties, church teas and various family functions in Atlanta, Georgia. "Our big number back then was 'Canadian Sunset,'" reminisces William. It was William's mother, Mrs. Margaret Guest, along with Gladys' mom, Elizabeth Knight and another cousin, James "Pip" Wood, who decided that the group's talent warranted a professional career. Using Wood's nickname "Pip" as their moniker, Gladys Knight and the Pips were born.

The fledgling vocalists soon pocketed their first hit with the R&B and pop success of "Every Beat Of My Heart" in 1961. Showcase performances on network television and a spot on the Supersonic Attractions roadshow, featuring Sam Cooke, Jackie Wilson and B.B. King, resulted. Those were the rough and tumble days of touring small clubs and roadhouses throughout the south and midwest that's bound to put a strain on any young and inexperienced group. Gladys and the Pips were up to the test though as the adversity brought the group closer together and, as William reflects, "kept us workin'."

The group's dues paying began to translate into dividends by 1966 when they signed with Motown Records. "I Heard It Through The Grapevine" skyrocketed to #2 the following year marking a string of Motown hits including "Neither One Of Us (Wants . . .)," "Friendship Train" and "I Don't Want To Be Wrong." "The Motown period was when things really started blossoming for us," Ed explained. "We started playing gigs and the feeling was real good." While the group's seven-year tenure at Motown served as a stairway to the top, Gladys Knight and the Pips reached the pinnacle at Buddah Records where their #1

"Imagination" earned them international recognition and superstar status in 1973. "Midnight Train" and "You're The Best Thing That Ever Happened To Me" and others quickly followed, helping the group to earn scores of music awards including the Grammy and American Music awards.

The group continued to progress and expand beyond recordings as they hosted network television specials, a weekly series, and even did the soundtrack for a feature film, "Pipe Dreams," starring Gladys Knight. And now, 27 years later, the group continues to be a dominant force on the pop music scene with their hit album, written and produced by Ashford & Simpson, already yielding the chart-topping single "Landlord." The album title, "About Love," aptly captures what Gladys Knight and the Pips are all about. And, it just might be the key to that precious commodity that's helped them achieve so much success.

Taylor, Raphael Bow Southwest LP N'work

■ DALLAS — Mike Taylor and Ronnie Raphael have announced the formation of the Southwest Album Network. The promotion agency will concentrate on album promotion throughout the Southwest.

Taylor, a five year promotion veteran of A&M Records, was also music director of AOR station KZEW in Dallas, Texas. Prior to KZEW, Taylor worked in AOR radio in Austin, Texas.

Raphael, currently vice president of the Holmes Line, Rupert Holmes' management company, most recently worked for Infinity Records in Dallas. He began his music career as music director at KNUS in Dallas in 1973.

The Southwest Album Network will be based at 6722 Ellsworth, Dallas, Texas 75214; phone: (214) 826-8616.

WEA Ups Marfisi

■ LOS ANGELES — Al Abrams, Chicago branch manager for the Warner/Elektra/Atlantic Corporation, has announced the appointment of Anthony A. Marfisi as special project coordinator in the Chicago branch.

Marfisi, who started with WEA three years ago in the St. Louis district as a field merchandiser, has been a sales representative in the St. Louis market for the past two years.

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

Like most disco fare lately, our top albums fall into the R&B category. With greater attention to ballad material, they are better rounded albums than your usual six-long-cuts affairs, but for the sake of radio play, the uptempo cuts seem to have been limited to briefer length than even that consideration might have warranted. Remixes definitely are in order for several.

The Dells' mid-seventies albums done in Philadelphia received some attention in these pages and on dance floors; they've now returned to their Chicago base with their new album, "I Touched a Dream" (20th Century Fox/Chi-Sound). Producers Carl Davis and Eugene Record, well-experienced with Gene Chandler and the Ch-Lites, respectively, aptly combine the classic R&B vocal style that's marked the group over decades with up-to-date production and rhythm. Instant standout: a new version of "All About the Paper" (5:30), the best one yet. The cut opens with a hymn-like prelude, as befits a song about the worship of paper symbols. Thereafter, it breaks into a steaming groove supporting the constant call-and-response of the group. Like the Bluenotes' "Bad Luck" of summers past, it is totally successful for a usually uneasy mixture: gospel fervor, social comment and disco beat. Once we're into the last half, there's just no stopping this one. Also possible, for a disco disc, we hope: "Your Song" (3:27), not the Elton hit, but a Don Davis/Record original, done at a quicker pace and full of possibilities for an extended mix.

I don't think a week has gone by since last summer that I haven't played Jackie Moore's "This Time Baby" and marveled over how perfect a marriage of performance and production and mix it was. Moore's new album, "With Your Love" (Columbia) doesn't contain quite such a masterpiece, but it's a worthy followup for sure, featuring her remake of "Helpless," which has become a real sleeper breakout nationally. Recurring percussion breaks, of the sort that made "This Time Baby" so recognizable, are prominent in the uptempo cuts, such as Moore's storming revival of the soul hit "Don't Knock My Love" (4:23) Moore shouts wildly right through a busy, tough arrangement with all of the original's spark. (She even tosses in: "Wilson Pickett would say: 'Owww!'") Moore disciplines herself more for the message of "Take a Stand" (4:47), a gutsy, thrusting Philly-soul cut that has her stretching for the high notes constantly and exuberantly, spelling out her terms: "In the name of our love, we've got to take a stand." Also note "Walk Away From Love" (4:25), in a more standard Philly mold. Throughout, Moore is both vigor-

ous and stylish; she is one of the best interpreters around, stating herself authoritatively and swinging with the beat effortlessly.

The third album by A Taste Of Honey, "Twice as Sweet" (Capitol), teams them with George Duke, and it's a consistent, appealing set. Duke hasn't really changed the modest, relatively unembellished sound that distinguished their R&B/disco "Boogie Oogie," but he does seem to have brought a greater sense of assurance and melody than was apparent in their last album. Otherwise, it's Hazel Payne's and Janice Johnson's show for the most part, from vocals to guitars, from composition to arrangement. "I'm Talkin' Bout You" (5:10) sounds like a possible hit, a clean, tightly wound, strongly syncopated cut right in line with "Red Light." There's a cool sax line running through most of the second half, but the song is really a last warning to a "bad little boy" that asks: "I'm talkin' 'bout you, do you hear what I'm saying?" "She's a Dancer" (3:07) has a fleet, zipping tempo and a great pop hook: "Give her room, she's a dancer." With a lengthened mix, it could be the sort of high-energy hit so many DJs are in search of lately. Also possible: the single, "Rescue Me"—overlooked as a short seven inch but a great song nonetheless; "Ain't Nothin' But a Party" (4:54), a good rhythm track, let down by unnecessarily flimsy lyrics. Overall, though, it's solid new work—we're also delighted with their English language version of the 1962 international hit, "Sukiyaki."

DISCO DISCS: Several interesting releases this week. B.T. Express' "Does it Feel Good" has been a popular alternative cut to "Give Up the Funk" since the release of "1980" a couple of months ago. We're pleased and impressed with the new version that's been issued on a non-commercial twelve-inch by Columbia. The Chic-influenced cut gains a lot of power in its new, stripped-down, more gradual intro and more momentum by the deletion of a couple of moves that had interrupted the flow on the album cut. Less orchestration, more consistent rhythm, and more impact at the new breaks. Slightly longer at 6:22, but much changed structurally: don't miss it. The Sugarhill Gang has a new single out on the Sugarhill label, "Hot Hot Summer Day" (6:58): by far, it's their most elaborate production and it wisely puts them past the wearying rhymes-for-days scheme of the phenomenal "Rapper's Delight." Vocal harmony and horns lighten the sound, and there's real structure in the arrangement—as one rap notes, "without a little break, you know it ain't complete." Very appealing, even creative. Many of us thought that the rap record would be obsolete by summer, until the almost-fashionable, hugely successful "The Breaks" appeared: this new Sugarhill offering, too, has genuine, fresh appeal.

Two basic groove songs, good ones both: "Ultimate Masterpiece" (5:49) by R.J.'s Latest Arrival, on Stand By/VR Records commercially and Heat's "Just Like You" (5:56), on MCA promotionally. "Masterpiece" treads a thin line between the inspirational and the profane amid a pulsating rhythm: "just one step at a time, Jacob's ladder you can climb" is a typical couplet. Later on, though, during an almost-parable about building and gradual accomplishment, several slightly off-color one-liners are thrown in. At any rate, a good beat, and kind of fun. "Just Like You" is a familiar R&B groove with slight jazz overtones, light and unpressured—just right for the radio or a carefree moment on the dance floor.

(Continued on page 21)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE RING/NEW YORK

DJ: PHIL ALEXION
ANOTHER ONE BITES THE DUST—Queen—Elektra
BODY FREE/WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—WB
DARLIN'/PUT A LITTLE LOVE ON ME/ONE MORE STEP TO TAKE/HEARTACHE #9—Delegation—Mercury
EMOTIONAL RESCUE/DANCE PART 1—Rolling Stones—Rolling Stones
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART/STONED IN LOVE—France Joli—Prelude
GET IT OFF—Cameron—Salsoul
HOUSE PARTY—Fred Wesley—RSO
I LOVE IT—Trussel—Elektra
I WANNA GET WITH YOU—Ritz-Posse
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
I'VE JUST BEGUN TO LOVE YOU/GROOVE CONTROL—Dynasty—Solar
LOVE ME, LOVE ME NOW—Curtis Mayfield—RSO
PARTY ON—Pure Energy—Prism
RED LIGHT/FAME/HOT LUNCH JAM—Linda Clifford/Irene Cara—RSO
TOUCHED BY YOUR LOVE—Ben E. King—Atlantic

TODD'S/DETROIT

DJ: DUANE BRADLEY
DYNAMITE—Stacy Lattisaw—Cotillion
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
GET IT OFF—Cameron—Salsoul
GIVE ME A BREAK—Ritchie Family—Casablanca
GIVE UP THE FUNK (LET'S DANCE)/ DOES IT FEEL GOOD—B.T. Express—Columbia
I AIN'T NEVER—Isaac Hayes—Polydor
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young & Company—Brunswick
I'M READY—Kano—Emergency
IN THE FOREST—Baby'O—Baby'O
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LOVE SENSATION—Loleatta Holloway—Gold Mind
STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
TASTE OF BITTER LOVE—Gladys Knight and the Pips—Columbia
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown

PALM BAY CLUB/MIAMI

DJ: RICHARD MC VAY
CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
THE GROOVE—Rodney Franklin—Columbia
I AIN'T NEVER—Isaac Hayes—Polydor
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
IN THE FOREST—Baby'O—Baby'O
LOVE IS GONNA FIND YOU—Judy Clayton—Warner/Curb
LOVER'S HOLIDAY/SEARCHING—Change—WB/RFC
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSO
STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
TOP OF THE STAIRS—Collins and Collins—A&M
USE IT UP, WEAR IT OUT—Odyssey—RCA
WARM LEATHERETTE—Grace Jones—Island (LP)
WATSON BEASLEY—Watson Beasley—WB (LP)

JOCKEY CLUB/PHOENIX

DJ: MEL FREEMAN
CAN'T STOP THE MUSIC—Village People—Casablanca
FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
HELPLESS—Jackie Moore—Columbia
IN THE FOREST—Baby'O—Baby'O
KEEP SMILIN'—Carrie Lucas—Solar
LOVE ME, LOVE ME NOW—Curtis Mayfield—RSO/Curtom
PARTY ON—Pure Energy—Prism
QUE SERA MI VIDA—Gibson Brothers—Mango
REBELS ARE WE—Chic—Atlantic
S-BEAT—Gino Soccio—WB/RFC (LP)
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
TASTE OF BITTER LOVE/BOURGIE', BOURGIE'—Gladys Knight and the Pips—Columbia
WATSON BEASLEY—Watson Beasley—WB
YOUR LOVE IS A LIFESAVER/STRETCHIN' OUT—Gayle Adams—Prelude

Record World Disco File Top 50

JULY 26, 1980

JULY 26	JULY 19		WKS. ON CHART
1	2	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	6
2	1	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) NJZ 36332 (CBS)	15
3	3	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	7
4	5	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	6
5	7	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA "FAME" ORIGINAL SOUNDTRACK/RSO (12"★) RX 13080	8
6	6	IN THE FOREST BABY'O/Baby'O (12") BO 1003	14
7	4	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Atl)	11
8	10	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	10
9	13	PARTY ON PURE ENERGY/Prism (12") PDS 404	6
10	9	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	8
11	8	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./RFC (12"★) RFC 3438	18
12	11	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	11
13	15	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") 12027 (RCA)	4
14	14	I'M READY KANO/Emergency (12") EMDS 6504	10
15	12	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK)	11
16	17	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	21
17	19	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	4
18	18	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	6
19	16	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	6
20	20	GET IT OFF CAMERON/Salsoul (LP cut) SA 8535 (RCA)	5
21	26	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) 49506	3
22	22	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	16
23	23	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	9
24	29	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	3
25	25	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"★/LP cut) AL 9515	8
26	33	HELPLESS JACKIE MOORE/Columbia (12") 43 11293	2
27	27	KEEP SMILIN' CARRIE LUCAS/Solar (12") YD 12015 (RCA)	6
28	31	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) 49269	2
29	35	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12")MPLS 7783	2
30	21	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	12
31	24	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	11
32	38	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"★) JC 36387	7
33	36	DON'T STOP, KEEP MOVIN' POUSSUZ/Vanguard (12"★) VSD 79433	7
34	45	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (LP cut) GA 9506 (Salsoul)	2
35	28	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown)	18
36	—	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015	1
37	32	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (12"★/LP cut) NJZ 36319 (CBS)	7
38	37	CLOUDS CHAKA KHAN/Warner Bros. (12"★) BSK 3385	12
39	34	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"★) JC 36415	12
40	30	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"★/LP cut) M7 928 R1	16
41	39	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	20
42	41	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	14
43	40	PARTY BOYS FOXY/Dash (Disconet 12" remix★) 30015 (TK)	9
44	44	SUGAR FROSTED LOVER FLAKES/Magic Disc (12") MD 1980	3
45	43	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (12"★/LP cut) 5127	3
46	42	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	16
47	47	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/Prelude (LP cuts) PRL 12177	11
48	48	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia (12"★) JC 36333	13
49	46	HOOKED ON YOUR LOVE FANTASTIC ALEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	15
50	49	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	11

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 20)

RERELEASES, COMING ATTRACTIONS, NOTES: The single by **Loose Joints**, "Is it All Over My Face" has been re-released by West End in much changed form; the new mix by New York DJ **Larry Levan** deletes many of the original's vocal and percussion tracks and substitutes a female lead for the male ensemble that sang lead formerly. Still quite offbeat, but somehow charming, in the fashion of the raw-edged rude reggae songs that pop up in that form every now and then. Go ahead, take a chance. **Village People's** movie theme song, "Can't Stop The Music" has been pressed promotionally on Casablanca in a seven-plus long version, which tacks an instrumental passage onto the album cut. I don't care what any one says—I like the song, and I'm positive there's a lighthearted spot for it sometime in the evening. We'll keep looking for their next really revolutionary record, though . . . your move, Mr. Morali. Repressings in their album mixes: **Change's** incredible "Searching" (WB/RFC) and **Gladys Knight and the Pips' "Taste of Bitter Love"** b/w "Bourgie, Bourgie" (Columbia), non-commercially; **Odyssey's** "Hang

Together" (RCA) and **Poussez' "Come on and Do it"** (Vanguard) commercially, the latter reissued in response to interest spurred by its prominent position in the 1979 Disconet hit medley, which had been played over the radio in New York and subsequently bootlegged. The twelve-inch disc includes the album version (several expurgated edits had been serviced at the album's original release) and a wonderfully smutty remix by New York DJ **Roy Thode**.

Soon to come: a remix of "Breakaway" from the **"Watson Beasley"** album (WB); an American-mixed **Easy Going**, including "Fear" and "I Strip You" on Importe 12 (we heard the latter on the current Disconet and it sounded great); the new album by **Madleen Kane**, on Chalet, a new label distributed through New York's Prelude; a single by producer **Mtume**, on Epic. Social note: there will be a party held for Loose Joints this Thursday, July 24, at 6 p.m. at 99 Prince. All record pool members are welcome. For information, call (212) 226-0103.

'No Nukes' Reaches for Widest Possible Audience

■ NEW YORK—In "No Nukes," co-producers and co-directors Julian Schlossberg and Danny Goldberg were challenged to create a formidable synthesis of two topics that have not always mixed successfully in the past: popular music and a popular sociopolitical cause (in this case, anti-nuclear protest). Schlossberg and Goldberg utilize to their advantage the very reason that popular music is popular—namely, that it cuts across economic, political, geographic, racial, sexual and age boundaries. In this way, they are successful in reaching the widest possible audience for their viewpoint.

That they have succeeded so well is a tribute to their capabilities; the protest message is carefully handled and is based on the personal feelings of the performers, speakers, and participants in the five-day concert series and rally. As for the live concert footage and backstage glimpses of the performers, "No Nukes" achieves a high level of technical excellence both in the quality of the film footage and the sound. The directors seem to have learned from past attempts to cast popular music in a docu-

mentary light (such as "Woodstock" and "The Last Waltz").

The performances by such notables as Jackson Browne, Bruce Springsteen, the Doobie Brothers, Crosby, Stills and Nash, James Taylor, Carly Simon, Bonnie Raitt, John Hall, Gil Scott Heron, and Jesse Colin Young are almost universally first rate, often inspiring and transcendent as the best popular music is when performed by musicians at their peaks.

There are a number of real surprises in the film. One would expect terrific things of Bruce Springsteen's film debut and "the Boss" does not disappoint with rollicking, joyous versions of "Thunder Road" and "Quarter to Three" that end in his melodramatic collapse from exhaustion and subsequent resuscitation and resurrection as "a prisoner of rock and roll" good for a few more verses of a classic oldie. "No Nukes" also features Springsteen performing a previously unreleased tune, "The River," a story of a young man's failure to live out the American dream. "The River" is a classic, dripping-with-sweat-and-emotion Springsteen ballad that deserves the tight closeup shots that the di-

rectors use so successfully here and throughout the film to capture the performers' emotional intensity.

Intensity is also expected from Jackson Browne, who delivers a charismatic "Running On Empty" and an appropriately anguished, apocalyptic "After the Deluge." But it is James Taylor who nearly steals the show. James and his wife Carly turn in a sassy, high spirited version of "Mockingbird," while James gives a lusty, crazed rendition of "Your Smiling Face," that hints at meaning in the song that never made it onto the record's mellow groove. More surprising still is Taylor's anthem to commitment, "Stand and Fight," with James' impassioned vocal performance effectively spliced with shots of the audience and various protests, including Jackson Browne leading one protest march.

Graham Nash is similarly forceful on his anti-nuke song "Barrel of Pain" which conveys his feelings about the dumping of barrels of nuclear waste in San Francisco Bay near his home. Nash is also part of the rich four part harmonies with Taylor, Simon and John Hall on Bob Dylan's '60s classic "The Times They Are a-Changin'," which still sounds fine in the '80s. The same can be said for Jesse Colin Young's "Get Together" filmed at the Battery park outdoor rally attended by over 250,000. Young's co-vocalists are too numerous to mention here but suffice it to say that the spirit of comradeship between the musicians throughout the film reaches its peak here. The crowd sings and claps along and Jackson Browne is moved to let out a joyous yell. These two performances in particular serve to remind us that the spirit of social protest that grew up in the '60s is still alive and well in the anti-nuclear movement and that popular music will continue to serve a role in shaping the attitudes of our culture.

Ben Liemer

E/A Names Edwards Royalties Director

■ LOS ANGELES —Jann Edwards has been named director of royalties for Elektra/Asylum Records, it was announced by Mary Waller, director of accounting.

In her new post, Edwards will oversee all royalty operations for the label.

Edwards comes to E/A from RSO Records, where she was director of royalties. She had previously spent eleven years with Warner Bros. Records.

Daniels Honors Epic



Epic Records recently hosted a listening session in New York for Charlie Daniels' just-released album, "Full-Moon," produced by John Boylan. During the reception, Daniels presented Epic Records with a special plaque honoring the label for its efforts on behalf of his career. Pictured are Daniels (left) presenting the award to Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels.

Chrysalis Launches TV Company

■ LONDON — The Chrysalis Group formally launched its breakfast television company this week, though it will not be known until Christmas which of the bidding companies has won the franchise. Though breakfast TV in England is not expected to become a reality until perhaps 1982, several companies have been set up, including many by organizations new to TV.

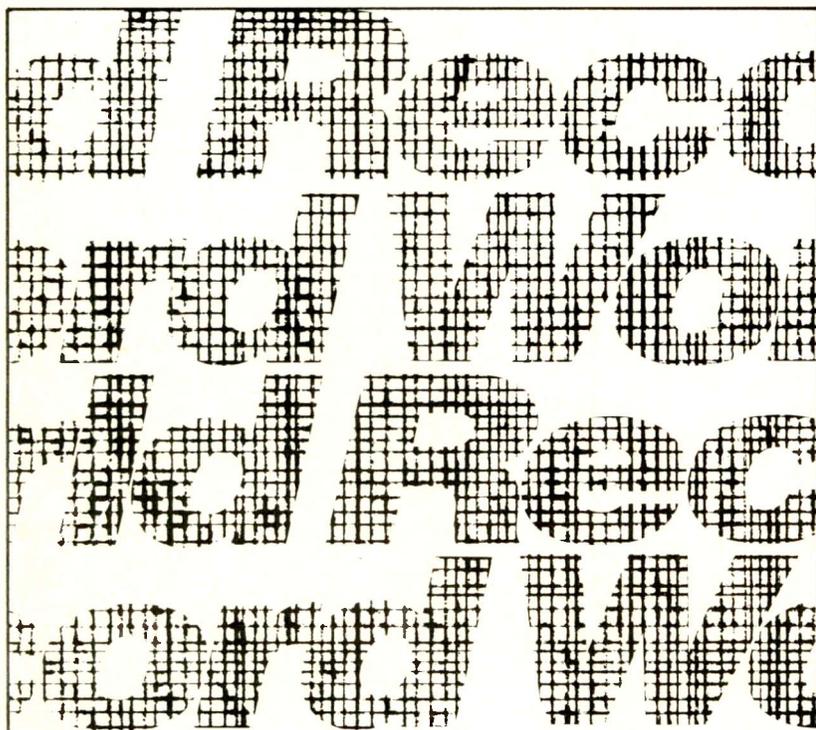
The Chrysalis-supported company, Good Morning Television, has as its chairman Sir Peter Thornton. Deputy chairman is Chris Wright (Chrysalis) and directors include producer George Martin, Terry Ellis (Chrysalis), Julian Pettifer (TV executive), Ned Sherrin (producer of "Only in America," among several other entertainment ventures), Tim Rice, Terry Connolly (Chrysalis), Bill Smith, Michael Balin (both M.A.M.) and Sir Trevor Dawson, (chairman, Arbuthnot Securities). Consultants include Sir Joseph Lockwood, former EMI chief and now chairman, the Royal Ballet, Philip Whitehead MP, and Miriam Stoppard, writer and TV presenter, director and wife of playwright Tom Stoppard).

The existing Air Sound Studios are poised to be converted into TV studios.

Risks

The optimistic venture by Chrysalis—which has been steadily spreading out of the music business for some time now—is not without some risk: TV advertising revenues are predicted to be down sharply in the next two or three years and the group would expect to meet heavy operating losses at first.

Announcements are expected shortly from Chrysalis regarding a new stage presentation of the musical "Only in America," geared for a London run accompanied by a soundtrack album.



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Record World

New York, N.Y. (Continued from page 12)

onstage. It was up to Dave Edmunds and those English cats to really add something to the music, to extend it and take it somewhere. But when I saw that a guy like Gordon could get over doing non-original material I thought, wait a minute, the time is right for an American singer-songwriter to pick up where rockabilly left off in the '50s. And I had been writing all these years, just saving up waiting for this. So I got the Rebels back together."

(Next week Stoner discusses "Patriotic Duty" and his feelings about the state of rock music today.)

ACE IS A DADDY: Congratulations to Kiss's **Ace Frehley** and to his wife **Jeannette** on the birth of their daughter, **Monique**, July 9 in White Plains, New York.

JOCKEY SHORTS: **Dr. John**, now vacationing in Martha's Vineyard, has given up his Los Angeles home and is set to move to New York . . . **David Bowie**, who's currently rehearsing with director **Jack Hofsis** for his American stage debut in "The Elephant Man," has a new album due for release on September 15. **Pete Townshend** contributes guitar solos to one cut on the LP, "Because They're Young" . . . the Video Shack recently celebrated the first anniversary of its New York City location at Broadway and 49th Street by holding a press conference to introduce its newest salesman, "Bruce," the shark seen in "Jaws" and "Jaws II." Bruce, in his first appearance outside Hollywood, can be seen at the store hawking cassettes of his feature films as part of a month-long promotion spotlighting MCA videocassettes . . . after 15 dates with the **Who** and a year of non-stop touring and recording, Atco recording group **Blackfoot** returned home to Jacksonville, Florida and made a special gold record presentation of their "Strikes" album to **Shorty Medlocke**, who plays on the group's albums and occasionally makes concert appearances with the band. Shorty is the grandfather of Blackfoot's leader, **Ricky Medlocke** . . . **Sarah Vaughan** returns to New York on July 29 for a two-week engagement at the Grand Finale . . . in the studio: at the House of Music in West Orange, New Jersey and Eastern Artists Recording Studio in East Orange, **It's the Hendersons**, featuring **Jordan H. Chassan** and **T.V. Cartwright**, formerly of **Stuart's Hammer**.

The Coast (Continued from page 18)

with a picture of Richard Nixon enclosed). Our favorites are two \$80 numbers: the "organic nose hose," which is delivered "on a fragrant bed of manure, with seeds for sprouting," and the tasteful "gross nose hose," which arrives "dripping with wormy slime" in "a personalized barf bag." Um, sounds swell. But leave us out of this one, OK?

FOLKS IN THE NEWS: One of our other interesting recent pieces of mail comes from Winnipeg, Manitoba, believe it or not. "**Peter Criss** has left **Kiss**," the mimeographed sheet announces. "Petition now to include **Beau Hajavitch** as Kiss' new drummer." Below that is a picture of the band, but with Beau's face (at least we assume it's Beau) superimposed over Criss'. Beau, we don't know if you can play drums any better than Mickey Dolenz. But we like your audacity—you've got balls, so if anyone should happen to solicit Coast's opinion as to who should replace Criss, rest assured you'll get our vote . . . From our Where Are They Now dept.: We were sorry to read in a local publication that two members of the re-formed **Four Seasons** were injured when a couple of lighting fixtures collapsed during a recent Seasons concert in Philadelphia. Interesting to note, however, that one of the injured members (no word on just how badly they were hurt) is **Jerry Corbetta**, who you may remember as organist for **Sugarloaf** and voice of their hit "Green Eyed Lady". . . Local rockers **Neo Paris** and **the Futures** have been signed for Rocket Records' L.A. new wave sampler, along with **John Q. Public**, **the Makers**, **Leroy and the Lifters** and others . . . **Allen Levy**, late of ASCAP and now pursuing a screenwriting career (he's sold a horror movie script) has joined Rogers and Cowan as a key publicist . . . Latest report about the group **Heart** is that they were personally invited by the **Who** to appear at a Who gig in Toronto on July 16. **The Boomtown Rats** were also on the bill . . . This one might be apocryphal, but we're told that a plane carrying **Rodney Dangerfield** (he's touring the east coast) en route to Pittsburgh was unable to land there due to heavy fog. The pilot must think he's a comedian, too, though, because he announced to the passengers that it was Rodney's mere presence on the flight, not the fog, that made landing in P-burgh impossible—just another case of no respect.

RECORDING NEWS: The honeymoon is apparently over for **Blondie** and producer **Giorgio Moroder**, "Call Me" notwithstanding. The group, after completing just two tracks with Moroder, is now rejoining **Mike Chapman** (who produced "Parallel Lines" and "Eat to the Beat"), with sessions set for August in L.A.

Bros. Johnson at the Greek



A&M recording artists the Brothers Johnson appeared at The Greek Theatre for three performances as part of their current world tour promoting their fourth platinum album, "Light Up The Night." Friends and executives from A&M met with The Brothers backstage after the show. Pictured (from left) are: Frankie Crocker, national programmer, Inner City Broadcasting and program director, WBLS; Gil Friesen, president, A&M Records; Louis Johnson of the Brothers Johnson; Brenda Andrews, vice president, professional division, Irving/Almo Music; Charlie Minor, vice president, promotion, A&M Records; George Johnson of the Brothers Johnson.

The Ritz: A Club for All Audiences

(Continued from page 12)

Woodstock festival, designed the lighting; John Storyk, an internationally known architect, supervised the restructuring of the room from an acoustical standpoint. Joshua White and Lee Erdman designed the video system at the Ritz.

It is the video, perhaps, that Brandt is most proud of. The club has rented an Eidophor system, which projects an image on a 15' x 20' screen in front of the stage. The same system is used in large stadiums and arenas and by the NASA space program. The Ritz has been showing record company-made promotional videos, old movies and tapes by video artists. Brandt said that the club has been doing its own production (Squeeze recently taped a performance) and will offer its services to bands more often in the future.

None of the work put into the Ritz could have worked if Brandt

hadn't found the perfect room. Built in 1889, the building was remodeled in 1935, which was the middle of the (first) art deco era. Architect Storyk wisely maintained the elegant touches of the room. A huge ballroom chandelier hangs from the ceiling; some of the original paintings still grace the walls. The main level of the room features a 40' x 50' dance floor and a 24' x 30' stage, surrounded by seating areas and a large bar.

The balcony offers dozens of tables in a semi-circle, with clear views of the stage. In the basement is a game room.

Courts Industry

Brandt has made a conscious effort of courting the New York music industry. The club has hosted a few press functions and hopes to have more in the future. With the video set-up, the club is perfect for unveiling a new album, according to Brandt.

Big Leaguers



Frank Sinatra is shown flanked by two of his admirers backstage at the Universal Amphitheater in Los Angeles. On the left is Warner Bros. L.A. promotion manager Chris Christ; on the right, the recently-retired San Francisco Giants slugger Willie McCovey. Photo was shot July 6, the day McCovey officially retired from baseball after more than 20 years with the Giants. Sinatra, a fan of McCovey, turned the tables on the great first baseman and offered him an autographed baseball. Christ and McCovey are longtime personal friends.

