

Record World

AUGUST 30, 1980 \$2.50



**Special Tribute:
The Rolling Stones**

B 1-C-80R
UNLIMITED GOLD RECORDS 111
12403 VENTURA COURT
STUDIO CITY, CA.
91604
AM-W

Hits of the Week

SINGLES

SPINNERS, "NOW THAT YOU'RE MINE AGAIN" (prod. by Zager) (writer: Zager) (Sumac, BMI) (3:58). This follow-up to the top 5 "Cupid . . ." medley is a romantic ballad with John Edwards' gospel-inflected vocals in the spotlight. Michael Brecker adds tenor heat. Atlantic 3757.

ANNE MURRAY, "COULD I HAVE THIS DANCE" (prod. by Norman) (writers: Holyfield-House) (Vogue & Maple Hill c/o Welk/Onhisown, BMI) (3:14). Culled from the "Urban Cowboy" soundtrack and her forthcoming "Greatest Hits" LP, this lush ballad is augmented by a sad pedal steel. Capitol 4920.

GENESIS, "TURN IT ON AGAIN" (prod. by Hentschel-group) (writers: Banks-Collins-Rutherford) (Hit & Run/Pun, ASCAP) (3:27). "Misunderstanding" was a pop-A/C smash and this successor, with its keen observations about life with television, should duplicate. Atlantic 3751.

DONNA SUMMER, "WALK AWAY" (prod. by Moroder-Bellotte) (writers: Bellotte-Faltermeyer) (Rick's/O.P. Revelation/Ed Intro, BMI) (3:44). From a forthcoming compilation LP, this brisk pop-dancer puts the emphasis on Donna's passionate vocal while offering multi-format potential. Casablanca 2300.

SLEEPERS

THE B-52's, "PRIVATE IDAHO" (prod. by Davies-group) (writers: group) (Boo-Fant/Island, BMI) (3:33). A bit eccentric and decidedly quirky, the Athens, Ga. quintet continues to impress with this catchy dance-rock from the forthcoming "Wild Planet" LP. Warner Bros. 49537.

TERI DeSARIO, "CAUGHT" (prod. by Purse) (writers: DeSario-Carbonate) (Boblink/69th Street, BMI) (3:42). Teri was one of the major debut successes of '79. This pulsating rocker, featuring a smart arrangement and her fervent vocals, is the title cut from her new LP. Casablanca 2297.

JIMMY HALL, "I'M HAPPY THAT LOVE HAS FOUND YOU" (prod. by Putnam) (writers: Chase-Jacobson-Haberman) (ATV, BMI) (3:19). Formerly the lead vocalist with Wet Willie, Hall issues this delightful cut from his new "Touch You" LP. Ready made for pop & A/C. Epic 9-50931.

JAY BLACK, "THE PART OF ME THAT NEEDS YOU MOST" (prod. by Diamond) (writers: Chapman-Chinn) (Arista, ASCAP) (3:29). Yes, it's the same Jay who led the Americans to numerous hits in the '60s and he's back with this gorgeous ballad featuring a platinum hook. Midsong 7-72012.

ALBUMS

PAUL SIMON, "ONE-TRICK PONY." The single, "Late In The Evening," enjoyed a lofty chart debut and this album of music created for the contemporary tunesmith's first movie is overflowing with other treats, like the bluesy title cut and vocal trades with Richard Tee on "Ace In The Hole." Warner Bros. HS 3472 (8.98).

YES, "DRAMA." Personnel changes have done little to alter Yes' familiarity, if initial AOR play is any indication. If anything, the change is refreshing, with multi-part epics like "Machine Messiah" balanced by terse riffy rockers such as "Tempus Fugit." Great guitar work by Steve Howe. Atlantic SD 16019 (3.98).

THE CARS, "PANORAMA." Two platinum albums into an explosive career, the Cars go a third lap with the high-octane blend of Ric Ocasek's stylish songs and Roy Thomas Baker's production. With its thick guitar sounds and array of electronic percussion, this LP is a sure bet. Elektra 5E-514 (8.98).

AL STEWART AND SHOT IN THE DARK, "24 CARROTS." Stewart's long-awaited album offers variety in the smooth-grained harmonies of the single "Midnight Rocks," the guitar hooks of "Constantinople" or the grandly scaled "Murmansk Run/Ellis Island." Something for every pop playlist. Arista AL 9520 (8.98).



ONE-TRICK PONY

HS 3472

PAUL
SIMON'S
FIRST
ALBUM ON
WARNER
BROS.
RECORDS



FEATURING THE HIT SINGLE
"LATE IN THE EVENING."
WBS 4951
PRODUCED BY PHIL RAMONE
AND PAUL SIMON



THE MUSIC ON THIS ALBUM
WAS CREATED FOR THE PAUL SIMON MOVIE
"ONE-TRICK PONY."



Record World



AUGUST 30, 1980

Profitability Key At Record Bar Meet

By DAVID McGEE

■ HILTON HEAD, S.C. — Renewed emphasis on profitability through better management and more efficient inventory control were the twin poles of discussion during last week's (17-20) convention of Record Bar store managers, supervisors, department heads and other key store and warehouse personnel. Attendance at the convention, held here at the Hilton Hyatt, was es-

(Continued on page 78)

RCA, Precision Terminate Talks On Joint Venture

■ LONDON—RCA Records, U.K., and Precision Records and Tapes (PRT, formerly Pye) announced jointly last week that they have amicably terminated negotiations to form a joint venture in the United Kingdom.

The companies said they were unable to reach a satisfactory conclusion because of the status of agreements with third parties.

Lord Grade, chairman of Associated Communications Corporation Ltd. (ACC), reasserted his desire to make available ACC's vast feature film and video catalogue to the RCA SelectaVision VideoDisc system.

RCA Records, a division of RCA Limited (England), and PRT, a subsidiary of Associated Communications Corporation Ltd., had announced in June that they were planning to form a joint venture that would combine the assets of both companies into a new entity.

Conservatism Marks Mfrs. Fall Programs

By SAM SUTHERLAND

■ LOS ANGELES — With the fall selling season just a week away, a *Record World* preview of label sales strategies augurs a shift away from the traditional trade-wide emphasis on major sales programs geared for long-range inventory stocking.

Underscoring the closer watch accounts and vendors are keeping on market conditions, this year's trend is to streamlined programs focusing on more selective lists of current product. And while such familiar incentives as dating, discounts, contests and co-op dollars will be among the tools employed, adjustments in label policy will show more restraint than the aggressive deal-making of a few years ago.

Meanwhile, the spread of \$5.98

list-priced product is diverting catalogue titles once included in fall programs from many majors. Add the recent special programs utilized by some companies during softer sales periods, and indications that some labels may forego fall inventory programs altogether, and the swing away from a seasonal kick-off is apparent.

Those changes don't indicate industry pessimism, however, as *RW's* survey of label sales, marketing and distribution executives indicates. Even with a more conservative sales posture, most report sales faring well against the current overall economic picture—a trend factored into projections matching or exceeding sales levels of a year ago.

Behind such strategic shifts lies

the trade's disastrous experience during the final quarters of 1978 and the remedial measures taken since to bring vendor sales projections and account buying patterns under control. Last year, the industry was understandably cautious in fielding fall programs, with retailers and rack jobbers buying somewhat warily; label executives polled both then and now agree that the implementation of tougher credit and returns strictures has replaced the long-range inventory buy with a more regulated pattern of reorders.

Likewise mirroring the mutual emphasis on more precise inventory control is the fact that most of the programs planned are being fine-tuned literally up to the eve of their unveiling. WEA and MCA are both expected to finalize specific terms and campaign duration just prior to, or during, upcoming sales meetings. RSO Records and the Capitol/EMI-America/United Artists group are also adjusting final plans at present.

MCA Distribution president Al Bergamo, who was to confer with his sales force this weekend during meetings in Arizona reports two separate fall programs, one focusing on country titles and the second on major hits, as among the key topics. Bergamo expects the hits lineup to offer a round

(Continued on page 15)

BMA Announces Executive Restructure

■ PHILADELPHIA—LeBaron Taylor, the recently elected president and chief executive officer of the Black Music Association, has a

(Continued on page 11)

CBS-Boardwalk Distribution Pact Includes Records and Video Projects

By SAM SUTHERLAND

■ LOS ANGELES — CBS Records and Boardwalk Entertainment unveiled their long-awaited distribution pact last week, outlining a relationship that will extend beyond basic U.S. and Canadian rights for recorded audio product to provide for collaborations in the emerging home video field.

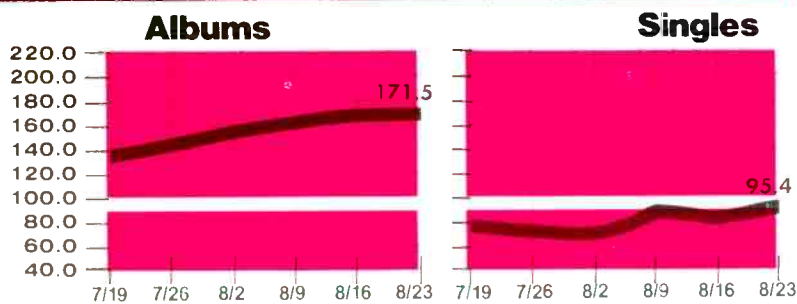
Wednesday's (20) announcement, made jointly by CBS Records Group president Walter Yetnikoff, deputy president and chief operating officer Dick Asher, CBS Records division president Bruce Lundvall, and Neil Bogart, president of Boardwalk Entertainment Co., signaled

a "multi-faceted" agreement that will kick-off in October with the release of the soundtrack to "Popeye," the forthcoming musical from Paramount Pictures and Walt Disney Productions.

Beyond the deal's provision for CBS distribution of Boardwalk tapes and discs in the delegated territories, the agreement calls for special projects that will be joint ventures between CBS and Boardwalk. Those collaborations will include an association with Cy Leslie, president of the recently formed CBS Video Enterprises division, the video software arm of the media giant.

(Continued on page 63)

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.

Retailers Turning to Boutique Items To Augment Lagging Profit Margins

By SOPHIA MIDAS

■ NEW YORK—Convinced that the sale of records and tapes alone can no longer yield a healthy profit, an increasing number of the nation's music retailers are diversifying store inventory with the addition of boutique merchandise.

This new trend, according to retailers, is bound to grow as the present marketplace continues to force them to cut profit margins on records and tapes in order to

competitively offer "the lowest prices in town." The interest in stocking boutique items is being further heightened by legislation, in effect or pending in dozens of states and scores of cities and counties, regarding the sale of paraphernalia (smoking accessories and snuff items), which threatens to eliminate as much as 65 percent of overall store profits.

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Contents



■ **Opposite page 26.** Record World readers no doubt will agree that a special issue devoted to the Rolling Stones is quite in order. Not to worry. This week RW offers a "special" chronicling with photographs the history of "the world's greatest rock band" in singular distinctive fashion. Read on.



■ **Page 11.** Merely recounting Quincy Jones' accomplishments would be an exhausting task at best. But nobody does it better than Jones himself, as he proved last week in the first part of a two-part RW Dialogue. The discussion continues this week as Jones details one of the music industry's most productive careers.

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Powerhouse Picks

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

Olivia Newton-John/ELO (MCA) "Xanadu"
Reports show the secondaries leading the way with healthy chart moves while the midwest and south are breakout sales areas.

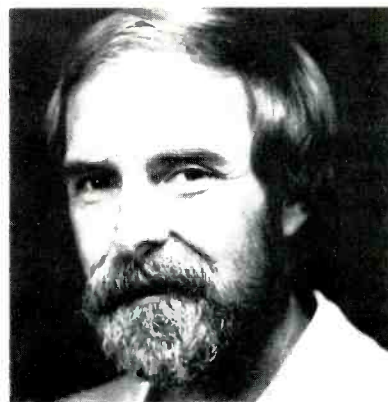
Boz Scaggs (Columbia) "Look What You've Done To Me"
Heavily played as an album track, the single is quickly establishing itself with impressive call letters as its credentials.

RSO Promotes Edson, Fitzgerald

■ **LOS ANGELES**—Bob Edson has been promoted to executive vice president of RSO Records and Rich Fitzgerald has been promoted to senior vice president and general manager, it was announced by Al Coury, president of the label.

Edson had been senior vice president and general manager of RSO. Fitzgerald had been the label's senior vice president of A&R and promotion and, before that, vice president of promotion. Both men have been with RSO since 1976, when Coury started the label.

Edson will be based in RSO's New York offices. Fitzgerald will be based in the label's Los Angeles headquarters.



Bob Edson



Rich Fitzgerald

Carter Salsoul Pres.

■ **NEW YORK**—Joe Cayre, chairman of Cayre Industries, has announced the appointment of Dick Carter as president of Salsoul Records.

Carter was most recently general manager of Salsoul, and prior to that held key positions at RCA and Polygram.



Dick Carter

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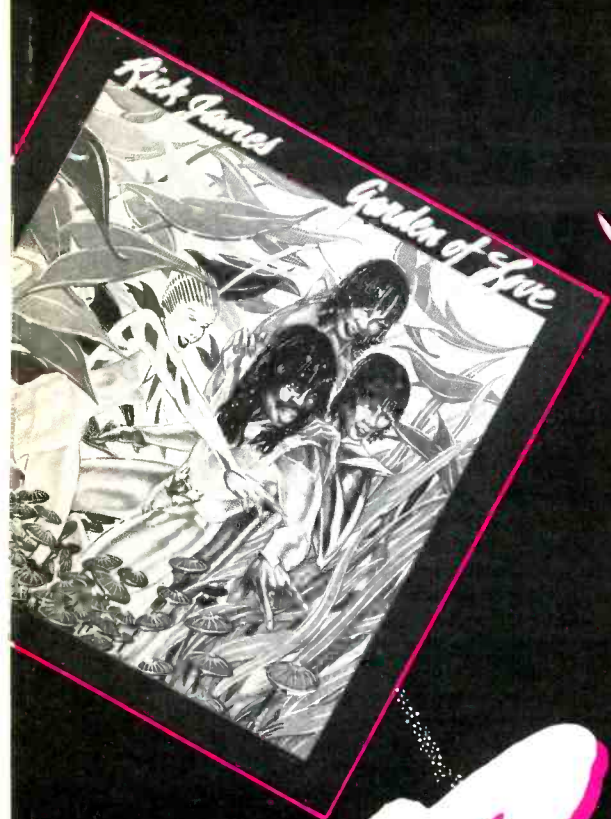
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Big Time

Q-7185F

THE FIRST SINGLE FROM
Rick James
Garden of Love
Plant it on your turntable and hear it grow!

On Motown Records



Cohen Unveils Publicity Campaign At NARM New York Regional Meet

By JEFFREY PEISCH

■ NEW YORK — NARM president Joe Cohen made official last week (20) the news that the Rowland Company has been hired to conduct a multi-media publicity campaign for NARM's "Give the Gift of Music" program. Cohen introduced Herb Rowland, president of the firm, at a NARM regional meeting at New York's Sheraton Centre.

Rowland, who heads one of the largest independent public relations firms in the country—McDonald's and General Mills are some of his past clients—said that he was "delighted to be on (NARM's) team" and that he "looks forward to working with everyone on the project."

Speaking before about 100 retailers and rack jobbers gathered for the NARM regional meeting, Rowland said that his company would promote the "Give the Gift of Music" campaign from three directions. First, the public relations firm will place feature articles in newspapers and magazines and feature spots on TV news programs. Rowland said that rather than vie for coverage of the campaign per se, he would seek to incorporate the idea of music as a gift into news articles on, for example, gift ideas for an upcoming holiday. Second, the Rowland company will arrange special media events, possibly tied in with a charity. Finally, Rowland said that he will seek to establish tie-ins with other businesses, "not just with McDonald's or Gap Jeans, but with a variety of businesses."

Rowland and Cohen said that, in the future, the Rowland Company may expand its realm of publicity for NARM and seek to affect public opinion in such areas as home taping and counterfeiting. "For now, though," said Rowland, "our mandate from NARM is to concentrate on the gift campaign and that's where all our energies will go."

The "Give the Gift of Music" campaign was also among the topics discussed on a panel following the Rowland announcement. Although the panelists—Michael Cono, president, All Record Distributors; Burt Goldstein, VP, Crazy Eddie Record & Tape Asylum; Ben Karol, president, King Karol Records; Steve Kugel, VP, operations/sales, Transcontinent Record Sales—all expressed their support for the gift campaign, their enthusiasm was measured. Asked by Cohen his opinion of the campaign thus far, Ben Karol said, "It's one of the ways of selling more records.

We support it, but we can't let it take all of our time; there are other ways of selling records. It's like chicken soup—it can't hurt."

Perhaps the most interesting discussion on the panel concerned the executives' opinion of the midline series introduced by several labels in the last year. While Karol, Goldstein and Kugel said that the mid-priced lines had been very profitable for them, Cono said that the labels had "taken a profitable item and deteriorated it." Cono said that his stores had "lived off of stock sales for a long time, and now that profit is eliminated. It doesn't make sense to take a record that has been selling for \$6.49 and lower the price to 3.99. It's not the price that sells an album, it's the music. Kids will buy something—if they like it—whatever the price."