Record World Singles 101-150

Record World Singles Alphabetical Listing

JULY 26, 1980

JULY JULY
26 19

101	102	HALF MOON SILVER HOTEL/MCA/Scotti Bros. 41277 (Blair/Bellhop, BMI)
102	103	FIRST . . . BE A WOMAN LEONORE O'MALLEY/Polydor 2055 (Seacoast, BMI)
103	—	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674 (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI)
104	—	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522 (Raydiola, ASCAP)
105	106	DREAMS GRACE SLICK/RCA 12041 (Dream King, BMI)
106	105	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
107	107	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
108	110	STUPEFACTION GRAHAM PARKER/Arista 0532 (Carbert, BMI)
109	111	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS) (Web IV, BMI)
110	109	CALLING ALL GIRLS HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)
111	114	REGRETS KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)
112	—	I DON'T NEED YOU HERMAN BROOD/Ariola-America 805 (Radmus, ASCAP)
113	112	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)
114	122	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894 (Bait & Beer, ASCAP)
115	113	ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)
116	118	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)
117	119	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
118	116	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown) (Jobete, ASCAP)
119	120	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
120	121	TELL ME TERENCE BOYLAN/Elektra 46631 (Steamed Clam, BMI)
121	108	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
122	123	CALIFORNIA RADIO MARY BURNS/MCA 41260 (WB, ASCAP)
123	126	DOWN IN THE BOONDOCKS D. L. BYRON/Arista 0524 (Lowery, BMI)
124	117	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)
125	—	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269 (Nick-O-Val, ASCAP)
126	132	NIGHT FLIGHT JUSTIN HAYWARD/Deram 401 (Mercury) (Jeff Wayne/Red Rats, BMI)
127	—	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)
128	130	GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)
129	—	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
130	133	TURN ON YOUR LIGHT IN TRANSIT/RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree, BMI)
131	—	(BABY) I CAN'T GET OVER LOSING YOU TIF/RSO/Curtom 1035 (Mayfield, BMI)
132	128	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA) (Assorted, BMI)
133	129	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
134	140	TOMMY, JUDY & ME ROB HEGEL/RCA 12009 (Don Kirshner/Blackwood, BMI)
135	134	COULD THIS BE HEAVEN ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)
136	131	FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI)
137	136	YOU'RE GOOD FOR ME EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI)
138	139	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253 (Irving/Swanee Bravol, BMI)
139	135	REBEL GIRL SURVIVOR/Scotti Bros. 517 (Atl) (Sabertooth, BMI/WB, ASCAP)
140	125	DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)
141	138	THE PYRAMID SONG J. C. CUNNINGHAM/Scotti Brothers 519 (Atl) (Flowering Stone/Lockhill-Selma, ASCAP)
142	141	I AIN'T NEVER ISAAC HAYES/Polydor 2090 (Rightsong, BMI)
143	146	COMFORTABLY NUMB PINK FLOYD/Columbia 1 11311 (Pink Floyd, BMI)
144	145	KING'S CALL PHILIP LYNOTT/Warner Bros. 49272 (Pippin The Friendly Ranger/Chappell, ASCAP)
145	148	SOLID ROCK BOB DYLAN/Columbia 1 11318 (Special Rider, ASCAP)
146	147	ROCKABILLY REBEL MATCHBOX/Sire 49217 (WB) (Magnet/World Song, ASCAP)
147	149	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
148	150	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)
149	143	WITHOUT YOU MARSHALL TUCKER BAND/Warner Bros. 49259 (Marshall Tucker, BMI)
150	144	MARSEILLES ANGEL CITY/Epic 9 50881 (Albert Marks, BMI)

		Producer, Publisher, Licensee
AGAINST THE WIND Szymczyk (Gear, ASCAP)	34	LIVING AFTER MIDNIGHT Allom (Arnakata/World Artist, BMI)
ALL NIGHT LONG Walsh (Wow & Flutter, ASCAP)	17	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)
ALL OUT OF LOVE Porter (Arista/BRM, ASCAP/Riva, PRS)	35	LOVE THAT GOT AWAY Lehning (Warner-Tamerlane/El Sueno, BMI)
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI)	55	LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP)
BACKSTROKIN' Curtis-Thomas (Clita, BMI)	100	MAGIC Farrar (John Farrar, BMI)
BEYOND Alpert-Badazz-Armer (Chappell, ASCAP)	57	MAKE A LITTLE MAGIC Hanna-Edwards (DeBone-Aire/Vicious Circle, ASCAP)
BIGGEST PART OF ME Piro-Group (Rubicon, BMI)	56	MIRAGE Douglas (Red Admiral/Eric Troyer, BMI)
BONEY MORONIE Makar (Venice, BMI)	91	MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP)
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP)	33	MORE LOVE Tobin (Jobete, ASCAP)
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	52	MY MISTAKE Holman-Fitzgerald (Short Fuse, BMI)
(CALL ME) WHEN THE SPIRIT MOVES YOU Friese-Greene-Mangold (Thomas Talent, ASCAP)	98	NO NIGHT SO LONG Buckingham (Irving, BMI)
CARS Numan (Beggars Banquet/Andrew Heath, PRS)	31	OLD FASHION LOVE Carmichael-Group (Jobete, ASCAP)
COMING UP McCartney (MPL, ASCAP)	6	ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI)
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	4	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	54	ONE MORE TIME FOR LOVE Peters (Golden Cornflake, BMI)
DON'T MISUNDERSTAND ME Rossington-Collins-Harwood (Moonpie, BMI)	83	ON THE REBOUND Ballard-Stanley (April/Russ Ballard, ASCAP)
DRIVIN' MY LIFE AWAY Malloy (DebDave/Briarpatch, BMI)	41	PLAY THE GAME Group (Beechwood/Queen, BMI)
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP)	22	SAILING Omartian (Pop'n' Roll, ASCAP)
EMPIRE STRIKES BACK Monardo-Bongiovi-Quinn (Fox Fanfare/Bantha, BMI)	27	SAVE ME Wissert-Mason (Blackwood/Bruiser, ASCAP)
EVERYTHING WORKS IF YOU LET IT Marlin (Adult, BMI)	65	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI)
FAME Gore (MGM, BMI)	44	SHANDI Poncia (Group, ASCAP/Mad Vincent, BMI)
FREE ME Wayne (April/Russell Ballard, ASCAP)	62	SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI)
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	2	SHINING STAR Graham (Content, BMI)
GIMME SOME LOVIN' Tischler (Island, BMI)	38	SHIVER AND SHAKE Clearmountain-Group (Cactus, ASCAP)
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	30	SOMEONE THAT I USED TO LOVE Messer (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP)
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	75	STAND BY ME Norman (Rightsong/Trio/ADT, BMI)
HEY THERE LONELY GIRL Tobin (Famous, ASCAP)	71	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)
HONEY, HONEY Clarke (Sherlyn/Lindseyanne, BMI)	94	STRANGER IN MY HOME TOWN Outedaberman-Group (Riff Bros, ASCAP)
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	45	TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)
HOW DOES IT FEEL TO BE BACK Hall-Oates (Hot-Cha/Six Continents, BMI)	74	TAKE YOUR TIME (DO IT RIGHT) PART I Sigid (Avante Garde, ASCAP/Interior/Sigidis, BMI)
I CAN'T LET GO Asher (Blackwood, BMI)	29	THAT LOVIN' YOU FEELIN' AGAIN Ahern (Acuff-Rose, BMI)
IF I WERE YOU Fuller (Fullness/Blackwood, BMI)	92	THEME FROM NEW YORK, NEW YORK Burke (Unart, BMI)
I GET OFF ON IT White (Tennessee Swamp Fox, ASCAP)	90	THE BREAKS (PART I) Ford (Neutral Gray/Funkgroove, ASCAP)
I HEAR YOU NOW Vangelis (WB/Spheric B.V., ASCAP)	96	THE ROSE Rothchild
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI)	26	THE ROYAL MILE (SWEET DARLIN') Murphey-Rafferty (Screen Gems-EMI, BMI)
I'M ALRIGHT (THEME FROM CADDY SHACK) Loggins-Botnick (Milk Money, ASCAP)	73	TIRED OF TOEIN' THE LINE Seiter-House (Trio-Cheshire, BMI)
IN AMERICA Boylan (Hat Band, BMI)	10	TULSA TIME Astley (Bibo, ASCAP)
INTO THE NIGHT Maraz (Papa Jack, BMI)	28	TWO PLACES AT THE SAME TIME Parker (Raydiola, ASCAP)
IT'S FOR YOU Peluso-Beckett (Big Stick, BMI)	63	UNDER THE GUN Flicker (Tarantula, ASCAP)
IT'S HARD TO BE HUMBLE Butler (Songpainter, BMI)	59	UPSIDE DOWN Edwards-Rogers (Chic, BMI)
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	1	WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI)
JOJO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	24	WE'RE GOIN' OUT TONIGHT Blackmon (Better Nights, ASCAP/Beter Days, BMI)
JUST CAN'T WAIT Justman (Center City, ASCAP)	81	WHATEVER YOU DECIDE Holbrook-Kimmer (Fourth Floor, ASCAP)
KING OF THE HILL Raphael (Critique, BMI)	79	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI)
LANDLORD Ashford-Simpson (Nick-O-Val, ASCAP)	47	WHY NOT ME Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchhill, BMI)
LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	23	YEARS FROM NOW Haffkine (Roger Cook/Cockhouse, BMI)
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP)	50	YOU AND ME Martin (Chinnichap/Careers, BMI)
LET'S GO 'ROUND AGAIN Foster (Average/Ackee, ASCAP)	60	YOU BETTER RUN Olsen (Downtown, ASCAP)
LET MY LOVE OPEN THE DOOR Thomas (Tcwser Tunes, BMI)	19	YOU'LL ACCOMP'NY ME Seger-Punch (Gear, ASCAP)
LITTLE JEANNIE Frank-John (Jodrell, ASCAP)	9	YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)

Record World Singles



JULY 26, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JULY 26	JULY 19		WKS. ON CHART
1	1	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL Columbia 1 11276 (3rd Week)	10
2	2	FUNKYTOWN LIPPS, INC./Casablanca 2233	18
3	7	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	10
4	4	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	11
5	5	SHINING STAR MANHATTANS/Columbia 1 11222	14
6	3	COMING UP PAUL McCARTNEY/Columbia 1 11263	14
7	6	THE ROSE BETTE MIDLER/Atlantic 3656	18
8	9	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	12
9	10	LITTLE JEANNIE ELTON JOHN/MCA 41236	13
10	11	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	9
11	18	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	10
12	14	MISUNDERSTANDING GENESIS/Atlantic 3662	11
13	15	MORE LOVE KIM CARNES/EMI-America 8045	9
14	16	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	7
15	12	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	16
16	13	STEAL AWAY ROBBIE DUPREE/Elektra 46621	16
17	17	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	11
18	25	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	7
19	23	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	7
20	21	ONE FINE DAY CAROLE KING/Capitol 4864	11
21	24	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	8
22	26	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	4
23	8	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	12
24	29	JOJO BOZ SCAGGS/Columbia 1 11281	7
25	27	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	11
26	20	I'M ALIVE ELO/MCA 41246	10
27	31	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	7
28	30	INTO THE NIGHT BENNY MARDONES/Polydor 2091	8
29	33	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	5
30	34	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	5
31	22	CARS GARY NUMAN/Atco 7211	23
32	35	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	7
33	37	BOULEVARD JACKSON BROWNE/Asylum 47003	4
34	28	AGAINST THE WIND BOB SEGER/Capitol 4863	13
35	42	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	8
36	36	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	10
37	41	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	6
38	19	GIMME SOME LOVIN' BLUES BROTHERS/Atlantic 3666	9
39	67	YOU'RE THE ONLY WOMAN (YOU & I)* AMBROSIA/ Warner Bros. 49508	3
40	45	TULSA TIME ERIC CLAPTON AND HIS BAND/RSO 1039	7
41	46	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	6
42	48	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	5
43	50	OLD-FASHION LOVE COMMODORES/Motown 1489	6
44	53	FAME IRENE CARA/RSO 1034	7
45	56	HOT ROD HEARTS* ROBBIE DUPREE/Elektra 47005	2
46	51	PLAY THE GAME QUEEN/Elektra 46652	5
47	47	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	10
48	57	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	3
49	49	SHANDI KISS/Casablanca 2282	6
50	32	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	18
51	52	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	7



52	43	CALL ME BLONDIE/Chrysalis 2414	24
53	58	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	5
54	39	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	18
55	40	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	13
56	38	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	17
57	60	BEYOND HERB ALPERT/A&M 2246	6
58	44	SEXY EYES DR. HOOK/Capitol 4831	24
59	54	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	19
60	61	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/ Arista 0515	6
61	55	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	15
62	68	FREE ME ROGER DALTRY/Polydor 2105	4
63	59	IT'S FOR YOU PLAYER/Casablanca 2265	7
64	72	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	4
65	62	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/ Epic 9 50887	9
66	64	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	14
67	75	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366	2
68	76	UNDER THE GUN POCO/MCA 41269	3
69	80	UPSIDE DOWN DIANA ROSS/Motown 1494	3

CHARTMAKER OF THE WEEK

70 — **YOU'LL ACCOMP'NY ME**
BOB SEGER
Capitol 4904



71	81	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	2
72	73	ON THE REBOUND RUSS BALLARD/Epic 9 50883	6
73	84	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	2
74	88	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048	2
75	86	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	2
76	79	SAVE ME DAVE MASON/Columbia 1 11289	3
77	85	WHATEVER YOU DECIDE RANDY VANWARMER/Bearsville 49258 (WB)	2
78	87	STRANGER IN MY HOME TOWN FOGHAT/Bearsville 49510 (WB)	2
79	63	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	7
80	82	YOU AND ME ROCKIE ROBBINS/A&M 2231	8
81	89	JUST CAN'T WAIT J. GEILS BAND/EMI-America 8047	2
82	—	YOU BETTER RUN PAT BENATAR/Chrysalis 2450	1
83	—	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/ MCA 41284	1
84	—	YEARS FROM NOW DR. HOOK/Capitol 4885	1
85	65	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	5
86	69	MY MISTAKE KINGBEES/RSO 1032	7
87	—	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	1
88	—	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	1
89	100	SHIVER AND SHAKE SILENCERS/Precision 9 9800 (CBS)	2
90	77	I GET OFF ON IT TONY JOE WHITE/Casablanca 2279	6
91	92	BONEY MORONIE CHEEKS/Capitol 4883	5
92	93	IF I WERE YOU TOBY BEAU/RCA 11964	4
93	90	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	6
94	95	HONEY, HONEY DAVID HUDSON/Alston 3750 (TK)	3
95	98	MIRAGE ERIC TROYER/Chrysalis 2445	2
96	—	I HEAR YOU NOW JON & VANGELIS/Polydor 2089	1
97	96	LIVING AFTER MIDNIGHT JUDAS PRIEST/Columbia 1 11308	3
98	—	(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH /Atco 7222	1
99	—	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	1
100	—	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 24

Record World Album Airplay

All listings from key progressive stations around the country are in descending order except where otherwise noted.

JULY 26, 1980

FLASHMAKER



ARE HERE
KINGS
Elektra

MOST ADDED

- ARE HERE—Kings—Elektra (15)
- EDDIE MONEY (EP)—Col (13)
- LOOKIN' FOR TROUBLE—Toronto—A&M (10)
- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA (9)
- WORLD'S APART—Blackjack—Polydor (8)
- AFL1 3603—Dave Davies—RCA (7)
- CONVICTED—Gus—Nemperor (6)
- HUEY LEWIS & THE NEWS—Chrysalis (6)
- SEEDS OF CHANGE—Kerry Livgren—Kirshner (6)
- CHICAGO XIV—Chicago—Col (5)
- FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage (5)

WNEW-FM/NEW YORK

- ADDS:**
- CHICAGO XIV—Chicago—Col
 - CHIPMUNK PUNK—Chipmunks—Excelsior
 - EDDIE MONEY (EP)—Col
 - GLORY BOYS—Secret Affair—Sire
 - HE'S SO SHY (single)—Pointer Sisters—Planet
 - HOT PICKUPS—Arlen Roth—Rounder
 - LOOKIN' FOR TROUBLE—Toronto—A&M
 - NEW CLEAR DAYS—Vapors—UA
 - PATRIOTIC DUTY—Rob Stoner—MCA
 - WORLD'S APART—Blackjack—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - EMPTY GLASS—Pete Townshend—Atco
 - THE GAME—Queen—Elektra
 - ME MYSELF I—Joan Armatrading—A&M
 - FLESH AND BLOOD—Roxy Music—Atco
 - GLASS HOUSES—Billy Joel—Col
 - JUST ONE NIGHT—Eric Clapton—RSO
 - LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- EMPTY GLASS—Pete Townshend—Atco
- THE GAME—Queen—Elektra
- ME MYSELF I—Joan Armatrading—A&M
- FLESH AND BLOOD—Roxy Music—Atco
- GLASS HOUSES—Billy Joel—Col
- JUST ONE NIGHT—Eric Clapton—RSO
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WBCN-FM/BOSTON

- ADDS:**
- ABOUT LOVE—Gladys Night & the Pips—Col
 - EDDIE MONEY (EP)—Col
 - HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
 - MUSIC MAN—Waylon Jennings—RCA
 - NIGHTHAWKS—Mercury
 - TAKE YOUR TIME (single)—S.O.S.—Tabu
 - THE HARDER THEY COME (single)—Joe Jackson—A&M (import)
 - WHEELS OF STEEL—Saxon—Carrere/Atlantic
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - PRETENDERS—Sire
 - FLESH AND BLOOD—Roxy Music—Atco
 - EMPTY GLASS—Pete Townshend—Atco
 - I JUST CAN'T STOP IT—English Beat—Sire
 - THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
 - HOLD OUT—Jackson Browne—Asylum
 - FREEDOM OF CHOICE—Devo—WB
 - CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
 - COME UPSTAIRS—Carly Simon—WB

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PRETENDERS—Sire
- FLESH AND BLOOD—Roxy Music—Atco
- EMPTY GLASS—Pete Townshend—Atco
- I JUST CAN'T STOP IT—English Beat—Sire
- THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
- HOLD OUT—Jackson Browne—Asylum
- FREEDOM OF CHOICE—Devo—WB
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- COME UPSTAIRS—Carly Simon—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- ARE THERE—Kings—Elektra
 - BEST OF LOVE—Love—Rhino
 - LOOKIN' FOR TROUBLE—Toronto—A&M
 - SCOTT WILK & THE WALLS—WB
 - SEEDS OF CHANGE—Kerry Livgren—Kirshner
 - UNDER THE GUN—Poco—MCA
 - UP FROM THE ALLEY—Lamont Cranston—Waterhouse
 - WORLD'S APART—Blackjack—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FEEL THE HEAT—Henry Paul—Atlantic
 - SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - CHIPMUNK PUNK—Chipmunks—Excelsior
 - HOLD OUT—Jackson Browne—Asylum
 - THERE & BACK—Jeff Beck—Epic
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - CAREFUL—Motels—Capitol
 - PETER GABRIEL—Mercury

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- FEEL THE HEAT—Henry Paul—Atlantic
- SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- CHIPMUNK PUNK—Chipmunks—Excelsior
- HOLD OUT—Jackson Browne—Asylum
- THERE & BACK—Jeff Beck—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- CAREFUL—Motels—Capitol
- PETER GABRIEL—Mercury

WBAB-FM/LONG ISLAND

- ADDS:**
- ARE THERE—Kings—Elektra
 - CHICAGO XIV—Chicago—Col
 - EDDIE MONEY (EP)—Col
 - HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
 - HUEY LEWIS & THE NEWS—Chrysalis
 - LOOKIN' FOR TROUBLE—Toronto—A&M
 - TERMS & CONDITIONS—Jay Ferguson—Capitol
 - UP FROM THE ALLEY—Lamont Cranston—Waterhouse

- WORLD'S APART—Blackjack—Polydor

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- HOLD OUT—Jackson Browne—Asylum
- THE GAME—Queen—Elektra
- GLASS HOUSES—Billy Joel—Col
- DUKE—Genesis—Atlantic
- ONE FOR THE ROAD—Kinks—Arista
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- ROADIE—Original Soundtrack—WB
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WCOZ-FM/BOSTON

- ADDS:**
- EDDIE MONEY (EP)—Col
 - HUEY LEWIS & THE NEWS—Chrysalis
 - UP—Le Roux—Capitol
- HEAVY ACTION:**
- FACE TO FACE—Angel City—Epic
 - TOMCATTIN'—Blackfoot—Atco
 - FOUND ALL THE PARTS—Cheap Trick—Epic/Nu Disk
 - TIGHT SHOES—Foghat—Bearsville
 - VOLUME—Ray Gomez—Col
 - ONE FOR THE ROAD—Kinks—Arista
 - OZARK MOUNTAIN DAREDEVILS—Col
 - THE HARD WAY—Point Blank—MCA
 - EMPTY GLASS—Pete Townshend—Atco
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum

HEAVY ACTION:

- FACE TO FACE—Angel City—Epic
- TOMCATTIN'—Blackfoot—Atco
- FOUND ALL THE PARTS—Cheap Trick—Epic/Nu Disk
- TIGHT SHOES—Foghat—Bearsville
- VOLUME—Ray Gomez—Col
- ONE FOR THE ROAD—Kinks—Arista
- OZARK MOUNTAIN DAREDEVILS—Col
- THE HARD WAY—Point Blank—MCA
- EMPTY GLASS—Pete Townshend—Atco
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum

WAAF-FM/WORCESTER

- ADDS:**
- AFL1 3603—Dave Davies—RCA
 - ARE HERE—Kings—Elektra
 - I'M ALRIGHT (THEME FROM CADDYSHACK) (single)—Kenny Loggins—Col
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - GLASS HOUSES—Billy Joel—Col
 - HOLD OUT—Jackson Browne—Asylum
 - ONE FOR THE ROAD—Kinks—Arista
 - LOVE STINKS—J. Geils—EMI-America
 - AGAINST THE WIND—Bob Seger—Capitol
 - ROBIN LANE & THE CHARTBUSTERS—WB
 - THE GAME—Queen—Elektra
 - EMPTY GLASS—Pete Townshend—Atco
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- GLASS HOUSES—Billy Joel—Col
- HOLD OUT—Jackson Browne—Asylum
- ONE FOR THE ROAD—Kinks—Arista
- LOVE STINKS—J. Geils—EMI-America
- AGAINST THE WIND—Bob Seger—Capitol
- ROBIN LANE & THE CHARTBUSTERS—WB
- THE GAME—Queen—Elektra
- EMPTY GLASS—Pete Townshend—Atco
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WCMF-FM/ROCHESTER

- ADDS:**
- ARE HERE—Kings—Elektra
 - CUB KODA & THE POINTS—Baron
 - HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
 - IN AMERICA (single)—Charlie Daniels—Epic
 - NO FRIGHT—Live Wire—A&M

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- THE GAME—Queen—Elektra
- ONE FOR THE ROAD—Kinks—Arista
- PETER GABRIEL—Mercury
- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- TOMCATTIN'—Blackfoot—Atco
- BRITISH STEEL—Judas Priest—Col

WAQX-FM/SYRACUSE

- ADDS:**
- ARE HERE—Kings—Elektra
 - AFL1 3603—Dave Davies—RCA
 - EDDIE MONEY (EP)—Col
 - LOOKIN' FOR TROUBLE—Toronto—A&M
 - NARITA—Riot—Capitol
 - SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
 - WHEELS OF STEEL—Saxon—Carrere/Atlantic
 - WORLD'S APART—Blackjack—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - HEAVEN AND HELL—Black Sabbath—WB
 - ONE FOR THE ROAD—Kinks—Arista
 - METAL RENDEZ-VOUS—Krokus—Ariola-America
 - PETER GABRIEL—Mercury
 - AGAINST THE WIND—Bob Seger—Capitol
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
 - FEEL THE HEAT—Henry Paul—Atlantic
 - EMPTY GLASS—Pete Townshend—Atco

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- HEAVEN AND HELL—Black Sabbath—WB
- ONE FOR THE ROAD—Kinks—Arista
- METAL RENDEZ-VOUS—Krokus—Ariola-America
- PETER GABRIEL—Mercury
- AGAINST THE WIND—Bob Seger—Capitol
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- FEEL THE HEAT—Henry Paul—Atlantic
- EMPTY GLASS—Pete Townshend—Atco

WMMR-FM/PHILADELPHIA

- ADDS:**
- OUT OF TOUCH (single)—Pat Benatar—Chrysalis
 - EDDIE MONEY (EP)—Col
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - ONE FOR THE ROAD—Kinks—Arista
 - DUKE—Genesis—Atlantic
 - EMPTY GLASS—Pete Townshend—Atco
 - PETER GABRIEL—Mercury
 - HOLD OUT—Jackson Browne—Asylum
 - THE GAME—Queen—Elektra
 - GO TO HEAVEN—Grateful Dead—Arista
 - THE UP ESCALATOR—Graham Parker—Arista
 - CATS—Elektra

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ONE FOR THE ROAD—Kinks—Arista
- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- PETER GABRIEL—Mercury
- HOLD OUT—Jackson Browne—Asylum
- THE GAME—Queen—Elektra
- GO TO HEAVEN—Grateful Dead—Arista
- THE UP ESCALATOR—Graham Parker—Arista
- CATS—Elektra

WYDD-FM/PITTSBURGH

- ADDS:**
- ARE HERE—Kings—Elektra
 - EDDIE MONEY (EP)—Col
 - FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage

LOVE AFFAIR—Radio

- SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
- HEAVY ACTION:**
- AGAINST THE WIND—Bob Seger—Capitol
- DUKE—Genesis—Atlantic
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- ROCK 'N' ROLL ENFORCERS—Silencers—Precision
- HAVE A GOOD TIME—Iron City Houserockers—MCA
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- HOLD OUT—Jackson Browne—Asylum
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- JUST ONE NIGHT—Eric Clapton—RSO

WQDR-FM/RALEIGH

- ADDS:**
- AFL1 3603—Dave Davies—RCA
 - COME UPSTAIRS—Carly Simon—WB
 - CRASHES—Records—Virgin
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- EMPTY GLASS—Pete Townshend—Atco
 - HOLD OUT—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - THE UP ESCALATOR—Graham Parker—Arista
 - ME MYSELF I—Joan Armatrading—A&M
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FLESH AND BLOOD—Roxy Music—Atco
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
 - AGAINST THE WIND—Bob Seger—Capitol
 - MIDDLE MAN—Boz Scaggs—Col

HEAVY ACTION:

- EMPTY GLASS—Pete Townshend—Atco
- HOLD OUT—Jackson Browne—Asylum
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- THE UP ESCALATOR—Graham Parker—Arista
- ME MYSELF I—Joan Armatrading—A&M
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- FLESH AND BLOOD—Roxy Music—Atco
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- MIDDLE MAN—Boz Scaggs—Col

WKLS-FM/ATLANTA

- ADDS:**
- ARE HERE—Kings—Elektra
 - CRASHES—Records—Virgin
 - SCOTT WILK & THE WALLS—WB
 - SEEDS OF CHANGE—Kerry Livgren—Kirshner
 - SHORT STORIES—Jon & Vangelis—Polydor
 - YOU BETTER RUN—Pat Benatar—Chrysalis
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - THE GAME—Queen—Elektra
 - JUST ONE NIGHT—Eric Clapton—RSO
 - TOMCATTIN'—Blackfoot—Atco
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - EMPTY GLASS—Pete Townshend—Atco
 - ONE FOR THE ROAD—Kinks—Arista

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- THE GAME—Queen—Elektra
- JUST ONE NIGHT—Eric Clapton—RSO
- TOMCATTIN'—Blackfoot—Atco
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- EMPTY GLASS—Pete Townshend—Atco
- ONE FOR THE ROAD—Kinks—Arista

All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



JULY 26, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (34)
HOLD OUT—Jackson Browne—Asylum (30)
EMPTY GLASS—Pete Townshend—Atco (27)
THE GAME—Queen—Elektra (21)
ONE FOR THE ROAD—Kinks—Arista (20)
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (16)
DUKE—Genesis—Atlantic (14)
AGAINST THE WIND—Bob Seger—Capitol (11)
FLESH AND BLOOD—Roxy Music—Atco (11)
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum (10)

WYMX-FM/AUGUSTA

ADDS:
AMERICAN NOISE—Planet
CONVICTED—Gus—Nemperor
FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
HUEY LEWIS & THE NEWS—Chrysalis
LOOKIN' FOR TROUBLE—Toronto—A&M
SEEDS OF CHANGE—Kerry Livgren—Kirshner

HEAVY ACTION:

ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
TOMCATTIN'—Blackfoot—Atco
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
ONE FOR THE ROAD—Kinks—Arista
HOLD OUT—Jackson Browne—Asylum
FEEL THE HEAT—Henry Paul—Atlantic
HEAVEN AND HELL—Black Sabbath—WB

WSHE-FM/FT. LAUDERDALE

ADDS:
ARE HERE—Kings—Elektra
CRASHES—Records—Virgin
HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
LOVE AFFAIR—Radio

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
ROADIE—Original Soundtrack—WB
SCREAM DREAM—Ted Nugent—Epic
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
BLUES BROTHERS—Original Soundtrack—Atlantic
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
ONE FOR THE ROAD—Kinks—Arista

WMMS-FM/CLEVELAND

ADDS:
ARE HERE—Kings—Elektra
ARTFUL DODGER (EP)—Ariola-America
CAREFUL—Motels—Capitol
CONVICTED—Gus—Nemperor
EDDIE MONEY (EP)—Col
LE CHAT BLEU—Mink DeVille—EMI (import)
NEW ADVENTURES—Polydor
NO RESPECT—Rodney Dangerfield—Casablanca

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FLESH AND BLOOD—Roxy Music—Atco
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
THE GAME—Queen—Elektra
GLASS HOUSES—Billy Joel—Col
AMERICAN NOISE—Planet
UNDER THE GUN—Poco—MCA
HOLD OUT—Jackson Browne—Asylum
BLUES BROTHERS—Original Soundtrack—Atlantic
AGAINST THE WIND—Bob Seger—Capitol

WWW-FM/DETROIT

ADDS:
CONVICTED—Gus—Nemperor
CRASHES—Records—Virgin
HUEY LEWIS & THE NEWS—Chrysalis
LOOKIN' FOR TROUBLE—Toronto—A&M
PLAYING FOR KEEPS—Eddie Money—Col
WORLD'S APART—Blackjack—Polydor

HEAVY ACTION:

HOLD OUT—Jackson Browne—Asylum
SCREAM DREAM—Ted Nugent—Epic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
DUKE—Genesis—Atlantic
KINGBEE'S—RSO
BLUES BROTHERS—Original Soundtrack—Atlantic
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
AGAINST THE WIND—Bob Seger—Capitol

WQFM-FM/MILWAUKEE

ADDS:
FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
MAKE A LITTLE MAGIC—Dirt Band—UA
METAL RENDEZ-VOUS—Krokus—Ariola-America

YOU BETTER RUN (single)—Pat Benatar—Chrysalis

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
GLASS HOUSES—Billy Joel—Col
DUKE—Genesis—Atlantic
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
TOMCATTIN'—Blackfoot—Atco
ONE FOR THE ROAD—Kinks—Arista

KZEW-FM/DALLAS

ADDS:
ARE THERE—Kings—Elektra
CHICAGO XIV—Chicago—Col
EDDIE MONEY (EP)—Col
FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
SEEDS OF CHANGE—Kerry Livgren—Kirshner

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
HOLD OUT—Jackson Browne—Asylum
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
THE GAME—Queen—Elektra
TOMMY TUTONE—Col
GO TO HEAVEN—Grateful Dead—Arista
AGAINST THE WIND—Bob Seger—Capitol
FLUSH THE FASHION—Alice Cooper—WB

KLOL-FM/HOUSTON

ADDS:
BOMB IRAN (single)—Vince Vance & the Valiants
PETER GABRIEL—Mercury
ROCKSIDE RHYTHM—Guy Schwartz—HSR
TERMS AND CONDITIONS—Jay Ferguson—Capitol