Cohen also asked the panelists their position on record retailers' involvement in video, and received a wide variety of responses. Cono was very enthusiastic about his stores' involvement. "Soon, maybe by next year," he said, "we won't even be calling ourselves record stores, but home entertainment stores." Goldstein and Kugel were lukewarm about their involvement, saying that they are selling both software and hardware, but that it is too early to tell how big a role the new product will play in the future.

Warners Inks Jimmy Messina



Warner Bros. Records has announced the signing of Jimmy Messina to an exclusive worldwide contract. Present at the signing at WB's Burbank headquarters are, from left: Larry Fitzgerald of Fitzgerald-Hartley, Messina's firm; Messina; Warner Bros. chairman Mo Ostin, and Mark Hartley of Fitzgerald-Hartley.

New Paper Product May Help Stop Piracy

■ NEW YORK—Continental Forest Industries has designed and is test marketing a newly developed paper for the packaging of record albums and cassettes that it hopes will help stop piracy.

No Special Equipment

Called Conversafe Orange, the new product consists of a layer of bright orange paper between the two outer layers that are printed. The thin strip of orange can easily be seen along the open edge of the package, allowing simple visual inspection at all points from the time of manufacture right up to the consumer. No special equipment is required for detection.

According to Jack Light, spokesman for parent company, the Continental Group, the product is being test marketed with the help of AGI.

(Continued on page 19)

ABKCO Reports Gains For Nine-Month Period

■ NEW YORK—ABKCO Industries, Inc. has announced the results of its operations for the nine months ended June 30, 1980 with revenues of \$7,261,412 and a profit of \$60,958 or 5¢ per share. This compares to revenues of \$5,794,538 and a loss of (\$90,-147) or (7¢) per share for the corresponding period in 1979.

Operations for the third quarter ended June 30, 1980 resulted in a profit of \$10,944 or 1¢ per share compared to a profit of \$30,895 or 2¢ per share for the corresponding period in 1979. Revenues for the quarter amounted to \$1,514,800 as compared to \$1,803,574 for the same period in 1979.

Ruben Rodriguez Named Boardwalk VP

■ LOS ANGELES—Neil Bogart, president of the Boardwalk Entertainment Company, has announced the appointment of Ruben Rodriguez as vice president of promotion, east coast. Rodriguez, who will be based in Boardwalk's New York office, will also serve as an a&r representative for the company on the east coast.



Ruben Rodriguez

Rodriguez was most recently with Casablanca Records, where he served as national R&B promotion director. Prior to his tenure at Casablanca, Rodriguez was responsible for Motown's northeast regional promotion.

Regional Breakouts

Singles

East:

Pointer Sisters (Planet)
Carly Simon (Warner Bros.)
Dionne Warwick (Arista)
Amy Holland (Capitol)

South:

Bob Seger (Capitol)
Carly Simon (Warner Bros.)
Olivia Newton-John/ELO (MCA)
Amy Holland (Capitol)

Midwest:

Bob Seger (Capitol)
Pointer Sisters (Planet)
Carly Simon (Warner Bros.)
Olivia Newton-John/ELO (MCA)
Charlie Daniels Band (Epic)

West:

Billy Joel (Columbia)
Kenny Loggins (Columbia)
Carly Simon (Warner Bros.)
Robert John (EMI-America)
O'Jays (TSOP)

Albums

East:

O'Jays (TSOP)
Split Enz (A&M)
Elvis Aron Presley (RCA)
Minnie Riperton (Capitol)

South:

Pat Benatar (Chrysalis)
Michael Henderson (Buddah)
O'Jays (TSOP)
Elvis Aron Presley (RCA)
Minnie Riperton (Capitol)

Midwest:

Michael Henderson (Buddah)
O'Jays (TSOP)
Split Enz (A&M)
Minnie Riperton (Capitol)

West:

Michael Henderson (Buddah)
O'Jays (TSOP)
Split Enz (A&M)
Minnie Riperton (Capitol)



MICK CATER AND ALEC LESLIE THANK

BOB MARLEY

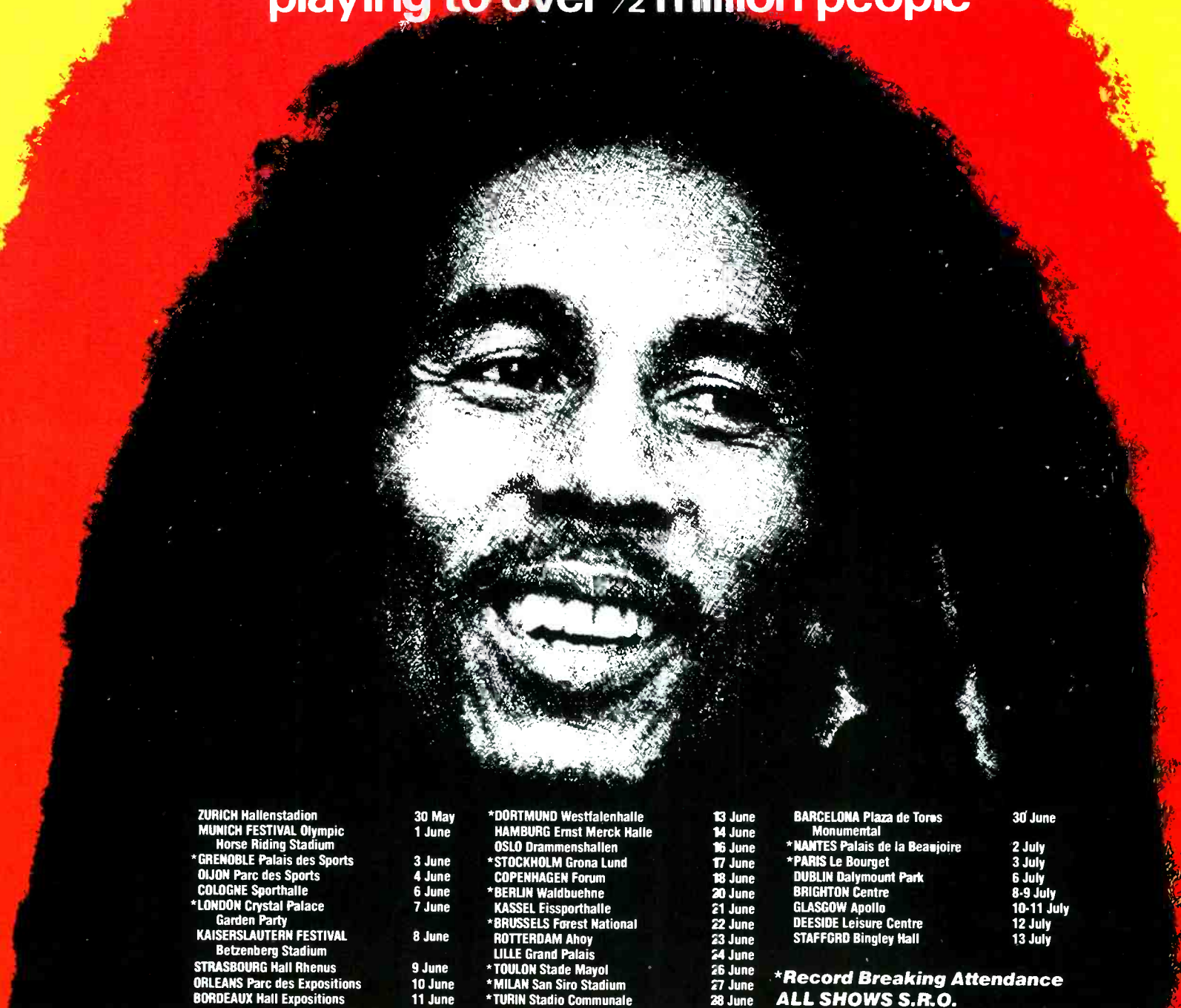
The WAILERS

and the I THREES



UPRISING

The most successful European tour of 1980
playing to over 1/2 million people



ZURICH Hallenstadion
MUNICH FESTIVAL Olympic
Horse Riding Stadium
* GRENOBLE Palais des Sports
NION Parc des Sports
COLOGNE Sporthalle
* LONDON Crystal Palace
Garden Party
KAISERSLAUTERN FESTIVAL
Betzenberg Stadium
STRASBOURG Hall Rhenus
ORLEANS Parc des Expositions
BORDEAUX Hall Expositions

30 May
1 June
3 June
4 June
6 June
7 June
8 June
9 June
10 June
11 June

* DORTMUND Westfalenhalle
HAMBURG Ernst Merck Halle
OSLO Drammenshallen
* STOCKHOLM Grona Lund
COPENHAGEN Forum
* BERLIN Waldbuehne
KASSEL Eissporthalle
* BRUSSELS Forest National
ROTTERDAM Ahoy
LILLE Grand Palais
* TOULON Stade Mayol
* MILAN San Siro Stadium
* TURIN Stadio Comunale

13 June
14 June
16 June
17 June
18 June
20 June
21 June
22 June
23 June
24 June
26 June
27 June
28 June

BARCELONA Plaza de Toros
Monumental
* NANTES Palais de la Beaujoire
* PARIS Le Bourget
DUBLIN Dalymount Park
BRIGHTON Centre
GLASGOW Apollo
DEESIDE Leisure Centre
STAFFORD Bingley Hall

30 June
2 July
3 July
6 July
8-9 July
10-11 July
12 July
13 July

***Record Breaking Attendance
ALL SHOWS S.R.O.**

Executives Debate the Involvement Of Government in the Music Industry

By JEFFREY PEISCH

■ NEW YORK—At a recent session of the Sam Goody Inc. counterfeiting proceedings at a Federal District Court in Brooklyn, the judge, John Platt, ended the day's activities — discussions on pre-trial motions brought by lawyers for the defendants—by cautioning the lawyers for both Goody Inc. and the U.S. government. "Gentlemen," said Platt, "These motions have gone on too long; we must clear these issues up soon and start the trial." Goody Inc. was indicted on counterfeiting charges in March, and the trial will probably not start until October.

After Platt's pronouncement, one reporter turned to another and said, "It will be years before this thing is over."

"And the money spent—thousands, maybe millions," was the reply.

The exchange typifies the feeling that some people have about many important industry issues that are currently tied

News Analysis

up in the court systems or are being debated by a federal regulatory body. Without a doubt, legislative bodies, the courts and regulatory agencies (specifically the FCC and CRT) are playing an increasing role in the future of the record and music industries.

The area that will be affected most by government involvement is copyright. The Copyright Royalty Tribunal, a five-member panel appointed by the president, has recently recessed in the midst of debating a new mechanical copyright rate for songwriters. The specifics of that issue have been well-documented.

Upon its reconvening the CRT will also determine a new license fee for jukebox operators. Although this issue hasn't received as much attention as the mechanical rate, the CRT's decision may decide the fate of thousands of struggling jukebox operators. The current fee is \$8 a year, per box, set for the first time ever in 1978; ASCAP is lobbying for an increase to \$70, BMI will settle for \$30 a year. The operators, hit hard by inflation—the industry has shrunk by 25 percent in the last five years—say that an increased license fee may "break the camel's back."

Recent decisions by two separate Federal District Courts concerning copyrights and trademarks will also affect music industry business. In Manhattan, a federal judge decided in favor of the group Judas Priest in that group's attempt to enjoin vendors

from selling unauthorized T-shirts outside of concert halls. The decision was the first of its kind—permanent and covering all territories—and it is expected that other groups will follow. In a similar ruling, a Manhattan court ruled that Factors Etc. is the sole owner of the rights to exploit the name and image of Elvis Presley for commercial means. That decision, which will be appealed, will have a great effect in an area that had been legally unclear.

FCC

The FCC proved its importance in the industry this spring with its "clear-channel" ruling. The federal body restricted the broadcast radius of the country's 25 1-A clear-channel stations to 750 miles, thereby making room for up to 125 new radio stations.

The government is playing an important role in several other key industry issues. Several state legislatures are attempting to initiate concert safety regulation. The FBI is working side-by-side with the RIAA and NARM in the counterfeit record and tape cases. Government regulations on immigration, taxation and customs has complicated the travel of both foreign and American artists. In the future, the government may be induced to impose a license fee on blank tapes and tape players, as several European countries are considering doing. Negotiations between music publishers and video producers and programmers over the use of songs, have stalled the development of music video programs. The government may be asked to arbitrate.

Government involvement in, and regulation of growing industries—particularly those that involve electronics — is certainly

nothing new. Justice Department decisions concerning the film industry and FCC mandates for the television and radio industries have guided those industries' courses for decades. But with the rapid growth of the record industry in the last ten years, and with the introduction of new technology in very recent years, government involvement in our industry has become ubiquitous.

"We are in an increasing number of phases of the communications business," said Stanley Gortikov, president of the RIAA. "The escalating and changing technology requires and triggers expanded government involvement. When we turn to the creation of laws for actions that are in our self-interest, then we are putting ourselves in the lap of the government. We have an anti-piracy law, so we have to turn to the Justice Department for enforcement and prosecution. The mechanical copyright rate, articulated in a law, has to be adjusted, so we turn to the CRT. Each of these ingredients of law and changing technology forces us into an increasing interface with the government."

Some industry executives see the trend as part of an overall movement towards more government. "It's not just true in the record industry," said Steve Baker, a legal counsel for Atlantic Records. "Big Brother is watching everybody."

"Government is in the affairs of every business," said Charles Ruttenberg, a legal counsel for NARM. "And I don't say that negatively. Look at the occupational health and safety regulations, these affect some workers in our industry."

Is the role of government in
(Continued on page 71)

Her Guy, His Girl, Their Record



Handshake recording artists Amii Stewart and Johnny Bristol recently stopped by CBS Records' New York offices to celebrate the release of their single, "My Guy, My Girl," the first release under CBS Records' new pressing and distribution arrangement with Handshake. Pictured are, from left: Dick Asher, deputy president and chief operating officer, CBS/Records Group; Bristol; Stewart; Ron Alexenburg, president, Handshake; Trudy Meisel, partner in Handshake; Walter Yetnikoff, president, CBS/Records Group; and Peter Meisel, partner in Handshake.

FBI Raids Hit Elvis Bootleg LPs

■ NEW YORK — In coordinated raids August 14-15 in Memphis and Staten Island, FBI agents seized thousands of alleged bootleg Elvis Presley recordings from major distributors, the first results of an eight-month investigation into widespread illicit duplication of the late RCA artist's singles and albums.

On August 14, agents of the Memphis and Baltimore FBI offices executed federal search warrants on three major international distributors allegedly selling bootleg recordings at the Elvis Presley Convention at the Cook Convention Center in Memphis, and seized more than 1700 albums. A fourth vendor agreed to a consensual search of his selling area, at which another 250 albums were confiscated.

The raid was timed for the week-long Elvis Convention which commemorated Presley's death on August 16, 1977, where the Bureau thought major distributors of Elvis bootleg material would congregate.

In a related action of the combined investigation coordinated by the Baltimore, Memphis, New York and Los Angeles FBI offices, agents of the Staten Island office executed federal search warrants August 15 at the home of John Greco, 41 Annadale Road.

Seized from his basement were approximately 50,000 LPs, EPs and singles, along with business records showing the extent of his worldwide operations.

In Memphis one dealer, Aca "Ace" Anderson, was arrested at the scene based on a complaint authorized by Assistant United States Attorney Rebecca Wilson for obstruction of justice and assault on a federal officer. He faces possible imprisonment of up to four years and fines of up to \$6,000 on these charges, and is currently free on \$20,000 unsecured bond.

Mike Holzman Named WEA N.Y. Branch Mgr.

■ LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the appointment of Mike Holzman as New York branch manager. Holzman replaces the late Bruce Tesman, who died recently in an automobile accident (RW, Aug. 23).

Holzman joined WEA's New York sales staff in 1977 as an account executive. The following year he was appointed sales manager. Prior to that he had been eastern regional marketing director at Polydor. Before joining Polydor he had held a variety of positions at retail and radio.

Record World presents The Second Annual New York Music Special

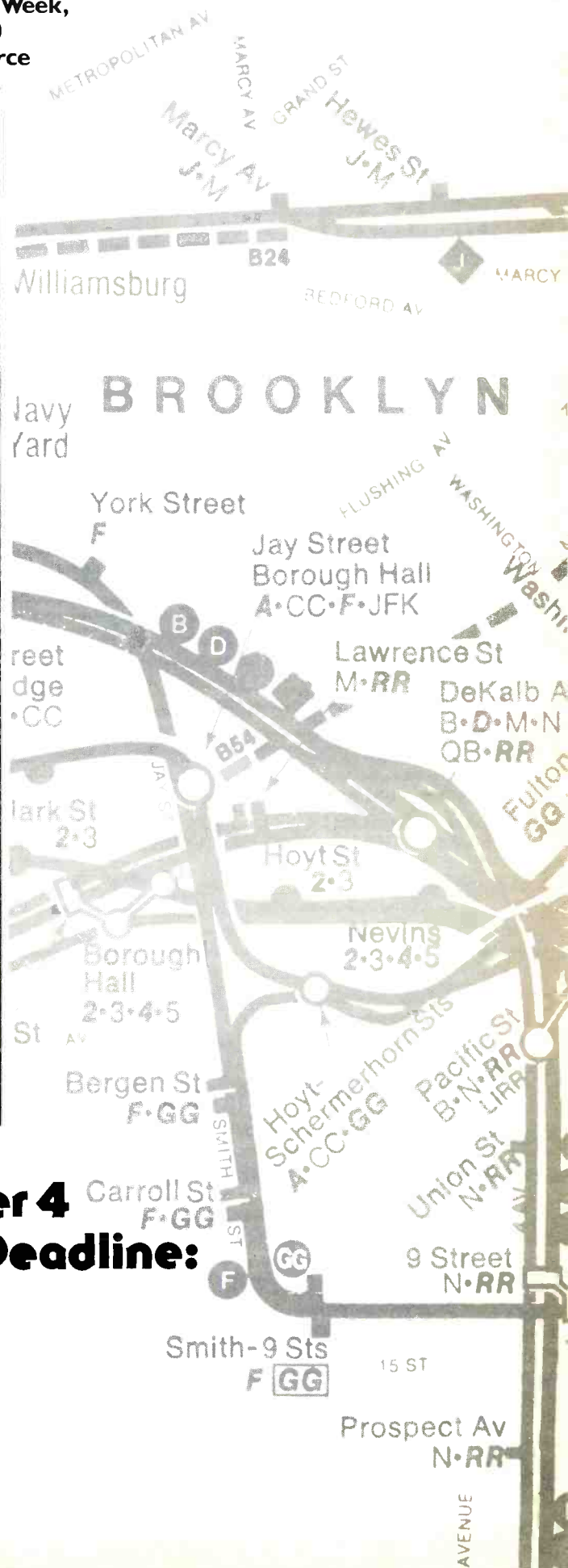
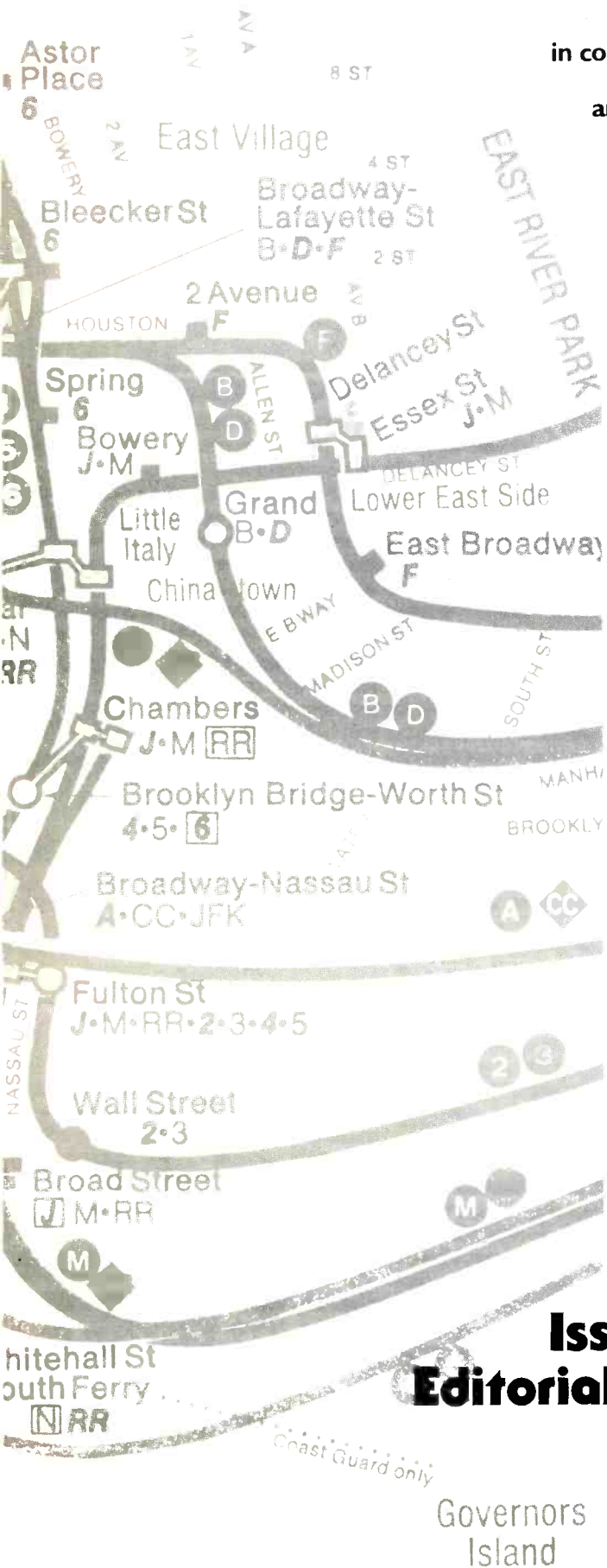
in conjunction with New York Music Week,
September 29–October 4, 1980
and the New York Music Task Force

New York's second annual Music Week promises to be an exciting week-long affair, and Record World will be joining the festivities with an in-depth special issue. We'll examine the trends and trendsetters all across New York's diverse music spectrum: Rock, Classical, Broadway, Jazz, Ethnic and Street music, as well as a complete rundown on the behind-the-scenes people that have made the Scene what it is, and what it will be.

Join us in this information-packed special issue, a showcase for one of New York's showcase industries.

Issue date: October 4
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For further information, contact our marketing specialists: New York: Stan Soifer (212) 765-5020 • Los Angeles: Spence Berland (213) 465-6126 • Nashville: Tom Rodden (615) 329-1111



Queen Rules Dance Floor, Airwaves

By BRIAN CHIN

■ NEW YORK — The title's been claimed by a number of artists, but there's no question that the queen of the disco this season is the British rock group Queen, crashing the pop, black oriented and disco charts with the third single from their "The Game" album, "Another One Bites the Dust." In its third week of release, the single is a bulleted 37 and 43 on the pop singles and black oriented singles charts respectively, and 6 on the disco chart, while "The Game" is at 5 and 36 on the pop and black oriented album charts.

The mid-charting "Play the Game" had been the single chosen over "Another One" prior to the release of the album: "We didn't see it in the sense of discos picking up on it and crossing it over that way, although it was one of the cuts under discussion," according to Elektra assistant A&R vice president Rick Ungar. Upon the availability of the album, however, the cut was discovered, with intense accompanying word of mouth, by a number of New York area club disc jockeys and radio stations, creating immediate demand for a single and sparking album sales in R&B and disco retail outlets. "We started hearing from our New York people, who are really on top of it . . . they picked up a lot of talk and we really started to watch it."

According to Elektra, Chicago's WGCI was the very first R&B station to add "Another One Bites the Dust." PD Barry Mayo received the record from a local independent promoter and "I laughed at it. I said, 'You must be joking,' then I listened to it and went crazy." Mayo listed "Another One" as his number one record the week immediately following the add. "I was the only station playing the record for a full two weeks. I added it on a Thursday and by Monday it was the most requested record and it has been ever since. It was as good as having an exclusive. I've been taking a lot of criticism for breaking this record,

for playing a 'white' record," Mayo reflected, "but it's not a 'pop' record. The music is Kurtis Blow, it's Chic; it has all the elements black people want to listen to. This record has caused more excitement than any other in a depressed market since Kurtis Blow's 'The Breaks' and 'Rapper's Delight' before that." Another of the first programmers to add the song was Fred Mills, MD at New Jersey's WNJR, who discovered the song inadvertently while casually listening to records with a friend. He added the cut immediately in high rotation and counts the record among his most requested.

Impulsive positive reaction had made for a similar lightning breakthrough in disco and rock clubs nationwide, reports Elektra east coast R&B coordinator Harriette Gilstrap. At the release of the album, "I put out a couple of albums (to club DJs) and then in one day I got about ten calls about Queen." New York DJ Tee Scott, resident at Better Days and among the first to test the cut, received "The Game" in the middle of a guest evening at Melons. "It had a devastating effect on the dance floor—actually, a devastating effect on me. I listened to it in the earphone and put it right on. It's so strong now that if the dance floor was empty and you put it on, it would pack the floor." In direct response to early club play, Elektra issued a promotional twelve-inch pressing for DJ distribution through pools on July 18, and by the second week of August, upon single release, "Another One Bites the Dust" entered almost halfway up the singles and disco charts. "Obviously, we keep our eyes open," understates Ungar. "One of the strengths of Elektra is that we're small enough to react quickly. There's a misconception that (major) record companies can't act, but we do listen . . . we don't just sit here. When we hear from PDs and disco DJs that they want it, we'll give it to them."

Not since Rod Stewart topped R&B charts nationwide has a pop artist enjoyed crossover penetration into the black retail market. "We're hitting markets we never dreamed of getting with Queen. What that can do is fantastic," says Ungar. "It's a key topic of conversation around here." Buyer Jerry Warren, of Massachusetts' Strawberries chain, reports "overwhelming" R&B appeal on account of the song's "street sound" that calls to mind such raw grassroots hits as Vaughan Mason and Crew's "Bounce, Rock, Skate,

Roll" and any of the host of recent rap records. In a week, Warren marvels, the single leaped into the chain's number one sales slot, moving between six and seven hundred copies. Cleveland's Record Rendezvous chain also experienced sudden, intense demand for "Another One," in response to radio play; up to seventy-five percent of singles sales and fifty percent of album sales are attributable to black consumers, according to buyer Jim Jones. "We weren't playing it in the store," he said, "but last Wednesday, it started selling and by the weekend we were out of the album and the single."

Solid LP Sales

Even more surprising than the success of the single is the apparently solid progress of the album in R&B locations, although the song appears in identical versions in both configurations. "Some people are buying the album for one cut; they may expect the album to have more," speculates Jim Jones. Regardless of the accompanying music, however, WKTU/New York MD Michael Ellis explains, "adults in general don't like to buy singles." Strawberries' Warren elaborates: "They'd rather stack it with the twelve-inches than change the speed and the spindle."

Elektra's Ungar is hopeful, though, that Queen may have reached an "entirely new plateau . . . If we think a record has a chance in any market we'll go for it. We're deadly serious about it." For now, all parties involved in this unusual success are reminding themselves once again that convenient artist categories and market truisms don't always apply. "You can have a black station or a white station," concludes PD Benny Mayo, "but when the people tell you what they want, you have to put aside your preconceived notions."

Atlantic Taps Cooper For New Creative Post

■ NEW YORK—Paul Cooper has been appointed to the newly-created position of director of creative services for Atlantic Records, it was announced by Atlantic president Doug Morris and executive vice president/general manager Dave Glew.



Paul Cooper

Cooper, who has been national director of publicity for Atlantic since February 1978, will continue to be based at Atlantic's Los Angeles offices and will work closely with newly-appointed west coast general manager Les Garland.

Prior to joining Atlantic, Cooper was director of creative services at Little David Records (including Monte Kay Management and Clerow Productions, Inc.) for five years. He was also national publicity director for A&M Records, where he created the publicity, artist relations, and artist development departments at the inception of that label.

20th Publishing Names Lambert VP

■ LOS ANGELES—Herb Eiseman, president of 20th Century Fox Music Publishing, has announced the appointment of Eddie Lambert to the post of vice president-creative at the firm.

Lambert comes to 20th after serving in a similar capacity at Interworld Music for the last three years. Prior to that, Lambert helmed the creative division of Haven Records and Productions.

Michael Stanley Band to EMI-America



Jim Mazza, President of EMI-America/United Artists Records, has announced the signing of the Michael Stanley Band to EMI-America. The Cleveland-based band's debut album, "Heartland," is scheduled for September release. Pictured at the signing are (standing, from left), Bob Pelander, MSB; Mike Belkin, BMM Management; Kevin Raleigh, MSB; Carl Maduri, BMM Management; (middle row, from left) Gary Markasky, MSB; Don Grierson, vice president, A&R, EMI-America/United Artists Records; Michael Stanley; (seated) Tommy Dobek (left) and Michael Gismondi, MSB.

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Quincy Jones: 'Soul, Groove and Honesty'

By SAMUEL GRAHAM

■ The first installment of *RW's Dialogue* with producer/arranger/composer/record executive Quincy Jones, which appeared last week, concerned itself primarily with Jones' new company, Qwest Records—his plans for the new label's artist roster, his reasons for embarking on such a venture during the record industry's hard times as well as his views on production and other more or less practical matters. This week, part two focuses on "Q" the musician, which is where it all started. He addresses the question of jazz musicians—like himself and George Benson, whose "Give Me the Night" is among Jones' newest album productions—who can no longer be strictly classified as such; he talks of the change in his writing style effected when the electric bass became popular; and he enthuses about the ever-growing marriage of music and film.



Quincy Jones

Record World: On a record you arranged about 25 years ago, "This Is How I Feel About Jazz," you say in the liner notes that you wanted to present "most of my favorite musicians in settings conducive to swinging and their unlimited self-expression." You also talk about "soul, groove and honesty." That basic philosophy hasn't really changed much since then, has it?

Quincy Jones: It hasn't. You know, sincerity and energy . . . it's pretty close to the same thing. Emotionally, it sounds like the same feeling (I have now).

RW: On your first album for A&M, "Walking in Space," the players include everyone from Ray Brown and Grady Tate to younger guys like Bob James and Hubert Laws. Do you always look for a combination of young and veteran, mainstream and "contemporary"?

Jones: Just great musicians, known or unknown. It's like going into an incredible restaurant and going straight across the menu: you take the things you like the most, you know. That (the musicians I use) is just what I like. I couldn't choose between Bartok and Charlie Parker—they're two different things, and they're both great. It's the same with the musicians.

RW: You also seem to strive for a kind of family feeling, and using the same musicians a lot must help create that.

Jones: Yes. When you really love a musician, as a human being and as a musician, the affinity is very strong. Like (Belgian guitarist/harmonica virtuoso) Toots Thielemans always tells me, "You really know how to press my buttons."

You (the producer) have to some way pull everything together; your contribution is to create an environment which makes everybody want to play the best they can, and sometimes play more than they can. I love that when it goes down.

RW: It seems that in recent years, albums like "Sounds . . . and Stuff Like That" are less conceptual than your earlier ones. There's also more emphasis on rhythm, little rhythmic figures.

Jones: "Body Heat" was the start of that. There was the frustration of being in there (the studio) with, say, maybe 20 instruments and a rhythm section, focusing on getting the notes right and all the conceptual things right—I always felt like the rhythm section got neglected, and that was really the motor. So on "Body Heat" I decided to go the other way, and start basically with the emphasis on the rhythm section, so I could deal with what they were doing.

You know, we talk about the word "fusion" a lot. I did "Walking in Space" in '69; Miles (Davis) did "Bitches Brew" in '70, and something that I had been suspecting for a long time finally hit me like a truck ran into me. In '53, we did a session with (trumpeter) Art Farmer called "Work of Art," which, as far as I know, has the first Fender bass ever recorded; when we went to Europe with Lionel Hampton that year, Leo Fender gave Monk Montgomery, Wes' brother, a funny-looking instrument and said, "Try this out for a while." After I did

"Walking in Space" and heard Miles' "Bitches Brew" and everything, then I realized there was a tremendous difference in the way I had been writing—which was horns carrying root notes in some of the parts, and using straight upright bass. The Fender bass was so predominant, when that sound came through it had to take on a different personality, and play parts of the notes of the chords that didn't match the horns; it had to imitate vocal expression, like Southern gospel bass singers, rather than just the pure walking bass kind of trip. The focus from animation on the top and foundation on the bottom shifted; electric guitar and Fender bass were the prime protagonists in changing the whole concept of everything, in terms of an acoustical sound. You had to redistribute your concept of voicing. I saw Miles react to it the same way, because Miles became almost like a percussionist on top of that rhythm section, with John McLaughlin and those cats—he couldn't play the kind of lyrical lines that he had before.

RW: "Bitches Brew," though, was a mostly-improvised album. When those changes were occurring to you, you were actually writing them down; with him, it seemed they just came out that way.

Jones: Yeah, but to me writing is all about that. Since I started as a trumpet player and an arranger almost at the same time, writing to me is no more than reminding yourself what you thought of. In many ways, you have to conceive it on almost an improvisational level; then you have to capture it.

RW: How's your trumpet playing these days?

Jones: Well, after the operation (he has suffered two near-fatal neural aneurysms), I can't play with it too much. I've got a clip on each side of the brain, you know, and you can blow 'em off—like blowing your mind (laughs).

RW: How about your singing? You used to sing quite a bit on your own albums.