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
TIGHT SHOES—Foghat—Bearsville
FREEDOM OF CHOICE—Devo—WB
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
ANIMAL MAGNETISM—Scorpions—Mercury
FLESH AND BLOOD—Roxy Music—Atco

KFML-FM/DENVER

ADDS:
ARE HERE—Kings—Elektra
GOING DEAF FOR A LIVING—Fisher Z—EMI-America
MAGNIFICENT MADNESS—John Klemmer—Elektra
NEW CLEAR DAYS—Vapors—UA
PATRIOTIC DUTY—Rob Stoner—MCA
PERRIER JUNKIE (single)—National Lampoon—Label 21
RISING SUN—Alan Price—Jet

HEAVY ACTION:

THE GAME'S UP—Sniff 'n' the Tears—Atlantic
THERE AND BACK—Jeff Beck—Epic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FLESH AND BLOOD—Roxy Music—Atco
BLUES BROTHERS—Original Soundtrack—Atlantic
MAKE A LITTLE MAGIC—Dirt Band—UA
UNDER THE GUN—Poco—MCA
HOLD OUT—Jackson Browne—Asylum
EMPTY GLASS—Pete Townshend—Atco
JUST ONE NIGHT—Eric Clapton—RSO

KOME-FM/SAN JOSE

ADDS:
AFL1 3603—Dave Davies—RCA
LOOKIN' FOR TROUBLE—Toronto—A&M
UNDER THE GUN—Poco—MCA
WORLD'S APART—Blackjack—Polydor

HEAVY ACTION:

HOLD OUT—Jackson Browne—Asylum
JUST ONE NIGHT—Eric Clapton—RSO
DUKE—Genesis—Atlantic
GLASS HOUSES—Billy Joel—Col
ONE FOR THE ROAD—Kinks—Arista
THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum

KSJO-FM/SAN JOSE

ADDS:
EDDIE MONEY (EP)—Col
HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA

HEAVY ACTION:

THE GAME—Queen—Elektra
THE WALL—Pink Floyd—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FLESH AND BLOOD—Roxy Music—Atco
ANIMAL MAGNETISM—Scorpions—Mercury
EMPTY GLASS—Pete Townshend—Atco
ONE FOR THE ROAD—Kinks—Arista
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
PETER GABRIEL—Mercury
AGAINST THE WIND—Bob Seger—Capitol

KNAC-FM/LONG BEACH

ADDS:
BABY'S GOT A GUN—Only Ones—Epic
HYPNOTIZED—Undertones—Sire
RELEASED—Diodes—Epic
WHEN THINGS GO WRONG (single)—Robin Lane & the Chartbusters
YACHTS WITHOUT RADAR—Yachts—Polydor

HEAVY ACTION:

LOS ANGELES—X—Slash
PRETENDERS—Sire
FREEDOM OF CHOICE—Devo—WB
ONE FOR THE ROAD—Kinks—Arista
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FLESH AND BLOOD—Roxy Music—Atco

TOO MUCH PRESSURE

—Selecter
—Chrysalis
FLUSH THE FASHION—Alice Cooper—WB
LONDON CALLING—Clash—Epic
WHAT'S THE WORD—Fabulous Thunderbirds—Chrysalis

KZOK-FM/SEATTLE

ADDS:
AFL1 3603—Dave Davies—RCA
HUEY LEWIS & THE NEWS—Chrysalis

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
DUKE—Genesis—Atlantic
ONE FOR THE ROAD—Kinks—Arista
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu Disk
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
PRETENDERS—Sire
THERE & BACK—Jeff Beck—Epic

KZAM-AM/SEATTLE

ADDS:
AFL1 3603—Dave Davies—RCA
I JUST CAN'T STOP IT—English Beat—Sire
SCOTT WILK & THE WALLS—WB

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
CAREFUL—Motels—Capitol
THE UP ESCALATOR—Graham Parker—Arista
FREEDOM OF CHOICE—Devo—WB
ONE FOR THE ROAD—Kinks—Arista
CRASHES—Records—Virgin
MUSIC MADNESS FROM THE KINETIC KID—Klark Kent—IRS
ROBIN LANE & THE CHARTBUSTERS—WB
HYPNOTIZED—Undertones—Sire
CONTINENTALS—Epic/Nu Disk

KZEL-FM/EUGENE

ADDS:
CHUCK FRANCOUR (EP)—EMI-America
CONVICTED—Gus—Nemperor
DARRYL MANSFIELD—Polydor
DEEP THOUGHT—John Otway—Sire
I JUST CAN'T STOP IT—English Beat—Sire
LOOKIN' FOR TROUBLE—Toronto—A&M
SEEDS OF CHANGE—Kerry Livgren—Kirshner

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HUEY LEWIS & THE NEWS—Chrysalis
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
UNDER THE GUN—Poco—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
SEAN TYLA'S JUST POPPED OUT—Sean Tyla—Polydor
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
ONE FOR THE ROAD—Kinks—Arista
THERE & BACK—Jeff Beck—Epic

35 Stations reporting this week.
In addition to those printed are:
WBLM-FM WIOQ-FM Y95-FM
WQBK-FM WHFS-FM WXRT-FM
WOUR-FM ZETA 7-FM KQRS-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ BACK IN NEW WAVA YORK: Radio was a major focus of the New Music Seminar held in New York on July 14. The one-day confab hosted record companies, booking agents, club owners, and publicists in addition to radio people—but the choice of WCOZ-FM/Boston music director **Kate Ingram** as keynote speaker was a clear indication that getting new music played on the radio was a crucial concern of all those present. Ingram opened with a reference to some "sick friends . . . who suffer from a contagious and congenital disease." She was talking about radio station resistance to what she called "a counterculture that's affecting what's happening in music now." Ingram suggested that stations' tightness was bringing their ratings down, pointing out that KSAN-FM in San Francisco had an "11 share in its heyday" while the four major stations in the market now don't add up to that level share.

Radio Replay can't vouch for the validity of her statistics or the reliability of her use of the numbers, but Ingram did make an important point about the '60s' difference from the '70s or the current decade. At that time, she said "the FM dial was an untapped media source" which a few innovative programmers used as a proving ground for "alternative music." The new artists around today don't seem to have such an effective vehicle waiting in the wings to come to their rescue.

Later in the day, Ingram sat on a radio panel, moderated by **Mark Josephson** of Rockpool, a New York rock 'n' roll record pool that services dance clubs and certain radio stations with product from major, independent and foreign labels. While the panel, made up of radio people, promotion people and tip sheet publishers, was meant to deal with the airplay trials of so-called "new wave" artists, many recurrent radio issues were also discussed. Asked where a record company should go with an innovative artist, Arista Records' **Mike Bone** suggested stations that "traditionally play new music, such as WHFS-FM in D.C. or WXRT-FM in Chicago." ('HFS' **Dave Einstein** was also sitting on the panel—two points for Bone.)

Bill Hard of the Hard Sheet felt that getting any new record played is "all in the relationships" between promotion men and music directors. But he also said that with the difficulty of doing research while retail sales are down, MDs have a very tough time backing up their choices. "You work long and hard to get to MD," said Hard . . . "and you realize that you can't get hurt by what you don't play."

Other issues discussed at the panel included "What ever happened to 'Rock Lobster'?" According to **Mike Ellis** of New York's WKTU-FM, the record went to number one in every market where it was played, but radio conservatism held the song back. Certain Burkhardt/Abrams-consulted stations came under fire for relegating new music to one hour, weekly "power rock" shows, which independent promotion man **Joel Webber** termed "an excuse" not to put such records into rotation.

The major programming topic resolved itself to whether so-called "new wave" or new rock is suitable for airplay alongside more "standard" rock, especially AOR staples like heavy metal. While Einstein suggested that stations which tried to mix the two had experienced downturns in their ratings, WBCN-FM's **Oedipus** insisted that "the **Clash** goes well with "Wango Tango" . . . most people in power listen with their noses rather than their ears." Another quotable, albeit emotional, statement came from 'BCN's assistant MD **Jimmy Mack**, who asserted, "Homogenous radio bores the piss out of me!"

The radio panel, which also included **George Meier** of Walrus, was a good representative cross-section of the AOR field, though one can't help thinking that the sparks might have flown more furiously if a major Top 40 programmer or MD was present.

MOVES: **John Lund** has exited his position as PD of WNBC in New York. He will join Sunbelt Communications' SBCC division, where he will work with radio stations as a programming consultant . . . **Bobby Rich** has left KHTZ in Los Angeles, where he was PD since

(Continued on page 43)

Satellite Technology & Radio

(Continued from page 6)

to vice president for programming **Terry Hourigan**, who added that Mutual expects "to hit a long-range target of approximately 650 earth stations by late summer of early fall of 1981." Mutual will install the terminals and maintain them.

Hourigan also listed sound quality as one of the immediate advantages of the satellite system. "Rather than being restricted to five KHZ quality terrestrial distribution," he explained, the satellite allows "15 KHZ, the maximum quality that an FM transmitter can transmit." Mutual eventually intends to broadcast over six channels, which will give the network the capability to mix stereo and mono broadcasts (a stereo broadcast requires two channels).

"That doesn't mean that all six will be going on at all times," said Hourigan, "but it's within the realm of possibility that within two years we'll be able to simultaneously broadcast news coverage on channel one, a play-by-play sports event like Notre Dame or NFL Football on

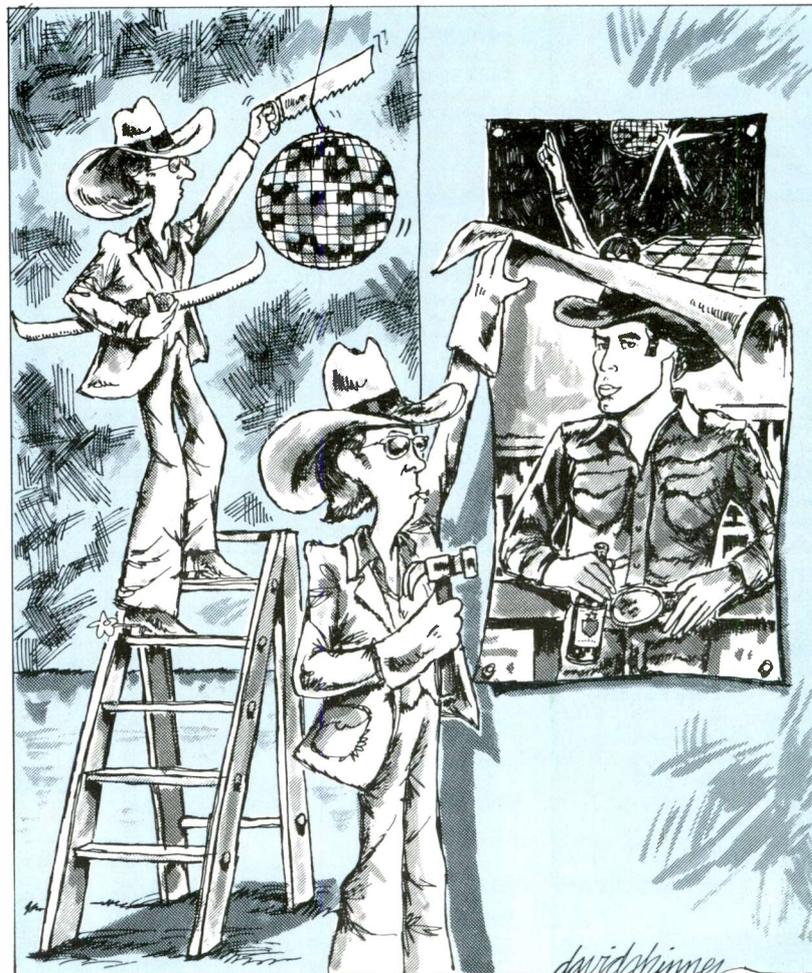
two, a rock concert in stereo on three and four, a dramatic program on five and perhaps a special service, like foreign language, on six."

Hourigan also saw great potential in the satellite's capability to transmit electronic data and hard copy. "It would not surprise me to see radio networks capable of broadcasting electronic logging of network events right into radio station logs," he continued. "And it certainly wouldn't surprise me to see us providing hard copy lead-ins and lead-outs, for news material we're presenting." Hourigan also predicted that the networks would soon be using satellite system for "syndicated music services—the equivalent of today's tape services for beautiful music or contemporary music." Instead of using tapes and complex automated systems, stations could simply plug in for new music programming every day.

Rick Sklar

Rick Sklar, vice president of programming for ABC Radio, pre-

(Continued on page 43)



Feist Address

(Continued from page 10)

The NMPA and two other publishing societies, the American Guild of Authors and Composers and the Nashville Songwriters Association International, are seeking a royalty increase amounting to nearly 100 percent above the current rate. As it now stands, mechanical publishing royalties amount to 2¾ cents per recorded composition, on a long-playing album with ten tracks. For example, mechanicals would amount to 27½ cents. The NMPA proposal seeks a six percent royalty, based on a record's suggested retail price—in other words, approximately 54 cents for an LP listing at \$8.98.

This proposal—and AGAC is seeking an even higher rate, at eight percent—is a "realistic adjustment" from the current figure, most publishers feel. And since it is a percentage figure, rather than a flat rate, it is seen as a protection against inflation; under current economic conditions, Feist noted, the actual purchasing power of 2¾ cents may be only nine-tenths of a cent by the mid-1980s.

The feeling among some publishers is that while the CRT may indeed decide on the application of a percentage rather than a flat rate, it may well be less than six percent. Feist, however, was again reluctant to predict what the eventual figure might be.

A series of rather ingenuous questions by the assembled publishers—most of whom, it should be noted, were not the heads of their respective firms but merely representatives thereof—betrayed a basic ignorance of the issues at hand, including the six percent proposal and how it would be applied. One subject about which nearly all were informed — and a matter that was apparently the cause of considerable outrage — was the June 25 Tribunal testimony of Walter Yetnikoff, president of the CBS Records Group, who appeared as an RIAA witness. "As far as I am concerned," Yetnikoff was quoted as saying on that date, "they (publishers) are living off our (record companies') backs. We're the ones who promote and market the records." Yetnikoff also indicated at that time that should the higher royalty rate be effected, it might force record companies like CBS to eliminate some of their less profitable lines, including classical music.

Journey LP Platinum

■ NEW YORK—Columbia artists Journey's latest album, "Departure," has been certified platinum.

Smith Forecasts Bullish Year for E/A (Continued from page 3)

Smith traces that upbeat analysis not only to label talent but recent executive and staff realignments, beginning with the arrival of former WEA marketing chief Vic Faraci, now vice president and director of marketing for Elektra/Asylum.

"Vic Faraci, with his sense of enthusiasm and his sense of organization and discipline, has brought a marketing energy to this company that never existed before," enthuses the label chairman. "I don't know too many people that could've pulled that off.

"I believe that we're maximizing every opportunity with the situation we now have. To the extent that we're doing that, it keeps us hotter than we might ordinarily have been just with the sheer weight of records."

At the same time, Smith is quick to agree that the current sales boom is indicative of a shift in the general marketplace toward established artists enjoying broad recognition from an older demographic. Despite radio's current emphasis on new rock acts, and the media's similar focus on such trends, today's market is still being led by superstars more than emerging contenders.

"Every company has had its resurgence with established artists," explains Smith. "The charts have been full of Bob Segers, Billy Joels and Michael Jacksons who've had a number of records, and that seems to be a fact of life now."

If E/A's oldest acts—Queen, Jackson Browne and Linda Ronstadt prominent among the current releases — are the big sellers, Smith stresses the label's continued investment in black music and new rock as important to its future. Since shifting the label's black roster away from its earlier fusion

jazz base to buttress more R&B-oriented material, he asserts that several of these acts have been instrumental in helping E/A's turnaround since the slump-plagued '79 market first threatened profitability at the label, as elsewhere.

Newer rock will still be explored as well. "What you're doing with a Richard Perry and a Planet roster is building some kind of base so that you'll see some success with perhaps the third album," says Smith, adding that even E/A's established talent, like Browne and Ronstadt, have made pointed shifts in style.

Still, the adult buyers once feared lost, and often overlooked in the recent rush to mine new wave styles, are proving the heroes behind the market's current hits. "The most exciting week this year was the last week in June," notes Smith, "when three 'dinosaurs' came out with records — The Rolling Stones, Jackson Browne and Queen. Those are the established acts, and they've turned radio and retail upside down."

Such successes, following in the wake of similar smashes for Pink Floyd, Led Zeppelin and other rock and pop veterans, suggest "deep roots" in the marketplace, says Smith.

That resurgence via performers with adult market credentials suggests a new problem, too. Warns Smith, "If your company is based on new people alone, then you've really got trouble."

To the E/A chief, "It's the disco phenomenon: lots of airplay, lots of dollars being spent on developing it, and nothing really coming down the other end that's significant.

"Without a question, the FM AOR stations have overexposed it," he argues. "If you look at the FM sheets and try

to relate their listings to record sales, there is no correlation whatsoever. In their top 10 listings, you've got albums that haven't sold 100 thousand units. There is that hunger for the new, and a disdain for the older artist relegating him to some other place, while the older audience, which will obviously still buy an album, is still listening to a Jackson Browne."

Smith is among those label chiefs recommending greater caution in jumping into the current soundtrack boom, but he also stresses the impact of recent and current label soundtracks on E/A's current strength.

"Urban Cowboy" is now selling 40,000 double packages a day by his estimate, despite disappointing box office returns for the Paramount feature. "The film never broke through and probably won't," concedes Smith, "but what it will do is stay out there in the drive-ins for most of the summer, and if it does that, that's all I need."

Likely to sustain its momentum are plans for continued singles releases. With the next wave of "Urban Cowboy" singles to include releases by Jimmy Buffet, Boz Scaggs, AnAne Murray and Bonnie Raitt, Smith dubs the package a virtual "K-tel hits" collection, and expects total LP sales to eventually reach three million pieces.

To date, the two record set has sold 1.5 million units, he reports.

Meanwhile, Smith has high hopes for the forthcoming soundtrack to "Flash Gordon," by current chart jumpers Queen, and cites movie projects in development, such as the Randy Newman soundtrack to the Dino DiLaurentiis production of "Ragtime," as evidence of E/A's continued commitment to solid movie-related packages—a commitment first indicated, he adds, by the success of Elektra's country-oriented package for "Every Which Way But Loose," which has since found a worthy successor in the label's current country soundtrack contender, "Bronco Billy," another Clint Eastwood vehicle.

Guaranteeing a high profile for such tie-ins is the generally lavish marketing outlay afforded by liaisons to movie studios.

With studios looking to record companies to assist in mapping out radio buys, such upcoming projects as "Flash Gordon," which cost \$35 million to produce, will yield literally millions in marketing support.

Summing up the label's future, Smith cracks, "We're having a lot more fun these days."

Intersong, Casablanca Pubberies Pact



Intersong Music U.S.A. recently concluded an agreement with Casablanca Records' publishing companies in the U.S. and Canada, Cafe Americana (ASCAP) and Rick's Music (BMI). Shown at Casablanca's offices in Los Angeles are (from left): John Lombardo, creative director, Intersong Music, west coast division; Bruce Bird, president of Casablanca; and Don Oriolo, vice president and general manager of Intersong music.

A/C Chart

JULY 26, 1980

JULY 26	JULY 19		WKS. ON CHART
1	1	MAGIC OLIVIA NEWTON-JOHN MCA 41247 (2nd Week)	10
2	2	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	11
3	3	LITTLE JEANNIE ELTON JOHN/MCA 41236	13
4	7	MORE LOVE KIM CARNES/EMI-America 8045	9
5	6	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	7
6	5	THE ROSE BETTE MIDLER/Atlantic 3656	18
7	10	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	9
8	8	ONE FINE DAY CAROLE KING/Capitol 4864	10
9	4	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	10
10	11	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	9
11	12	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	10
12	15	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	6
13	9	SHINING STAR MANHATTANS/Columbia 1 11222	10
14	16	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	6
15	18	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	6
16	13	STEAL AWAY ROBBIE DUPREE/Elektra 46621	13
17	17	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	6
18	22	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	6
19	19	MISUNDERSTANDING GENESIS/Atlantic 3662	5
20	14	AGAINST THE WIND BOB SEGER/Capitol 4863	13
21	20	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	15
22	23	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	6
23	21	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	16
24	28	JOJO BOZ SCAGGS/Columbia 1 11281	6
25	29	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	5
26	27	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	4
27	32	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	3
28	30	ONE MORE TIME FOR LOVE BILLY PRESTON AND SYREETA/ Tamla 54312 (Motown)	6
29	31	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/ Curb 41253	5
30	36	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	5
31	34	BEYOND HERB ALPERT/A&M 2246	4



CHARTMAKER OF THE WEEK

32	—	LOOKIN' FOR LOVE JOHNNY LEE Full Moon/Asylum 47004	1
33	—	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	1
34	35	YEARS FROM NOW DR. HOOK/Capitol 4885	4
35	38	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	5
36	26	COMING UP PAUL McCARTNEY/Columbia 1 11263	10
37	44	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	2
38	39	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS)	2
39	—	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	1
40	40	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	5
41	43	INTO THE NIGHT BENNY MARDONES/Polydor 2091	2
42	48	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	2
43	49	DOC EARL KLUGH/United Artists 1355	5
44	—	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	1
45	24	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	17
46	25	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	18
47	33	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	5
48	—	REGRETS KENNY RANKIN/Atlantic 3663	1
49	—	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	1
50	41	LOVE FANTASY PHILADELPHIA LUV ENSEMBLE/Pavillion 9 6404 (CBS)	4



PolyGram Launches Reorganization

(Continued from page 3)

management at the labels on or around July 10, was only the first step in an extended consolidation lasting into the fall.

"We have a plan, and we're going with it," confirmed Steinberg. "It's a very good one; I think it fits the industry quite well, and it serves our artists extraordinarily well."

An internal memo emanating from PolyGram's New York corporate headquarters reveals the basic structure of the new management. According to that outline, label presidents Bruce Bird (Casablanca), Fred Haayen (Polydor) and Bob Sherwood (Phonogram) will retain their respective posts while receiving additional duties as vice chairmen of PolyGram Records.

Haayen and Sherwood will carry parallel responsibilities within PolyGram Records East as vice chairmen of that unit, while Bird will similarly obtain a separate post as vice chairman of PolyGram Records West.

Meanwhile, Polydor executive vice president Dick Kline is moving over to the PolyGram Records East team as executive vice president, with responsibilities to include promotion for both Phonogram and Polydor, while PolyGram Records West's promotion will be supervised by Danny Davis, now named senior vice president, promotion, for Casablanca.

Where activities for all three labels will clearly be consolidated is in the areas of marketing and financial services. Central to the new plan is the creation of a single marketing structure, reminiscent of the "core" concept adopted by CBS and MCA, and headed by former PolyGram Classics vice president Jim Lewis, who has been appointed a senior vice president of PolyGram Records.

Dubbed the PolyGram Central Marketing Services (PCMS) unit, the new marketing structure will supervise activities in both primary geographical regions.

Also overseeing all three labels, and both coast bases, is PolyGram Central Administrative Services (PCAS), formerly known as Central PolyGram Record Services and appointed to handle financial and accounting services for the various units. Joining PolyGram Records as senior vice president in charge of PCAS is Wingolf Mielke, most recently vice president, finance, for Phonogram GmbH, Hamburg.

Product development has also undergone an apparent consolidation with the creation of three senior vice presidents for that sector, but each will continue to work under the existing labels'

structures. Named to those posts are Harry Anger (Polydor), Dick Sherman (Casablanca) and Lou Simon (Phonogram).

In summarizing those appointments, and the significance of key executive reassignments into the new PolyGram Records East and West divisions, the memo asserted, "Under the new structure outlined above, each record company will be able to maintain its individual identity and pursue its independent goals, while receiving far more marketing, promotion and financial support than it could generate by itself previously."

"In addition, each company can now draw on the collective experience and expertise of all of the record company presidents via the PolyGram Records unit and management committees."

Such goals are consistent with an economic model for label operations developed by PolyGram's financial group earlier this year, as outlined by Steinberg during an address made to delegates attending this year's NARM Convention in Las Vegas (RW, April 5, 1980). At that time, Steinberg cited the group's findings to illustrate the industry's needs for greater cost-effectiveness in the face of a changing economic climate.

Although it is known that the current plan has already eliminated some positions in publicity, promotion and sales within the various PolyGram units, no reliable estimate of the total number of dismissals was available.

Black Slate Signs With Alligator Label

■ CHICAGO — Alligator Records has taken its first step outside of blues by licensing an album by Black Slate, a London-based reggae band. An album, entitled simply "Black Slate" will be released on August 1.

Negotiations were completed over a period of several months between Bruce Iglauer, president of Alligator, and Guy Rippon, head of Black Slate Management. The label and management are now discussing a U.S. promotional tour for the band.

Sound Management Signs Billy Squier

■ LOS ANGELES — Capitol Records artist Billy Squier has been signed to an exclusive management contract with Sound Management, a Barnett and Associates corporation, according to Michael Barnett.

Retail Report Record World



JULY 26, 1980

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



HOLD OUT
JACKSON BROWNE
Asylum

TOP SALES

HOLD OUT—Jackson Browne—Asylum

REAL PEOPLE—Chic—Atlantic

HANDLEMAN/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA

DANGER ZONE—Sammy Hagar—Capitol

DIANA—Diana Ross—Motown

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FRIDAY NIGHT BLUES—John Conlee—MCA

HOLD OUT—Jackson Browne—Asylum

ONE FOR THE ROAD—Kinks—Arista

ROMANCE DANCE—Kim Carnes—EMI-America

SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America

XANADU—MCA (Soundtrack)

KORVETTES/NATIONAL

CHIPMUNK PUNK—Excelsior

COME UPSTAIRS—Carly Simon—WB

FLESH AND BLOOD—Roxy Music—Atco

HOLD OUT—Jackson Browne—Asylum

LOST IN LOVE—Air Supply—Arista

ONE FOR THE ROAD—Kinks—Arista

SAVED—Bob Dylan—Col

THE GAME—Queen—Elektra

THERE AND BACK—Jeff Beck—Epic

UP ESCALATOR—Graham Parker—Arista

PICKWICK/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA

CHIPMUNK PUNK—Excelsior

CULTOSAURUS ERECTUS—Blue Oyster Cult—Col

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

H—Bob James—Col/Tappan Zee

HOLD OUT—Jackson Browne—Asylum

REAL PEOPLE—Chic—Atlantic

SHEET MUSIC—Barry White—Unlimited Gold

THE GAME—Queen—Elektra

XANADU—MCA (Soundtrack)

RECORD BAR/NATIONAL

BEYOND—Herb Alpert—A&M

CHIPMUNK PUNK—Excelsior

LOVE APPROACH—Tom Browne—Arista/GRP

NIGHT FLIGHT—Justin Hayward—Deram

PEARLS—Carole King—Capitol

REAL PEOPLE—Chic—Atlantic

ROBBIE DUPREE—Elektra

SOS—SOS Band—Tabu

UNDER THE GUN—Poco—MCA

UNLOCK THE FUNK—Locksmith—Arista

CRAZY EDDIE/NEW YORK

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA

DIANA—Diana Ross—Motown

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FAME—RSO (Soundtrack)

H—Bob James—Col/Tappan Zee

HOLD OUT—Jackson Browne—Asylum

ONE IN A MILLION YOU—Larry Graham—WB

PETER GABRIEL—Mercury

THE GAME—Queen—Elektra

DISC-O-MAT/NEW YORK

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FAME—RSO (Soundtrack)

HEROES—Commodores—Motown

HOLD OUT—Jackson Browne—Asylum

McCARTNEY II—Paul McCartney—Col

ME MYSELF I—Jaan Armatrading—A&M

PETER GABRIEL—Mercury

RISE—Sam

TONIGHT—France Joli—Prelude

KING KAROL/NEW YORK

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar

BARNUM—Col

BEYOND—Herb Alpert—A&M

HOLD OUT—Jackson Browne—Asylum

REAL PEOPLE—Chic—Atlantic

SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO

THE GAME—Queen—Elektra

WAITING ON YOU—Brick—Bang

WINNERS—Various Artists—RCA

XANADU—MCA (Soundtrack)

STRAWBERRIES/BOSTON

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA

BEYOND—Herb Alpert—A&M

CAMERON—Salsoul

DELEGATION—Mercury

DYNASTY—Solar

FAME—RSO (Soundtrack)

NEW ADVENTURERS—Polydor

UNMASKED—Kiss—Casablanca

WINNERS—Various Artists—RCA

XANADU—MCA (Soundtrack)

FOR THE RECORD/BALTIMORE

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar

BEYOND—Herb Alpert—A&M

DETENTE—Brecker Brothers—Arista

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FAME—RSO (Soundtrack)

H—Bob James—Col/Tappan Zee

HOLD OUT—Jackson Browne—Asylum

REAL PEOPLE—Chic—Atlantic

SPECIAL THINGS—Pleasure—Fantasy

THE GAME—Queen—Elektra

WAXIE MAXIE/WASH., D.C.

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar

AFL1-3603—Dave Davies—RCA

BEYOND—Herb Alpert—A&M

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FAME—RSO (Soundtrack)

HOLD OUT—Jackson Browne—Asylum

JOY & PAIN—Maze featuring Frankie Beverly—Capitol

ONE FOR THE ROAD—Kinks—Arista

RHAPSODY & BLUES—Crusaders—MCA

SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO

GARY'S/RICHMOND

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA

CAMEOSIS—Cameo—Chocolate City

CHRISTOPHER CROSS—WB

DUKE—Genesis—Atlantic

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

HOLD OUT—Jackson Browne—Asylum

ONE FOR THE ROAD—Kinks—Arista

SOS—SOS Band—Tabu

URBAN COWBOY—Asylum (Soundtrack)

YOU & ME—Rockie Robbins—A&M

PENGUIN FEATHER/NO. VIRGINIA

CHIPMUNK PUNK—Excelsior

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FAME—RSO (Soundtrack)

FEEL THE HEAT—Henry Paul Band—Atco

HOLD OUT—Jackson Browne—Asylum

KINGBEEES—RSO

MAKE A LITTLE MAGIC—Dirt Band—UA

REAL PEOPLE—Chic—Atlantic

THE GAME—Queen—Elektra

UNDER THE GUN—Poco—MCA

RADIO 437/PHILADELPHIA

BEST LOVE—Jerry Butler—Phila. Intl.