Jones: I was always kind of clowning around, you know. As a kid, I used to sing a lot, and I guess I got very intimidated by having worked with so many great singers—that can put you in the closet forever. Ray Charles, (Billy) Eckstine, Sinatra, Michael (Jackson): that can put you away. I guess it (singing) is something everybody would like to do, but I don't think I'd play around with it again until I did it right.

I think every person that's involved in music should find a way to get out every possible musical thing that they have to say.

RW: This whole thing about you and jazz, how you were once a jazz musician but aren't anymore . . . You must be getting tired of hearing about it.

Jones: It's a pain in the ass. The basic premise of it almost gets absurd. See, improvisation in jazz is spontaneous composition, right? If Coleman Hawkins plays "Body and Soul" one night—you know, he's had a couple of Cutty Sarks, or whatever—and he plays this classic solo, for the most part, every critic that hears him play it after that wants to hear him play just like the classic record. Then it's no longer improvisation. It just gets silly.

RW: The reason I bring it up is because your bio describes you as a "jazz expatriate." That's not really accurate, is it?

Jones: No. And ever since I've been in music . . . I started out in a gospel quartet singing, played in rhythm and blues bands, marching bands, and jazz, and schottisches and everything else. Wherever your affinity lies, the influence is going to be heard anyway. I think all of the things I loved about jazz from the very beginning are still prevalent in the music. But I like what the rhythm sections do now, I really do.

RW: Is it possible that you see George Benson as a sort of kindred
(Continued on page 63)

Record World Single Picks

BARRY GOUDREAU—Portrait/
Epic 2-70041



LEAVIN' TONIGHT (prod. by Boylan-Goudreau) [Jessi Anni/Pure, ASCAP] (3:25)

Boston fans will welcome this solo debut from one of that band's guitarists. The initial single from his self-titled LP, it's a high-octane rocker with an abundance of sweltering guitar riffs and fills. Boston mates Brad Delp (vocals) and Sib Hashian (drums & percussion) make important contributions.

MANHATTAN TRANSFER—
Atlantic 3756



NOTHIN' YOU CAN DO ABOUT IT (prod. by Graydon) [writers: Graydon-Foster-Kipner] (Garden Rake/Irving/Foster Frees, BMI/Stephen A. Kipner, ASCAP) (3:50)

David Foster's piano harmonics run throughout this vibrant ballad from the innovative quartet's "Extensions" LP. Following the success of "Twilight Zone," which finally turned-on several formats to this refreshing sound, it should do especially well with pop and A/C audiences.

JOAN ARMATRADING—A&M
2262



ALL THE WAY FROM AMERICA (prod. by Gottehrer) [writer: Armatrading] (Rondor/Irving, BMI) (3:07)

Recognition of this woman's artistry by pop radio is long overdue. The poetic theme and Joan's typically affecting vocals are decorated with a twangy guitar line and emphatic percussion while the chorus hook is aimed at AOR-pop. From the "Me Myself I" LP, it should be the track that finally breaks Joan on pop radio.

PATTI FISHER—WB/Curb 49544



SHIVER (prod. by Pace) [writers: Blatte-Gottlieb] (MCA, ASCAP) (3:10)

The LA-based songstress has a hit on her hands with this initial release from the forthcoming, as yet untitled, LP. Cool keyboards give a light reggae-pop feel while Fisher's vocal pizzazz mingles freely with the lovely recurring hook. Intelligent production superbly captures the percussive seasoning and supporting vocal colors.

Pop

VILLAGE PEOPLE—Casablanca
2291

MAGIC NIGHT (prod. by Morali) [writers: Morali-Belolo-Willis] (Can't Stop, BMI/O.P. Scorpio, SACEM) (3:22)

With all the fanfare and exuberance of a Broadway musical chorus, the Village People come forth with this uplifting slice from the "Can't Stop The Music" soundtrack.

MARGARET REYNOLDS & KC—
71st ST. 5004 (TK)

TAKE ME TO THE MOON (prod. by Champion-Bogdan) (Capraqua/Harrick, BMI) (3:35)

Last year, KC collaborated with Terri DeSario and the result was an across-the-board hit. This duet may do the same as Reynolds shows plenty of spirit and sass while the rhythm cooks.

JEFF BECK—Epic 9-50914

TOO MUCH TO LOSE (prod. by Beck-Scott) [writer: Hammer] (Country and Eastern, ASCAP) (2:57)

The veteran guitarist extraordinaire is found in a power trio setting with Jan Hammer's keyboards as the principal accomplice. It's straight-ahead explosive rock.

ANDREW GOLD—Asylum 47024
STRANDED ON THE EDGE (prod. by Gold) [writers: Gold-Goldenberg] (Luckyu, BMI) (4:05)

Gold is best known for his soft, melodic tunes but here he opens up with an unabashed rocker. Co-penned by Cretone Mark Goldenberg, it's primed for AOR-pop.

NERVOUS EATERS—Elektra
47025

NO SLEEP TONIGHT (prod. by Maslin) [writer: Cataldo] (Carco, ASCAP) (2:35)

The Boston-based quartet revolves around Steve Cataldo's falsetto vocals, guitar work and songwriting talents, all of which are prominent on this lilting pop-rocker.

CHRIS de BURGH—A&M 2259

THE TRAVELLER (prod. by Anderle) [writer: de Burgh] (Crusty/Red Head, ASCAP) (3:40)

This is de Burgh's debut single from his fifth LP, "Eastern Wind." Haunting, intricate guitars and a shadowy background chorus create an eerie aura.

AMERICA—Capitol 4915

YOU COULD'VE BEEN THE ONE (prod. by McCauley-Mollin) [writers: Batdorf-Sheridan] (Koppelman-Bandier, BMI) (3:07)

This is America's strongest effort in years. Joined by LA's finest, Beckley (lead vocals) and Bunnell inject yearning sweetness into this pop-rock ballad. The production is exceptional.

THE AMAZING RHYTHM ACES—
WB 49543

WHAT KIND OF LOVE IS THIS (prod. by Johnson) [writer: Cameron] (Flying Fingers, ASCAP) (3:56)

The Tennessee-based sextet defies categorization while making consistently pleasing records. From the forthcoming "How The Hell Do You Spell Rythum" LP, it's a passionate ballad.

JOHNNY PINNA AND SALVATION—Lam 001

JUST ONE MORE TIME (prod. by Caso Bros. [writers: Caso-Riggil] (Sister John, BMI) (3:31)

Based in Brooklyn, Pinna and his band show a fine sense for the melodic ballad. The vocals are dramatic and upfront with a cute chorus backing. For top 40 & A/C.

B.O.S./Pop

BOB MARLEY & THE WAILERS—
Island 49547 (WB)

COULD YOU BE LOVED (prod. by group) [writer: Marley] (Bob Marley/Almo, ASCAP) (3:35)

This initial release from the "Uprising" LP is simply marvelous. There's reassuring warmth in the chorus hook and the inviting rhythm commands a dance.

THE STYLISTICS—TSOP 9-4789
(CBS)

HURRY UP THIS WAY AGAIN (prod. by Wansel) [writers: Wansel-Biggs] (Assorted, BMI) (3:28)

A fascinating keyboard/guitar intro ignites this luxurious ballad, title cut from the quartet's forthcoming LP. Russell Tompkins' lead vocals deliver a hook that'll stick on more than one format.

CARRIE LUCAS—Solar 12085
(RCA)

IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) (prod. by Sylvers, III) [writers: Shelby-Randolph] (Spectrum VII/Mykinda, ASCAP) (3:55)

Glistening keyboards frolic over a boss bass while Carrie and an exuberant chorus exchange heavenly vocals. From her forthcoming "A Portrait Of Carrie" LP, the production is crisp and the package has "hit" all over it.

ROCKIE ROBBINS—A&M 2264

HANG TOUGH (prod. by Martin) [writer: Dees] (Chappell, ASCAP) (3:25)

Rockie had substantial pop success with his "You And Me" single and this follow-up should at least duplicate. The upbeat theme has a catchy chorus and smart arrangement.

NORMAN CONNORS—Arista
0548

TAKE IT TO THE LIMIT (prod. by Connors) [writer: St. James] (Norman Connors/Tambeat, BMI) (3:44)

The title cut from his forthcoming LP has the rangy vocals of Adaritha as a centerpiece. Connors' spirited drumming keeps things volatile and his arrangement/production is tops.

THE McCRARYS—Capitol 4919

GOTTA BE IN (prod. by Henderson) [writers: Lind-Black] (Deertrack, BMI) (3:15)

Vocal gymnastics abound on this colorful side from the family quintet's forthcoming "Just For You" LP. Linda McCrary takes the lead and shows that she's a talent to reckon with.

BRASS CONSTRUCTION—United
Artists 1371

I'M NOT GONNA STOP (prod. by Lane) [writers: Fuchs-Fields-Weathersby] (Sumac, BMI) (3:41)

The nine-member Brooklyn-based collective issues this first track from the "Brass Construction VI" LP and it's a soulful ballad with regal horn charts and Eltesa Weathersby's impassioned vocals in the forefront.

TYRONE DAVIS—Col 1-11344

HOW SWEET IT IS (TO BE LOVED BY YOU) (prod. by Graham) [writers: Holland] (Stone Agate, ASCAP) (3:58)

Marvin Gaye, Jr. Walker, and most recently James Taylor have taken this chestnut into the top 20. Davis' jumpin' remake, with his sexy vocals and a smoldering sax solo, is likely to follow suit.

DEE EDWARDS—Cotillion 46003
(Atl)

MR. MIRACLE MAN (prod. by Zager) [writer: Hutch] (Warner-Tamerlane, BMI) (3:30)

Edwards' sweet, endearing vocal prances over a crisp, percussion-clad rhythm track on this cut from the "Two Hearts Are Better Than One" LP.

Country/Pop

WILLIE NELSON—Col 1-11351

ON THE ROAD AGAIN (prod. by Nelson) [writer: Nelson] (Willie Nelson, BMI) (2:39)

A melodic toe-tapper that captures all the flavor and authenticity of a travelin' country band, this initial release from the "Honeysuckle Rose" soundtrack has definite pop-A/C potential.

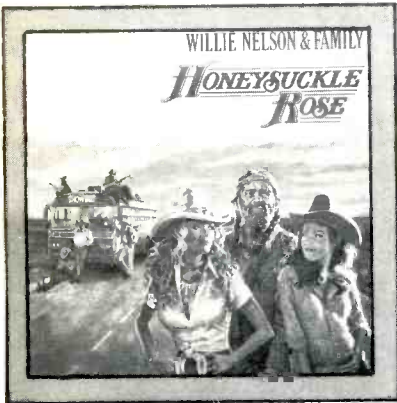
EMMYLOU HARRIS—WB 49551

THE BOXER (prod. by Ahern) [writer: Simon] (Paul Simon, BMI) (3:38)

The vocal intensity here reaches spiritual proportions as Harris (backed by the White sisters) covers the Simon & Garfunkel '69 top 10 hit.



Album Picks



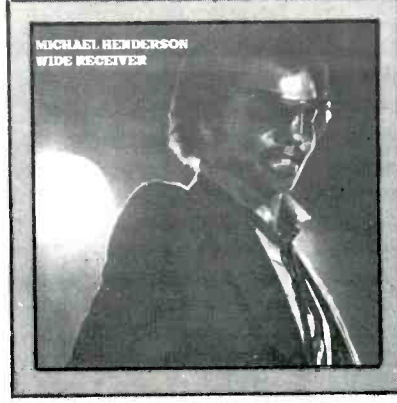
HONEYSUCKLE ROSE (Original Motion Picture Soundtrack)
WILLIE NELSON & FAMILY—Columbia 52 36752 (13.98)

This double-pocket set is certainly more than a soundtrack album—it's got Nelson favorites like "Blue Eyes Crying In The Rain" and "Pick Up The Tempo," and singles with strong pop possibilities like "On The Road Again." Includes a guest appearance by Emmylou Harris.



LOVE LIVES FOREVER
MINNIE RIPERTON—Capitol 500 12097 (8.98)

It's difficult to imagine a more fitting tribute to the late Minnie Riperton than this album, on which fellow musicians including Stevie Wonder, Michael Jackson, George Benson, Roberta Flack, Peabo Bryson, Hubert Laws and Tom Scott all turned out to perform. "You Take My Breath Away" is a memorable chorus.



WIDE RECEIVER
MICHAEL HENDERSON—Buddah BDS 6001 (Arista) (8.98)

With experience ranging from session playing to Miles Davis, Henderson is versatile enough to appeal to any audience. On this album, "Make Me Feel Like," a funky duet with a female vocalist; and "Reach Out For Me," a Bacharach/David ballad, offer just two reasons this artist has succeeded in many markets.



CAUGHT
TERI DESARIO—Casablanca NBLP 7231 (7.98)

The young lady who reached number one on the charts with her duet with KC, "Yes I'm Ready," offers an impeccably produced solo album that rocks hard with tunes like "Standin' On The Edge" and shifts to gentler pop-A/C moods with "All I Wanna." Includes a cover of the Beatles' "I Should Have Known Better."

QUINCY

Columbia NJC 36471 (7.98)



Boasting tight harmonies, interesting keyboard arrangements, and slick production, Quincy maintains a fusion of new wave and pop. "Dime Store Lies" and "Ordinary Town" are just two of the cuts that click.

PRISONER IN THE STREET

THIRD WORLD—Island ILPS 5616 (WB) (7.98)



The fact that this soundtrack was recorded live can only enhance Third World's reputation. The title cut really sparkles as does their treatment of Gamble and Huff's "Now That We Found Love."

A BIT IRRATIONAL

YIPES!!—Millennium BXL1-7750 (RCA) (7.98)



This band has a hard time masking its enthusiasm, especially on such outstanding cuts as "I Can See You're in Love" and "Was That You." Also worthy of note is their rousing rendition of the Beach Boys' "Darlin'."

LE CHAT BLEU

MINK DE VILLE—Capitol ST-11955 (7.98)



An original figure on the New York club scene, Willie De Ville remains close to the heart of rock 'n' roll on his third album, which got AOR play as an import. Many tunes co-written with the legendary Doc Pomus.

CLOSER

MELBA MOORE—Epic JE 36412 (7.98)



Melba is an artist who has proven herself on stage, television and records. With the single "Everything So Good About You" already bulleting on the BOS chart, this promises to be one of her strongest albums yet.

SMOKEY AND THE BANDIT 2

(Original Motion Picture Soundtrack)—MCA 6101 (9.98)



The sequel to the immensely successful feature film is a sure hit, and the soundtrack, featuring Don Williams, Jerry Reed, Mel Tillis, Tanya Tucker, the Statlers, Brenda Lee and big bad Burt himself is perfect fare for truckin' on home.

TWICE NIGHTLY

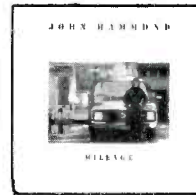
THE TREMBLERS—Johnson NJZ-36532 (CBS) (7.98)



Peter Noone has certainly come a long way from Herman's Hermits. As lead singer and principal songwriter, he leads the Tremblers through this new wave collection which includes the desperate "I Screamed Anne."

MILEAGE

JOHN HAMMOND—Rounder 3042 (7.98)



Hammond's tasty handling of the material he has selected is what makes this album cook. Two good examples are his arrangements of Willie Dixon's "My Babe" and Robert Johnson's "Give Me A 32-20."

DECLARATION OF INDEPENDENTS

Ambition AMB 1 (JEM, Rounder) (7.98)



As much a celebration of independent labels as it is a new wave collection, this album features Robin Lane and the Chartbusters, Root Boy Slim and the Sex Change Band, Pylon, and a variety of others.

FISH 'N' CHIPS

EDDIE & THE HOT RODS—EMI-America SW 17037 (7.98)



This British band made a lasting impression on AOR with "Do Anything You Wanna Do." On a new label with producer Al Kooper, they offer programmable rock originals and cover the Rascals' "You Better Run" and the Outsiders' "Time Won't Let Me."

EASTERN WIND

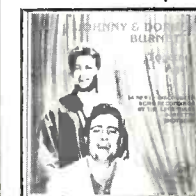
CHRIS de BURGH—A&M SP-4815 (7.98)



This album represents de Burgh's versatility, both musically and lyrically. "Traveller," the new single, is hauntingly pretty while "Flying Home" and the title cut, are naturals for A/C playlists.

TOGETHER AGAIN

JOHNNY & DORSEY BURNETTE—Solid Smoke 8005 (Rounder) (7.98)



The performances of these two completely make up for what this album lacks in audio quality. Or special interest is Dorsey's vocal on Johnny's classic "You're Sixteen" and Johnny's version of "Lovesick Blues."

BMI Opposes Fraternal Groups' Efforts To Seek C'right Fee Payment Exemption

By BILL HOLLAND

■ WASHINGTON — The Senate this past week began hearings on a proposed amendment to the Copyright Law which would exempt fraternal organizations and veterans groups such as the American Legion from paying performance royalties to songwriters.

BMI president Edward W. Cramer and several BMI writers went to Capitol Hill and went on record as opposing the amendment.