BEYOND—Herb Alpert—A&M

GLOW OF LOVE—Change—RFC

HEROES—Commodores—Motown

PARTY OF ONE—Tim Weisberg—MCA

REAL PEOPLE—Chic—Atlantic

SEEDS OF CHANGE—Kerry Livgren—Krischner

SPECIAL THINGS—Pleasure—Fantasy

UNDER THE SUN—Poco—MCA

WAITING ON YOU—Brick—Bang

WEBB/PHILADELPHIA

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar

BEYOND—Herb Alpert—A&M

CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)

DIFFERENT KIND OF DIFFERENCE—Johnny Mathis—Col

FOR MEN ONLY—Millie Jackson—Spring

LOVE APPROACH—Tom Browne—Arista/GRP

REAL PEOPLE—Chic—Atlantic

RHAPSODY & BLUES—Crusaders—MCA

SPECIAL THINGS—Pleasure—Fantasy

UNLOCK THE FUNK—Locksmith—Arista

FATHERS & SONS/MIDWEST

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar

BEYOND—Herb Alpert—A&M

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FEEL THE HEAT—Henry Paul Band—Atco

HOLD OUT—Jackson Browne—Asylum

NIGHT FLIGHT—Justin Hayward—Deram

PARTY OF ONE—Tim Weisberg—MCA

REAL PEOPLE—Chic—Atlantic

THE GAME—Queen—Elektra

UNDER THE SUN—Poco—MCA

RECORD REVOLUTION/CLEVELAND

CULTOSAURUS ERECTUS—Blue Oyster Cult—Col

HOLD OUT—Jackson Browne—Asylum

LOVE AFFAIR—Radio Arista

ONE FOR THE ROAD—Kinks—Arista

REAL PEOPLE—Chic—Atlantic

RHAPSODY & BLUES—Crusaders—MCA

THE GAME—Queen—Elektra

THERE & BACK—Jeff Beck—Epic

UNDER THE GUN—Poco—MCA

UP ESCALATOR—Graham Parker—Arista

MUSIC STOP/MICHIGAN

BLUES BROTHERS—Atlantic (Soundtrack)

DIANA—Diana Ross—Motown

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

FAME—RSO (Soundtrack)

HOLD OUT—Jackson Browne—Asylum

KINGBEEES—RSO

THE GAME—Queen—Elektra

THIS TIME—Al Jarreau—WB

UNMASKED—Kiss—Casablanca

XANADU—MCA (Soundtrack)

ROSE RECORDS/CHICAGO

BEYOND—Herb Alpert—A&M

BRITISH STEEL—Judas Priest—Col

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

HOLD OUT—Jackson Browne—Asylum

RHAPSODY & BLUES—Crusaders—MCA

SHEET MUSIC—Barry White—Unlimited Gold

THE GAME—Queen—Elektra

THERE & BACK—Jeff Beck—Epic

UNMASKED—Kiss—Casablanca

XANADU—MCA (Soundtrack)

RADIO DOCTORS/MILWAUKEE

AFL1-3603—Dave Davies—RCA

BEYOND—Herb Alpert—A&M

CAMERON—Salsoul

CHIPMUNK PUNK—Excelsior

CONCERNED PARTY NUMBER ONE—Captain Sky—TEC

EMPIRE STRIKES BACK—RSO (Soundtrack)

FAME—RSO (Soundtrack)

PARTY OF ONE—Tim Weisberg—MCA

REAL PEOPLE—Chic—Atlantic

UNDER THE GUN—Poco—MCA

GREAT AMERICAN/MINNEAPOLIS

BRITISH STEEL—Judas Priest—Col

CULTOSAURUS ERECTUS—Blue Oyster Cult—Col

FAME—RSO (Soundtrack)

FEEL THE HEAT—Henry Paul Band—Atco

HORIZON—Eddie Rabbitt—Elektra

RHAPSODY & BLUES—Crusaders—MCA

SOMETHIN' 'BOUT YOU BABY I LIKE—Glen Campbell—Capitol

SOS—SOS Band—Tabu

THERE & BACK—Jeff Beck—Epic

YOU & ME—Rockie Robbins—A&M

EAST-WEST RECORDS/CENTRAL FLORIDA

COME UPSTAIRS—Carly Simon—Elektra

EXTENSIONS—Manhattan Transfer—Atlantic

FAME—RSO (Soundtrack)

HIPNOSIS—Chocolate Milk—RCA

LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion

MUSIC MAN—Waylon Jennings—RCA

REAL PEOPLE—Chic—Atlantic

SPECIAL THINGS—Pleasure—Fantasy



Record World Albums

PRICE CODE: F — 6.98
 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

JULY 26, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)	JULY 26	JULY 19	WKS. ON CHART
1 1 GLASS HOUSES BILLY JOEL Columbia FC 36384 (9th Week)			19 H
2 2 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)			2 H
3 3 URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002			10 X
4 6 HOLD OUT JACKSON BROWNE/Asylum 5E 511			2 H
5 4 AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041			20 H
6 5 McCARTNEY II PAUL McCARTNEY/Columbia FC 36511			7 H
7 13 BLUES BROTHERS (ORIGINAL SOUNDTRACK) /Atlantic SD 16017			5 H
8 8 OFF THE WALL MICHAEL JACKSON/Epic FE 35745			46 H
9 7 HEROES COMMODORES/Motown M8 939M1			5 H
10 14 S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)			5 G
11 12 DIANA DIANA ROSS/Motown M8 936M1			7 H
12 11 STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK) /RSO RS 2 4201			10 L
13 20 THE GAME QUEEN/Elektra 5E 513			2 H
14 10 EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100			11 H
15 9 THE ROSE (ORIGINAL SOUNDTRACK) /Atlantic SD 16010			29 H
16 15 JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202			13 L
17 17 THE WALL PINK FLOYD/Columbia PC2 36183			31 L
18 24 CHRISTOPHER CROSS /Warner Bros. BSK 3383			20 G
19 22 ONE FOR THE ROAD KINKS/Arista A2L 8401			5 K
20 21 MICKY MOUSE DISCO /Disneyland/Vista 2504			18 X
21 31 FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080			4 H
22 16 MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197			17 G
23 18 UNMASKED KISS/Casablanca NBLP 7225			6 H
24 23 GIDEON KENNY ROGERS/United Artists LOO 1035			15 H
25 33 SAVED BOB DYLAN/Columbia FC 36553			3 H
26 29 THERE AND BACK JEFF BECK/Epic FE 35684			3 H
27 27 LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1			16 G
28 19 WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415			15 H
29 26 DUKE GENESIS /Atlantic SD 16014			14 H
30 30 NAUGHTY CHAKA KHAN /Warner Bros. BSK 3385			6 G
31 46 ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130			3 H
32 37 ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447			4 G
33 34 CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220			3 H
34 25 SCREAM DREAM TED NUGENT/Epic FE 36404			9 H
35 35 TOMCATTIN' BLACKFOOT/Atco SD 32 101			5 H
36 28 21 AT 33 ELTON JOHN/MCA 5121			9 H
37 32 MIDDLE MAN BOZ SCAGGS/Columbia FC 36106			15 H
38 40 SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)			13 G
39 39 THIS TIME AL JARREAU/Warner Bros. BSK 3434			6 G
40 36 CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)			11 G
41 42 AFTER MIDNIGHT MANHATTANS/Columbia JC 36411			12 G
42 45 PETER GABRIEL /Mercury SRM 1 3848			6 G
43 49 RHAPSODY AND BLUES CRUSADERS/MCA 5124			3 H
44 50 ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387			8 G
45 48 THE LONG RUN EAGLES/Asylum 5E 508			40 H
46 38 THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H			81 G
47 44 THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438			11 G
48 51 LOVE STINKS J. GEILS BAND/EMI-America SOO 17016			25 H
49 41 PRETENDERS /Sire SRK 6083 (WB)			26 G
50 43 ME MYSELF I JOAN ARMATRADING/A&M SP 4809			8 G
51 54 GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			62 G



52 52 KENNY KENNY ROGERS /United Artists LWAK 979			42 H
53 55 DEPARTURE JOURNEY /Columbia FC 36339			19 H
54 53 DON'T LOOK BACK NATALIE COLE/Capitol ST 12079			7 G
55 58 DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105			46 H
56 60 ROBERTA FLACK FEATURING DONNY HATHAWAY / Atlantic SD 16013			17 H
57 63 LOVE TRIPPIN' SPINNERS/Atlantic SD 19270			4 G

CHARTMAKER OF THE WEEK

58 — **REAL PEOPLE**

CHIC

Atlantic SD 16016

CHIC



1 | H

59 59 HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372 8			G
60 47 GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)			15 H
61 92 XANADU (ORIGINAL SOUNDTRACK) /MCA 6100			2 I
62 72 "H" BOB JAMES/Columbia/Tappan Zee JC 36442			3 G
63 68 COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443			3 G
64 67 FLESH AND BLOOD ROXY MUSIC/Atco SD 32 102			4 H
65 62 MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			6 G
66 69 TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista AL 9515			16 H
67 57 IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236			36 G
68 65 FOUND ALL THE PARTS CHEAP TRICK/Epic/Nu-Disk E4 36453			4 X
69 61 MAD LOVE LINDA RONSTADT/Asylum 5E 510			21 H
70 74 TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H			30 G
71 56 HOT BOX FATBACK/Spring SP 1 6726 (Polydor)			13 G
72 70 ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506			5 G
73 81 LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836			4 G
74 78 ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422			9 G
75 64 FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212			7 G
76 80 CATCHING THE SUN SPYRO GYRA/MCA 5108			18 H
77 77 ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368			13 G
78 87 CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550			2 G
79 75 BRITISH STEEL JUDAS PRIEST/Columbia JC 36443			8 G
80 84 YOU AND ME ROCKIE ROBBINS/A&M SP 4805			6 G
81 83 SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270			3 J
82 88 ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191			37 L
83 86 LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716			21 H
84 66 THE UP ESCALATOR GRAHAM PARKER/Arista AL 9517			9 H
85 104 '80 GENE CHANDLER /20th Century Fox/Chi-Sound T 605 (RCA)			1 G
86 — BEYOND HERB ALPERT/A&M SP 3717			1 H
87 95 FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435			8 G
88 111 THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI- America SW 17033			1 G
89 73 ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427			4 G
90 94 LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)			3 G
91 76 MONSTER HERBIE HANCOCK/Columbia JC 36415			9 G
92 97 STARDUST WILLIE NELSON/Columbia KC 35305			25 G
93 103 ROBBIE DUPREE /Elektra 6E 273			1 G
94 93 FOR MEN ONLY MILLIE JACKSON/Spring SP 1 6727 (Polydor)			3 G
95 98 THE CARS /Elektra 6E 135			102 G
96 134 ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)			1 G
97 100 VAN HALEN /Warner Bros. BSK 3075			5 G
98 96 STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250			9 G
99 99 DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)			24 G
100 110 ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825			1 G

Albums 151-200

Record World Albums 101-150

JULY 26, 1980

- 151 GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
- 152 CAREFUL MOTELS/Capitol ST 12070
- 153 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052
- 154 HIGHWAY TO HELL AC/DC/Atlantic SD 19244
- 155 SPLASHDOWN BREAKWATER/Arista AB 4264
- 156 PARTY OF ONE TIM WEISBERG/MCA 5125
- 157 ABOUT FACE FACE DANCER/Capitol ST 12082
- 158 WAITING ON YOU BRICK/Bang JZ 36262 (CBS)
- 159 WARM LEATHERETTE GRACE JONES/Island ILPS 9592 (WB)
- 160 KINGBEES/RSO RS 1 3075
- 161 SUN OVER THE UNIVERSE SUN/Capitol ST 12088
- 162 SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
- 163 THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 164 NATURAL INGREDIENTS RICHARD TEE/Columbia/Tappan Zee JC 36380
- 165 KITTYHAWK/EMI-America SW 17029
- 166 1980 B.T. EXPRESS/Columbia JC 36333
- 167 WHITE MUSIC CRACK THE SKY/Lifesong LS 8028
- 168 TAKE A LITTLE RHYTHM ALI THOMSON/A&M SP 4803
- 169 THE CORRECT USE OF SOAP MAGAZINE/Virgin VA 13144 (AII)
- 170 NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
- 171 BODY LANGUAGE PATTI AUSTIN/CTI JZ 36503 (CBS)
- 172 NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229
- 173 AFTER THE ROSES KENNY RANKIN/Atlantic SD 19271
- 174 MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644
- 175 SHEILA AND B. DEVOTION/Carrere CAR 38 124 (AII)

- 176 UNLOCK THE FUNK LOCKSMITH/Arista AB 4274
- 177 SYREETA/Tamla T7 372R1 (Motown)
- 178 FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246
- 179 BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra SE 512
- 180 THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD/Curtom/RSO RS 1 3084
- 181 EMPIRE JAZZ VARIOUS ARTISTS/RSO RS 1 3085
- 182 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 183 DO THEY HURT? BRAND X/Passport PB 9845 (Jem)
- 184 SEDUCTION JAMES LAST BAND/Polydor PD 1 6283
- 185 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 186 THE LONGEST ROAD SEALS & CROFTS/Warner Bros. BSK 3365
- 187 SLOWHAND ERIC CLAPTON/RSO RS 1 3030
- 188 EVITA (ORIGINAL SOUNDTRACK)/MCA 2 11007
- 189 HORIZON McCOY TYNER/Milestone M 9094 (Fantasy)
- 190 DETENTE BRECKER BROTHERS/Arista AB 4272
- 191 CONCERNED PARTY #1 CAPTAIN SKY/TEC 1202
- 192 THE MESSAGE IS STILL THE SAME D.J. ROGERS/ARC/Columbia JC 36376
- 193 ROCK 'N' ROLL ENFORCERS SILENCERS/Precision NJZ 36529 (CBS)
- 194 GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009
- 195 HAVE A GOOD TIME (BUT GET OUT ALIVE) IRON CITY HOUSEROCKERS/MCA 5111
- 196 BARNET DOGS RUSS BALLARD/Epic NJE 36186
- 197 LED ZEPPELIN IV/Atlantic SD 19129
- 198 RONIN/Mercury SRM 1 3832
- 199 RENE & ANGELA/Capitol ST 12077
- 200 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407

(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

JULY 26, 1980

- | JULY 26 | JULY 19 | |
|---------|---------|---|
| 101 | 82 | TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA/ Reprise 3FS 2300 (WB) |
| 102 | 115 | SPECIAL THINGS PLEASURE/Fantasy F 9600 |
| 103 | 113 | ONE WAY FEATURING AL HUDSON/MCA 5127 |
| 104 | 116 | LOVES JONES JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury) |
| 105 | 105 | GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008 |
| 106 | 90 | PEARLS—SONGS OF GOFFIN AND KING CAROLE KING/ Capitol SOO 12073 |
| 107 | 131 | BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS) |
| 108 | 108 | A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444 |
| 109 | 89 | CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262 |
| 110 | 102 | PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634 |
| 111 | 121 | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476 |
| 112 | 71 | POWER TEMPTATIONS/Gordy G8 994M1 (Motown) |
| 113 | 138 | TONIGHT FRANCE JOLI/Prelude PRL 12179 |
| 114 | — | ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828 |
| 115 | 125 | BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/ Brunswick BL 754221 |
| 116 | 91 | SPIRIT OF LOVE CON FUNK SHUN/Mercury SRM 1 3806 |
| 117 | 107 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/ Capitol SW 11698 |
| 118 | — | CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008 |
| 119 | — | UNDER THE GUN POCO/MCA 5132 |
| 120 | 79 | FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436 |
| 121 | 132 | MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042 |
| 122 | 85 | GO TO HEAVEN GRATEFUL DEAD/Arista AL 9508 |
| 123 | 133 | LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008 |
| 124 | 126 | ROMANCE DANCE KIM CARNES/EMI-America SW 17030 |
| 125 | 140 | LOST IN LOVE AIR SUPPLY/Arista AB 4268 |
| 126 | 136 | FEEL THE HEAT HENRY PAUL BAND/Atlantic SD 19273 |
| 127 | 137 | SOMETHING TO BELIEVE IN CURTIS MAYFIELD/Curtom/ RSO RS 1 3077 |
| 128 | 124 | INVISIBLE MAN'S BAND/Mango MLPS 9537 |
| 129 | 109 | HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379 |
| 130 | 114 | SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1 |
| 131 | 106 | PRIME TIME ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6276 |
| 132 | 128 | LADY T TEENA MARIE/Gordy G7 992R1 (Motown) |
| 133 | 141 | ARGYBARGY SQUEEZE/A&M SP 4802 |
| 134 | 135 | INFLATION STANLEY TURRENTINE/Elektra 6E 269 |
| 135 | — | CAMERON/Salsoul SA 8535 (RCA) |
| 136 | 117 | COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107 |
| 137 | — | HORIZON EDDIE RABBITT/Elektra 6E 276 |
| 138 | 139 | THE NIGHTHAWKS/Mercury SRM 1 3833 |
| 139 | — | AFL1 3603 DAVE DAVIES/RCA AFL1 3603 |
| 140 | 112 | YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122 |
| 141 | 130 | A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483 |
| 142 | 119 | RELEASED PATTI LABELLE/Epic JE 36381 |
| 143 | 143 | AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269 |
| 144 | 129 | PARADISE PEABO BRYSON/Capitol SOO 12063 |
| 145 | 147 | METAL RENDEZ-VOUS KROKUS/Ariola-America OL 1502 (Arista) |
| 146 | 149 | PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4 |
| 147 | 101 | TOMMY TUTONE/Columbia NJC 36372 |
| 148 | 150 | THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/ Source SOR 3197 (MCA) |
| 149 | — | NIGHT FLIGHT JUSTIN HAYWARD/Deram DRL 1 4801 (Mercury) |
| 150 | 118 | WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516 |

Album Cross Reference

AIR SUPPLY	125	CHAKA KHAN	30
HERB ALPERT	86	CAROLE KING	106
AMBROSIA	77	KINKS	19
JOAN ARMATRADING	50	KISS	23
ROY AYERS/WAYNE HENDERSON	131	GLADYS KNIGHT & THE PIPS	44
JEFF BECK	26	KROKUS	145
PAT BENATAR	67	PATTI LABELLE	142
BLACKFOOT	35	STACY LATTISAW	90
BLACK SABBATH	59	LIPPS, INC.	22
BLUE OYSTER CULT	78	JEFF LORBER	150
BROTHERS JOHNSON	83	LYNYRD SKYNYRD	105
JACKSON BROWNE	4	MANHATTANS	41
TOM BROWNE	123	TEENA MARIE	132
PEABO BRYSON	144	VAUGHAN MASON AND CREW	115
ROCKY BURNETTE	68	CURTIS MAYFIELD	127
CAMEO	40	PAUL McCARTNEY	6
CAMERON	135	HAROLD MELVIN	148
KIM CARNES	124	STEPHANIE MILLS	38
CARS	95	MICKEY MOUSE DISCO	20
GENE CHANDLER	85	WILLIE NELSON	92
CHANGE	47	WILLIE NELSON & RAY PRICE	111
CHEAP TRICK	68	NIGHTHAWKS	138
CHIC	58	TED NUGENT	34
CHIPMUNKS	118	ORIGINAL SOUNDTRACK:	
ERIC CLAPTON	16	BLUES BROS.	7
STANLEY CLARKE	72	CAN'T STOP THE MUSIC	33
NATALIE COLE	54	COAL MINER'S DAUGHTER	136
COMMODORES	9	EMPIRE STRIKES BACK	12
CON FUNK SHUN	116	FAME	21
ALICE COOPER	120	ROSE	15
CHRISTOPHER CROSS	18	URBAN COWBOY	15
CRUSADERS	43	XANADU	61
DAVE DAVIES	139	GRAHAM PARKER	84
DEF LEPPARD	114	RAY PARKER JR. & RAYDIO	66
DEVO	87	LUCIANO PAVAROTTI	146
DIRT BAND	121	TOM PETTY	55
AL DI MEOLA	81	PINK FLOYD	17, 99
GEORGE DUKE	141	PLEASURE	102
ROBBIE DUPREE	93	POCO	119
BOB DYLAN	25	PRETENDERS	49
DYNASTY	96	PURE PRAIRIE LEAGUE	75
EAGLES	45	QUEEN	13
FATBACK	71	EDDIE RABBITT	137
ROBERTA FLACK FEATURING DONNY HATHAWAY	56	REO SPEEDWAGON	108
DAN FOGELBERG	110	ROCKIE ROBBINS	80
RODNEY FRANKLIN	140	KENNY ROGERS	24, 46, 52, 70
MICHAEL FRANKS	89	ROLLING STONES	2
PETER GABRIEL	42	LINDA RONSTADT	69
LARRY GATLIN	98	DIANA ROSS	11
J. GEILS	48	ROSSINGTON COLLINS BAND	31
GENESIS	29	ROXY MUSIC	64
LARRY GRAHAM	32	DAVID SANBORN	129
GRATEFUL DEAD	122	BOZ SCAGGS	37
HERBIE HANCOCK	91	SCORPIONS	100
EMMYLOU HARRIS	91	BOB SEGER	5, 117
ISAAC HAYES	74	CARLY SIMON	63
JUSTIN HAYWARD	149	FRANK SINATRA	101
HENRY PAUL BAND	126	S.O.S. BAND	10
AL HUDSON	103	SOUTHSIDE JOHNNY	73
INVISIBLE MAN'S BAND	128	SPINNERS	57
ISLEY BROTHERS	60	SPYRO GYRA	76
JERMAINE JACKSON	27	SQUEEZE	133
MICHAEL JACKSON	94	DONNA SUMMER	82
MILLIE JACKSON	62	TEMPTATIONS	112
BOB JAMES	62	PETE TOWNSHEND	14
AL JARREAU	39	PAT TRAVERS	109
WAYLON JENNINGS	51, 65	SANLEY TURRENTINE	134
BILLY JOEL	1	TOMMY TUTONE	147
ELTON JOHN	36	VAN HALEN	28, 97
FRANCE JOLI	113	GROVER WASHINGTON, JR.	130
JOURNEY	53	JOHNNY GUITAR WATSON	104
JUDAS PRIEST	79	BARRY WHITE	107

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—The first release for Jerry Butler's reactivated Fountain Records label is "Don't Be Selfish" and is recorded with some of Chicago's best studio musicians. Performing under the name **Omni**, the group has been enjoying initial success by making the top ten for all of the Windy City's black radio stations. The single is a feather in the cap for the new label, especially since it goes against the grain in a number of ways.

"Don't Be Selfish" was written by **Lawrence Hanks** and **Rodney Massey**. The pair, who are chief officers at the label, also produced and mixed the tune. Massey has been on the road lining up distributors that will hopefully break the record in markets outside of Chicago. The out-of-the-box reaction to the song is surprising because not only is it by a new group on a new label, but it's a ballad—and a different kind of ballad at that. "The idea was being a new label," explained Massey, "we figured that we'd have to come out with something that would have some longevity. We're picking up distributors as we go along. If we had come with an up-tempo thing first and if it had caught on, we wouldn't have been prepared to back that up with an LP or another single. That would have created more expenses. The ballad has been getting play for about twelve weeks."

Their first LP, "Omni Says It All," should be released in about four weeks. Hanks and Massey are also gaining reputations as songwriters. **Smokey Robinson** recorded their tune, "The Hurt's On You," on his "Cruisin'" album. The sole ballad on **Melba Moore's** forthcoming Epic album is also by them. **Dee Dee Sharp Gamble** and the **Stylistics** are also expected to cover their material on future releases.

Ray Parker is teaming up with **Cheryl Lynn** to produce her next album, which will be recorded at Parker's Ameraycan Studios in North Hollywood. Parker will also be the principal composer.

Dennis Gordon, formerly national promotion man for R&B at Prelude Records, has been named to head A&M's southeast regional promotion effort in the Washington, D.C., Virginia and Baltimore area.

Dial Press books will publish "I'm Gonna Make You Love Me," the story of **Diana Ross**, in the fall. The author is **James Haskins** who has written books on Stevie Wonder and other leading black personalities.

Also being published by Doubleday & Co. is "The Arrival of **B.B. King**" by **Charles Sawyer**. The authorized biography which has taken 12 years to complete, will appear in bookstores in late September.

Connie Ann Johnson has been named national director of promotion for Philadelphia International Records. Ms. Johnson, formerly with Salsoul Records, will be responsible for all facets of promotion for both

the PIR and TSOP labels.

Sarah Vaughan will be doing a return engagement by popular demand at the Grand Finale for two weeks beginning July 29th.

Robert L. Scott, a former PD/MD with KYAC, KOMO and KJR in Seattle is seeking position as air personality or in news. To contact him call 206-767-6784.

Joe Jackson Productions has inaugurated its relationship with Polydor Records with a single by **La Toya Jackson** entitled "Nighttime Lover," which was produced by **Michael Jackson**. She wrote the tune with her brother. An album will be released on the 24-year-old singer in the near future. Polydor also plans to involve La Toya in
(Continued on page 35)

Black Oriented Album Chart

JULY 26, 1980

1. **DIANA**
DIANA ROSS/Motown M8 936M1
2. **S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
3. **HEROES**
COMMODORES/Motown M8 939M1
4. **CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
5. **ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
6. **ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
7. **LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
8. **NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
9. **THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
10. **SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
11. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
12. **HOT BOX**
FATBACK/Spring SP 6726 (Polydor)
13. **AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
14. **'80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
15. **TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
16. **GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
17. **LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Arl)
18. **MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
19. **LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
20. **DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
21. **RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
22. **REAL PEOPLE**
CHIC/Atlantic SD 16016
23. **ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
24. **INVISIBLE MAN'S BAND**
Mango MLPS 9537
25. **LOVE JONES**
JOHNNY GUITAR WATSON/DJM 31 (Mercury)
26. **BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
27. **ONE WAY FEATURING AL HUDSON**
MCA 5127
28. **OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
29. **SPECIAL THINGS**
PLEASURE/Fantasy F 9600
30. **SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
31. **YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
32. **POWER**
TEMPTATIONS/Gordy GB 994M1 (Motown)
33. **FOR MEN ONLY**
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
34. **PARADISE**
PEABO BRYSON/Capitol SOO 12063
35. **CAMERON**
Salsoul SA 8535 (RCA)
36. **BOUNCE, ROCK, SKATE, ROLL**
VAUGHAN MASON AND CREW/ Brunswick BL 754211
37. **WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
38. **LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
39. **THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
40. **ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXLI 3576 (RCA)
41. **BEYOND**
HERB ALPERT/A&M SP 3717
42. **RELEASED**
PATTI LABELLE/Epic JE 36381
43. **TWO**
G.Q./Arista AL 9511
44. **LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
45. **MONSTER**
HERBIE HANCOCK/Columbia JC 36415
46. **SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
47. **TONIGHT**
FRANCE JOLI/Prelude PRL 12179
48. **AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
49. **SPLASHDOWN**
BREAKWATER/Arista AB 4264
50. **1980**
B.T. EXPRESS/Columbia JC 36333

PICKS OF THE WEEK

GIVE ME THE NIGHT

GEORGE BENSON—Qwest HS 3453 (Warner Bros.)



The combination of Benson and producer Quincy Jones is one of the best collaborations of the year. As the title track single has already shown, this is a hot package with George giving one of his most exacting performances on record. Variety abounds with something for everyone. Old fans are sure to be joined by a new audience of pop listeners. A solid hit.

NO NIGHT SO LONG

DIONNE WARWICK—Arista AL 9526



The superbly talented Ms. Warwick follows up her platinum debut on Arista with a beautiful collection of new original and cover tunes. With producer Steve Buckingham at the controls and material by Isaac Hayes, Eric Mercury, Richard Kerr and Will Jennings, Dionne glides effortlessly through "It's The Falling In Love," "We Never Said Good-bye," the title track and others.

WAITING FOR YOU

BRICK—Bang JZ 36262 (CBS)



On the latest release from this five-man, self-contained band it's mostly about the funk. All but two of the ten tunes are set in an up-tempo groove with "Waiting On You" and "Push, Push" the catchiest of the lot. The tunes are self-written and self-produced by the Atlanta-based group, with James Stroud and Phil Benton also contributing.

SHE'S BACK AND READY

PATRYCE "CHOC'LET" BANKS—T-Electric MCA-3243



Banks is making her debut as a solo artist in a lovely setting of R&B and pop flavored songs. Producers Dunn Pearson and Bruce Gray have also contributed five of the eight songs. Banks, also producing, wrote the LP's first single, "I Waited For Love," a ballad with good airplay potential. Listen also to "It's Lovin' Time."

Record World Black Oriented Singles



JULY 26, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)

JULY 26	JULY 19		WKS. ON CHART
1	1	ONE IN A MILLION YOU LARRY GRAHAM Warner Bros. 49221 (2nd Week)	12
2	2	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	15
3	12	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	6
4	4	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	10
5	3	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	15
6	5	SHINING STAR MANHATTANS/Columbia 1 11222	20
7	14	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	5
8	7	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	13
9	9	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	11
10	6	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	15
11	10	YOU AND ME ROCKIE ROBBINS/A&M 2213	13
12	19	OLD-FASHION LOVE COMMODORES/Motown 1489	5
13	13	SITTING IN THE PARK G.Q./Arista 0510	11
14	23	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	5
15	32	UPSIDE DOWN DIANA ROSS/Motown 1494	3
16	8	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	19
17	11	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	17
18	15	FUNKYTOWN LIPPS, INC./Casablanca 2233	19
19	20	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	9
20	21	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	7
21	28	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	4
22	25	JOJO BOZ SCAGGS/Columbia 1 11281	6
23	29	REBELS ARE WE CHIC/Atlantic 3665	4
24	16	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	14
25	18	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	12
26	26	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/ Elektra 46620	9
27	17	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	18
28	22	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238	9
29	35	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	5
30	37	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	3
31	24	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	20
32	34	FIGURES CAN'T CALCULATE WILLIAM DeVAUGHN/TEC 767	7
33	49	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	4
34	41	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	4
35	36	PARTY LIGHTS GAP BAND/Mercury 76062	7
36	38	WE SUPPLY STANLEY CLARKE/Epic 9 50890	8
37	27	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	10



38	45	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	5
39	42	BY YOUR SIDE CON FUNK SHUN/Mercury 76006	5
40	43	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)	5
41	53	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/ Warner Bros. 49256	3
42	50	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	5
43	46	LOVE JONES JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	7
44	47	BEYOND HERB ALPERT/A&M 2246	4
45	48	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/ Arista 0515	4
46	51	I ENJOY YA 7TH WONDER /Chocolate City 3207 (Casablanca)	5
47	52	YEARNIN' BURNIN' PLEASURE/Fantasy 893	5
48	54	RESCUE ME A TASTE OF HONEY/Capitol 4888	3

CHARTMAKER OF THE WEEK

49	—	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS TSOP 9 4790 (CBS)	1
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50	65	BIG TIME RICK JAMES/Gordy 7185 (Motown)	2
51	63	HEY LOVER CHOCOLATE MILK/RCA 12030	3
52	57	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	3
53	56	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	4
54	60	LOOKING FOR LOVE CANDI STATON/Warner Bros. 49240	3
55	55	SPACE RANGER (MAJIC'S IN THE AIR) SUN/Capitol 4873	4
56	61	LAST NIGHT AT DANCELAND RANDY CRAWFORD/ Warner Bros. 49276	3
57	67	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249	2
58	66	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	2
59	68	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)	2
60	62	I'VE GOT MY SECOND WIND AL JOHNSON/Columbia 1 11287	3
61	—	SOUTHERN GIRL MAZE/Capitol 4891	1
62	—	LOVE ME, LOVE ME NOW CURTIS MAYFIELD/RSO/Curtom 1036	1
63	69	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	2
64	—	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	1
65	—	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	1
66	—	SEARCHING CHANGE/Warner/RFC 49512	1
67	70	IF YOU'RE LOOKING FOR A NIGHT OF FUN (LOOK PAST ME, I'M NOT THE ONE) LEON HAYWOOD/ 20th Century Fox 2454 (RCA)	2
68	—	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	1
69	—	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	1
70	—	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	1
71	40	SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl)	10
72	58	STEAL AWAY ROBBIE DUPREE/Elektra 46621	5
73	31	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234	10
74	30	CLOUDS CHAKA KHAN/Warner Bros. 49216	14
75	75	HONEY, HONEY DAVID HUDSON/Alston 3450 (TK)	10

Black Music Report (Continued from page 34)

the company's video projects. The album features a variety of musical styles from a number of contributors.