The bill, S. 2082, introduced by Sen. Edward Zorinski (D-Neb.), is being handled by the Judiciary Committee's subcommittee on Improvement in Judicial Machinery.

Cramer, in his statement to the subcommittee, called the amendment "narrow special-interest legislation." He said that songs are the creative property of their writers, "just as a machine is the property of the inventor," and therefore the writers should be paid for their efforts.

Cramer posited the view that if such organizations want songs for free, it would follow that they should have social functions at which not just the songs but the services of musicians, promoters, food and beer distributors and cleanup employees as

Nonesuch Billings Up

■ LOS ANGELES — Nonesuch Records' net billings for the first seven months of 1980 have jumped 80 percent compared to net billings for the same period of 1979, according to Bill Berger, Nonesuch sales and marketing director.

"The surge is attributable to four important factors," notes Berger. "First, Nonesuch has expanded its repertoire of artists and music so that the label now covers the broadest spectrum of music in its history, including Baroque, Medieval, Romantic, Americana and Modern as well as the ethnic music available on our Explorer series.

"Secondly," Berger continues, "Nonesuch is releasing albums every month, not three or four times a year as in the past.

"Thirdly, Nonesuch has approached the marketing and promotion of its release in much the same way a pop album is handled, with radio and television advertising tied in with major classical retail accounts.

"Finally, the vast marketing strength of the WEA organization has been actively involved in working Nonesuch releases this year, much more so than in the past."

well were provided at no charge.

Witnesses from the American Legion and the Veterans of Foreign Wars and representatives from the Moose, Elks and Eagles organizations testified that royalty payments diminished the amount of money they, as non-profit groups, could raise for charity.

Staffers on the Hill told RW that, regardless of testimony on both sides, legislation would "not be going anywhere" during this session of Congress.

Cramer brought with him seven BMI writers of varied backgrounds: Felice and Boudleaux Bryant, Gunther Schuller, Jerry Goldsmith, Sy Oliver, Larry Brown and Pee Wee King.

The BMI president said they were selected because they are all professionals who depend on their performance rights income for a living, rather than "heavy name" singer-songwriters who also derive income from live performances.

ASCAP and SESAC representatives are expected to give testimony when hearings resume in the fall.

Schwartz Bros. Opens New H.Q.

■ WASHINGTON — Schwartz Brothers, Inc., a leading east coast music merchandiser, has opened new corporate headquarters in the Washington Business Park in Lanham, Maryland.

The \$3.5 million warehouse and headquarters building is almost twice the size of the company's former facilities. Approximately 67,000 square feet of the new facility serve as a warehouse and distributor center for Schwartz Brothers' wholesale operations and its Harmony Hut stores. The remaining 26,000 square feet are occupied by corporate headquarters and support facilities.

Famous Music Names Chester VP

■ LOS ANGELES — Julie Chester has been promoted to vice president, Famous Music Corporation, a division of Paramount Pictures Corporation, it was announced today by Marvin Cane, president of Famous Music.

Chester had been west coast professional manager for Famous Music, helping to place soundtrack albums with major record companies. Before joining Famous, he was music coordinator for Eddie Fisher, running Fisher's Ramrod Records and his music publishing companies.

Millennium Signs Snatch



Jimmy Jenner, president of Millennium Records, welcomes the group Snatch to the RCA-distributed label at a signing party at Millennium's penthouse offices. A single, "Another Brick in the Wall," has been released with an album due in late September. Pictured from left: R. Bernard Fowler, Steven K. Brown, de Benedictus, Robert Kasper, and Darryl Short of Snatch; Karolyn Ali, management; Jenner; Geoffrey Chung, producer; Daaiyah Ali, management; Michael Taorock, legal counsel; Bobby Ragona, director of sales and marketing, Millennium Records.

RCA Readies Push For Bowie LP, Single

■ NEW YORK—RCA Records has unveiled an extensive marketing campaign for David Bowie's new album, "Scary Monsters," which is slated for Sept. 19 release.

Three different singles will be released, two of them non-commercially, prior to the release of the album. "Ashes to Ashes," currently a top five hit in England, will be released on Aug. 29. On the same day, AOR stations will be serviced with a 12-inch disc, "The Continuing Story of Major Tom," which consists of Bowie's earlier hit "Space Oddity" and "Ashes to Ashes" segued together. On Sept. 16, dance clubs will be serviced with a 12-inch of "Fashion," the album's dance track.

Merchandising aids, many of which make use of the clown figures that appear on the 45 sleeve and LP jacket, include mobiles, posters, postcards, and a limited run of stamps designed by Bowie. A Bowie interview album will be serviced to AOR and college radio and press, and a video of "Ashes to Ashes" will be made available to clubs, stores, and cable and commercial television. The video marks Bowie's debut as a director.

Songwriting Group Announces Workshops

■ LOS ANGELES—Songwriters Resources and Services, a non-profit organization, has announced that it will sponsor a series of 11 workshops in the craft and business of songwriting beginning September 22. In addition to its regular curriculum covering lyric writing, theory, voice and the music business, the agency will offer a performance workshop taught by Bob Baxter and a demo production workshop taught by Tony Brito. Song evaluation workshops will be held in Los Angeles, Long Beach and San Francisco.

Video Corp. of America Pacts with CBS Video

■ NEW YORK—Al Markim, president of Video Corporation of America (VCA), has announced that his company has been named as the primary videocassette duplicator for CBS Video Enterprises' CBS/MGM film libraries by Cy Leslie, president of CBS Video Enterprises.

VCA operates the largest network of video labs in the U. S. and handles videocassette duplication for WCI Home Video, CBS Video Enterprises, Walt Disney Home Video, Time-Life Video Club, NFL Films and VidAmerica. Under the terms of the CBS contract VCA will also be responsible for all film masters. VCA's eastern and midwest labs, S/T and Teletronics Video Services respectively, will coordinate the CBS duplicating.

West coast videocassette duplicating for CBS Video Enterprises will be provided by U. S. Video Corp.

Warner Video Sets Anti-Piracy Device

■ NEW YORK — Warner Home Video, a division of Warner Communications Inc., has announced that all of its video cassettes have been encoded with a new anti-piracy fingerprinting system called "SNID," developed by S/T Videocassette Duplicating Corp., which supplies all of the video cassettes required by Warner Home Video for the consumer marketplace.

Mort Fink, president of Warner Home Video, said that S/T Videocassette Duplicating Corp. began working last fall on developing and installing the "SNID" fingerprint system. Mr. Fink said that the "SNID" system gives each cassette an individual serial number, which indicates the laboratory in which the cassette was duplicated, the date it was duplicated, the pass number on which it was duplicated, and the recorder on which it was duplicated.

Fall Selling Preview

(Continued from page 3)
80 titles, but to possibly vary from past incentives programs principally in terms of advertising plans, which he declined to elaborate on, pending this weekend's meetings.

For Bergamo, overly bullish sales projections weren't the only stumbling block of two years ago. "I think something else that affected us was everyone's fear that there would be a manufacturing crunch," he noted, citing the overpressing, overselling and overordering that resulted as a major contributor to the massive returns seen last year.

WEA Distribution is also conducting a fall sales program for selected titles from the Warner Bros., Elektra/Asylum and Atlantic lists of current hits. Although director of communications Skid Weiss said specific terms would not be made available until Labor Day weekend, when WEA holds two separate regional meetings for its staff in Dallas and Philadelphia, he echoed the view that a more conservative stance for both vendors and accounts is now a market given.

"I think all of the labels are continuing to re-examine what they have to do to promote more efficiently and accurately," he notes, citing the creation of a separate catalogue business under the mid-priced category and the positive effect of returns control measures on braking the flow of unsold goods as factors mirrored in fall programs.

WEA will be unveiling new titles in its \$5.98 line during the forthcoming meetings, and Weiss reported that its fall program won't make any adjustments to the returns formula devised last year. Weiss also stressed the trade's concern over rising eight-track returns as consumers swing to cassette gear as another factor affecting overall order patterns. That problem was outlined to WEA accounts in an August 11 letter.

Like WEA's Weiss, who says trade concern for setting realistic levels was apparent in last fall's programs, Dennis White, Capitol's vice president of marketing, reports that plans for a fall campaign drawing from the catalogues of the Capitol/EMI-America/United Artist Records group will follow the lines set last year.

"Last year's program was quite successful, in that we focused very carefully on the product that we knew could sell," says White. "We know which albums sold through then, and which didn't, so we're continuing in that vein with this year's program." Although terms and title selections won't be announced until next

week at the earliest, White does note separate plans to expand the company's \$5.98 midline catalogue, introduced a year ago.

Effective September 1, some 200 new titles are being added, with shipping to start about a month later. Noting that this will mark a more comprehensive entry into that price sector for the Thorn/EMI labels, White is withholding final judgment until that release reaches the market, but is generally optimistic.

"From indications I have from the \$5.98 field, it will be successful in shoring up catalogue sales—that's the reason we're really going to hit hard with these additions this fall."

If some labels are exercising careful control over their programs, others are questioning the very basis for fall restocking campaigns under the current economy. At CBS, Tom McGuinness, vice president, sales, branch distribution, reported last week that no plans have been finalized for a fall program—and that CBS may not even have one.

McGuinness didn't attribute the reluctance to launch a massive fall push to conservatism, but referred instead to both the impact of CBS' successful \$5.98 line and the shifting market. "In the past, when you had a catalogue restocking program, you tended to put out a lot of product, but it might not necessarily sell through," he said, alluding to the returns problems seen in early '79. "We're just looking into it much more thoroughly. If we do deal on any records, it will be very selective, and would be with records that we know are going to sell through and never come back to us. We certainly aren't interested in creating return problems."

The diversion of catalogue titles from such putative campaigns

as a result of the \$5.98 list category is another obvious factor, he added. "The catalogue is now out there, year-round, at \$5.98. What's left at \$7.98 and \$8.98 is much more hit product, current product, chart product—there isn't a lot there to deal with in terms of a fall restocking program."

Prior to the creation of the mid-priced sector, McGuinness says such programs would typically include 200 to 300 titles, if not the entire catalogue. Now CBS doesn't have hundreds of catalogue titles over the \$5.98 list category.

Retail Buying Swing

He also notes that the regular availability of album product at that price point has led to a retail buying swing, supported by tighter returns controls, to smaller but more frequent orders—a trend MCA's Bergamo also notes, with current hits as well as mid-lined goods.

Bergamo noted that MCA recently conducted successful campaigns during softer sales periods seldom targeted for special programs in the past. There, too, shorter buys were evident. "We noticed accounts were no longer ordering ahead to cover a 45-day or even 30-day period," reported Bergamo. "They bought shorter than we'd initially expected, but we still made our projections."

As for sales forecasts during the fall months, virtually every executive polled said net sales should easily match or exceed those for the comparable period of a year ago—despite the continued restraint imposed by tighter returns/credit guidelines enforced by such majors as CBS, WEA and PolyGram, among others.

RSO's Mitch Huffman, vice president, sales, summed up that view by noting, "With the new

policies we're seeing, we're more conservative in how we sell, and accounts are bound to be more conservative in what they buy. But we're doing just as well in our net as we would without those restrictions, and without the burden of returns, which is obviously healthier. I don't know that everyone would agree, but those restrictions are working—our net is better than it was a year ago."

All label marketers pointed to the sluggish general economy, and stressed that current music market sales levels are, by comparison, showing resilience. Said Lou Dennis, vice president and director of sales for Warner Bros., "I don't know if cautious is the right word any more—people are still selling records. I just think the trade is more realistic these days. They're ordering more often, and keeping closer control over their sales. As for general sales levels, I don't know about that for every company. At WEA, it's definitely up."

Richmond to U.K. To Oversee Essex Intl. Split

■ NEW YORK—As announced recently (RW, August 23), Howie Richmond, founder of the Richmond Organization and the Essex International music publishing groups, and David Platz, managing director of international affairs for the Essex International publishing group, have agreed to terminate an association of 25 years and restructure the organization in England and other countries outside the U. S. To work out the details of the separation, Howie Richmond will be travelling to England and Europe in September.

Twenty-five years ago, Howie Richmond was among the first post-World War II independent American publishers to set up promotional music publishing companies, fully established in territories outside the U.S. He organized Essex Music Ltd. in England in 1955 and later appointed David Platz managing director. Simultaneously, Richmond organized Essex companies in Australia-New Zealand, France, Germany, Italy, Scandinavia, Holland, Japan.

The reorganization of Essex International's structure will provide for continuing current exploitation and development activities in production for recording artists.

New songs created from existing songwriter agreements and from sub-publishing agreements with British and U.S. music companies will continue to be promoted internationally through the Essex sub-publishing companies.

Unlimited Gold Signs Cooper



Founder Barry White and president Rod McGrew have announced the signing of singer-songwriter Marty Cooper to Unlimited Gold Records. Cooper, who has written material for Stevie Wonder, Sammy Davis Jr., Donna Fargo, Bobby Bare and other artists, has just released his debut single for UGR, "A Little Bit Country, A Little Bit Rock 'N Roll." According to McGrew, the signing of Cooper is the first step toward UGR's goal of expanding into every area of contemporary music, including country, jazz, and rock. Pictured are, from left, McGrew, Cooper, and White.

The Christopher Cross Story: Obscurity to No. One in Six Months

By JOSEPH IANELLO

■ NEW YORK—The Christopher Cross success story has all the elements of a fairytale. A year ago Cross had gone through a series of record company rejections that left him with little more than a firm belief in his music and a dream that he someday would get a recording contract. Today, he not only has that recording contract but his single, "Sailing," reached the coveted top slot on this week's RW Singles Chart. At a time when new waves and the latest dance craze have dominated the new releases, Christopher Cross, a Texas singer/songwriter of the soft-rock variety, has garnered two consecutive top-five singles and a top-ten album, reaching platinum sales figures and challenging some of the accepted axioms of the music industry.

What makes the story so impressive is that hardly anyone outside of Austin, Texas knew who Christopher Cross was six months ago, and by current industry standards breaking a debut artist into the top 10 is next to impossible. Yet, with little fanfare (Cross was uncertain about his image, so a flamingo was used on his album cover) and lots of perservance (he had already had three demo tapes rejected by Warner Bros.' A&R department) Cross bucked the system with his simple, pretty, melodic songs.

Cross played in several Texas "cover" bands in the '70s, cranking out the hits in bars while working on his own songwriting. It was during this dues-paying tenure that he met Tim Meece, who became his manager. After the initial rejections from Warners (Cross had his sights set on the label because he liked the A&R staff and the styles of the acts and producers) Meece suggested signing with the Austin-based Free Flow Productions. "They had reasonable success with Firefall and Jerry Jeff Walker and we decided that someone else on our team with a little more clout would help push the deal over the top," Meece remembers. The move proved to be a smart one because the next demo caught the attention of Warners A&R staffer Michael Ostin.

"I happened to be the one to hear the tape and I liked it very much, so I took it down to our weekly A&R meeting and the decision was made for me to go down to Austin and hear Christopher perform," said Ostin. It was the summer of '78 and Cross was playing at

Austin's Alamo Roadhouse when Ostin and Warners staff producer Russ Titleman decided that Cross was a refreshing new talent who had to be signed. Several months and meetings later, work began on the album with Michael Omartian as producer.

Completed and ready for shipping in October of '79, the album was pushed back in a strategic move by Warner Brothers. "We felt that if it was released in October, the record would get buried in the holiday rush," said Lou Dennis, vice president of sales. "It was moved to December 27 so it hit the streets the first week of January when there wasn't a lot happening. Everyone at Warner Bros. was very high on the record and figured we had a better shot at breaking it if we waited, so we convinced Chris and his management that it was the thing to do."

"Christopher Cross" immediately took off at AOR and retail in Texas and then spread to the southeast. Because the album was very melodic while AOR leaned toward a harder rock sound, much of the initial momentum was lost during the first two months. "We reached somewhat of a leveling-off point with album radio because of the modal programming concept, so we needed a single to bring the rest of the stations into fold," said Charley Lake, national promotion director. "Ride Like The Wind" was released in late January as the first single from the self-titled album and it quickly entered RW's top 100 Singles Chart (as chartmaker of the week) at 58 with a bullet. The February entry was keyed by adds at 94Q in At-

lanta and KXX106 in Birmingham and followed by consistently large jumps each week until the record peaked at 3 on April 26. "Ride Like The Wind" was a different sounding single," reflected Lake. "Once it started going the momentum was terrific."

The success of "Ride Like The Wind" spurred album sales and solved the AOR picture. "It got to a point where AOR radio could no longer ignore it," said Lake. The pop success of the single, combined with its adult contemporary spread, (which soon followed) set the scenario for the second single from the album, "Sailing." A cover pick on RW's June 7 issue, "Sailing" entered at 83 with a bullet the following week and hit 45 the week after on the pop and A/C charts respectively. The single again spurred album sales, taking it from a stagnant three weeks at 24 to the current 8 position. "The second single has taken the album into new areas," commented Lake. "Today, in order to get the true smash record, you have to have a record that can be played in more than one format and 'Sailing' is selling R&B and is perfect for adult contemporary." "Sailing" reached the top of the RW A/C chart last week while it bulleted to 1 on the pop side this week.