Hit composer **Gene McDaniels** has relocated his studios and offices to Seattle, Washington where he is currently working on the development of several new artists. Label affiliations are expected to be announced shortly.

Gladys Knight & The Pips, through their wholly owned company, Perfection In Performance, are currently arranging future tours for the group. Their positions in the corporation are: Merald Knight-president, Gladys Knight-vice president, William Guest-treasurer, and Edward Patten-secretary.

A Chicago-based female trio named **Coffee** has been signed to De-Lite Records. The first release on the group is "Slip and Dip," a 12" mixed by **Tee Scott, Keith Carlos** and **Gabe Vigorito**. The album will be issued shortly.

One of the few black new wave punk-funk bands around, **Jack Sass**, will be appearing at Leviticus on July 23. Group member **Mike Murphy** recently did vocal overdubs on the new Blondie LP. The following week, July 30, **Sadane** will be performing at the club. The exciting performer will soon be announcing an agreement with a major producer and label. Producer for the two showcases is **Wayne Garfield**.

By SAMUEL GRAHAM

■ ON THE AIR: A programming announcement that arrived here from WRVR in New York a week or two ago was an eye-catcher—and proved itself worthy of some investigation, as it turned out. The announcement concerned RVR's schedule for July of so-called "classic" and "unclassic" albums, played in their entirety at midnight on Friday and Sunday nights, respectively, and it was the "unclassic" part that gave me pause. How could the likes of **Charles Mingus**' "Three or Four Shades of Blues" and **Betty Carter**'s "Round Midnight"—both of which are on the July calendar—be saddled with a tag carrying those seemingly demeaning implications?

A call to RVR program director **John Platt** revealed that the same question has occurred to the station brass. Words like "fuzzy" and "inconsistent" scattered throughout Platt's conversation were indication enough of his own uneasiness with the "classic" and "unclassic" handles, and late word is that they have, in fact, been changed—to "contemporary classic" and "jazz classic."

Notwithstanding the semantics (and the sticky home taping issue, less a factor for jazz records than their AOR counterparts), RVR has a good idea here. The Friday albums (**McCoy Tyner**'s "Trident," **Al Jarreau**'s "Look to the Rainbow," **Larry Coryell**'s "Spaces" and **Herbie Hancock**'s "Headhunters"), Platt explained, are generally more fusion-oriented, with the Sunday albums more mainstream; by the same token, the former tend to be both more familiar and more recent. Now that they're free of the "unclassic" burden—a category that would only be appropriate if the series was sponsored by 7-Up, Platt noted with a laugh—that can all be listened to without complaint.

WRVR's recent ARB rating, said Platt, up from 1.2 to 1.6, is the station's best in some years, apparently validating a programming mix that includes what he called three general styles: fairly mainstream (Platt mentioned new albums by **Horace Silver**, **Pharoah Sanders** and **Bobby Hutcherson**), commercial (**Chuck Mangione**) and "crossover" (everything from **Joni Mitchell** and **Steely Dan** to **Stevie Wonder** and **Santana**). RVR calls it "Jazz Plus," Platt said, a mix that's "listenable—melody and rhythm are the keys—while maintaining some sense of coherence and integrity." It's a formula that may exclude some of the purists and avant-gardists, he readily admitted, but "I think the biggest backlash is behind us now. I guess some of the real purists may have given up on us, but on the other hand, a lot of people find that a more eclectic approach is more enjoyable."

The issue of whether or not to program, say, an outside new **Anthony Braxton** release scored for four orchestras, is "tricky," said Platt. "To me, this isn't really radio music. But these musicians deserve respect, and their music needs an outlet." One such outlet in the New York area is WBGU, a non-commercial National Public Radio

affiliate in Newark, New Jersey. At BGO, said music director **Al Pryor**, "We cover jazz from the late 1800s to the present, from pre-rag to Braxton. We play probably 400 different records a week, and on every label, including ones you never hear of anywhere else. Basically, we'll play anything that's not blatantly commercially-produced—it's the difference between **Herbie Hancock**'s 'Headhunters' and his new album, 'Monster.'" The current playlist, he added, includes "everything from **Joe Pass** or **Eddie Jefferson** and **Richie Cole** to **Cecil Taylor**, **Steve Kuhn/Sheila Jordan** and the **World Saxophone Quartet**."

A community licensee, the 20 thousand-watt WBGU broadcasts 18 hours a day, Pryor said, including news, public affairs and other arts (poetry, drama) along with its music (live and taped concerts as well as records). "What we're trying to do here is develop a reputation as a sort of arts institution, not just a radio station," he said. We're trying to be on the cutting edge of fine arts, within the idiom of jazz. To me, the critical issue is how we can stretch the bounds of creativity and still maintain an audience while we're introducing them to things, both musically and socio-politically. But in any case, jazz is America's greatest, if not only, original art form. I think it deserves the same support as orchestras, or zoos, or movie theaters that show art films."

JAZZ NOTES: Trombonist **Jimmy Cleveland** has formed a band of seven veteran L.A. players (including **Lanny Morgan** and **Jackie Kelso** on reeds, **Jack Wilson** on piano, **Bob Ojeda** on trumpet, **Bob Paar** on bass and **Clarence Johnson** on drums) called **Eclipse**. They will debut at Carmelo's in Sherman Oaks on August 7, and Cleveland has reportedly been talking with Motown's **Lee** (brother of Lester) **Young** about a contract . . . In New York, **Lester Bowie**, **Sonny Fortune**, **Joseph Jarman**, **Leroy Jenkins**, **Oliver Lake** and **Famoudou Don Moye** will appear on August 8 in the Eisner-Lubin Auditorium of the Loeb Center, 566 LaGuardia Place. The show is a benefit staged by **Outward Visions, Inc.**, a non-profit corporation dedicated to new jazz, in order to support its activities . . . The fourth Telluride (Colorado) Jazz Festival is set for July 25-26-27 in that old mining town—with tickets limited to 5000. The acts will range from **Etta James** and **Paul Butterfield** to **Octavio Figueroa's Latin All-Stars** on the 25th, from **Tony Williams** and **Spyro Gyra** to **Albert King** on the 26th and from **Herbie Hancock** to **Woody Shaw** and **Paul Horn** on the 27th.

Memphis Music Salute Planned

■ MEMPHIS — Memphis State University will host the second annual Salute to Memphis Music seminar on the school campus Aug. 15-16. The seminar will be highlighted by an examination of "the role of the blues in Elvis Presley's roots and its influence on his music."

The university's college of communications and fine arts will host the seminar, which is expected to attract local, national, and international blues authorities. Lecturers and panelists will include **Robert Palmer**, music critic for the "New York Times" and "Rolling Stone"; **Sam Phil-**

lips, founder of Sun Records; **Paul Oliver**, British author of six books on the blues; **Bruce Bastin**, a leading blues scholar; **Memphis** songwriter **David Porter**; and **Richard Raichelson**, assistant professor of anthropology at Memphis State.

Taped for Archives

The university will audiotape and videotape the seminar, and the tapes will be held by the Southern Music Archive for use by researchers. The seminar is funded by the Tennessee Arts Commission and the Tennessee Committee for the Humanities, Inc.

Hancock at Newport Fest



Columbia artist **Herbie Hancock** recently performed at Avery Fisher Hall as part of the Newport Jazz Festival. Hancock's set featured music from his latest LP, "Monster." Pictured backstage are, from left: **Bruce Lundvall**, president, CBS Records Division; **Herbie Hancock**; Columbia artist **Jimmy Heath**; Epic artist **Mtume**; and **Vernon Slaughter**, VP, jazz/progressive marketing, CBS Records.

The Jazz LP Chart

JULY 26, 1980

1. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
2. **RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
3. **"H"**
BOB JAMES/Columbia/Tappan Zee JC 36442
4. **CATCHING THE SUN**
SPYRO GYRA/MCA 5108
5. **SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
6. **A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
7. **WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
8. **ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
9. **ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
10. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
11. **INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
12. **MONSTER**
HERBIE HANCOCK/Columbia JC 36415
13. **PRIME TIME**
ROY AYERS/WAYNE HENDERSON/
Polydor PDI 1 6276
14. **HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
15. **LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
16. **DETENTE**
BRECKER BROTHERS/Arista AB 4272
17. **DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
18. **BEYOND**
HERB ALPERT/A&M SP 3717
19. **YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
20. **PARTY OF ONE**
TIM WEISBERG/MCA 5125
21. **TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
22. **HORIZON**
MCCOY TYNER/Milestone M 9094 (Fantasy)
23. **EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
24. **CABLE'S VISION**
GEORGE CABLES/Contemporary 14001
25. **BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)
26. **HIROSHIMA**
Arista AB 4252
27. **NATURAL INGREDIENTS**
RICHARD TEE/Columbia/Tappan Zee JC 36380
28. **LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
29. **DO THEY HURT?**
BRAND X/Passport PB 9845 (Jem)
30. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001

Classical Retail Report

JULY 26, 1980

CLASSIC OF THE WEEK

Pavarotti's Greatest Hits



PAVAROTTI'S GREATEST HITS London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUETS—Angel
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- PUCCINI: LA BOHEME—Scotto, Kraus, Milnes, Levine—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Murray, Ormandy—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—Columbia Digital
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital

SAM GOODY/EAST COAST

- BACH: COMPLETE CANTATAS, VOL. XXV—Harnoncourt—Telefunken
- ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX—RCA
- JAMES GALWAY PLAYS JAPANESE MELODIES—RCA
- MAYUZUMI: NIRVANA, MANDALA SYMPHONIES—Philips
- LEONA MITCHELL SINGS ITALIAN OPERA ARIAS—London
- MOZART: SALZBURG SYMPHONIES—Hogwood, Schroeder—L'Oiseau Lyre
- MOSTLY MOZART, VOL. IV—De Larrocha—London

- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG

KING KAROL/NEW YORK

- ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX—RCA
- DELIUS: ORCHESTRAL WORKS, VOL. II—Beecham—EMI (Import)
- KORNGOLD: KING'S ROW—Chalfonte Digital
- PAVAROTTI'S GREATEST HITS—London
- PRICE: PRIMA DONNA, VOL. V—RCA
- PUCCINI: LA BOHEME—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital
- STRAUSS: TONE POEMS—Maazel—Columbia Digital
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital

CUTLER'S/NEW HAVEN

- BEETHOVEN: COMPLETE SYMPHONIES—DG
- BERLIOZ: CLEOPATRE—Baker, Leppard—Philips

BERG, STRAVINSKY: VIOLIN CONCERTOS

- Perlman, Ozawa—DG
- DEBUSSY: IMAGES, OTHER PIECES—Previn—Angel Digital
- DVORAK: "NEW WORLD" SYMPHONY—Kondrashin—London Digital
- LISZT: FAUST SYMPHONY—Hungaraton
- PAVAROTTI'S GREATEST HITS—London
- PERLMAN & ZUKERMAN IN DUETS—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital

RECORD & TAPE COLLECTORS/ BALTIMORE

- BRUCKNER: SYMPHONY NO. 7—Jochum—Angel
- CANADIAN BRASS—UNEXPLORED TERRITORY—Vox/Turnabout
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: WORLD'S FAVORITE TENOR ARIAS—London
- PERLMAN: SPANISH ALBUM—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- SCHUBERT: ROSAMUNDE MUSIC—Boskovsky—Seraphim
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital
- STRAUSS: TONE POEMS—Maazel—Columbia Digital
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital

ROSE DISCOUNT/CHICAGO

- BERNSTEIN: SERENADE, FANCY FREE—DG
- DEBUSSY: IMAGES, OTHER PIECES—Previn—Angel Digital
- HANDEL: ARIODANTE—Baker, Leppard—Philips
- VLADIMIR HOROWITZ: CONCERTS 1978-79—RCA
- JOPLIN: PIANO MUSIC—Rifkin—Angel Digital

- PAVAROTTI'S GREATEST HITS—London
- PERLMAN & ZUKERMAN IN VIOLIN DUETS—Angel
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital
- TCHAIKOVSKY: FRANCESCA DA RIMINI—Bernstein—DG
- VERDI: LUISA MILLER—Ricciarelli, Carreras, Maazel—DG

TOWER RECORDS/ SAN FRANCISCO

- BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
- DONIZETTI: BALLET MUSIC FROM OPERAS—Almeida—Philips
- DVORAK: SYMPHONY NO. 7—Rostropovich—Angel
- MAHLER: SONGS—Stade, Davis—Columbia
- PAVAROTTI'S GREATEST HITS—London
- PERLMAN: SPANISH ALBUM—Angel
- PRICE: PRIMA DONNA VOL. V—RCA
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- SATIE: PIANO MUSIC—Quist—Windham Hall
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital

* Best Sellers are determined from the retail lists of stores indicated above, plus those of the following: Korvettes/East Coast, I&R Music World/New York, Record World / TSS / Northeast, Record & Tape, Ltd./Washington, Specs/Miami, Harmony House / Detroit, Laury's / Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

What Is a Classical Recording?

By SPEIGHT JENKINS

■ NEW YORK — The release on Columbia Masterworks of a new "Picnic Suite" by Claude Bolling, played by Bolling, Jean-Pierre Rampal and guitarist Alexandre Lagoya brings to mind the need for a definition of classical music. In the first place, the term "classical" music, so beloved by the record industry, is a misnomer, because among musicologists only music composed from 1750 to roughly the turn of the 19th century should be so called. The word refers to a concentration on form and a particular sound composed during that period. Nothing, unfortunately, is going to change in that department, for one reason because there is no easy alternative. "Good" music is obviously pretentious; "serious" music, which is not a bad alternative, sounds glum. So "classical" music it will remain.

But then what? Obviously music that has lasted for 40 or 50 years can qualify. The music of Gershwin for instance, should be considered quite as classical as his European counterparts, though Americans love to down-

play our own. And Irving Berlin, too, has written some of the great American songs, which now after a half century of playing can surely be called classical.

Within the post World War II period any music composed for the forces of classical music—the concert singer or instrumentalist, chamber music group, the orchestra, the opera house—can obviously be called classical.

Movie Music

Though record companies love to disagree, I think most movie music does not belong in the classical category unless it was composed by a recognized serious composer. Most of the treacle that finds its way on filmtracks has a reason for being solely in its sentimental depiction of the film's material. Where the line gets hard to draw, at least for me, is in a piece such as the one Bolling has just composed. Jazz is the basis of Bolling's work but jazz is a musical style which can certainly qualify as classical, particularly when it is very seriously treated. The performers' creden-

(Continued on page 46)

Classical Retail Tips

■ Though July is usually a month when classical record companies stay quiet, this year has seen strong releases come from Angel, Columbia and London. This week Deutsche Grammophon joins the others, and highlights a recording which should be a big seller: Bach's Brandenburg Concertos led by Herbert von Karajan. Though the recording involves only a chamber group drawn from the Berlin Philharmonic, the plush sound of the orchestra will no doubt come through, and there are no authentic or period instruments used. This in itself might prove interesting to the listener. So many recordings recently have striven for the historical sound, that it might be novel to hear the Brandenburgs played brilliantly with the best modern instruments. Each certainly works with either type situation, as long as there is consistency in the style and the sound.

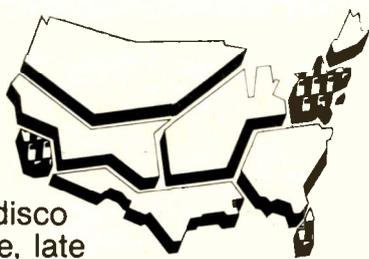
DG is also bringing out a new line called Resonance which fits somewhere in between its regular line and DG Privilege, its medium-priced line. DG Resonance's first issue is devoted completely to Herbert von Karajan, a variety

of his works for the label. From Berlioz comes the Symphonie Fantastique; from Brahms the Second Piano Concerto with Geza Anda as soloist; from Beethoven one of the collaborations between Karajan and Christoph von Eschenbach; from Strauss the *Helденleben*; and from Liszt the Hungarian Fantasy for Piano and Orchestra, plus some Hungarian Rhapsodies (and two of Brahms Hungarian Dances), with Cherkasky as pianist. It's a formidable beginning, and should interest many who have not bought these recordings when they were full price.

The line has not deserted Privilege, however, and this month brings out six important discs on that line. Ferenc Fricsay will be heard conducting two Mozart Symphonies, No. 29 in A. Major and the ever-popular No. 39 in E-flat, and Rafael Kubelik leads the Bavarian Radio Symphony in the Mahler First. A whole series of Bach concertos played by the Lucern Festival Strings under Carl Baumgartner will also be released, plus Claudio Abbado leading the London Symphony in the Brahms' Fourth Symphony.

The Record World

1



Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

Air Supply: 16-15 WAXY, e WBBF, 18-18 WCAO, 21-17 WFBR, 30-28 WFIL, a WICC, 30-24 WKBW, e WNBC, d28 WTIC-FM, d29 WXLO, e WYRE, 30-27 PRO-FM, 27-25 KC101, 20-17 14Q, d30 96X.

Ambrosia: a WAXY, d25 WCAO, on WFBR, a WFIL, a WICC, d30 WIFI, a WKBW, ae WNBC, a WTIC-FM, a WXLO, a KFRC, d30 KEARTH, d25 PRO-FM, a30 KC101, a Q107, on 14Q.

G. Benson: 23-24 WABC, d27 WAXY, d28 WCAO, 27-23 WFBR, d30 WFIL, d29 WICC, d25 WKBW, 26-22 WNBC, 26-21 WPGC, d24 WRKO, a WTIC-FM, 29-26 WXLO, 27-24 WYRE, a KFI, on KFRC, 28-24 KEARTH, 27-19 KSFX, on PRO-FM, 28-23 KC101, 33-31, Y100, on 14Q, a33 96X.

J. Browne: 28-26 WAXY, d24 WBBF, 28-23 WCAO, 25-21 WICC, 24-16 WIFI, d27 WKBW, d29 WNBC, a WPGC, 19-16 WTIC-FM, a WYRE, 26-22 KFI, 25-22 KEARTH, on KSFX, a30 PRO-FM 26-22 F105, 32-26 JB105, e Q107, e 96X.

I. Cara: a WKBW, 25-20 WNBC, a WPGC, a30 WRKO, e WYRE, 14-11 KFI, 13-4 KEARTH, a KSFX, a PRO-FM, d29 F105, 19-14 JB105, a28 KC101.

K. Carnes: 37-28 WABC, 10-8 WAXY, 17-13 WBBF, 13-10 WCAO, 17-12 WFBR, 12-10 WFIL, 9-8 WICC, a24 WIFI, 23-20 WKBW, a30 WNBC, 15-10 WPGC, 10-4 WRKO, 11-9 WTIC-FM, 18-16 WXLO, 16-14 WYRE, 19-17 KFI, 24-21 KFRC, 17-14 KEARTH, 20-13 KSFX, 9-7 PRO-FM, 9-7 F105, 10-7 JB105, 7-7 KC101, 31-29 Y100, 28-25 14Q, 25-23 96X.

N. Cole: on WCAO, 28-25 WFBR, on WFIL, e WICC, d27 WPGC, 13-9 WRKO, a WXLO, 30-27 KEARTH, a PRO-FM, a 14Q.

Commodores: 15-13 WCAO, 16-11 WFBR, d28 WNBC, 19-17 WPGC, d27 WRKO, d27 WXLO, a KFI, 30-25 JB105, 29-27 14Q.

C. Cross: a31 WABC, 27-19 WAXY, 19-14 WBBF, 25-17 WCAO, 26-21 WFBR, 26-23 WFIL, 14-10 WICC, 19-17 WIFI, 25-15 WKBW, 16-15 WNBC, d25 WPGC, 24-18 WRKO, 22-19 WTIC-FM, 25-22 WXLO, 29-22 WYRE, on KFI, a KEARTH, 26-23 PRO-FM, 28-26 F105, 26-20 JB105, 10-8 KC101, a Q107, 19-12 Y100, 14-10 14Q, 11-4 96X.

Dirt Band: 12-11 WAXY, 22-16 WCAO, 25-20 WFBR, 21-19 WFIL, 22-19 WICC, 20-15 WIFI, d30 WKBW, 23-16 WRKO, 27-25 WTIC-FM, 28-26 WYRE, 23-20 PRO-FM, 21-19 F105, 27-21 JB105, 23-20 KC101, 30-28 14Q.

R. Dupree: d24 WCAO, a WFIL, a WICC, a WKBW, ae WNBC, d30 WPGC, d25 WYRE, on KFRC, on KEARTH, 6-7 KSFX, e 96X.

Genesis: 4-1 WBBF, 10-8 WCAO, 7-4 WFBR, 13-11 WFIL, 10-7 WICC, 1-1 WIFI, 5-4 WKBW, 13-12 WPGC, 15-10

WTIC-FM, 27-25 WXLO, 12-11 WYRE, on KFI, 19-17 KFRC, 27-21 KEARTH, 24-18 KSFX, 7-6 PRO-FM, 19-16 F105, 16-13 JB105, 15-15 KC101 d24 Q107, a35 Y100, 19-16 14Q, 28-24 96X.

L. Graham: 11-6 WCAO, 4-2 WFBR, 5-1 WPGC, a WXLO, 7-3 WYRE, 29-26 KC101, a30 Y100, 33-29 96X.

R. John: on KFI, on KFRC, on KEARTH, a33 JB105.

F. Knoblock: d25 WAXY, on WCAO, on WFBR, d29 WFIL, 30-27 WICC, on WKBW, on KFI, 23-18 KEARTH, d28 PRO-FM, 33-29 JB105, 30-27 KC101, a37 Y100, on 14Q.

J. Lee: a WCAO, hb-28 WFBR, a WICC, a WKBW, e WNBC, a WPGC, e WTIC-FM, d29 WYRE, on KFI, 26-23 KEARTH, a F105, on JB105, a29 KC101.

K. Loggins: a WIFI, ae WNBC, d30 F105, 35-32 Y100 on 14Q.

B. Mardones: a WAXY, a WBBF, d27 WCAO, a29 WFBR, 29-27 WFIL, d29 WKBW, d30 WYRE, on KFI, a KFRC, a KEARTH, 17-13 PRO-FM, 30-27 F105, 25-19 JB105, e Q107, d29 14Q.

O. Newton-John: 18-12 WABC, 5-4 WCAO, 10-8 WFBR, 8-5 WFIL, 4-3 WKBW, 29-26 WNBC, 7-9 WPGC, 9-7 WRKO, 11-7 WXLO, 11-7 KFI, 5-3 KFRC, 4-3 KEARTH, 8-4 KSFX, 15-11 PRO-FM, 15-10 F105, 7-5 JB105, 11-7 Q107, 13-9 Y100, 7-3 14Q.

Pointer Sisters: d28 WPGC, e WYRE, a KFI, a Q107.

L. Ronstadt: 14-12 WAXY, 30-27 WFBR, 24-22 WFIL, d30 WICC, d28 WKBW, 19-14 WNBC, d26 WRKO, 25-23 WTIC-FM, 20-17 WXLO, lp WYRE, 23-21 KFI, 22-20 KEARTH, on KSFX, 29-26 PRO-FM, 29-28 F105, 35-30 JB105, e Q107, 34-32 96X.

D. Ross: a WCAO, 29-24 WFBR, a WPGC, 19-23 WXLO, e WYRE, a25 KEARTH, on KSFX.

B. Scaggs: ahp WABC, d28 WAXY, 24-20 WBBF, 23-15 WCAO, 20-18 WFBR, 22-20 WFIL, 17-15 WICC, 17-12 WIFI, 22-18 WKBW, 18-14 WPGC, 20-17 WRKO, 20-18 WTIC-FM, a WXLO, 20-16 WYRE, 22-20 KFI, 16-15 KFRC, 29-26 KEARTH, 12-10 KSFX, 12-9 PRO-FM, 27-23 F105, 24-22 JB105, 12-10 KC101, a36 Y100, 24-22 14Q.

B. Seger: a WRKO, 14-17 KSFX, a F105, a32 JB105, e 96X.

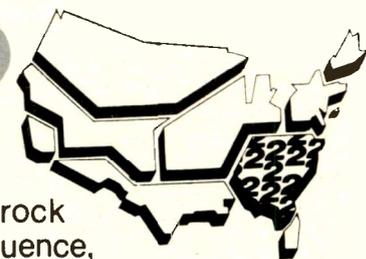
S.O.S.: 5-3 WABC, d25 WBBF, 29-26 WCAO, 13-6 WFBR, 15-13 WFIL, 21-18 WICC, 15-5 WKBW, 10-8 WNBC, 8-5 WPGC, 12-5 WTIC-FM, 2-4 WXLO, 22-15 WYRE, 17-13 KFI, 14-8 KFRC, 8-6 KEARTH, 1-1 KSFX, 24-21 PRO-FM, 14-10 JB105, 14-5 KC101, 1-1 Y100, 26-23 14Q, 1-1 96X.

Rolling Stones: 22-16 WABC, 22-18 WAXY, 23-19 WBBF, 20-16 WICC, 23-13 WIFI, a WKBW, 23-19 WNBC, 21-16 WPGC, 17-10 WRKO, 24-22 WTIC-FM, 24-21 WXLO, 25-19 WYRE, 20-9 KFI, 18-13 KFRC, 12-10 KEARTH, 4-3 KSFX, 20-16 PRO-FM, 17-11 F105, 23-17 JB105, 20-16 KC101, d17 Q107, 30-27 Y100, 21-17 96X.

A. Thomson: d23 WBBF, 19-12 WCAO, 15-13 WFBR, 23-21 WFIL, 24-22 WICC, 25-19 WIFI, 28-26 WKBW, 27-24 WPGC, 27-23 WRKO, 29-27 WTIC-FM, on WXLO, 27-20 WYRE, 30-25 KFI, 25-22 PRO-FM, 23-21 F105, d34 JB105, 26-24 KC101, e Q107, 34-33 Y100, 30-28 96X.

P. Townshend: a43 WABC, 23-21 WAXY, a WBBF, 26-19 WCAO, 19-15 WFBR, 27-25 WFIL, 18-12 WICC, 16-20 WIFI, 17-13 WKBW, 15-13 WNBC, 23-19 WPGC, 14-8 WRKO, 21-20 WTIC-FM, 26-24 WXLO, 24-21 WYRE, d28 KFI, 27-24 KFRC, d29 KEARTH, a29 KSFX, 18-15 PRO-FM d24 F105, 21-18 JB105, d13 Q107, 17-14 14Q, 23-20 96X.

2



Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.

Ambrosia: a27 WAKY, e WANS-FM, e WAYS, e WBBQ, d29 WCGQ, e WCIR, d34 WGSV, e WISE, a WIVY, a WLAC, d29 WNOX, a26 WQXI, a WRFC, a WPJZ, a30 WSGA, 29-26 KX-104, 15-9 KXX-106, e V100, e Q105, d28 Z93, 17-12 94Q.

J. Browne: 30-22 WANS-FM, 27-25 WBBQ, 27-23 WCGQ, 27-22 WCIR, d25 WERC, d32 WFLB, a23 WGH, e WGSV, 21-17 WHBQ, d27 WHHY, d28 WISE, 35-29 WIVY, e WLAC, 25-15 WNOX, d29 WRFC, 20-13 WRJZ, 28-23 WSGA, 25-21 KJ-100, d30 KX-104, a KXX-106, 24-21 BJ-105, d30 V100, d27 Q105, 20-12 Z93, 25-20 94Q.

C. Cross: 22-18 WAKY, 9-4 WANS-FM, 16-9 WAYS, 16-15 WBBQ, 16-10 WCGQ, 19-15 WCIR, 1-1 WERC, 20-17 WFLB, d22 WGH, 15-10 WGSV, a30 WHBQ, 3-1 WHHY, 17-12 WISE, 19-14 WIVY, 22-22 WKIX, 22-17 WLAC, 22-15 WLCY, 24-11 WNOX, 7-1 WQXI, 10-6 WRFC, 9-4 WRJZ, 27-21 WSGA, 24-16 KJ-100, 15-5 KX-104, 1-1 KXX-106, 16-11 BJ-105, 19-18 V100, 9-3 Q105, 6-1 Z93, 30-27 92Q, 2-1 94Q.

Dirt Band: 18-16 WAKY, 27-24 WANS-FM, e WAYS, 25-24 WBBQ, 11-10 WBSR, 7-8 WCGQ, 30-26 WCIR, 32-28 WFLB, 18-13 WGSV, 26-24 WHHY, 31-27 WISE, 18-15 WIVY, e WKIX, 26-24 WLAC, d30 WLCY, 29-28 WNOX, 10-10 WQXI, 26-22 WRFC, 22-20 WRJZ, d28 KJ-100, 25-24 KX-104, 25-24 KXX-106, 15-12 BJ-105, 25-22 V100, e Q105, 17-15 Z93, e 92Q, 6-4 94Q.

R. Dupree: 31-25 WANS-FM, a WAYS, a WBBQ, a WCIR, a WGSV, e WHBQ, e WHHY, e WISE, a WIVY, a WNOX, 22-19 WQXI, a WRFC, a29 WSGA, a KX-104, a KXX-106, a38 BJ-105, 25-20 Z93, a 92Q, 22-17 94Q.

ELO: e WANS-FM, e WAYS, a WCGQ, a WFLB, a19 WHHY, a WISE, a33 WSGA, a KJ-100, e KX-104, a KXX-106, a V100, a Q105, e 92Q, a30 94Q.

L. Graham: e WANS-FM, 22-19 WAYS, 30-28 WBBQ, 24-21 WBSR, 28-18 WERC, e WFLB, a15 WGH, e WGSV, 1-1 WHBQ, a WISE, 3-3 WKIX, d23 WLAC, e WLCY, a WNOX, d18 WQXI, 7-3 WSGA, 28-17 KX-104, d29 Q105, 30-27 Z93, e 92Q, 29-24 94Q.

D. Hall & J. Oates: a WBBQ, a WCGQ, a WFLB, a WIVY, a WLAC, a KX-104, a KXX-106, a28 94Q.

R. John: a WAYS, a WBSR, a WFLB, a WGSV, e WHBQ, a WHHY, a WISE, a WLCY, a WNOX, e WRFC, e KX-104, a BJ-105, a Z93, a 92Q.

F. Knoblock: 26-23 WAKY, e WANS-FM, a WAYS, e WBBQ, 27-23 WBSR, 28-25 WCGQ, e WCIR, 26-24 WERC, e WFLB, 24-16 WGSV, e WHBQ, d28 WHHY, d36 WISE, a WIVY, e WKIX, e WLCY, 17-13 WQXI, e WRFC, e WRJZ, 29-27 WSGA, e KX-104, 27-21 KXX-106, e BJ-105, e Q105, 29-26 Z93, a 92Q, 26-22 94Q.

J. Lee: d29 WANS-FM, d27 WAYS, e WBBQ, e WCIR, d29 WERC, d26 WHBQ, e WHHY, d34 WISE, a WLAC, 21-9 WQXI, a WRFC, 26-15 WSGA, e KJ-100, d29 KX-104, a KXX-106, 26-18 Z93, d28 92Q, 12-6 94Q.

Poco: e WANS-FM, e WBBQ, e WCIR, d35 WISE, a KX-104, d31 KXX-106, 28-25 94Q.