While Warners attributed the success of Christopher Cross in part to a "strong commitment on the part of the entire staff to some good old-fashioned promotion" according to Lake, the feeling that the public just liked Cross' music seemed to be the most important factor. There were no extensive promotion campaigns, contests, or

(Continued on page 19)

Polydor Inks Blue Angel



Rock band Blue Angel has been signed to Polydor Records, it was announced by Fred Haayen, president of the label. The group's self-titled debut album, produced by Roy Halee, will be released early next month. Pictured at the signing ceremony held at Polydor's New York offices are, from left: Dick Kline, executive vice president, PolyGram Records East; Arthur "Rockin A" Neilson, guitarist; Johnny "Bullet" Morelli, drummer; Lee Brovitz, bassist; Stu Silfen, attorney for the band; Cyndi Lauper (front), Blue Angel's lead singer; Steve Massarsky, Guiding Light Management, the group's manager; John Turi, keyboards and sax; Ekke Schnabel, senior vice president, legal and business affairs, PolyGram record operations, U.S.A.; and Fred Haayen, president, Polydor Records.

Jenson Pub. Expands

■ NEW YORK — Jenson Publications (ASCAP) and Jenson Productions (BMI), full service music publishing companies, have been established by Jenson Publications, Inc., one of the nation's leading educational music print publishers, Jenson President, Art Jenson, has announced.

Jenson Publications / Productions has already opened offices in New York headed by newly-appointed general manager and veteran publishing executive Victoria Clare. Clare was most recently director of copyright management for the Infinity Music Publishing Group.

According to Clare, the new company is actively seeking new writers, copyrights and catalogues in all areas of music as well as television, theatrical and motion picture properties.

The firm is also shopping for North American rights to foreign copyrights.

Millennium Fall LPs

■ NEW YORK — Jimmy Lenner, president, Millennium Records, has announced the fall release schedule which includes seven albums. The line-up includes: "A Bit Irrational" by Yipes!!; Bruce Cockburn's "Humans;" "Behind the Line" by Rose; "Girls, Rock 'n' Roll & Cars" by Johnny Destry and Destiny; and as yet untitled albums from Tommy James, the Bay Brothers and Snatch.

CSP Acquires Springboard Masters

■ NEW YORK—Albert E. Shulman, vice president of Columbia Special Products, has announced that his company has acquired all of the master recordings previously owned by Springboard International, Inc. and its affiliates. In addition, C.S.P. has acquired exclusive rights to those licensing agreements which continue beyond Springboard's bankruptcy.

Shulman said he has been advised that at least two companies appear to be marketing parts of the Springboard catalogue without authorization from CBS and probably in violation of applicable law. He has requested that CBS counsel take appropriate action.

Capitol Names Moody R&B Field Promo Head

■ LOS ANGELES—Russell "Rus-ty" Moody has been named director of national R&B field promotion at Capitol Records, Inc., announced Don Mac, national R&B promotion manager, CRI.

Since joining the label three years ago, Moody has been Capitol's northeast R&B promotion manager.

Book, LP Keep Jim Morrison's Name Alive

By PHIL DIMAURO

■ NEW YORK—Almost a decade after the death of the Doors' lead vocalist Jim Morrison, his popularity is being sustained in book and record stores across the nation.

"No One Here Gets Out Alive," a book about Morrison, is currently hovering around the top spot on the trade paperback lists (it reached number one in the New York Times July 27). According to Mark Greenberg, vice president of Warner Books, the paperback's publishers, it is the only rock book to ever reach that position.

Elektra / Asylum Records has noticed a corresponding resurgence in the sales of Doors catalogue, "much greater than in the first three months of the year," according to E/A vice chairman Mel Posner. "Business is not fantastic out there, yet we're doing very well (on the Doors)," he continued, adding that three or four Doors titles currently appear in the company's top 25-selling albums each month.

These trends have prompted Elektra/Asylum to schedule a definitive Doors "hits" package for release before Christmas. The album is produced by Paul Rothchild and former Doors Ray Manzarek, Robbie Krieger and John Densmore, with the aid of Danny Sugerman, co-author of "No One Here Gets Out Alive." Sugerman first worked with the Doors answering their fan mail, later becoming their publicist. He is currently in partnership with Rich Linnell as co-head of the Doors' management organization.

The four oldest tracks on the album—"Light My Fire," "Break On Through," "The Crystal Ship" and "Love Me Two Times"—will be electronically reworked to bring them up to what Sugerman calls "state-of-the-art fidelity." The group got the idea after hearing what David Rubinson and Francis Ford Coppola had done with their original recording of "The End" for the motion picture of soundtrack of "Apoca-

lypse Now." They heard how a track from the first Doors album, which was recorded on four-track equipment, had benefitted from equalizing, rechannelling and remastering through a modern system. "There won't be any overdubs or anything like that," emphasized Sugerman. "We're not changing the sound—we're making it truer to its original recorded state." Other proposed cuts for the album, including "Touch Me," "Hello I Love You," and "L.A. Woman," were recorded more recently and need no reworking, he said.

Sugerman and the group had conceived the project for a future date, but the popularity of the Morrison book and the pick up in sales of the Doors catalogue (which Posner attributes at least partly to the book) convinced Elektra that 1980 was the year to release the collection, which Sugerman hopes will become the definitive Doors package. "There's not one record you can get which represents their entire career," he explained. "There are nice repackages, but when air-play prompts a consumer to go into a record store and say, 'I want a Doors record,' I'd like this to be the one he buys."

Meanwhile, Greenberg of Warner Books reports that the Morrison paperback is now in its sixth printing, with 170,000 copies in print. In his estimation, the average buyer is "age 18 to 25, skewing to the higher range. Morrison fans have grown up—that's who's buying the book." Greenberg pointed out that "the book industry is having the same problems as the record industry right now, which makes the book more of a phenomenon."

Sugerman has already concluded an agreement with JEM Records to distribute the Morrison book through record retailers, and the publishers are currently working on another plan to distribute the book to record retail outlets through WEA Corporation.

Jamal in the Studio



Pianist Ahmad Jamal (right) goes over material for his forthcoming Motown Records debut album with arranger Gil Askey (left) and producer Lee Young Sr., head of Motown's creative division, who signed Jamal to the label.

New York, N.Y.

By DAVID MCGEE

■ While the columnist was torturing himself in the sun and surf of Hilton Head, South Carolina under the guise of covering the Record Bar convention, RW's own Joltin' Joe Ianello was out on the beat, and filed this report on Roy Orbison's appearance at the Lone Star Cafe. Take it away, Joe.

"While rockabilly helped usher in rock 'n' roll during the late '50s, the epic ballad filled a pop music void in the early '60s created by Elvis' absence and ended by the arrival of the Beatles. Two important purveyors of those distinct styles, Rob Stoner and his rockabilly trio and the legendary Roy Orbison, appeared on the same bill last week at the Lone Star Cafe.

"Orbison originally recorded with Sun Records and was encouraged by Sam Phillips to go the rockabilly route. "Ooby Dooby," his first single (he gave a spirited reading half-way through the set with perfect vocal control) resulted, but Orbison soon left for Monument Records where he proceeded to write and record a remarkable string of 12 (worldwide) million sellers. These songs, with their dramatic arrangements always escalating into a monumental resolution of satisfied love, were particularly awesome in the intimate confines of the Lone Star.

"Backed by a seven-piece band that looked Las Vegas-lounge but performed studio-tight, Orbison's mannered vocal with all its timbre, range, purrs and growls left no doubt that he has fully recovered from his recent open-heart surgery. Avoiding the medley-of-hits syndrome, Orbison recreated each of his earlier works in its entirety, complete with the backing "dum, dum, dum dumby doo wah" and soaring falsetto finales that he still so gracefully controls. Although much of Orbison's recent work pales next to his original burst of creativity (the "Lovin' You Feelin' Again" duet with Emmylou Harris is an exception), those classics, from "Only The Lonely" to "Oh Pretty Woman," stand out as some of the finest moments in American popular music. Seeing him perform them measures as an equally compelling experience.

"Rob Stoner's rapid-fire opening set was appropriate with all its chronological implications. Stoner is a master of the distinctive slap bass style that is a key element in his purist rockabilly approach. Opting for the electric bass, Stoner performed a spirited sampling from his "Patriotic Duty" album in a set that reached high points with "What Round Is This" and "Chu, Chu, Chu." While Stoner's commitment and grasp of rockabilly are unquestionable, his impressive talents as a singer/songwriter might be enjoyed by a wider audience if he directs them beyond the limited confines of his present sound."

RECORD BAR JOTTINGS: When employees from 100 record stores get together, as they did last week at Hilton Head for the Record Bar convention, more goes on than can be summarized in a mere news story. Herewith then are some observations and tall tales courtesy of the columnist.

The tone for the convention was set on opening night, when Record Bar's Ed Berson mounted the stage and told of his 10-year-old son going out to buy two dollars worth of candy the previous evening ("That's probably three or four Tootsie Rolls at today's prices," quipped Berson). On his way home, young Berson spotted Record Bar president Barrier Bergman and politely offered him some sweets. When Bergman declined, young Berson put it to him bluntly: "You're paying for it, you might as well go for it."

Said the elder Berson: "I've done a great job teaching my son about expense accounts."

Barrie Bergman, meet Ed Berson. He's in charge of your purchasing department.

Then there is Norman Hunter. There is always Norman Hunter. He has now decided that being on the cover of *Record World* is not merely a privilege and/or an honor, but is in fact his birthright. Well, this same Norman Hunter spent one entire dinner expounding on the pitiful lack of heroes in any facet of American life today, and admitting at one point as to how he's beginning to "feel a little old." Midway through his monologue, however, Hunter made a statement that passed virtually unnoticed—or unacknowledged—by those at his table; but anything Hunter says, no matter how seemingly innocuous, is freighted with so much emotional baggage as to make it newsworthy, particularly when the statement hints at mortality. So here it is, Record Bar—read it and weep. Said the 35-year-old Hunter: "I'm making an outside assumption that I'm still with it."

Sounds like a good question to be debated during a panel session (Continued on page 80)

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ For the third week in a row, there's heavy activity going on: we counted 26 current disco disc releases and a dozen noteworthy albums when closing the column this week.

THIS GIRL IS HOT: Teena Marie's third album, "Irons in the Fire" (Gordy), has the unmistakable aura of a big breakthrough. Released barely six months after her R&B/club hit, "Behind the Groove," "Irons" is Teena's first solo production and, with the exception of one cut, her composition entirely. The single, "I Need Your Lovin'," is in the process of becoming a fast favorite (we heard it three times in one evening last weekend); while it's clearly the best pop cross-over pick, all the other cuts make a deep impression on the first listen. For clubs, the first runner-up is "Chains" (7:09), a powerhouse cut with a hard-driving beat and razor-sharp horns that recall "Behind the Groove," where the vitality and humor Teena musters make for one big up. After a three-girl-harmony intro overdubbed with "courtroom" dialogue, she swings into a fast-talking song of love imprisonment ("I'm just a prisoner in cell block Y-O-U"), jolting us with frequent high-note shouts. "Chains" pushes the peak further and further up in a scorching wind-up stretch full of flashy instrumental and vocal riffing: it's powerful, unstoppable. Also: "First Class Love" (5:06), a lusty, exuberant piece with great timbales and synthesizer work, and "You Make Love Like Springtime" (5:00), a left-fielder that suggests Stevie Wonder in one of his tropical/Brazilian moods. Incidentally, the album version of "I Need Your Lovin'" runs 7:29, a full minute more than the promo disco disc, much longer at the closing tag; at either length, expect to hear a lot of this cut, and don't forget to notice how Teena revives the classic Motown bass style on it—just one of the many subtle, wonderful and fun touches on "Irons in the Fire." This is unquestionably one of the year's major releases and confirmation that Teena Marie is an emergent artist of great talent and style.

OTHER NEW ALBUMS: Three solid debuts and a graceful farewell. **Starpoint** is currently charting with the single, "I Just Wanna Dance With You;" their self-titled Chocolate City album contains more clean, stylish dance-funk with surprising variety, considering the economy of Lionel Job's production. Notable cuts, all bright, sharp and tight-tight: "Get Ready, Get Down" (6:49); "Gonna Lift You Up" (4:41) and "Let Me Love You" (4:41), the last a favorite thanks to vocalist **Renee Diggs'** fresh, appealing vocal. **Coffee**, a three-woman group, debut on the chart this week with the single, "Slip and Dip" and the album, "Slippin' and Dippin'" (De-Lite) provides a number of equally frothy, unflaggingly cute dance cuts perfect for a light-hearted moment. "Casanova" (6:15) and "Can You Get to This"

(6:50) are young-sounding, almost teenage cuts, the latter including the first zodiac rap we can remember since "Float On." "I Wanna Be With You" (7:41) is particularly strong, with a cooking, non-stop bass groove powering a fairly elaborate production which alternates voices with bold, Philly-influenced strings. De-Lite's **Keith Carlos** and **Gabe Vigorito** mixed with DJ **Tee Scott**; we see east and west coast breakouts this week. **Busta Jones** presents his first album, a self-titled, eclectic affair, on Spring. It includes his previous singles, "(Everybody's) Dancing All Over the World" and "Just a Little Misunderstanding," along with some interesting rock-soul fusions. "Impulse Reaction" (5:25) is a hot, trebly guitar track with faint but definite echoes of the B-52s and P-Funk, and "I Put a Rush on You" (4:30) is crunching, steamy rock-funk. Our favorite at the moment is "Loose Change" (4:49), sort of a talking blues done over a rock-eting power-pop track. Great double-crossing lyrics: "You're just about as faithful as an alley cat . . ."

"Love Lives Forever" is the title of the late **Minnie Riperton's** final album, released this week on Capitol. Riperton's vocals were recorded with **Leonard Caston** in mid-1978, and the accompanying tracks produced this year by her husband **Dick Rudolph** and **Johnny Pate**. An all-star cast contributes to the liner notes and in the studio; their craftsmanlike, tasteful work makes "Forever" a very becoming tribute indeed. (The proceeds will benefit cancer research and a trust fund for Minnie's children.) One cut, "A Strange Affair" (8:55), could be a club possible: it's a funky guitar piece done in a punchy, somehow very up-to-date style, carrying along gentle social commentary and **Michael Boddeker's** fine synthesizer work, with vocals from the **Waters**. Disco disc to come, we hope.

DISCO DISCS: **Carrie Lucas'** first new song in about a year looks destined to join Solar's stunning run of crossover hits: shipped this week, it's called "It's Not What You Got (It's How You Use It)" (6:27). The cut is even more pop-tailored than most of Solar's current line, befitting Lucas' smooth performance. Her voice takes well to multitracking, and joined vocally by **Otis Stokes** of Lakeside, the ornate vocal scoring is wonderfully sweet and dreamy. **Leon Sylvers III** produced this gentle, easy-swinging cut; look for another mass appeal hit from the pistol-hot Solar galaxy. Our other disco discs lie on extremes surrounding Lucas' middle-of-the-road style: our favorite is **Locksmith's** "Unlock the Funk," on Arista (4:26), broken out of the group's **Harvey Mason**-produced debut. Simple construction: aggressive male chant plus mean bass work; simple sentiments: "when we came to town, everybody got down . . . unlock the funk, the funk of the future." In the pop-disco category, a second disco disc has been pressed promotionally from the **Baby'O** album, "You've Got It!" (Baby'O), following the surprising long-term success of "In the Forest." The new cut, "Your Eyes" (5:35), is far more challenging lyrically; so much so that one wishes there had been a strong lead singer putting producer/composer **Rafael Villafane's** words across more firmly.