Rolling Stones: 30-21 WAKY, 11-2 WANS-FM, 20-19 WBBQ, 20-14 WCGQ, 28-21 WCIR, 23-14 WERC, 34-26 WFLB, 22-11

Rock

Air Supply, Ambrosia,
Robbie Dupree

Disco

None

Hottest:

Radio Marketplace

WGH, d25 WGSV, 11-8 WHBQ, 29-17 WHHY, 32-24 WISE, 24-19 WIVY, 23-16 WKIX, 27-21 WLAC, 23-21 WNOX, d19 WRFC, d25 WRJZ, 23-13 WSGA, d19 KJ-100, 21-16 KX-104, 18-10 KXX-106, 26-23 BJ-105, 30-26 V100, d25 Q105, 21-11 Z93, e 92Q, 23-15 94Q.

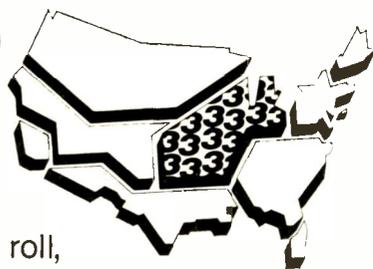
L. Ronstadt: 21-19 WAKY, 21-17 WANS-FM, e WAYS, e WBBQ, 21-18 WCGQ, d30 WCIR, d21 WERC, 24-20 WFLB, 33-31 WGSV, 14-6 WHHY, 27-22 WISE, 16-13 WIVY, e WLAC, 23-22 WLCY, 27-24 WRFC, a WRJZ, 22-16 WSGA, 21-18 KJ-100, 30-27 KX-104, 28-25 KXX-106, e BJ-105, e V100, d26 Q105, 24-22 Z93.

Rossington Collins Band: a WBBQ, a WLAC, e WRFC, e KX-104, d28 KXX-106, a Q105.

B. Scaggs: 20-5 WAKY, 7-3 WANS-FM, 14-10 WAYS, 19-18 WBBQ, 22-19 WCGQ, 22-20 WCIR, 19-15 WERC, 21-10 WFLB, a WGSV, 15-12 WHHY, 15-8 WISE, 22-17 WIVY, 16-15 WKIX, 24-22 WLAC, 9-9 WNOX, 13-9 WRFC, 24-23 WRJZ, 20-19 WSGA, 27-23 KJ-100, 16-13 KX-104, 12-7 KXX-106, 29-27 V100, 27-21 Q105, 12-9 Z93, a 92Q.

B. Seger: a WANS-FM, a WAYS, a WERC, a WHHY, a WQXI, a31 WSGA, a KJ-100, a40 BJ-105, a Q105.

3



Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Ambrosia: on CKLW, a WDRQ, d28 WFFM, a WGCL, a24 WHB, a19 WNDE, a30 WOKY, a WPEZ, a26 WZUU, a WZZP, 24-16 KBEQ.

Air Supply: a WFFM, a WGCL, a22 WHB, a21 WNDE, 19-15 WOKY, a WPEZ, on WSKS-FM, 15-12 WZUU, 12-10 WZZP, a KSLQ, 30-26 KXOK.

J. Browne: 29-24 WDRQ, 25-23 WFFM, 28-23 WGCL, on WOKY, 24-20 WPEZ, 29-23 WSKS-FM, 28-24 WZZP, 7-3 KBEQ, d25 KSLQ, 26-20 Q102, 24-19 92X, 23-16 96KX.

C. Cross: 19-7 WDRQ, 27-22 WEFM, 23-18 WFFM, 15-6 WGCL, 15-11 WHB, 16-8 WNDE, 17-13 WOKY, d30 WPEZ, 25-15 WSKS-FM, 13-10 WZUU, 9-8 WZZP, 20-16 KSLQ, 26-21 KXOK, 23-18 Q102, 19-14 92X.

Dirt Band: d30 WDRQ, 13-11 WFFM, 21-16 WNDE, 14-12 WOKY, on WPEZ, on WSKS-FM, 22-19 WZUU, 27-21 WZZP, 15-13 KBEQ, d21 KSLQ, on KWK, 24-14 KXOK, 25-23 92X.

R. Dupree: d29 WDRQ, 29-24 WFFM, on WGCL, 10-1 WHB, 12-15 WNDE, a WOKY, on KSLQ.

D. Hall & J. Dates: a WDRQ, on WEFM, 22-18 KBEQ, a18 KWK.

F. Knoblock: d30 CKLW, 26-20 WFFM, 14-12 WHB, a22 WNDE, 29-26 WOKY, on WPEZ, d24 WZUU, 23-20 WZZP, 24-19 KSLQ.

J. Lee: a25 CKLW, a WDRQ, 24-26 WFFM, a25 WHB, a28 WZUU, d22 KSLQ.

Poco: d28 WPEZ, 17-12 KBEQ, on KSLQ, 22-14 KWK, 32-27 96KX.

Queen: a28 WEFM, a30 WGCL, on WPEZ, a30 WSKS-FM, 2-5 KBEQ, on 92X.

L. Ronstadt: a WDRQ, 22-20 WHB, a WLS, 19-17 WPEZ, 27-24 WSKS-FM, a27 WZUU, a WZZP, 22-22 KXOK, 32-28 Q102.

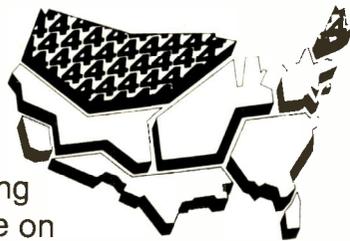
B. Scaggs: on CKLW, 29-25 WEFM, 14-12 WFFM, 21-18 WGCL, 11-6 WNDE, on WOKY, 25-22 WPEZ, 17-12 WSKS-FM, 19-15 WZUU, 19-13 WZZP, 26-24 KSLQ, 20-17 Q102, 18-16 92X, 28-24 96KX.

Rolling Stones: 22-9 CKLW, 21-9 WDRQ, 22-18 WEFM, 22-12 WGCL, d24 WLS, on WOKY, 28-24 WPEZ, d16 WSKS-FM, 25-13 Q102, 21-17 92X, 26-26 96KX.

A. Thompson: 30-29 CKLW, d26 WDRQ, 20-17 WFFM, on WGCL, 20-19 WHB, 22-12 WNDE, 20-18 WOKY, 20-18 WPEZ, 24-22 WSKS-FM, 18-17 WZUU, 25-22 WZZP, 14-8 KBEQ, 19-15 KSLQ, 23-20 KXOK, 29-26 Q102, 23-21 92X, 20-13 96KX.

P. Townshend: 16-11 CKLW, 13-12 WDRQ, 14-10 WEFM, 23-19 WGCL, d37 WLS, 19-10 WNDE, 24-19 WOKY, 11-9 WPEZ, 23-20 WSKS-FM, 25-18 WZUU, 9-19 KBEQ, 21-18 KSLQ, 14-9 Q102, 16-13 92X, 3-1 96KX.

4



Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

Air Supply: e WGUY, a WJBQ, 18-17 KDWB, d23 KJR, a KKLS, 19-14 KKO, 23-19 KLEO, 19-11 KMJK, 17-16 KS95-FM.

Ambrosia: d23 WJBQ, a WGUY, a KCPX, d28 KGW, d29 KJR, d25 KKLS, a KKO, a34 KLEO, a KMJK, a KS95-FM.

P. Benatar: a KCPX, a KMJK.

G. Benson: d30 KGW, e KJR, e KMJK, a KS95-FM.

J. Browne: 21-19 WEAQ, d29 WGUY, d28 KCPX, 29-26 KGW, 24-19 KJR, 26-19 KKLS, d24 KKO, 33-30 KLEO, 34-25 KMJK.

C. Cross: 14-11 WEAQ, 5-4 WGUY, 19-18 WJBQ, 23-9 KCPX, 20-15 KDWB, 15-9 KGW, 7-5 KJR, d28 KKLS, 24-21 KKO, 21-18 KLEO, 18-16 KMJK, 13-10 KS95-FM.

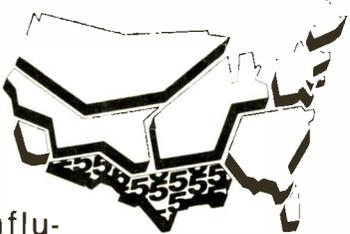
F. Knoblock: a30 WEAQ, 27-23 WGUY, 23-22 WJBQ, a KCPX, 30-27 KGW, e KKLS, d25 KKO, a33 KLEO, d30 KMJK.

Meco: e WGUY, 10-9 WJBQ, 15-14 KCPX, 23-18 KJR, e KKO, 16-15 KLEO, 10-6 KMJK, e KS95-FM.

Rolling Stones: 16-15 WEAQ, 29-26 WGUY, 17-10 KCPX, a KGW, 18-12 KJR, 24-18 KKLS, 23-19 KKO, 30-27 KLEO, 30-21 KMJK.

A. Thompson: 25-25 WEAQ, 18-14 WGUY, 9-8 WJBQ, 20-15 KCPX, 21-19 KDWB, 23-20 KGW, 13-11 KJR, e KKLS, e KKO, 25-22 KLEO, 33-26 KMJK, d19 KS95-FM.

5



R&B and country influences, will test records early. Good retail coverage.

Air Supply: d29 WQUE, 39-34 WTI, a KFMK, 26-18 KILT, on KNOE-FM, 27-25 KRBE, a KTSA, on KUHL.

Ambrosia: a WQUE, 39-35 KILT, 22-18 KRBE, a KTSA, d27 KUHL, a B97.

G. Benson: on WQUE, a WTI, 33-32 KILT, on KRBE, on KUHL.

J. Browne: on WQUE, a WTI, d28 KNOE-FM, 29-27 KRBE, 21-15 KROY-FM, on KUHL, 30-24 B97.

Commodores: 20-18 WQUE, 17-15 WTI, 14-6 KFMK, 16-15 KRBE.

C. Cross: 23-21 WQUE, 27-22 WTI, 29-23 KFMK, 24-20 KILT, 20-16 KNOE-FM, 25-19 KRBE, 8-5 KROY-FM, 30-19 KTSA, 2-1 KUHL, a B97.

Dirt Band: d28 WQUE, d38 WTI, on KFMK, 30-25 KILT, 23-18 KROY-FM, on KTSA, 17-12 KUHL.

F. Knoblock: on WQUE, d36 WTI, 38-36 KILT, on KNOE-FM, a KRBE, on B97.

J. Lee: 26-22 WQUE, 25-6 WTI, 4-1 KILT, 14-10 KRBE.

Rolling Stones: 22-19 WQUE, 9-7 WTI, 28-23 KNOE-FM, 12-11 KRBE, 19-9 KROY-FM, on KTSA, 22-16 KUHL, 25-19 B97.

L. Ronstadt: on WQUE, d32 WTI, 22-22 KILT, d26 KNOE-FM, d30 KRBE, 13-11 KROY-FM, on KUHL, on B97.

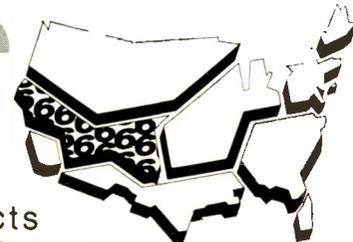
D. Ross: a WQUE, a WTI, d29 KFMK, a 28 KRBE, a B97.

B. Scaggs: 17-15 WQUE, a40 WTI, 34-30 KILT, 19-18 KNOE-FM, on KRBE, 5-4 KROY-FM, 26-26 KTSA, d30 KUHL, 27-23 B97.

A. Thompson: 24-23 WQUE, 34-30 WTI, d30 KFMK, 31-24 KILT, 29-24 KNOE-FM, on KRBE, 22-14 KROY-FM, 27-27 KTSA, 10-4 KUHL, a B100, on B97.

P. Townshend: 21-17 WQUE, 18-16 WTI, 20-17 KILT, 23-21 KNOE-FM, 19-14 KRBE, 6-3 KROY-FM, 23-23 KTSA, 6-2 KUHL, d29 B97.

6



Racked area, reacts to strong R&B/disco product, strong MOR influences

J. Browne: 28-24 KIMN, d39 KNUS, d28 KOFM, 20-14 KOPA, d27 KUPD, 25-23 KZZP, a24 Z97.

Commodores: 31-29 KNUS, 28-23 KOPA, a KVIL.

C. Cross: 15-11 KIMN, e KNUS, 25-24 KOFM, 16-10 KOPA, 24-9 KVIL, 2-1 KZZP, a17 Z97.

Dirt Band: 24-20 KIMN, 40-37 KNUS, 30-27 KOFM, 27-24 KOPA, 4-2 KVIL, 13-11 KZZP.

R. Dupree: a KNUS, a KOPA, 23-19 KZZP, 7-6 Z97.

E. Rabbitt: 21-14 KIMN, e KNUS, d29 KOFM, 25-20 KOPA, 30-26 KZZP.

Rolling Stones: d27 KIMN, d34 KNUS, 27-21 KOFM, d28 KOPA, 21-17 KUPD, 24-21 KZZP, a25 Z97.

B. Scaggs: 22-21 KIMN, 37-28 KNUS, 19-17 KOFM, 19-16 KOPA, d18 KVIL, a27 KZZP.

B. Seger: a KNUS, a28 KZZP, 8-7 Z97.

A. Thompson: 25-23 KIMN, 32-32 KNUS, d30 KOPA, d20 KVIL, 7-6 KZZP.

B.O.S.

Commodores, Larry Graham, Diana Ross

Country

Johnny Lee

A/C

Air Supply, Ambrosia

LP Cuts

Boz Scaggs ("Look . . .") KFMK, KILT, KNUS, Q105, KX104, 92Q.

Austrians Pass First Blank Tape Royalty

By JIM SAMPSON

■ VIENNA—With official publication last week in the legal register, the world's first blank tape royalty became law in Austria. The law, which takes effect on Jan. 1, 1981, will provide up to 10 million schillings (\$780 thousand) annually. The Austrian music industry is gratified that the law was passed, but disappointed with the rate of compensation.

According to Dr. Helmut Steinmetz, director of the mechanical royalty collecting society Austro-Mechana, there are many details left to be worked out. The law sets a maximum of 10 million schillings on annual royalty revenues. With 10 million blank cassettes sold last year in Austria, this means only one schilling (less than 8 cents) per tape. But the royalty tariff plan will be based on playing time, not a fixed percentage of selling price, and must be worked out this fall between Austro-Mechana and representatives of the dealers.

Further souring the victory for the music industry is a clause in the new law that allots a majority of tape royalty revenues to social

welfare programs, such as pension plans. This sharply reduces the amount of direct payment to copyright and performance right holders. The distribution plan is set, however: 60 percent to music copyright holders such as composers and lyricists, 40 percent to artists and record companies.

The law also calls for a royalty on video cassettes, effective July 1, 1982. There are no automatic provisions raising the limit on tape revenues at that time, but Dr. Steinmetz hopes a reasonable adjustment can be negotiated.

Even worse for copyright and performance right holders was the cable television section of the new law, which stipulates a legal license for all cable program sources, but does not provide for specific compensation. In effect, Austrian cable owners are thus allowed to carry programming from neighboring countries, and the program sources must apply for remuneration. Disputes will be settled by a new commission, which has already indicated the rates will be kept low.

Germany

By JIM SAMPSON

■ MUNICH—An analysis of the charts in the national trades "Musikmarkt" and "Musik-Informationen" shows Ariola outperforming the competition during the first half of 1980, with 21 percent of the charted singles and 18 percent of the albums. On both charts in both trades, EMI-Electrola followed in second place, then DG/Polydor and CBS. RCA had a weak first half on the charts, and WEA maintained its five percent shares. Particularly strong in the first half was Polydor's Metronome Records, which is outgrowing its modest image. Metronome distributed over eight percent of the charted singles, an all-time high for the company and two points higher than Phonogram, which was short of hits in the first quarter.

On the same day the "Musikmarkt" ratings were published, Metronome MD Rudi Gassner issued a first half report to the press, citing a nine percent increase in sales revenues and a 19 percent jump in LP sales. Some of this increase was costly, however, as Metronome supported two TV merchandising campaigns. Sugarhill Gang, Kool and the Gang and the Monotones were among the hot international acts. Italian singer Milva established semi-permanent residence on the album chart. Only full-priced cassettes slumped at Metronome, down 20 percent. Gassner attributes this "shocking" development to home taping. He adds that profit margins are slimmer than ever, despite this positive performance and positive selective price increases.

TEUTONIC TELEX: After nine years with Phonogram, Chrysalis has switched to Ariola, concluding a three-way bidding war. Phonogram MDs Roland Kommerell and Dr. Gerhard Weber announced their withdrawal from the battle in a trade paper ad, in which they deplored the monetary level to which the conflict had escalated . . . Tony Bunte named head of promotion at Bellaphon in Frankfurt . . . Promoter Fritz Rav announced another Marlboro Country & Western Talent Contest, last held in 1978, seeking the best native country

(Continued on page 41)

England

■ LONDON—The traditional partnership of broadcasting and live music seems doomed this week. With the Alexandra Palace in ruins, and the Capital Radio jazz festival in ashes, a further blow has been delivered that the historic first night of the Proms has been cancelled as a result of the musicians' union strike. An "alternative" Proms has been suggested for another venue, but at the time of going to press the BBC could only say that daily announcements would be made regarding the remainder of the Proms season. Capital Radio went ahead with its "last night" of the jazz fest, held at the Festival Hall as a tribute to Charlie Parker. And though several priceless items—the famous Ally Pally organ, all Pink Floyd's sound equipment, three irreplaceable pianos and many others were lost—Capital had arranged alternatives and was ready to go with the fest until the final moment when authorities were forced to cancel. Capital now has to find 35 hours of live music to fill the gaps. John Whitney, Capital Radio MD said "I am very sorry indeed over the loss of this magnificent building which is so closely associated with the history of broadcasting. It is desperately sad." Ironically, a movie of last year's Ally Pally jazz fest is currently being shown in London.

HALL UPPED: John Hall, formerly general manager of Rocket Records U.K. has been appointed managing director with immediate effect. Hall joined Rocket as promotions director last year after a career with Ebony Records, Good Earth and RCA Records U.K. . . . Over at Motown International, vice president Peter Prince has announced a restructuring of the division. Peter Pasternak, formerly US Music general manager becomes international manager of Motown Records Corporation based in Los Angeles, replacing Lee Armstrong who has left the company. Karen Spencer is named international servicing manager. Both report to Prince. The U.K. office is unchanged, with James Fischer as GM and Patrick Moncaster in charge of business affairs . . . Logo has signed Belgian band Toy for various territories. The band is with the Payola label in Belgium . . . Performance Music has penned Gary Numan's Numan Music Worldwide for current and future copyrights . . . Local band Chevy signed to the new Avatar label . . . and Malcolm McLaren famous as the publicity prone Sex Pistols' manager, has signed his new band Bow Wow Wow to EMI Records, via EMI Publishing. The deal is rumored to be worth 55,000 pounds and the band's first offering is already causing publicity. It's called "C30 C60 C90" and is about home taping . . . Lead singer of the group is a 14-year old girl McLaren heard singing in the laundromat . . .

GOOD NEWS: EMI is claiming that the "McCartney II" album is one of the world's largest selling LPs. It could, says the company, (Continued on page 41)

CBS Bows New U.K. Plant



CBS Records International unveiled the newest addition to its worldwide manufacturing operation recently, located in Aylesbury, outside of London. Pictured on a tour of the Aylesbury plant are from left: Kevin Ransome, machine shop engineer; Dick Asher, deputy president and chief operating officer, CBS Records Group; John Wheeler, managing director, CBS U.K. manufacturing; and Alan Floy, machine shop engineer.

Oaks Tape German TVer



MCA Records' Oak Ridge Boys recently taped a guest appearance on the West German TV series "Country Music" for the ARD network in Munich. The 60-min. music and variety show will air twice this year in Germany. Pictured from left are Duane Allen and Joe Bonsall of the Oaks, TV show host Gunter Gabriel, and Bill Golden and Richard Sterban of the Oaks.

Germany (Continued from page 40)

acts in Germany. Supported by the cigarette firm, the finals will be in Munich on October 30 . . . Polydor PRD A&R head **Ruediger Litza** in Munich for the conclusion of the smash **Roxy Music** tour, which sold out several of Germany's biggest halls and propelled the new album "Flesh And Blood" into the national album top ten. Analysis of German radio playlists by Media Control in Baden Baden (they put together the national sales charts) shows Italian stars such as **Adriano Celentano**, **Gianni Nannini**, **Alan Sorrenti** and **Angelo Branduardi** have replaced French singers as the second most popular group of foreign artists behind Anglo-Americans . . . **George Wein's** Munich Jass-Fest again proved successful, with over 200 top musicians getting fine crowds and outstanding TV/radio coverage during their three day gig.

England (Continued from page 40)

approach the sales of "Band On The Run." The LP has gone gold in various territories including the U.K. (100,000). Now EMI is planning a TV campaign to boost sales here . . . Motown's 20th continues with the release here of a double LP with 40 of the label's 248 hits. This compilation has been specially put together for the U.K. market . . . The New **Tatum O'Neill** movie "Little Darlins" features the U.K.'s **Ian Matthews** on the opening credits: singing his hit "Shake It." **Rockburgh** going international with the signing of **Jo Jo Zep And The Falcons**, one of several Australian bands to visit London this summer causing some pundits already to tag the antipodes as the talent source of the eighties . . . **Kinks** U.S. tour live LP to be released here on Arista next month . . . Meanwhile at sister company Ariola some staff departures: **Chris Eldridge** and **Paul Williams** from the press office and **Diana Warren** (promotions). RCA has high hopes for new **Bowie** LP "Scary Monsters" to be released early September. While "Top of the Pops" is still stricken, an independent show, "Fun Factory," is running a rival hits countdown using the Record Business top-100, and a new radio station, Hereward, will use the RB chart and becomes the thirteenth commercial station to do so . . . A&M, after a gloomy start to the year, looking to **Joan Armatrading** and **Police** to keep up brisk sales figures with other top acts scheduled with LP product for later in the year.

CBS International Promotes Conway

■ NEW YORK — Roger Romano, assistant controller, CBS Records International, has appointed Catherine Conway to the position of senior financial analyst, CRI.

In her new position, Conway will analyze subsidiary operating results, prepare corporate salient financial reports and assist in

operating and capital budget preparation.

Conway joined CBS in June, 1977 as an accounting analyst with corporate reports and consolidation, and was most recently royalty accountant, CBS Records International.

England's Top 25

Singles

- 1 XANADU OLIVIA & ELO/Jet
- 2 USE IT UP WEAR IT OUT ODYSSEY/RCA
- 3 JUMP TO THE BEAT STACY LATTISAW/Atlantic
- 4 CUPID DETROIT SPINNERS/Atlantic
- 5 CRYING DON McLEAN/EMI
- 6 FUNKYTOWN LIPPS, INC./Casablanca
- 7 MY WAY OF THINKING UB 40/Graduate
- 8 TO BE OR NOT TO BE B.A. ROBERTSON/Asylum
- 9 BABOOSHKA KATE BUSH/EMI
- 10 WATERFALLS PAUL McCARTNEY/Parlophone
- 11 EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Rialto
- 12 COULD YOU BE LOVED BOB MARLEY/Island
- 13 SIMON TEMPLER SPODGENESSABOUNDS/Deram
- 14 LOVE WILL TEAR US APART JOY DIVISION/Factory
- 15 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 16 BACK TOGETHER AGAIN ROBERTA & DONNY/Atlantic
- 17 MORE THAN I CAN SAY LEO SAYER/Chrysalis
- 18 BEHIND THE GROOVE TEENA MARIE/Tamla
- 19 COMPUTER GAMES YELLOW MAGIC ORCHESTRA/A&M
- 20 A LOVER'S HOLIDAY CHANGE/WEA
- 21 STRANGERS IN THE NIGHT SAXON/Carrere
- 22 ME MYSELF I JOAN ARMATRADING/A&M
- 23 PLAY THE GAME QUEEN/EMI
- 24 NEON NIGHTS BLACK SABBATH/Vertigo
- 25 WEDNESDAY WEEK UNDERTONES/Sire

Albums

- 1 THE GAME QUEEN/EMI
- 2 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 3 PETER GABRIEL PETER GABRIEL/Charisma
- 4 FLESH & BLOOD ROXY MUSIC/Polydor
- 5 ME MYSELF I JOAN ARMATRADING/A&M
- 6 LIVE AT LAST BLACK SABBATH/Nems
- 7 McCARTNEY II PAUL McCARTNEY/Parlophone
- 8 UPRISING BOB MARLEY/Island
- 9 SAVED BOB DYLAN/CBS
- 10 READY AND WILLING WHITESNAKE/UA
- 11 OFF THE WALL MICHAEL JACKSON/Epic
- 12 SKY 2 SKY/Ariola
- 13 DUKE GENESIS/Charisma
- 14 I JUST CAN'T STOP IT THE BEAT/Go Feet
- 15 REGGATTA DE BLANC POLICE/A&M
- 16 HOT WAX VARIOUS/K-Tel
- 17 SOUND SENSATIONAL BERT KAEMPFERT/Polydor
- 18 CHAIN LIGHTNING DON McLEAN/EMI
- 19 DEFECTOR STEVE HACKETT/Charisma
- 20 THE PHOTOS PHOTOS/Epic
- 21 THE UP ESCALATOR GRAHAM PARKER/Stiff
- 22 MAGIC REGGAE VARIOUS/K-Tel
- 23 DIANA DIANA ROSS/Motown
- 24 ROCK & ROLL SWINDLE (SOUNDTRACK)/Virgin
- 25 KING OF THE ROAD BOXCAR WILLIE/Warwick

(Courtesy: Record Business)

Bellaphon Sets September UK Launch

By VAL FALLOON

■ LONDON — Former United Artists Music general manager Robin Taylor is to head the new British Bellaphon Records operation, which will be launched here in September.

Bellaphon, which was founded in 1964, is West Germany's biggest independent private record company and now employs over 300 people. With an annual turnover of around 13 million pounds, Bellaphon's operations already cover Austria and Swit-

zerland as well as Germany, from its Frankfurt base. Last year the company opened an advanced recording studio complex in Zurich, Switzerland.

The move demonstrates Bellaphon's interest in international expansion and its desire to acquire British talent. Said Taylor, "We feel expansion can be best achieved by acquiring talent here, first for the U.K. market, then for worldwide release."

Bellaphon has its own pressing and distribution plant in West Germany, but in the U.K. these areas will be handled by Precision Records (formerly Pye), though Bellaphon intends to set up its own sales force, marketing and promotion divisions.

Before joining UA Music, Taylor was general manager and director of Pye Records. He has had a long association with the owner of Bellaphon, Branco Zivanovic, and has entered into a partnership to set up the U.K. operation. Artists signed are expected to be announced shortly.

Thorn-EMI Merger Proving Profitable

■ LONDON — EMI's music business is once more in profit, according to new figures publishing this week, the first since the Thorn-EMI merger earlier this year.

It was first thought that the losses in various EMI divisions would bring down this quarter's profits, but these fears have proved ungrounded. With a four-month contribution from EMI, Thorn's pretax profit for the year to March 31 was 125.5 million pounds, compared to 118.1 million in the last financial year. EMI's part of this was 4.4 million pounds, despite losses in its medical division.

Tight cash controls on EMI and the sale of its hotel division, worth about 13 million pounds, would boost profits still further.

Thorn's earnings in consumer electronics (TV and rentals) have also increased but Thorn has cut back its production of audio systems, particularly music centers.

CBS International Names David Benjamin Business Affairs Dir.

■ NEW YORK — Norman Stollman, vice president, administration, CBS Records International, has appointed David Benjamin to the position of director, business affairs, CBS Records International.

In his new position Benjamin will be responsible for the origination and negotiation of artist, production, publishing, label distribution and related contractual arrangements on behalf of the division, subsidiaries and joint ventures in which the corporation or division is a participant. In addition, he will function as a liaison with CRU on CRI matters as they affect CRU business affairs.

Benjamin's most recent position was assistant general attorney in the CBS Records Group law department in Los Angeles. He joined the law department as a senior attorney in March 1978.

Whispers Bring Platinum To K



Solar recording artists, the Whispers visited Los Angeles' KDAY radio to celebrate their million-selling, self-titled album. Pictured at the station: Carol Leavelle Degree, Whispers; Lygia Brown, RCA promotion; Jon Badaoui, director; J.J. Johnson, KDAY morning announcer; Walter Scott, Whispers national promotion director, black music, RCA, accepting the platinum award.

Bunetta Taps Lefcourt

■ LOS ANGELES — Carol Lefcourt has been appointed administrative director for Al Bunetta Management.

Past

Formerly an independent road manager, Lefcourt toured the U.S., Canada and Japan and later became director of artist development at Butterfly Records.

WEA Name To Atlantic

■ LOS ANGELES — Bill Lanta branch manager Warner / Elektra / Capitol Corporation, has announced following appointment Benjamin as video representative; and O. Brown as sales representative.

Publishers Ask CRT To Strike RIAA S

(Continued from page 3)

the individual responses to questionnaires, which are purportedly summarized" in the study, which was conducted by the Cambridge Research Institute for the RIAA.

The songwriters' motion adds that the study, as well as the CRI's reply comments and the statement of David B. Kiser at the Tribunal "violates the rules of the Tribunal... denies other parties the ability to conduct such cross examination as is necessary to disclose the facts fully and truthfully, and deprives the Tribunal of the ability to determine the accuracy, reliability and truthfulness of the statements made in the CRI documents."

The motion also reminded the Tribunal that they themselves had requested the RIAA and CRI "to submit input data, including individual responses to questionnaires, to which they refer in the reports... RIAA entirely failed to comply."

Neither party is obliged to submit economic data to the Tribunal, in the sense that the Tribunal was not given subpoena power by Congress; however, the songwriters' lawyers are upset by the submitted RIAA studies which they say are favorable to the industry and manage to "conceal" the evidence upon which "such studies are purportedly based."

The AGAC and NSAI motion maintains, "This tactic not only violates fundamental rules of fair

procedure; it is squandered by the Tribunal Procedure, which states a participant choose 'studies and analysis requested, tabulations shall be made available Tribunal.'"

Pointing out what "an enormous consistency illustrates the need for of underlying questions in the CRI study, the for examples the "Performance" of the U.S. industry, particularly the fore tax, excluding for income. Also mentioned section on "breakdown" which states, "without reporting data" (songwriters that "approximately 100 million LPs must be sold before the industry can even break even." The songwriters motion questioned the judgement of that figure.

The motion also was struck from the reply comments prepared for the RIAA and the motion of CRI president David Kiser saying the statement of the study and the reply comments and the statement "woven, frequently without paragraph or chart, and as possible as a practical matter segregate any of the evidence which could stand validly in a Tribunal input.

Simmonds Exits A&M U.K.

■ LONDON — Glenn Simmonds, since September 1979 managing director of A&M Records U.K., has left the Company.

Derek Green, who at the time of Simmonds' appointment was named A&M Inc. senior vice president, will now assume the additional duties of MD of the British company.

Simmonds has left for personal reasons and it is understood he will not be returning to the music business. Green's role as MD will be permanent, the company stressed.