POGO FILE: Two important releases. The new **B-52's** album, "Wild Planet" (WB), is due soon; preceding it is a disco disc pressing of two cuts, "Private Idaho" and "Party Out of Bounds." Their previous single, "Rock Lobster," you will remember, became just as much a staple in disco clubs as in the dance-rock clubs that broke the import months before American release. We expect everyone to be on the ball for "Party" (4:32), a steaming guitar instrumental, and

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Discotheque Hit Parade

(Listings are in alphabetical order, by title)

SOME OTHER PLACE/CHICAGO

DJ: **CHUCK WEISSMULLER**
ANOTHER ONE BITES THE DUST—Queen—Elektra
THE BREAKS—Kurtis Blow—Mercury
DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Cotillion
EMOTIONAL RESCUE/DANCE PART I—Rolling Stones—Rolling Stones
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
GIVE ME THE NIGHT—George Benson—Qwest/WFB
HEARTACHE #9—Delegation—Mercury
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young and Company—Brunswick
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LET'S GO ROUND AGAIN—Average White Band—Arista
LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSO
SEARCHING—Change—WB/RFC
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown

REFLECTIONS/NEW YORK

DJ: **BILL CARROLL**
ANOTHER ONE BITES THE DUST—Queen—Elektra
BREAKAWAY—Watson Beasley—WB
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
DOES IT FEEL GOOD—B.T. Express—Columbia
GIVE IT UP (IF YOU WANT TO)—Mtume—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB (LP)
I NEED YOUR LOVIN'—Teena Marie—Gordy
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LADIES OF THE 80'S—80's Ladies—Uno—Melodic
LOVE SENSATION—Loleatta Holloway—Gold—Mind
MAGIC—Olivia Newton-John—MCA
SLIPPIN' AND DIPPIN'—Coffee—De-Lite (LP)
TASTE OF BITTER LOVE—Gladys Knight & the Pips—Columbia
THE TILT—7th Wonder—Chocolate City
WHEN I COME HOME—Aurra—Dream

BRASS DOOR CO./SEATTLE

DJ: **PAUL CURTIS**
AMERICAN EXPRESS—Harry Thumann—Uniwave (LP) (Import Canada)
BREAKAWAY—Watson Beasley—WB
CAN'T BE LOVE—Peter Brown—Drive
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
CAN'T STOP THE MUSIC—Village People—Casablanca
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista/GRP
GIVE ME THE NIGHT—George Benson—Qwest/WB
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
LOVE SENSATION—Loleatta Holloway—Gold—Mind
NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century Fox
PARTY ON—Pure Energy—Prism
QUE SERA MI VIDA—Gibson Brothers—Mango
SEARCHING—Change—WB/RFC
WELCOME BACK—Peter Jacques Band—Uniwave (LP) (Import Canada)

PROBE/LOS ANGELES

DJ: **JON BERGE**
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Honey/Fantasy
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
GET IT OFF/MAGIC OF YOU—Cameron—Salsoul
GIVE ME THE NIGHT—George Benson—Qwest/WB
HILLS OF KATMANDU—Tantra—Philips (Import Italy)
HOT LUNCH JAM/FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LOVE SENSATION—Loleatta Holloway—Gold—Mind
PARTY ON—Pure Energy—Prism
QUE SERA MI VIDA—Gibson Brothers—Mango
STRETCHIN' OUT YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
UNDERWATER—Harry Thumann—Uniwave (Import Canada)

BMA Executive Restructure

(Continued from page 3)

nounced a major restructure of the Association's executive and administrative staff.

Under the new structure, Jules Malamud has been appointed special consultant to the president of BMA. In this newly created capacity, Malamud will liaison between BMA and music industry trade associations and publications, act as chief annual conference planner, and liaison between the Association and senior executives of recording companies. In addition, he will conduct fund raising as it relates to special events, and handle various special projects under the direction of Taylor.

In commenting on the announcement, Kenneth Gamble, co-founder of BMA and newly elected chairman of the board, and president Taylor stated: "We would like to thank Jules Malamud for his invaluable contributions to the BMA. Without his help, the organization would not be in its current position of growth and strength. In his new capacity as special consultant to the president, we are confident that Jules will continue to play a key role in the success and development of BMA."

Simultaneously, Malamud plans to act as consultant to other industry organizations and companies in areas which do not conflict with his responsibilities to BMA.

Also according to the revised structure, Glenda Gracia continues as executive director for BMA. Her responsibilities have been broadened to include the day-to-day management of the business affairs of BMA including all financial responsibilities, coordination of the planning of all board of directors' meetings, and other administrative duties as directed by the president. She will assist in the development and implementation of organizational

Anti-Piracy Product

(Continued from page 6)

ing firm, and it is anticipated that the product will be widely available by the end of this year. The company has a closely controlled security system to protect the process from duplication and says that Conversafe Orange will only be sold for use to the sound recording industry. It intends to audit its suppliers and use other security measures to prevent piracy. Light declined to elaborate on the measures being taken.

"A comparison of the cost of Conversafe Orange products over existing packaging will be better known after the test marketing has been completed," Light said.

programs and projects, and publish BMA's publication, Innervisions.

In addition, Taylor has appointed George Ware as director of programs and special projects, BMA. In tandem with his new role, Ware has resigned his post as BMA Board member and consultant, communications division. Dorothy Brunson, president, Brunson Communications Inc., will fill Ware's board vacancy. In his new capacity, Ware will direct all current and future projects that are initiated by BMA's membership divisions. He will conduct all research analysis, development and design of BMA projects and assist in the development of local chapters.

Together with Malamud, Gracia and Ware will now directly report to Taylor.

Kerner Named to Knack Press Post

■ LOS ANGELES — Scott Anderson, president of Upstart Management, has announced the appointment of Kenny Kerner to the position of head press officer. Kerner will be responsible for handling all press and public relations activities for Capitol recording artists the Knack, who are managed by Upstart.

Christopher Cross

(Continued from page 16)

gimmicks used to sell the album, Lake said. "Aside from a few sailboat give-aways to help the second single, we really didn't do anything special." "We took advantage of where the record was happening with advertising, merchandising and local impact programs," said Lou Dennis, "but basically our strategy was simply taking advantage of our opportunities."

Cross toured throughout May and June as an opening act for Fleetwood Mac and the Eagles, which added invaluable exposure, but aside from the arena-size dates and infrequent club appearances, there was little hoopla to accompany the strongest selling point of the record, the music.

With a Japanese tour scheduled for November which will include an appearance at the Yamaha World Song Festival, and a headline tour scheduled for the fall, Cross has gone a long way in the past year. "We're just elated that everything has turned out so good," said Meece. "Everytime we turn around things just fall into place for us. I just refer to it as the continuing fairytale of the Christopher Cross experience.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ NO MAC CRACKS, JACK: Reports of **Fleetwood Mac's** imminent a) retirement from touring, b) personnel shuffling, and/or c) disbanding are, to cop a phrase, premature and highly exaggerated, according to Mac sources, which assure us the platinum-edged quintet is very much intact.

A Los Angeles Times item mulling **Stevie Nicks'** solo recording plans and rumors of an "announcement" at their upcoming Hollywood Bowl appearance next week apparently inspired a daisy chain of similar reports—none of them checked against the band's official line, we're told. Despite speculation that **Lindsey Buckingham** and **Christine McVie** might also have outside plans, Nicks is reportedly the only Mac member "locked into" solo commitments.

Plans for her own album and a movie based on "Rhiannon" don't translate to a defection, either. Our source compared the situation to **Pete Townshend's** current success as a soloist while still very much at the center of The Who.

Nicks is expected to begin her solo sessions this fall, but is also expected to be on hand for new Mac sessions early next year.

AUDIO BENCHMARK: The rapid growth of the audiophile software market over the past few years has offered proof positive that some music lovers are willing to pay top dollar for premium pressings. While both high-end equipment freaks and bottom-line conscious music biz sages have agreed on the future for digital reproduction, the more specialized field of half-speed mastered versions of familiar hits has invited some skepticism. Of the majors, only CBS has thus far decided to actively enter the field, rather than license masters to such custom firms as Nautilus and Mobile Fidelity Sound Labs.

Last week brought a new test for these super-discs in the release of Mobile Fidelity's long-awaited versions of **Steely Dan's** "Aja." When that album was released in its conventional version in 1977, critics and tradesters alike agreed it was a benchmark for pop production—an opinion ratified by NARAS, which awarded "Aja" that year's Grammy for best engineering. How could such a gem possibly be improved?

MFSL doubtless has its own technical explanation, but fans need only know that the new "Aja" does, indeed, top its predecessor. While the gains are subtle enough to be missed on cheap gear, most modern component systems will show added detail—icing on the cake, for those of us who've long regarded the LP as downright narcotic in its lush sound.

As always, the cost of imported pressings, special packaging and the remastering itself will result in a hefty ticket at the checkout. But coming on the heels of other premium discs culled from existing masters by **Bob Seger**, **Van Morrison**, **Fleetwood Mac**, the **Doobie Brothers** and other mainstream artists, "Aja" confirms that sound-conscious fans don't necessarily have to wait for digital to get really great sound and more durable pressings.

PURPLE HAZE: The "new" **Deep Purple** continues to make waves on its current tour, suggesting some unsettling comparisons with the furor over a similarly revised **Fleetwood Mac** lineup that had founders of that band fuming in the early '70s.

A Deep Purple concert in Quebec City met with open hostility a week ago, with fans severely damaging the 70 year-old facility.

Then, last Monday (18), signs of a battle came here via a Los Angeles Times ad commissioned by former members including **David Coverdale**, **Ian Paice**, **Jon Lord**, **Ritchie Blackmore**, **Ian Gillan**, **Roger Glover** and **Glen Hughes**, warning concertgoers that none of them would be appearing at Tuesday's show at Long Beach Arena. These musicians, operating through Deep Purple (Overseas), Ltd., have also filed an injunction against use of the name by the new group, whose lone Purple alumnus is singer **Rod Evans**, with the original group from 1968 to 1970.

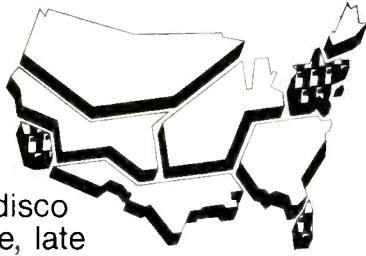
SMOKIN': **Billy Burnette**, now signed to Columbia and finished with his first LP for that label after earlier outings on Polydor, celebrated with a weekend stand at The Whisky and set the place on fire—literally.

CBS has provided Burnette with the custom-built neon logo developed for the new set's cover, which was installed over the club's marquee Friday to tout the appearance and preview the record's arrival. But when the winds came up the next day, the fragile display began crashing into the Whisky awning, finally igniting it. If those fixtures were a write-off, the gig wasn't, since the club itself wasn't

(Continued on page 71)

The Record World

1



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

Air Supply: 18-14 WABC, 6-5 WCAO, 5-4 WFBR, 6-4 WFIL, 6-3 WK3W, 29-18 WNBC, 9-4 WPGC, 15-10 WRKO, 18-14 WXLO, 30-17 KFI, d17 KFRC, 26-21 KEARTH, 14-10 PRO-FM, 17-11 F105, 26-20 JB105, 15-11 Q107, 15-14 Y100, 6-6 14Q.

Ambrosia: hp-46 WABC, 9-7 WCAO, 14-10 WFBR, 20-10 WFIL, 9-5 WIFI, 21-19 WKBW, d28 WNBC, 21-17 WPGC, a WRKO, 24-22 WXLO, 27-25 KFI, d29 KHJ, 21-20 KEARTH, 13-9 PFO-FM, 25-21 F105, 24-19 JB105, e Q107, 28-28 Y100, 19-18 14Q.

G. Benson: 11-9 WABC, 7-5 WAXY, 7-4 WCAO, 4-3 WFBR, 9-5 WFIL, 9-6 WICC, 1-1 WKBW, 12-10 WNBC, 7-6 WPGC, 6-4 WRKO, 5-5 WTIC-FM, 9-5 WXLO, 7-5 WYRE, 23-21 KFI, 8-6 KFRC, 7-6 KHJ, 6-5 KEARTH, 4-1 KSFX, 19-16 PRO-FM, 11-9 F105, 19-11 JB105, 8-8 KC101, 12-4 Y100, 22-10 14Q, 12-10 96X.

i. Cara: 8-4 WABC, d26 WAXY, d17 WBBF, 21-16 WCAO, 15-12 WFBR, 17-15 WFIL, 23-16 WIFI, 11-7 WKBW, 5-1 WNBC, 19-14 WPGC, 1-1 WRKO, 15-10 WXLO, e WYRE, 2-3 KFI, 20-19 KFRC, 4-4 KHJ, 3-7 KEARTH, 13-8 KSFX, 16-11 PRO-FM, 1-1 F105 4-2 JB105, 16-10 Y100, 8-4 14Q.

L. Clifford: 30-29 WPGC, 22-17 WRKO, on KFI, a KFRC, d28 KHJ, d28 PRO-FM, d32 JB105, a28 14Q.

C. Cross: 15-7 WABC, 1-1 WCAO, 1-1 WFBR, 3-2 WFIL, 3-2 WIFI, 2-2 WKBW, 7-4 WNBC, 1-1 WPGC, 3-3 WRKO, 8-11 WXLO, 7-1 KFI, 3-3 KFRC, 15-7 KHJ, 7-6 KEARTH, 15-10 KSFX, 7-4 PRO-FM, 4-2 F105, 3-1 JB105, 1-1 Q107, 3-6 Y100, 14-14 14Q.

Devo: a KFI, on JB105, e Q107, 21-18 Y100.

R. Dupree: d30 WAXY, e WBBF, 8-6 WCAO, 17-13 WFBR, 24-22 WFIL, 13-9 WICC, 20-16 WKBW, 14-11 WPGC, a30 WRKO, 18-12 WTIC-FM, 12-10 WYRE, 24-23 KFI, 16-13 KFRC, 25-20 KHJ, 23-22 KEARTH, 20-18 KSFX, d22 PRO-FM, 27-25 F105, 29-26 JB105, 15-10 KC101, 26-14 Q107, a32 Y100, 25-24 14Q, 22-19 96X.

ELO: a WBBF, 25-21 WCAO, 24-21 WFBR, 25-20 WFIL, 21-18 WICC, 15-9 WIFI, 16-11 WKBW, ae WNBC, 17-16 WPGC, 25-21 WTIC-FM, 18-15 WYRE, 18-16 KFI, 19-14 KFRC, 29-26 KHJ, 27-18 KEARTH, 23-19 KSFX, 25-23 PRO-FM, 25-23 JB105, 10-9 Q107, 13-15 14Q, 19-15 96X.

L. Graham: 13-8 WABC, 2-9 WCAO, 2-5 WFBR, 28-16 WFIL, 28-22 WIFI, a30 WKBW, 3-10 WPGC, d29 WTIC-FM, 7-4 WXLO, 29-28 KFI, 23-18 KFRC, 11-9 KHJ, 25-24 KEARTH, 11-6 KSFX, 27-24 PRO-FM, 32-28 JB105, 11-11 Y100, 29-27 14Q.

A. Holland: 26-22 WCAO, 30-26 WFBR, d27 WICC, d26 WRKO, e WYRE, a KHJ, a PRO-FM, 34-30 JB105, d40 14Q, a33 96X.

R. John: a WCAO, on WFIL, a WICC, d26 WIFI, ae WNBC, 26-22 WPGC, e WYRE, 21-20 KFI, 21-21 KFRC, 19-16 KHJ, 24-23 KEARTH, 29-26 PRO-FM, 18-15 JB105, a35 Y100, 36-31 14Q.

Larsen-Feiten: a WCAO, on WFBR, d30 WICC, a WKBW,

a WRKO, a WYRE, on KFI, a KHJ, 40-38 14Q, e 96X.

J. Lee: 30-22 WAXY, d24 WBBF, 14-10 WCAO, 13-11 WFBR, on WFIL, 20-13 WICC, 30-25 WIFI, 26-21 WKBW, d27 WNBC, 20-18 WPGC, 24-18 WRKO, 24-18 WTIC-FM, 23-21 WXLO, 19-16 WYRE, 17-12 KFI, a25 KFRC, 16-14 KHJ, 8-8 KEARTH, d30 KSFX, 24-20 PRO-FM, 15-12 F105, 21-16 JB105, 13-12 KC101, 24-21 14Q.

K. Loggins: d28 WCAO, a WFBR, 27-24 WICC, 18-14 WIFI, a30 WPGC, 26-24 WTIC-FM, a WXLO, a WYRE, on KFI, 27-26 KFRC, d28 KEARTH, d25 KSFX, 28-25 PRO-FM, 12-10 F105, 28-24 JB105, e Q107, 24-21 Y100, 21-19 14Q, 21-20 96X.

B. Marçones: a31 WABC, 24-23 WAXY, 12-9 WBBF, 11-11 WCAO, 11-9 WFBR, 19-17 WFIL, 16-14 WICC, 10-6 WKBW, 25-23 WPGC, 11-8 WTIC-FM, 22-19 WYRE, on KFI, 29-29 KFRC, 27-22 KHJ, 19-14 KEARTH, 6-8 PRO-FM, 10-7 F105, 6-4 JB105, 9-6 KC101, 29-23 Q107, 22-12 Y100, 5-3 14Q, 2-2 96X.

S. Mills: 29-26 WCAO, 21-18 WFBR, on WFIL, d29 WICC, d28 WKBW, d24 WPGC, 17-18 WXLO, on KFI, a KFRC, on KHJ, 30-26 KEARTH, a KSFX, a34 JB105, 34-30 14Q.

D. Newton-John/ELO: a WAXY a23 WBBF, 30-27 WCAO, 29-24 WFBR, e-29 WFIL, 29-25 WICC, a29 WNBC, 28-27 WPGC, 28-26 WTIC-FM, on WXLO, 26-21 WYRE, on KFI, d23 KSFX, d29 F105, 29-22 KC101, a31 Y100, 28-26 14Q, a32 96X.