Rocky Rolls



On the eve of his departure for an Australian promotional tour (where his single was #1 for six weeks), EMI America recording artist Rocky Burnette (right) visited label headquarters in L.A. to confer with EMI/UA A&R VP Don Grierson on the follow up single to Rocky's current hit, "Tired Of Toein' The Line," from his LP "The Son Of Rock 'N' Roll."

Retail Sales Hold Up in Heatwave

(Continued from page 3)

have noticed a definite decline in business during the peak heat hours, but we've also experienced an increase in business at night. Shoppers are simply waiting for it to cool off before they leave their homes." Record Bar's Gail McCaskill, store manager of the Mobile, Alabama store, said, "Surprisingly, we are not noticing any decrease in overall sales, and that's because of the compensatory sales which are occurring during the evening."

Evening temperatures, however, have not been significantly cooler than those during the day and most retailers believe that the current releases by the Rolling Stones, Jackson Browne and the soundtrack to the movie "Urban Cowboy" are motivating shoppers to brave the awesome temperatures. One dealer commented, "There has been incredible anticipation over the albums by the Stones and Jackson Browne. They are, without a doubt, my biggest sellers, and nothing seems to be keeping the consumer from purchasing this product — not even 112-degree weather. The timing of these records was impeccable."

Malls Are Cool

The current superstar product is not the only factor which is contributing to retail traffic. Large shopping malls, according to merchandisers, represent air-conditioned meccas for many consumers. "Many people are tired of staying home," said Eric Teischauer, store manager of the Record Bar in Kansas City. "They can just see so many movies, and then they begin to get bored with that, so then they decide to pass their time at the shopping malls; at least it's a way of occupying themselves and staying cool at the time. We finally had a good week last week, and that was after our twelfth consecutive day of temperatures over 105 degrees. My feeling is that the consumer felt as though he were going to go crazy if he stayed home for one more day. You've got to remember that it's also been too hot to sit by the pool."

How well a consumer adapts to the heat is largely dependent upon whether he is used to relatively hot weather conditions. In Texas, where temperatures soar above 100 degrees, many retailers have reported stable record sales, and in some cases, have even noted an increase in store traffic. "We're used to hot weather," said Sound Town's Robert Zunick, "and sales are up for us, not down. I think that's mainly because of the strength of the newest releases." But in Illinois, where retailers are being blasted by record-breaking tem-

peratures, dealers are painting a different picture. Cornell McCarthy, of Barney's in Chicago, stated, "The heatwave is killing our sales. It hit us last week, and it was at this time that our sales dramatically dropped, the heat is still with us, and I don't expect sales to pick up until it passes." Retailers in Missouri are also being severely affected by the heat. Musicland's John Curran complained, "It's murder—the heat is killing our business. We're down about 25 percent, and the drop occurred as soon as the heat hit us. It's been over 100 degrees for three weeks, and that, coupled with our high humidity, is making it the worst summer I can remember in St. Louis."

Those regions which are most suffering from the heat wave are experiencing other heat-related problems, such as energy shortages and electrical breakdowns. "The air conditioner in our store broke down five times in the last three weeks," said Curran. "The unit just can't pump out all the energy that's being required of it. We kept the store open when the air conditioner went out on us, but it certainly didn't help business." In response to Missouri's energy problems, Governor Joseph P. Teasdale announced that shopping centers and private businesses might have to close down in order to conserve energy. Retailers in Missouri are "dreading the total loss of business" if this measure is taken.

Shipments Slowed

The shipment of product and the delivery of merchandise have also become problematic as a result of the heat wave. "The heat is slowing everyone down," said Curran. "Our deliveries are eventually getting to us, but the poor guys who are delivering them look as though they are dying by the time they get into the store." Bob Love, of the L&R retail outlet commented, "The last time our delivery man came into the store, he almost passed out, and it's no surprise; this heat wave is deadly. Almost all of our deliveries have been late, and some of them never come at all."

Although it is too early to determine the severity of the current heat wave, experts are beginning to wonder whether the country is experiencing the beginning of the heat-drought combination that ravaged the mid-west in the Dust Bowl years of the 1930s. Maintaining a staunch mid-western philosophy, one retailer commented, "Sometimes the record business is victim to the same perils as the farming industry; the survivors get through it."

Queen Tour Kick-Off



Queen has kicked off a 38-city U.S. tour in support of their ninth album, "The Game." The group recently played four nights at the 18,500 seat Los Angeles Forum. Pictured backstage at the Forum are (from left): Jerry Sharrell, VP, creative services; Roger Taylor of Queen; Jim Beach, the group's business manager; Paul Prenter, Queen's personal manager; John Deacon of the group; Joe Smith, Elektra/Asylum chairman; Brian May and Freddie Mercury of Queen; Mel Posner, E/A vice chairman; and Bryn Bridenthal, VP, public relations.

Satellite Technology & Radio

(Continued from page 28)

dicted that "the satellite is going to give you a smorgasbord in the air . . . you're going to be able to pull in material a lot more easily. It will be as if instant networks can be set up for individual situations, and they'll disappear just as fast . . . But you know, there can be a misuse of satellites as well. Programming that can be done better locally could be a disaster over satellite." Sklar was skeptical about the idea of broadcasting a morning show coast to coast over satellite. "Morning shows involve a tremendous amount of local service information . . . that's not satellite information."

Sklar added that satellites could be "an area that will help AM stations, which is where I think a lot of the challenge over the next ten years will be . . . A lot of little stations can't afford the talent that gets the ratings in talk programming. But if it came

over satellite, concerning issues and problems common to everyone, it could be the salvation of a good many AM station owners' investments in their properties."

Network Caution

ABC Radio has not made any investment in a satellite system or earth stations, nor has the radio division of NBC. Dick Verne, president, NBC Radio, explained his corporation's caution. "We've been quietly fostering an effort that says we'd like the network industry to pool their resources to develop a system that would be accessible to all those people who want to join . . . but in the meantime, Mutual is building dishes and RKO is getting involved with AP radio. I'm just hoping all these systems will be compatible." Otherwise, Verne feared that the situation could become "awfully expensive, awfully inefficient and totally confusing" for local affiliates.

Radio Replay

(Continued from page 28)

September, 1979 . . . Pete Salant has been chosen to fill the PD position at WYNY in New York, left vacant by Dave Klahr, who exited last week. Salant comes from WAVZ/WKCI in New Haven, where his titles were . . . J. D. Holiday is reportedly out as program director of New York's WKTU-FM, to be replaced by Michael Jones of KRLY in Houston . . . Westinghouse Broadcasting, like clockwork, it seems, has issued another press release announcing the purchase of another FM station, KOSI in Denver, for Group W shares totalling over 7.5 million dollars in value . . . A/C-formatted KMJQ-FM (MAJIC 102) in Houston is searching for a qualified air personality. Send tape and resume to Bill Travis, 3100 Richmond Avenue, Suite 210, Houston, Tx. 77098. You can also get in touch with him by phone at (713) 527-9545. And tell 'em where you found out about it!

NOT-FOR-PRIME-TIME: KZOK-FM in Seattle has sponsored a successful series of concerts by local rock bands in the Amphitheatre of the Seattle Center. They attracted a crowd of 6,000 for the first outdoor show (by the Heats, the only group with an LP) and over 4,000 listeners to the July 5 performance by Shyanne.

Record World en Miami

By PEPE FERNANDEZ TABRAUE

■ Tristoe tiene que ser el tono de esta columna, debido a los graves acontecimientos que han culminado con el brutal incendio de las oficinas de esta revista en Miami y las despreciables amenazas proferidas incluso en contra de la vida de mi buen amigo y colega **Tomás Fundora**. Triste, y al mismo tiempo indignado por la cobardía de unos atentados lanzados desde la obscuridad de un anonimato total, sin tener siquiera un objetivo definido, me es del todo incomprensible el hecho de que a estas alturas todavía hayan personas adultas que parece que están jugando a "indios y vaqueros," y todavía más incomprensible el hecho de que la "caballería" (las autoridades policíacas), todavía no hayan llegado al rescate y hayan remediado de una vez por todas la situación con el arresto de los responsables ó el responsable. La enorme tensión nerviosa a la que **Tomás Fundora** se vé sometido, muy en contra de su propia voluntad, puede tener un límite y sería lamentable que un talento como el suyo se viera cercenado en su cumbre de creatividad y, los más triste del caso, sin saber ni por qué ni por quién. Es hora ya de que esta incertidumbre llegue a su fin y de que las autoridades locales den a este asunto la prioridad que requiere, ya que en ningún momento pongo en duda su capacidad profesional que en tantas otras ocasiones han demostrado. Mientras tanto, sólo queda esperar que **Tomás** sepa encontrar la paciencia y serenidad que tanto necesita, y que llegue pronto el día en que él cuente este incidente como una anécdota más en su vida de la que quizás hasta llegue a reirse,

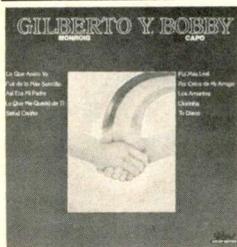
aunque ahora sé que no es de risa la cosa.

De Alhambra Records y en el Alhambra Super Club, se han presentado los integrantes del conjunto **Los Randal**, que han gustado mucho en esta ciudad. Por el programa televisivo de **Rolando Baral**, se ha presentado el panameño **Basilio** con su nueva producción realizada en Estados Unidos. Es de alta calidad su nuevo producto, a espero que le acompañe el trunfo que se merece, ya que me consta que **Basilio** es uno de los cantantes que con más ahinco trabaja para la promoción de sus canciones. Son de destacar los temas "Te quiero de verdad" y "Ven y apóyate en mi amor." Mi enhorabuena a **Caytronics**, por conseguir que **Rocío Jurado** con "Ese hombre," ocupe el primer lugar de la lista de ventas de Record World en Miami. Muy bueno su labor promocional, que ahora rinde sus frutos. Lo cierto es que con una producción tan magnífica como la conseguida por **Manuel Díaz-Pallarés** (RCA-España), unos temas tan apropiados como los compuestos por **Manuel Alejandro** y la genial interpretación de **Rocío Jurado**, son muchos los puntos positivos encaminados a conseguir el éxito.

He escuchado la nueva grabación de un conjunto nuevo de Miami. Su nombre es **Agape**, y tienen unas armonías vocales francamente envidiables.

Por las oficinas de CBS en Coral Gables, se observa un incesante ir y venir, y un dinamismo que indica que esta empresa está dispuesta a demostrar su fuerza en este mercado. Mención especial merecen **Ele Juárez** y **D'aldo Romano**, por unas labores bien hechas.

Latin American Album Picks



GILBERTO Y BOBBY
GILBERTO MONROIG Y BOBBY CAPO—Salsoul
SAL 4123

En producción de Joe Cain, respaldados por excelentes músicos salseros, Gilberto Monroig y Bobby Capó interpretan temas de Bobby, con excepción de dos temas de Myrta Silva. Boleros en su mejor expresión. "Lo que ansio yo," "Así era mi padre," "Los amantes" y "Por celos de mi amigo."

■ Produced by Joe Cain, Bobby Capo and Gilberto Monroig offer a very commercial package of Capo's tunes, also including two by Myrta Silva. Boleros at their best. "Glorinha," "Fuí más leal" and "Tu diario."
(Continued on page 46)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, then in English)



Tito Puente

■ La estación radial WWOK de Miami, que radiaba en Inglés música campesina norteamericana, ha cambiado su programación a Español, programando música de superestrellas y noticias "rápidas y fidedignas." **Dave Ross**, uno de los propietarios de la firma declaró al Miami Herald: "Como dueños, pensamos permanecer mucho tiempo en este mercado," "Pensamos que sirve nuestros mejores intereses . . . y sigue el crecimiento de la comunidad, el pasar al Español." Para dirigir las operaciones de la nueva estación, Metroplex trajo a un nuevo administrador general, **David Gleason**, de las estaciones Pueblo de Puerto Rico. **Tony Rivas**, previamente con WCMQ y WOCN, será el Director de Programación con **Agustín Gustov** de Director Musical. Radio Hit, WHTT, 1260 AM, es la séptima estación hispana en el Sur de la Florida y la única con capacidad de transmitir tanto el Condado Dade como al de Broward, de fuerte población latina. Su transformación a estación radiando en Español, obligará a sus usuales radioyentes de música "country" a sintonizar WQAM 560. Metroplex, empresa propietaria de WWOK y de Y-100, una de las más importantes del área, radiando en Inglés, al igual que las emisoras del conglomerado establecidas en St. Louis, Dallas y Washington, D.C. tomó la decisión, ante la pujante fuerza latina en el área, que se ha convertido en la verdadera puerta a Latinoamérica, recibiendo miles de turistas diariamente desde el sur y con una poderosa población de habla hispana, que está cambiando totalmente las características del área, convirtiéndola en una absoluta "capital latinoamericana, dentro de Estados Unidos." Como mercado productor de discos, al igual que en el de la televisión y radio, el sur de la Florida amenaza en convertirse en uno de los primeros produciendo en Español, con sus brillantes características bilingües, al igual que la población que la habita . . . Y esta realidad, vengo vaticinando desde hace más de 12 años, cuando decidí establecer las oficinas de Record World, con el beneplácito de Record World, en el área miamense.

El triunfo de Tito Puente en París, Francia, ha sido impresionante. Mucho se lo merece uno de los más brillantes y talentosos músicos salseros del mundo. Tito, usualmente llamado "El Rey" acaba de pasar por la triste experiencia de perder a la autora de sus días, hecho que ha empañado su natural alegría, ante sus extensos logros profesionales. ¡Nuestro pésame, querido amigo!

Ha sido nombrado Jefe del Departamento de Promoción, Artístico y de Repertorio de Kubaney, con base en Miami, Fla. y presidida por **Mateo San Martín**, el amigo **Jorge Cabrera**, uno de los fundadores del Conjunto Impacto y figura muy conocida dentro de la comunidad . . . Se presentará en Lima

el 28 de Julio, **Cuco Valoy sus Virtuosos**, después de triunfar rotundamente en Barranquilla, Valledupar, Cartagena y Bogotá, en Colombia. Actualmente, **Cuco y su Tribu** se están presentando en Nueva York, Boston y Rhode Island . . . La inolvidable **Myriam**, acaba de formar en Chile, la empresa Sym Producciones Artísticas, en sociedad con sus hermanas **Sonia y Astrid**. La primera actividad de la empresa, ha sido la grabación "Sonia canta a Violeta Parra," que está siendo distribuida en Chile de forma directa. Sym dedicará gran parte de su esfuerzo a descubrir nuevos talentos, así como darle impulso a los ya conocidos, como es el caso de **Sonia y Gloria Simonetti**. La muestra recibida en
(Continued on page 45)

Rafael Buendia



Ferrusquilla

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Boston

By WUNR (SAL LOPEZ)

1. BRUJERIA
EL GRAN COMBO—Combo
2. UN SENTIMENTAL
JULIO IGLESIAS—CBS
3. POR AMORES COMO TU
MOISES CANELLO—Arcano
4. AL SON DE LA LATA
MARVIN SANTIAGO—T.H.
5. CORAZON CUBANO
VALEN—Caytronics
6. SENTI LLEGAR EL FIN
ORQUESTA TROPICAL—T.H.
7. ESTAN SECUESTRANDO
FREDDIE, SONIA Y BORUGA—Discolor
8. COMO YO TE AMO
RAPHAEL—Alhambra
9. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
10. MAS AMOR
JORGE LUIS—Twin

Chicago

By PUBLIMET

1. QUE NO
ANEXO 3—Alhambra
2. DAME MAS DE TI
EDNITA NAZARIO—Pronto
3. VIENTO
MARIA MEDINA—Arcano
4. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
5. QUIEREME
ANGELA CARRASCO—Pronto
6. LISTOS PARA AMAR
TERI DeSARIO—Casablanca
7. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
8. LA CULPA HA SIDO MIA
CAMILO SESTO—Pronto
9. ESTAN SECUESTRANDO
FREDDIE, SONIA Y BORUGA—Discolor
10. LA MOJADA
CHARO—Caytronics

San Antonio

By KFHM (ANGEL TOLEDO)

1. EL PAVO REAL
JOSE LUIS RODRIGUEZ—T.H.
2. MUJER Y NINA
ALVARO DAVILA—Profono
3. QUE TE VAS, TE VAS
VICENTE FERNANDEZ—CBS
4. 16 TONELADAS
HERMANOS BARRON—Joey
5. COMO YO TE AMO
RAPHAEL—Alhambra
6. VIEJAS TRADICIONES
JULIO IGLESIAS—CBS
7. QUE NO
SAMUEL—Velvet
8. TUS OJOS CASTANOS
PEDRO MARIN—WS Latino
9. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeos
10. DIALOGO 8
RIGO TOVAR—Novavox

Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. COMO YO TE AMO
RAPHAEL—Gamma
3. SIN AMOR
IVAN—Melody
4. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—Musart
5. ERES
NAPOLEON—Cisne RAFF
6. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
7. HEY
JULIO IGLESIAS—CBS
8. SENORA
ROCIO JURADO—RCA
9. VIENTO
MARIA MEDINA—RCA
10. EL GORRION Y YO
MANOELLA TORRES—CBS

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. COMO YO TE AMO
RAPHAEL—Gamma
3. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—Musart
4. SI ME DEJAS AHORA
JOSE JOSE—Ariola
5. SIN AMOR
IVAN—Melody
6. SI TU YA NO ME QUIERES
LUPITA D'ALESSIO—Orfeon
7. SENORA
ROCIO JURADO—RCA
8. HEY
JULIO IGLESIAS—CBS
9. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
10. CONFIA EN MI
ANGELICA MARIA—Melody

Sao Paulo

By NOPEM

1. FREAK LE BOOM BOOM
GRETCHEN—Copacabana
2. PLEASE DON'T GO
K.C. & THE SUNSHINE BAND—CBS
3. MOSKAU (MELO DAS OLIMPIADAS)
GENGHIS KHAN—RGE
4. I HAVE A DREAM
ABBA—RCA
5. PALOMA
SUNDAY—RGE
6. CRAZY LITTLE THING CALLED LOVE
QUEEN—EMI
7. ME ESQUECI DE VIVER
JOSE AUGUSTO—EMI
8. SERENATA
AMADO BATISTA—Continental
9. SHIPS
BARRY MANILOW—Ariola
10. D.I.S.C.O.
OTTOWAN—Carr/Top Tape

Spain

By JAVIER ALONSO

1. HEY
JULIO IGLESIAS—CBS
2. LA QUIERO A MORIR
FRANCES CABREL—CBS
3. TU FRIALDAD
TRIANA—Movieplay
4. NUEVA OLA
MIGUEL RIOS—Polydor
5. DIME QUE ME QUIERES
TEQUILLA—Zafiro
6. EL HOMBRE DE GOMA
MICKY—Marfer
7. AIRE
PEDRO MARIN—Hispavox
8. CUANDO EL DESTINO
ROCIO DURCAL—Ariola
9. QUISERA
JERONIMO—Columbia
10. POR UN AMOR
ROCIO JURADO—RCA

Rio De Janeiro

By NOPEM

1. ME ESQUECI DE VIVER
JOSE AUGUSTO—EMI
2. PLEASE DON'T GO
K.C. & THE SUNSHINE BAND—CBS
3. SHIPS
BARRY MANILOW—Ariola
4. FREAK LE BOOM BOOM
GRETCHEN—Copacabana
5. D.I.S.C.O.
OTTOWAN—Carr/Top Tape
6. AQUELA NUVEM
GILLIARD—RGE
7. BABE
STYX—EMI
8. BANDOLINS
OSWALDO MONTENEGRO—Warner Bros.
9. LOVE OF MY LIFE
QUEEN—EMI
10. JUST WHEN I NEEDED YOU MOST
TONI WILSON—Kelo-Music

Nuestro Rincon (Continued from page 44)

mis oficinas de la grabación de "Sonia Canta a Violeta Parra" está como para jamás poder pasarla por alto. Saludos y éxitos a las queridas **Sonia, Myriam y Astrid** en este nuevo empeño. Las oficinas están ubicadas en Providencia 2457, Depto. 221 Santiago de Chile, Chile, con los teléfonos 493788 y 215065.

Al presentarse el Carnaval Internacional en el Anfiteatro de Chicago, esta semana, Radio WOJO estará lanzando al aire "en vivo" la actuación de estos conciertos, tales como Julio 18, **Willie Colon y Ruben Blades**, Julio 20, **Eddie Palmieri** y Julio 27, **Tito Puente**. **Al de Genova** y Radio Ambiente ofrecen este espectáculo a sus oyentes de Chicago . . . Lanzó el sello DRG Records de Nueva York la grabación larga duración "Aznavour/Camarada" con **Charles Aznavour** interpretando en Español, bellas páginas de su repertorio, como son "Camarada," "Idiota, te quiero," "El Cielo" y "Habrà un despertar" . . . Musart lanzó en Estados Unidos long playing de **Rafael Buendía**, acompañado por el **Mariachi Oro y Plata de José Chávez**, titulado "La Ciudad" con arreglos de **Salmón Jimenez y Rafael Buendia** y dirigido por **Filiberto García Hernández**. ¡Muy bueno! . . . "Los dos Iguales" es al título de un nuevo larga duración del extremadamente talentoso **José Angel Espinoza "Ferrusquilla"**, en el cual se interpretan temas de su autoría y de **José Alfredo Jiménez**. Para los amantes de la creatividad musical mexicana, este long playing, será un bien guardado tesoro . . . Y ahora . . . ¡Hasta la próxima!

WWOK Radio in Miami has completely changed its format to Spanish, becoming the seventh Spanish language station in the South Florida market. **Dave Ross**, one of the owners, declared to The Miami Herald: "As owners, we plan to be in the market for a long time." Metroplex, which owns the Hollywood-based radio station, its sister FM station Y-100, as well as other stations in St. Louis, Dallas and Washington, hired a new general manager, **David Gleason** from Puerto

Rico, as well as **Tony Rivas**, previously with WCMQ and WOCN in Miami, who will be program director, and **Agustin Gustov**, musical director. The re-christened WHTT (Radio Hit) will cover the counties of Dade and Broward, which are heavy Spanish population areas. Country music listeners can switch to WQAM 560, due to the decision taken by Metroplex to change WWOK's format. This step was mainly caused by the enormous influx of Latins in the area, which is totally changing the way of life, becoming a Latin American capital within the United States. South Florida aims to become one of the most important Spanish markets in the nation.

Tito Puente's success in Paris has been tremendous. He really deserves it because of his brilliant talent, which makes him one of the salsa musicians. Tito, also known as "El Rey" (The King), is going through the anguish of losing his mother, which has marred his joy for the moment. My deepest condolences!

(Continued on page 46)

Radio Action

Most Added Latin Record (Tema más programado)

(International)	(Regional)
"Tus Ojos Castaños" (Nelson Ned) NELSON NED (Alhambra)	"Enséñame a Olvidar" (Ramiro Cabazos) RAMON AYALA (Freddie)

ATI Restructures, Bows Video Arm

(Continued from page 3)
market and supply programming for cable TV systems. Meyrowitz, who formerly shared responsibility for the running of the booking agency, will remain actively involved with the agency as senior vice president and responsible agent for Bob Seger, Rod Stewart and Kiss. Furthermore, he will continue to administer American Talent International Ltd.'s international booking operations.

Michael Grossman, formerly head of business affairs for NBC, will serve as vice president of ATI Video Enterprises.

William Elson has been promoted from vice president to president of American Talent International Ltd. and will take over the day to day operations of the booking agency.

Franklin explained that the company has been restructured divisionally in order that he may have more time to devote to corporate clients. In recent years,

Franklin has been spending the major portion of his time negotiating deals for record companies, recording artists and various executives.

Response to Growing Market

The creation of ATI Video Enterprises is a response to the growing market created by the proliferation of home video hardware and cable television.

ATI Video Enterprises will work with the agency's roster of acts in developing musical programming as well as working with outside musical and non-musical talent. Meyrowitz has also recently acquired some 50 titles as the basis of the video programming catalogue.

Immediate projects include the leasing of Rod Stewart and Joni Mitchell specials to Showtime and the leasing of the Neil Young concert movie "Rust Never Sleeps" to ON TV, the Los Angeles based pay-cable programming network.



From left: Mark Phillips, Wally Meyrowitz, William Elson

IHE Specials

(Continued from page 9)
joint-venture.

The Jerry Lee Lewis special, a one-hour program, is tentatively set for filming in Nashville in September, as Lewis prepares to celebrate his twenty-fifth anniversary in show business. Robert Porter, Lewis' manager and Robert S. Levinson of IHE will function as executive producers.

Filmmaker Peter Clifton, responsible for "The Song Remains The Same," is completing two one-hour specials for IHE, both filmed live in color and 24-track stereo. "America," starring the pop group of that name, was filmed on location in New York and California, principally at the group's concert last year in Central Park, New York. It is finished.

In post-production is the second special, "Wind On The Water," which features the music and performances of Crosby, Stills & Nash with Jackson Browne and special guest stars Poco. Filmed on location late last year, it was developed by Clifton and co-producer Steven North as a tribute to the late Phillippe Cousteau, in co-operation with the Cousteau Society.

What Is Classical?

(Continued from page 37)

tials on the recording are impeccable, with Rampal too well known to discuss, Lagoya one of the most famous classical guitarists and Bolling obviously a fine pianist. The sections of the suite also tend toward the classical by name. One section is called Roco, another Madrigal, another Canon. But then names are not necessarily definitive. What has to determine the status is what it sounds like, and the "Picnic Suite" is a very fine piece of music. Its lightness and colloquial familiarity do not deprive it of an impressive structure, interesting harmonies and an overall refreshing sound. This is not, as have been some recent records, just popular music issued on a different label, but music that has serious thought behind its light, casual and relaxed sound. If it is the kind of seller that the famed Suite for Flute and Jazz Piano was—and few records of the last decade could have equalled that disc's sales—the new record deserves it. It presents Rampal as his best in terms of making his flute sound winning, Lagoya as a strong guitarist and Bolling, as always, as a brilliant and expressive pianist.

Nuestro Rincon

(Continued from page 45)

Kubaney Records, Inc., based in Miami and owned by Mateo San Martin, has appointed Jorge Cabrera as promotion, artist and repertoire director. He was a former member of Conjunto Impacto and is well known in the community . . . Cuco Valoy and Los Virtuoso will perform July 28th in Lima, Perú, following their success in Barranquilla, Valledupar, Cartagena and Bogota in Colombia. At the moment, they are performing in New York, Boston and Rhode Island . . . Myriam, former member of the duet Sonia y Myriam, has formed Sym Artistic Productions in Chile, in conjunction with her sisters Sonia and Astrid. Their first step has been the release of an LP entitled "Sonia canta a Violeta Parra," which is being distributed in Chile independently. Sym Productions will be dedicated to discover new talents as well as to promote well known Chilean performers such as Sonia and Gloria Simonetti. The offices are located at: Providencia 2457, Dept 221, Santiago, Chile. Tel: 49-3788 and 21-5065.

When the International Carnival comes to Chicago's International Amphitheater, WOJO-FM, Radio Ambiente, will broadcast three evening concerts from the main stage of the carnival. Salsa performers such as Tito Puente, Eddie Palmieri and Willie Colon/Ruben Blades will be on hand for these events, presented by Al de Genova and Radio Ambiente . . . DRG label in New York released an LP by Charles Aznavour entitled "Aznavour/Camarada" with tunes such as: "Camarada," "Idiota, te Quiero," "El Cielo" and "Habrá Un Despertar" . . . Musart released in the States an LP by Rafael Buendía entitled "La Ciudad," accompanied by Mariachi Oro y Plata de José Chavez, with musical arrangements by Salomon Jimenez and Rafael Buendía and directed by Filiberto Garía Hernández. Very well done!

Latin American Album Picks

(Continued from page 44)



BOLEROS Y CHA CHA CHAS

PEQUEÑA COMPANIA—Alhambra AMS 4824
Con arreglos y dirección de Eddy Guerin y Carlos Villa y producido por Julio Seijas, la Pequeña compañía interpreta boleros y cha cha chas, con excelentes acompañamientos orquestales. Vendiendo bien en varias áreas. "Campanas del recuerdo" (Seijas-Villa-Guerin), "Chachacha Boom" (Seijas-Villa-Guerin), "Vereda Tropical" (G. Curiel) y "El Bodeguero" (R. Egües).

■ With arrangements by Eddy Guerin and Carlos Villa and produced by Julio Seijas, Pequeña Compañía offers a very saleable package of old time boleros and cha cha chas, backed with superb orchestrations. "Piel Canela" (B. Capó), "Nicolasa" (E. Duarte), "Quizás, quizás, quizás" (Farrés) and "Contigo en la distancia" (Portillo de la Luz).



AMOR Y . . .

SONIA SILVESTRE—Discolor LP 8803

En producción de Yaqui Nuñez y con arreglos de Jorge Taveras, Sonia Silvestre de Dominicana hace demostración de sus grandes posibilidades como interprete en "Si te quiero" (Benedetti-Favero), "Te regalo mi tristeza" (Y. Nuñez-J. Taveras), "No me dejes, no" (Brel-Becaud) y "Todavía" (Benedetti-Favero) contenidas aquí.

■ Sonia Silvestre from the Dominican Republic offers a very commercial package of ballads and romantic tunes, produced by Yaqui Nuñez and with arrangements by Jorge Taveras. "Para vivir" (Pablo Milanés), "Ojalá" (S. Rodríguez) and "Amame" (Miriam Ramos).



NO MAS POR TU CULPA

JUAN VALENTIN—Musart 10794

Acompañado por el mariachi Oro y Plata de Pepe Chávez, Juan Valentin interpreta aquí temas rancheros de gran poder comercial. Se destacan entre otros "Nomás por tu culpa" (S. Serna del Rio), "Ya no quiero esa canción" (G. A. Santiago-Navarrete), "Este amor bonito" (V. González) y "Trono caído" (J. M. Figueroa).

■ Backed by Mariachi Oro y Plata de Pepe Chavez, Juan Valentin offers a very good package of rancheras. Among them are "Doce campanadas" (P. Lugo), "No te vayas corazón" (J. L. Morales) and "El músico triste" (B. Díaz).

Texas Booking, Club Owners Pact



Owners and managers of clubs in Texas, Oklahoma and Louisiana recently created an informal link with the newly formed Texas Creative Booking agency to buy talent for their clubs. Ken Rollins, formerly with the Shorty Lavender Agency in Nashville and now president of Texas Creative, will act as buyer for nine clubs in three states. Representatives of clubs included in the agreement are, from left: Wayne Jones, Catfish Kitchens and The Palace, Beaumont, Texas; Jim and Cindy Hightower, Melody Ranch, Waco, Texas; Jeff McCarron, Cowboy Club, Lake Charles, La.; Ann and George Weems, Silver Dollar North and South, Austin, Texas; John Bayouth, Zigfield's, Tulsa; Paul Emola, Texas Hall of Fame and the Lakeside Club, Bryan, Texas; Sherry and Ted Rose (seated), The Rose, Dallas; Jim Louis, Country Talent Agency, Austin; MCA artist Conway Twitty, who performed for the owners; Rollins; Jay Chevalier, Alexandria, La.; Bill Starnes, the Palace, Beaumont, Texas; Nolan Thibodeaux, Alexandria, La.; and Paul Weisinger, Kenneth Pritchett, and Hollis Riddle, of Cotton-Eyed Joe, Nacogdoches, Texas. Acts booked through the cooperative club agreement include Johnny Paycheck, Ronnie McDowell, Tom T. Hall, Marty Robbins, and others.

Monkey To Administer Chest of Drawers

■ NASHVILLE—Neil Signer, general manager of Money Music, a Nashville-based publishing operation, has announced the acquisition of administration for Chest of Drawers Music, owned by Milton Brown and Travis Turk.

Monkey Music currently oversees a mixture of country, pop, and MOR material in its Ape's Hit and Deaf Monkey Music holdings.

Chest of Drawers Music, with offices in Nashville and Mobile, Ala., includes Top Drawer, Middle Drawer, and Bottom Drawer Music, with songs by writers such as Brown, Hal Newman, Hank Martin, and Claire Cloninger.

Brown, who writes primarily with Steve Dorff and Snuff Garrett of Garrett Music in Los Angeles, describes Chest of Drawers as an outlet for his work with "up and coming writers."

ACM Elects Officers, Directors

■ LOS ANGELES—The Academy of Country Music has announced its officers and board of directors for the 1980-1981 season. Bill Boyd has been re-elected to the position of president; Paige Sober, vice president; Toi Moritomo, secretary, and Selma Williams, treasurer.

The board of directors will consist of the following in their respective categories: advertising/radio-TV sales, Al Konow; artist-entertainer, Johnny Mosby; club operator, Bill Hollingshead; composer, Joe Barber; disc jockey, Jerry Armstrong; manager/booker, Stan Mores; musician-bandleader-instrumentalist, Larry McNeely; music publisher, Cliffie Stone; record company, Bob Kirsch; non-affiliated, Forrest White; television-motion picture, Gene Weed; publications, Ron Einy and Steve Tolin; promotion, Kris Sheets; radio, Steve Thrap.

Directors remaining on the

board serving out their terms are: Rocky Valdez, advertising/radio-TV sales; Lee Dresser, artist-entertainer; Tommy Thomas, club operator; Helen Hudson, composer; Sammy Jackson, disc jockey; Jim Wagner, manager/booker; George Manz, musician; Dorothy Bond, music publisher; John N. Brown, promotion; Don Langford, radio; Ron Anton, non-affiliated, and Jim Freeman, television-motion picture.

Langford Elected

The board of directors met on July 8 and Don Langford was elected by the board to serve as chairman for the 1980-1981 term and Stan Mores was elected to serve as the vice chairman.

Top Billing Signs Bailey

■ NASHVILLE—Top Billing, Inc. has announced signing RCA recording artist Razy Bailey to a contract for exclusive representation for booking and creative services. The firm is coordinating major-market appearances for Bailey,

Kari Label Bows

■ NASHVILLE—Jerry Foster has announced the formation of Kari Records, an independent label which Foster told *Record World* is handled by "29 major distributors" and will sign acts in every major music category.

Roster

Kari's roster includes country artists Narvel Felts, Melba Montgomery, David Rogers, Diana Trask, and Jerry Foster, and new acts Debbie Clark and Roy Claybourne. Freddie Waters, who records for the black-oriented and pop markets, is also on the Kari label.

Foster is president of Kari. The company's address is P.O. Box 24053, Nashville, Tenn. 37202. Phone is (615) 331-9330.

Nashville Report

By AL CUNIFF

■ Glen Campbell just cut the title song for the next Clint Eastwood movie, "Any Which Way You Can." Words and music were by Milton Brown and Steve Dorff of Garrett Music in L.A. By the way, Fats Domino has also recorded music for that film . . . Speaking of movie music, Dr. Hook just recorded the title song for the film "Honky Tonk Freeway." The session was co-produced by Ron Haffkine and George Martin at Muscle Shoals Sound Studios.

RADIO FLASH: WDAF-AM and FM is number one overall in the latest ratings reports in Kansas City. Those stations are tops with a 12 share of the 12 and over audience . . . Razy Bailey, whose new RCA album, "Razy," ships in August, has a number one record in New Zealand with "If Love Had a Face" . . . Ovation artist Joe Sun's new single, "Bombed, Booze, & Busted," is his first to feature his terrific backup band, Shotgun, which consists of L. D. Stamp and Ray Flacke, guitars; Neil Flanz, steel; Rabbit Warren, bass; and Mark Edwards, drums.

And speaking of Sun, Cedarwood writer and artist Zack Van Arsdale has the flip side of Joe's latest single. Zack's song is "I'll Find It Where I Can." Zack, who is being produced by Brien Fisher, played Thursday (17) at J. Austin's club here . . . UA artist Billie Jo Spears and her band, Tennessee Mash, will cover a lot of ground on tour

(Continued on page 48)

PICKS OF THE WEEK

SINGLE JOE SUN, "BOMBED, BOOZE, AND BUSTED" (prod.: Brien Fisher) (writers: D. Knutson, J. Sun) (ATV/Blue Lake, BMI) (3:06). The title tells it all in this upbeat, gritty tune with a strong western swing flavor. Thus cut should get Sun the radio attention he deserves. Ovation 1152.

SLEEPER SLIM WHITMAN, "WHEN" (prod.: Pete Drake) (writer: H. Bouwens) (Burning River/Company of the Two Peters/Blue Moon, BMI) (2:33). Slim's distinctive falsetto highlights his debut single for the label. This breezy "seaside ballad" is done in classic style. Cleveland Intl./Epic 9-50912.

ALBUM SONNY CURTIS, "LOVE IS ALL AROUND." This album has a warm sound and solid material, as Curtis displays his talents as a writer and singer in a wide range of styles. Standout tracks are the title song (a new recording of the Mary Tyler Moore TV theme), "Wild Side of Life" and "Cowboy Singer." Elektra 6E-283.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Slim Whitman — "When"

Donna Fargo — "Land of Cotton"

Darrell McCall — "Long Line of Empties"

Roy Clark employs some Merle Travis style pickin' on his latest, "For Love's Own Sake," his most listenable in some time. Try it!



Roy Clark

John Anderson continues to move toward the top of charts, and his newest, "If There Were No Memories," will hasten the climb! Already added at KRMD, WHOO, KEBC, KBUC, KFDI, WPNX, KKYX, WSLR, WDEN, KNIX, KTTS, KMPS, WIRK, KCKC, KRAK, WFAI, KSOP, WSLC, WUBE, KIKK, KVOO, KSO, KSOP.

Moe Bandy reminisces with "Yesterday Once More" at KMPS, KDJW, WIRK, KCKC, WKKN, KIKK, KRMD, KEBC, KSSS, KKYX, WMZQ, WMC, WQIK, WDEN, KVOO, WGTO, WCXI, KSO, WMNI, KFDI, WHOO, WBAM, KBUC, KSOP, WTMT.



Moe Bandy

Newcomer Doug McGuire has adds on "Stranger I'm Married" at WSLC, WPNX, KDJW, WFAI. Roger Bowling's "I Can't Get Over You" playing at KEBC, KFDI, WSLC, KVOO, WDEN.

Razzy Bailey is "Loving Up A Storm" at WDEN, KNIX, WQQT, KMPS, KDJW, WFAI, KIKK, KKYX, WPNX, WBAM, KEBC, WJQS, KRMD, KWJJ, KRAM, WXCL, KBUC, KFDI, KSO, KVOO, KSSS, KSOP, WSLR, KWKH, WTMT, WUNI, KGA.

Slim Whitman is re-entering the domestic recording scene on Epic/Cleveland Intl. His first release, "When," is initially added at WSLR, WEEP, KWKH, WPNX, KSOP, WBAM, KEBC, WMNI, KSO, WGTO.

SUPER STRONG: Debby Boone, T. G. Sheppard, Bellamy Brothers, Eddie Rabbitt, Barbara Mandrell.

Gene Watson is moving with "Raisin' Cane in Texas" at KSO, KEBC, WBAM, WPNX, KKYX, WMC, WQIK, KMPS, WKKN, WIRK, KDJW, KCKC, WFAI, KIKK, WDEN, WUNI, WTMT, KSOP, KSSS, KBUC, KRMD, WHOO, KFDI, WGTO, KVOO. Darrell McCall is moving at WDEN, KGA, WPNX, KKYX, KBUC, KEBC, KFDI, WSLC.

LEFT FIELDERS

Connie Cato — "You Better Hurry Home (Some-
thin's Burnin')"

Curtis Potter — "Undo the Right"

Mayson Dixon — "Peaches"

AREA ACTION

The Shoppe — "Star Studded Night (KVOO, KEBC,
WFAI)

Ron Shaw — "The Legend of Harry and the
Mountain" (WFAI, KGA)

Paul Evans — "One Night Led to Two" (KRMD,
WSLC, KVOO)

Summer Time for RCA/Nashville



Jerry O. Bradley (right), RCA division vice president/Nashville/operations, welcomes RCA Records president Robert Summer (center) to the label's Nashville offices during a recent reception in honor of the executive's visit. Joining Summer and Bradley is Mel Ilberman (left), RCA Records vice president of business affairs.

Nashville Report

(Continued from page 47)

in August. They'll visit England and Scotland, and sandwich in U.S. dates as well. Billie Jo recently finished her 19th album, which she cut at the Sound Emporium with **Larry Butler** producing.

Con Hunley was booked for two weeks at the Celebrity Ballroom in the Nugget in Las Vegas. His new LP is due out in September . . . BMI has renewed long-term writer agreements with **Joe Sun**, **Ed** and **Patsy Bruce**, and **Ron Peterson** . . . ASCAP has signed **Wanda Mallette** and **Patti Ryan**, each of whom wrote one-third of the new **Johnny Lee** hit, "Looking for Love," featured in the "Urban Cowboy" movie. ASCAP held simultaneous receptions in New York, Los Angeles, and Nashville on July 9 to honor almost 120 of its songs that made the top 10 on trade charts between July 1, 1978 and Dec. 31, 1979.

"Hee Haw" producer **Sam Lovullo** has been signed by ABC-TV to produce segments of "Nashville Palace," a country music variety show that may be picked up as a series . . . Phonogram/Mercury artists **Dillard & Boyce** will perform a benefit show for the Nashville chapter of the National Academy of Recording Arts and Sciences at 9:30 p.m. July 28 at the Stage Door Lounge in the Opryland Hotel . . . The **Statler Brothers** estimate that 60,000 people attended their July 4 celebration in Staunton, Va. **Brenda Lee** was a special guest at the event, which attracted the largest crowd ever to attend the day-long celebration.

Marty Robbins is slated to perform Tuesday (22) at Opryland's "Opry Star Showcase." Other acts scheduled to perform in the Opry House event are the **Osborne Brothers** (23), **Jerry Clower** and **Roy Drusky** (24), **Bill Monroe** (28), **Jack Greene** and **Jeannie Sealy** (30), and **Charlie Walker** and **Justin Tubb** (31) . . . The Kansas City-based **River Rock Country Band** has signed with Variety Artists of Minneapolis for booking representation.

IN THE STUDIO: **Lobo** recently completed his first Elektra/Curb album at Fame studios in Muscle Shoals, with **Bob Montgomery** producing. Also at Fame recently was **Mac Davis**, working on sides for Casablanca . . . Woodland Sound studios have been incredibly active lately, with these artists at work: **Slim Whitman**, **O. B. McClinton**, **Carol Baker**, **Con Hunley**, **Conway Twitty**, **Tanya Tucker**, **Earl Conley**, **Brenda Lee**, **Kitty Wells**, **Billy "Crash" Craddock**, and **Barbara Mandrell** . . . The Sound Emporium reports that **Roy Clark** was at work on an MCA album with producer Larry Butler, and that new MCA artist **Terri Gibbs** was also in to cut.

Muscle Shoals Sound Studios have hosted sessions by **Jessi Colter**, and **McGuinn and Hillman**, in addition to **Dr. Hook** (see above) . . . Apogee Studios in Atlanta report that **Larry G. Hudson** is polishing his next Mercury single, the **Voltage Bros.** were working on a new Lifesong LP, and **Kenny Loggins** will be in soon to work on a new album.

TV NOTES: Warner artist **T. G. Sheppard** recently guested on "The John Davidson Show" in L.A. . . . Columbia artist **Marty Robbins** will guest on a "Dukes of Hazzard" taping July 28 in L.A. . . . **Joe Stampley** just taped a guest shot on "That Nashville Music" . . . **Don Williams** also taped "That Nashville Music" as a host . . . **Roy Clark** will be on "The Tonight Show" Aug. 7.

Country Single Picks

COUNTRY SONG OF THE WEEK

ROY CLARK—MCA 41288

FOR LOVE'S OWN SAKE (prod.: Larry Butler) (writers: C. Kelly, J. Didier) (Bobby Goldsboro, ASCAP) (3:39)

Roy offers a clean, direct sound on this track, one of his more commercial releases. The plucky, upbeat tune features Merle Travis-style guitar work.

TERRY BULLARD—Cole Cash 801

AMARILLO BY MORNING (prod.: J. Fisher) (writers: T. Stafford, P. Fraser) (Terry Stafford, Cotillion, BMI) (2:19)

This melancholy song has a pretty melody that grows on you from first listen. Bullard's strong vocal lends a special flavor to the story of a guy traveling home with his belongings on his back.

CRISTY LANE—United Artists X1369-Y

SWEET SEXY EYES (prod.: Jerry Gillespie) (writer: R. Jenkins) (Kevin Lee, Robchris, BMI) (2:47)

A proven hitmaker, Lane continues her chart assault with a forceful ballad punctuated by crisp, doubletracked guitar.

CONNIE CATO—MCA 41287

YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') (prod.: Blake Mevis) (writers: G. Martin, T. Henry) (Tree, BMI) (3:15)

Connie's strong, husky vocal is in the style of Brenda Lee on this highly programmable cut with a clean hook and insistent beat.

JACK SIMPSON—Conestoga 42980

WITH ANY LUCK AT ALL (prod.: Frank Evans) (writer: D. Lindsey) (Crosstimer, BMI) (3:05)

Simpson's straight, solid vocal on this all-country ballad adds to the appeal of the story of a fellow trying to drown some memories in whiskey.

SPURZZ—Epic 9-50911

COWBOY STOMP (prod.: Buzz Cason & Freddy Weller) (writers: F. Weller, B. Cason) (Young World, BMI/Buzz Cason, ASCAP) (3:12)

Bass drum punches in unison with steel guitar in this "power country" cut from a group that has recently backed Freddy Weller.

TIM REX—DJ 101

SATURDAY NIGHT COWBOY (prod.: L. D. Allen) (writers: T. Nelson, T. R. Nelson) (Big Swing, BMI) (3:00)

The message here is that country music can blow away the blues. Today's popular cowboy theme links up with western swing for a wild 'n wooly cut.

KAY BAIN—Daneal 001

LOVE'S LIKE A ROSE (prod.: Danny Walls) (writer: D. Koon) (Deadra, BMI) (3:10)

A gentle ballad, this song features pleasant vocal harmony and the assurance that true love never fades.

JESSEY HIGDON—Charta 147

MOUNTAIN OF LOVE (prod.: Charlie Fields) (writer: H. Dorman) (Morris, BMI) (2:34)

Steel guitar, a soft swing flavor, and vocal harmony spice up this country remake of a pop classic.

SHERRI JERRICO—Soundwaves 4609

WEEKENDS WERE MADE FOR FOOLIN' AROUND (prod.: Dave Hall & Sherrri Jerrico) (writers: D. Hall, G. Lumpkin) (Hitkit, BMI) (2:53)

This song is guaranteed to perk up some ears, and many will identify with the message in one way or another. A spicy story of quiet meetings at quiet motels.

WEBB & DEBBIE (THE PIERCES)—Plantation 191

REALITY OF LIFE (prod.: not listed) (writers: W. Walker, J. Candy) (Tuesday, BMI) (3:11)

Webb Pierce and his daughter duet on this down-to-earth tune about some aspects of life that might not be pleasant, but they're real.

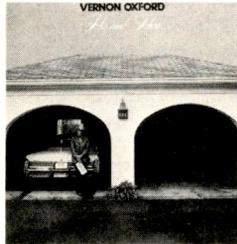
Country Album Picks



CHANGIN' ALL THE TIME

LA COSTA—Capitol ST 12090

La Costa offers us slick contemporary material with a definite pop leaning in performance and production. It's one of her best packages to date. Standout cuts are "For No Reason At All," "Houston," and "It Was Time."



HIS AND HERS

VERNON OXFORD—Rouder 0123

Are you ready for the country? Crank up "Bad Moon Rising" and get an idea of the great pickin' and real country delivery that's in store. Oxford chose from the best songwriters for great tracks such as "Always True," "They'll Never Ever Take Her Love From Me" and the cut cited above.

COUNTRY SOUL



COUNTRY SOUL

CARL PERKINS—Koala 14164

Perkins' trademark guitar work takes a back seat to his vocals here, as Carl cooks up an interesting blend of country, funk, and rockabilly. Best tracks are "I Don't Want to Fall in Love Again," "Redneck" and "We Did in '54."

Congratulations

John Conlee

and Producer

Bud Logan

from the studio where you recorded:

"Friday Night Blues"



creative workshop inc.

"Where Special Things Always Happen"

Also heading for the top—the new

Dottie West, Larry Gatlin, and Spurzz singles

Berry Hill, Tennessee • (615) 385-0670



Record World Country Albums

JULY 26, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
JULY 26 JULY 19

JULY 26	JULY 19	TITLE, ARTIST, Label, Number, (Distributing Label)	WEEK ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (3rd Week)	11
2	2	GIDEON KENNY ROGERS/United Artists L00 1035	15
3	3	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	84
4	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	64
5	4	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	8
6	7	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	6
7	8	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	10
8	6	KENNY KENNY ROGERS/United Artists LWAK 979	45
9	10	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	131
10	11	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	41
11	12	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	7
12	9	STARDUST WILLIE NELSON/Columbia KC 35305	115
13	21	HORIZON EDDIE RABBITT/Elektra 6E 276	3
14	13	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	18
15	19	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	9
16	16	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488	69
17	14	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	17
18	18	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	86
19	20	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	12
20	23	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	17
21	17	TOGETHER OAK RIDGE BOYS/MCA 3220	21
22	15	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	28
23	25	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	127
24	24	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	68
25	27	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	4
26	50	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	63
27	26	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists L00 982	38
28	22	HEART & SOUL CONWAY TWITTY/MCA 3210	21
29	33	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	21
30	64	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	7
31	53	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	36
32	32	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	21
33	47	BEST OF EDDIE RABBITT/Elektra 6E 235	37
34	28	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	43
35	38	VOLUNTEER JAM VI HOSTED BY CHARLEY DANIELS BAND/ Epic KE2 36438	5
36	31	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	67



37	42	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492	4
38	52	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	2
39	39	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	21
40	29	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	13
41	37	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	27
42	34	LACY J. DALTON/Columbia JC 36322	17
43	35	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	41
44	48	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	61
45	54	BEST OF BARBARA MANDRELL/MCA AY 1119	76
46	46	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	8
47	36	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	233
48	30	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	8
49	45	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	120
50	57	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	61
51	41	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	23
52	62	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	2
53	40	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	36
54	49	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	63
55	58	LORETTA LORETTA LYNN/MCA 3217	18
56	51	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	145
57	61	DALLAS FLOYD CRAMER/RCA AHL1 3613	10
58	59	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	38
59	63	PORTRAIT DON WILLIAMS/MCA 3192	36
60	55	LOVELINE EDDIE RABBITT/Elektra 6E 181	60
61	68	THE BEST OF JERRY JEFF WALKER/MCA 5128	4
62	71	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	4
63	67	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	52
64	72	THE CHAMP MOE BANDY/Columbia JC 36487	5
65	56	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	26
66	43	THE WAY I AM MERLE HAGGARD/MCA 3229	14
67	65	ONLY LONELY SOMETIMES TAMMY WYNETTE/Epic JE 36485	5
68	60	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	57
69	70	AFTER HOURS JOE STAMPLEY/Epic JE 36484	5
70	66	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	32

CHARTMAKER OF THE WEEK

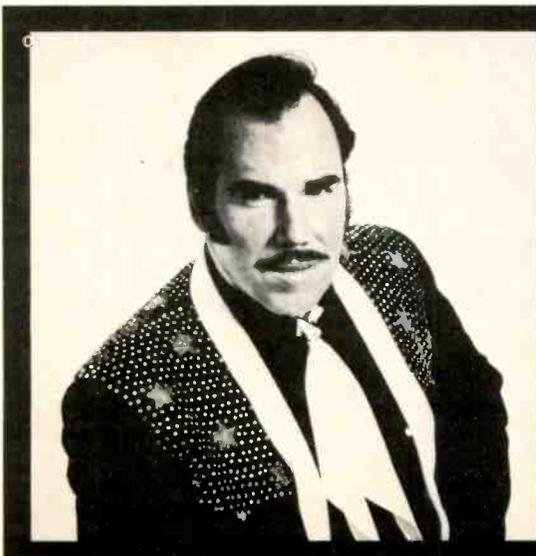
71 — SOLDIER OF FORTUNE

TOM T. HALL

RCA AHL1 3685



72	44	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	18
73	—	LEDBETTER OLYMPICS JERRY CLOWER/MCA 3247	1
74	69	NEW YORK WINE, TENNESSEE SHINE DAVE ROWLAND & SUGAR/RCA AHL1 3623	6
75	73	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	10



WHITMANIA HAS STRUCK!

Slim Whitman

is a verified legend in the world of recorded music. His accomplishments are far too numerous to list in anything short of a book. And now, with the release of

"When" 9-50912

his debut single on Epic/Cleveland International Records, Slim has embarked upon a new career that is more exciting than ever before.

"When", the debut single that is spreading Whitmania all across the land.

Produced by Pete Drake. Executive producer, Steve Popovich.

Watch for Slim Whitman's debut **Epic/Cleveland International** album available in September.



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Record World Country Singles



JULY 26, 1980

TITLE, ARTIST, Label, Number		WKS. ON CHART	
JULY 26	JULY 19		
1	1	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD Elektra 46634 (2nd Week)	11
2	5	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	10
3	3	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	12
4	4	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	12
5	8	TENNESSEE RIVER ALABAMA/RCA 12018	9
6	7	CLYDE WAYLON JENNINGS/RCA 12007	9
7	10	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 40640	9
8	2	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	12
9	11	WAYFARIN' STRANGER EMMYLOU HARRIS/Warner Bros. 49239	9
10	13	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	10
11	15	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	8
12	17	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	6
13	16	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	8
14	14	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	10
15	18	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	6
16	19	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	5
17	20	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	7
18	24	CRACKERS BARBARA MANDRELL/MCA 41263	6
19	22	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	7
20	23	SURE THING FREDDIE HART/Sunbird 7550	8
21	21	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	8
22	26	OVER LEON EVERETTE/Orlando 107	9
23	27	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271	5
24	29	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	6
25	25	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	9
26	28	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	8
27	34	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	6
28	35	MISERY AND GIN MERLE HAGGARD/MCA 41255	4
29	31	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	9
30	38	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	6
31	30	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	10
32	36	WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL) GEORGE JONES & JOHNNY PAYCHECK/Epic 9 50891	6
33	6	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	12
34	39	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	5
35	37	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	8
36	45	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039	5
37	41	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	5
38	46	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	3
39	40	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257	6
40	54	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	2
41	44	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	6
42	48	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	4
43	47	IT'S TOO LATE JEANNE PRUETT/IBC 00010	5
44	43	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	7
45	52	THE LAST COWBOY SONG ED BRUCE/MCA 41273	4
46	51	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893	5
47	50	SUE TOMMY OVERSTREET/Elektra 46658	5
48	53	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	5
49	9	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	13
50	57	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia 1 11296	4

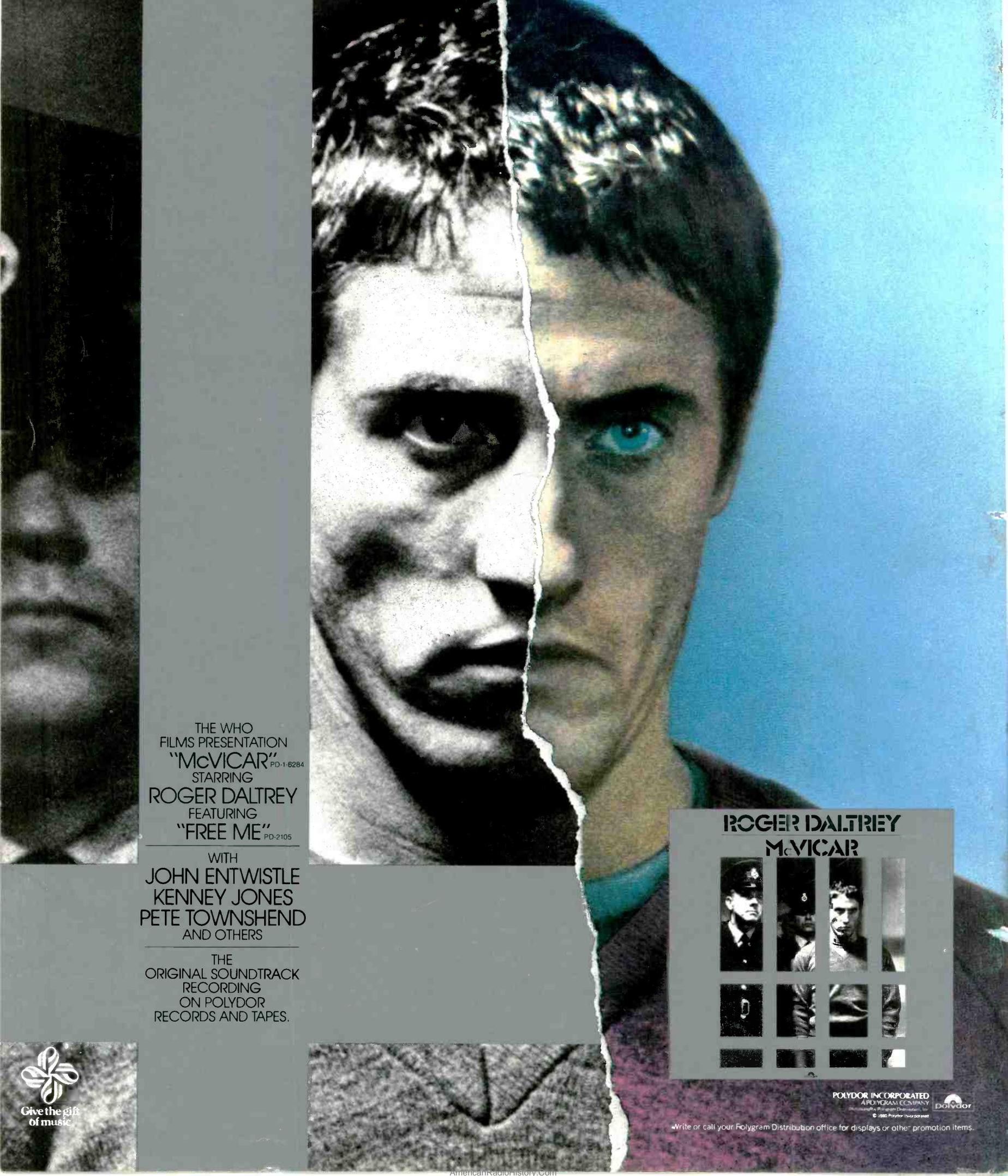


51	60	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/Columbia 1 11312	3
52	59	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	4
53	64	THE EASY PART'S OVER STEVE WARINER/RCA 12029	4
54	62	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/ RCA 12037	3
55	61	MY GUY MARGO SMITH/Warner Bros. 49250	4
56	67	HEART OF MINE OAK RIDGE BOYS/MCA 41280	2
57	58	DON'T PROMISE ME ANYTHING (DO IT) BRENDA LEE/ MCA 41270	3
58	65	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	2
59	12	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	11
60	68	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270	3
61	63	LONG DROP ROY HEAD/Elektra 46653	5
62	33	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	13
63	73	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663	2
64	32	HE STOPPED LOVING HER TODAY GEORGE JONES/ Epic 9 50867	16
65	72	THE FRIENDLY FAMILY INN JERRY REED/RCA 12034	3
66	55	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	7
67	74	LOVE GOES TO HELL WHEN IT DIES WAYNE KEMP/ Mercury 55479	4

CHARTMAKER OF THE WEEK

68	—	FREE TO BE LONELY AGAIN DEBBY BOONE Warner/Curb 49281	1
69	49	CACTUS AND A ROSE GARY STEWART/RCA 11960	7
70	42	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	14
71	56	WE'RE BACK IN LOVE AGAIN JOHNNY RUSSELL/Mercury 57026	6
72	69	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	18
73	—	IF THERE WERE NO MEMORIES JOHN ANDERSON/ Warner Bros. 49275	1
74	89	MAY I BORROW SOME SUGAR FROM YOU JOHN WESLEY RYLES/MCA 41278	2
75	75	ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE) MARTY ROBBINS/Columbia 1 11291	4
76	66	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	9
77	—	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/ Warner/Curb 49515	1
78	70	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	14
79	95	HEART MENDER CRYSTAL GAYLE/United Artists 1362	2
80	77	HOW FAR DO YOU WANT TO GO RONNIE McDOWELL/ Epic 9 50895	5
81	81	BEGGIN' FOR MERCY LOUISE MANDRELL/Epic 9 50896	4
82	93	LET ME BE THE ONE BILLY WALKER & BARBARA FAIRCHILD/ Paid 102	3
83	90	MOONLIGHT AND MAGNOLIA BUCK OWENS/Warner Bros. 49278	2
84	98	THE BOOK OF YOU AND ME PAM ROSE/Epic 9 50906	2
85	—	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	1
86	—	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154	1
87	92	TEXAS TEA ORION/Sun 1153	3
88	—	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	1
89	—	LOVING UP A STORM RAZZY BAILEY/RCA 12062	1
90	—	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	1
91	85	THERE'S NOBODY LIKE YOU KIN VASSY/IA 505	5
92	76	COWBOYS ARE COMMON AS SIN MAX D. BARNES/ Ovation 1149	3
93	96	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	2
94	94	WHO SHOT J.R.? GARY BURBANK/Ovation 1150	3
95	—	THERE'LL BE NO TEARDROPS TONIGHT VASSAR CLEMENTS/ Flying Fish 4004	1
96	—	THE LAST FAREWELL MIKI MORI/NSD 49	1
97	97	ROLLIN' IN YOUR SWEET SUNSHINE HANK THOMPSON/ MCA 41274	2
98	71	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	15
99	—	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/ Ovation 1146	1
100	78	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/ Epic 9 50873	13

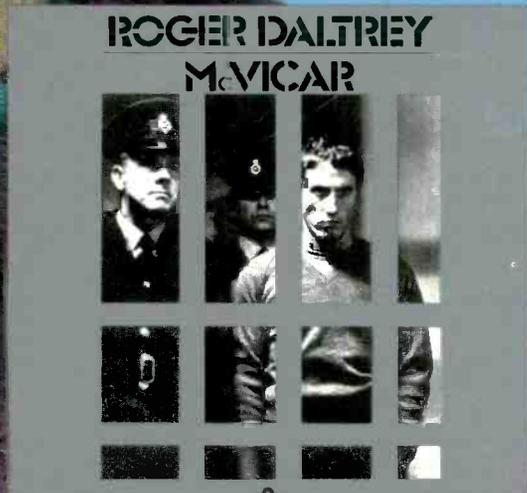
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