O'Jays: a WXLO, a KFI, on KFRC, on KHJ.

T. Pendergrass: a34 WABC, a WCAO, a WXLO.

Pointer Sisters: a WAXY, 18-18 WCAO, 10-6 WFBR, on WFIL, 25-22 WICC, 30-24 WKBW, 6-2 WPGC, a30 WTIC-FM, a WXLO, 11-11 WYRE, 25-24 KFI, a F105, a35 JB105, 25-23 KC101, 11-3 Q107, 26-19 Y100, 37-33 14Q, 8-4 96X.

Queen: a27 WABC, 26-20 WICC, 25-18 WIFI, a30 WNBC, 23-15 WPGC, e WTIC-FM, d29 WXLO, d25 WYRE, 28-26 KFI, 28-24 KFRC, 14-3 KEARTH, 16-7 KSFX, a PRO-FM, a F105, 33-29 JB105, d7 Q107, 38-29 96X.

E. Rabbitt: ahp WABC, 13-12 WAXY, a25 WBBF, 19-15 WCAO, 19-17 WFBR, 23-21 WFIL, a WICC, a29 WKBW, 14-13 WRKO, 29-27 WTIC-FM, 10-9 KFI, 22-22 KFRC, d30 KHJ, 18-16 KEARTH, d30 PRO-FM, a F105, 31-27 JB105, 23-20 KC101, 32-29 14Q, 29-25 96X.

Ray, Goodman & Brown: a WAXY, e WCAO, a WFBR, a WKBW, on KFI, on KEARTH.

D. Ross: 21-2 WABC, 19-13 WAXY, 18-8 WBBF, 17-13 WCAO, 6-2 WFBR, 29-18 WFIL, 23-17 WICC, 29-20 WIFI, 23-14 WKBW, 30-14 WNBC, 16-7 WPGC, 20-12 WRKO, 10-3 WTIC-FM, 5-2 WXLO, 10-7 WYRE, 15-5 KFI, 18-8 KFRC, 8-2 KHJ, 2-2 KEARTH, 22-15 PRO-FM, d24 F105, 9-5 JB105, 12-5 KC101, 5-2 Q107, 7-1 Y100, 33-20 14Q, 11-6 96X.

B. Scaggs: a WFBR, a WICC a WKBW, ae WNBC, 18-9 WPGC, e WTIC-FM, 29-23 WYRE, a KFI, a KSFX, d29 PRO-FM, a29 KC101, e Q107, a37 14Q, e 96X.

B. Seger: 29-28 WAXY, 21-18 WBBF, 27-24 WCAO, 26-22 WFBR, on WFIL, 17-11 WICC, 17-11 WIFI, 24-20 WKBW, 27-25 WPGC, 8-5 WRKO, 22-17 WTIC-FM, 30-26 WXLO, 27-24 WYRE, d30 KFI, 30-27 KHJ, on KEARTH, on KSFX, 20-18 PRO-FM, 7-4 F105, 15-9 JB105, 22-18 KC101, e Q107, 16-16 14Q, d27 96X.

C. Simon: 28-27 WAXY, 28-25 WCAO, 27-23 WFBR, 24-21 WICC, a30 WIFI, 29-25 WKBW, 12-7 WRKO, 30-28 WTIC-FM, d27 WXLO, d29 WYRE, on KEARTH, 23-19 PRO-FM, 29-23 F105, 30-25 JB105, 28-26 KC101, a Q107, 38-36 Y100, 23-22 14Q.

P. Simon: 32-23 WABC, 14-11 WAXY, 25-20 WBBF, 24-18 WCAO, 25-16 WFBR, 26-23 WFIL, 14-8 WICC, 19-17 WIFI, 27-22 WKBW, 22-20 WPGC, 17-8 WRKO, 16-11 WTIC-FM, 20-16 WXLO, 24-20 WYRE, 16-15 KFI, 25-20 KFRC, 24-23 KHJ, 28-25 KEARTH, 29-24 KSFX, 18-13 PRO-FM, 22-16

F105, 27-21 JB105, a30 KC101, e Q107, 37-24 Y100, 30-25 14Q, e 96X.

D. Warwick: 26-25 WAXY, 23-20 WCAO, 18-15 WFBR, e-30 WFIL, d28 WICC, d23 WKBW, 29-28 WPGC, d28 WRKO, d28 WYRE, on KHJ, 30-27 PRO-FM, a F105, 26-24 KC101, 38-34 14Q, 30-28 96X.

2



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

Ambrosia: 12-9 WBBQ, 12-8 WLAC, 18-13 WMC-FM, 12-11 WQXI, 15-13 WSGA, 16-11 KX-104, 22-19 Q105, 4-6 94Q.

R. Dupree: 17-9 WAXY, 3-1 WANS-FM, 17-11 WAYS, 16-12 WBBQ, 31-26 WBSR, 25-19 WCIR, 19-9 WERC, 29-23 WFLB, 16-10 WGSV, 19-14 WHBQ, 6-5 WHHY, 20-14 WISE, 18-14 WIVY, d20 WKIX, 15-10 WLAC, d22 WLCY, 16-14 WNOX, 10-5 WMC-FM, 13-13 WQXI, 17-13 WRFC, 18-14 WRJZ, 12-8 WSGA, 20-18 KJ-100, 12-10 KX-104, 22-19 BJ-105, 22-20 V100, 26-20 Q105, 22-17 92Q, 3-2 94Q.

ELO: 20-13 WAXY, 30-24 WANS-FM, a WAYS, 18-13 WBBQ, e WBSR, e WCGQ, 28-22 WCIR, 21-15 WERC, 28-22 WCIR, 21-15 WERC, 28-24 WFLB, 20-15 WGH, 21-16 WGSV, 4-6 WHHY, 30-27 WISE, 28-25 WIVY, d25 WKIX, 19-17 WLAC, 14-9 WNOX, d24 WQXI, e WRFC, 29-26 WRJZ, 16-14 WSGA, 23-20 KJ-100, 13-12 KX-104, 27-24 BJ-105, 29-28 V100, 21-10 Q105, e 92Q, 18-16 94Q.

A. Holland: d38 WANS-FM, a WBBQ, a WCIR, d35 WISE, a WLAC, d29 WNOX, 22-19 WQXI, a WRFC, e WPJZ, a KX-104, e BJ-105, a Q105, a 92Q, 16-13 94Q.

B. Joel: 26-22 WAXY, 32-26 WANS-FM, 26-25 WAYS, 20-15 WBBQ, 25-24 WBSR, 27-21 WCGQ, 29-24 WCIR, 29-19 WERC, 32-27 WFLB, d23 WGH, 30-23 WGSV, 23-22 WHBQ, 24-19 WHHY, 34-31 WISE, 22-17 WIVY, d23 WKIX, e WLAC, 16-10 WLCY, d22 WNOX, 11-9 WMC-FM, 24-18 WQXI, d25 WRFC, d30 WRJZ, 19-16 WSGA, d29 KJ-100, 30-27 KX-104, 27-23 V100, 16-15 Q105, e 92Q, 27-24 94Q.

Journey: e WBBQ, e WHHY, a WLAC, e KX-104, e Q105, e 92Q.

Larsen-Feiten Band: a WANS-FM, a WAYS, d28 WBBQ, e WBSR, a WCIR, e WFLB, e WGH, d29 WGSV, d30 WHHY, d40 WIVY, e WLAC, d26 WNOX, a WRFC, a WRJZ, a36 WSGA, d28 KX-104, a V100, a Q105, a 92Q, 14-10 94Q.

J. Lee: 4-4 WAXY, 7-2 WANS-FM, 1-1 WAYS, 15-1 WBBQ, 2-2 WBSR, e WCGQ, 22-17 WCIR, 4-4 WERC, 5-3 WFLB, e WGH, 7-5 WGSV, 8-7 WHBQ, 12-11 WHHY, 6-4 WISE, 25-21 WIVY, 9-4 WKIX, 10-7 WLAC, 4-3 WLCY, 2-1 WNOX, 2-6 WQXI, 3-2 WRFC, 1-2 WRJZ, 4-5 WSGA, 15-11 KJ-100, 6-5 KX-104, d36 BJ-105, 17-7 Q105, 16-11 92Q, 1-4 94Q.

K. Loggins: 24-17 WAXY, 18-8 WANS-FM, 30-27 WAYS, 30-27 WBBQ, 23-18 WCGQ, 26-21 WCIR, 20-8 WERC, a WFLB, 23-14 WGH, 29-22 WGSV, 28-22 WHHY, 21-17 WISE, 39-37 WIVY, 20-18 WLAC, d23 WMC-FM, 5-3 WQXI, d28 WRFC, d31 WRJZ, 22-20 WSGA, d28 KJ-100, 22-18 KX-104, d30 V100, d22 Q105, 26-19 92Q, 8-5 94Q.

S. Mills: a WAYS, e WBBQ, d31 WBSR, a WCIR, e WFLB, e WGH, d33 WGSV, a WIVY, e WKIX, 21-20 WLAC, e WRFC, a WRJZ, a31 WSGA, e KX-104, e 92Q.

W. Nelson: a WBBQ, a WCGO, a WHHY, a WNOX, a34 WSGA, e 92Q, a30 94Q.

Rock

Disco

Olivia Newton-John/ELO,
Boz Scaggs

Queen

Hottest:

Radio Marketplace

O. Newton-John/ELO: 30-27 WAKY, d30 WANS-FM, 23-18 WAYS, d29 WBBQ, e WCIR, d27 WERC, 34-31 WFLB, 21-17 WGH, 32-27 WGSV, e WHBQ, 22-18 WHHY, d36 WISE, 40-35 WIVY, e WLAC, 29-19 WLCY, 29-24 WNOX, a25 WMC-FM, a WQXI, d29 WRFC, a WRJZ, 26-24 WSGA, d26 KX-104, 24-14 BJ-105, e V100, 27-24 Q105, e 92Q, 29-26 94Q.

Pointer Sisters: 29-26 WAKY, a WANS-FM, d28 WAYS, 24-19 WBBQ, 26-25 WBSR, e WCIR, a WERC, 15-12 WGSV, 17-15 WHHY, d33 WISE, 30-26 WIVY, a WLAC, 25-20 WLCY, 22-17 WNOX, 11-9 WQXI, 28-23 WRFC, 27-16 WRJZ, 18-12 WSGA, 29-26 KJ-100, e KX-104, 33-30 BJ-105, e V100, d27 Q105, 20-17 94Q.

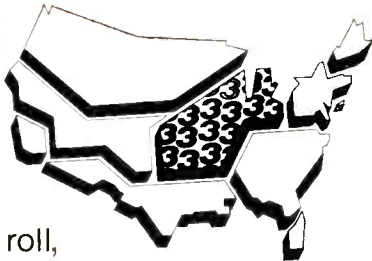
Queen: 23-14 WANS-FM, 5-3 WBBQ, 10-6 WCGQ, e WCIR, 16-13 WERC, a WFLB, e WHBQ, 27-20 WISE, 37-34 WIVY, d23 WLAC, 25-21 WSGA, e KJ-100, 8-7 KX-104, 23-18 V100, 29-22 Q105, d28 92Q, a28 94Q.

B. Scaggs: 6-5 WANS-FM, d29 WAYS, 25-20 WBBQ, 1-1 WBSR, e WCGQ, e WCIR, 17-14 WERC, d32 WFLB, 9-5 WGH, 33-24 WGSV, a WHBQ, d28 WHHY, e WISE, a WIVY, a WLAC, 23-17 WLCY, 23-17 WNOX, 24-19 WRFC, 27-25 WSGA, a KJ-100, 21-17 KX-104, a V100, 28-25 Q105, 17-13 92Q, 12-7 94Q.

P. Simon: 27-10 WAKY, 22-15 WANS-FM, 20-13 WAYS, 21-17 WBBQ, 18-16 WCGQ, 27-23 WCIR, 26-21 WERC, 33-29 WFLB, 12-4 WGH, 22-15 WGSV, 24-20 WHBQ, 20-14 WHHY, 14-11 WISE, 32-29 WIVY, d24 WKIX, d25 WLAC, 17-9 WLCY, 18-12 WNOX, 20-16 WMC-FM, 25-22 WQXI, 23-20 WRFC, 28-24 WRJZ, 24-22 WSGA, 28-25 KJ-100, 20-15 KX-104, d40 BJ-105, 21-15 V100, 23-21 Q105, d29 92Q, 24-20 94Q.

A. Stewart/J. Bristol: a WBSR, e WGSV, a32 WSGA, a Q105.

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



Ambrosia: 22-22 CKLW, 19-16 WDRQ, 25-24 WEFM, 11-6 WFFM, 18-16 WGCL, 17-11 WHB, 17-15 WOKY, 18-17 WPEZ, 21-21 WZUU, 12-4 WZZP, 2-2 KBEQ, 22-14 KSLQ, 17-10 KXOK, 19-13 Q102.

N. Cole: d23 WFFM, 19-18 WHB, a28 WZUU, 20-18 WZZP, a KSLQ.

R. Dupree: 23-16 CKLW, 20-18 WDRQ, 3-7 WFFM, 24-22 WGCL, 12-7 WNDE, 23-19 WOKY, 22-18 WPEZ, 23-17 WZUU, 17-13 WZZP, 19-15 KBEQ, 17-10 KSLQ, a30 KXOK, 21-12 Q102, 11-8 96KX.

Larsen-Feiten Band: a WDRQ, 12-18 WFFM, a WGCL.

J. Lee: 5-5 CKLW, 8-5 WDRQ, 5-3 WFFM, 2-3 WHB, 5-3 WNDE, 22-17 WOKY, 30-24 WPEZ, 25-25 WZUU, 30-27 WZZP, 2-1 KSLQ, 15-4 KXOK, 25-15 Q102.

K. Loggins: d13 CKLW, 22-12 WDRQ, 19-18 WEFM, 27-25 WFFM, 7-7 WGCL, d29 WOKY, d28 WPEZ, 28-25 WSKS-FM, 24-22 WZZP, 1-1 KBEQ, 24-20 KSLQ, a34 Q102, 1-1 96KX.

W. Nelson: a22 WHB, a KBEQ.

O. Newton-John/ELO: a CKLW, d23 WDRQ, a WFFM,

29-28 WOKY, on WPEZ, a24 WSKS-FM, a KSLQ, a35 Q102, a30 96KX.

D. Ross: 4-2 CKLW, 7-7 WDRQ, 15-9 WGCL, a17 WHB, 16-12 WLS, 22-20 WNDE, 30-22 WOKY, d27 WPEZ, a WZZP, 14-8 KSLQ, a33 Q102.

B. Scaggs: on WDRQ, 25-19 WFFM, a WOKY, 1-1 WPEZ, a27 WSKS-FM, 30-24 KXOK, 29-20 Q102, 18-5 96KX.

B. Seger: 14-14 CKLW, 28-27 WEFM, 28-26 WFFM, 20-15 WGCL, a42 WLS, 14-8 WNDE, 27-23 WPEZ, on WSKS-FM, d28 WZZP, on KSLQ, 23-16 Q102.

P. Simon: 29-27 CKLW, 29-26 WDRQ, 26-21 WFFM, 27-18 WGCL, 22-13 WHB, 39-30 WLS, 19-13 WNDE, 27-24 WOKY, 16-10 WPEZ, a WSKS-FM, 29-15 WZZP, 13-13 KBEQ, on KSLQ, 17-11 Q102, 21-17 96KX.

A. Stewart/J. Bristol: a WDRQ, a WPEZ.

D. Warwick: d25 CKLW, a WFFM, 15-5 WHB, 18-14 WOKY, a WZUU, d29 WZZP, on KSLQ, 14-13 KXOK.



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

Ambrosia: 1-1 WJBQ, 14-7 KCPX, 8-4 KDWB, 13-11 KGW, 15-11 KJR, 21-15 KMJK, 12-7 KS95-FM.

C. Daniels Band: a KCPX, a KMJK.

R. Dupree: 20-13 WGUY, 22-20 WJBQ, 18-14 WOW, 22-14 WSPT, 20-15 KCPX, 15-11 KDWB, 23-19 KGW, 20-17 KJR, 23-21 KKLS, 24-22 KKO, 30-23 KLEO, 32-23 KMJK, e KS95-FM.

E.L.O.: 21-16 WGUY, 13-12 WJBQ, 23-23 WOW, 13-5 WSPT, 23-19 KCPX, 12-8 KDWB, 25-20 KGW, 21-18 KJR, 29-28 KKLS, 28-28 KKO, 25-20 KMJK.

B. Joel: 28-28 WEAQ, 22-18 WGUY, 2-3 WJBQ, 25-18 WOW, d30 WSPT, 29-26 KCPX, 17-14 KDWB, 21-17 KGW, 15-13 KKO, 28-26 KLEO, d18 KS95-FM.

J. Lee: 28-19 WGUY, 18-17 WJBQ, 5-3 WOW, d26 WSPT, d23 KCPX, 26-21 KGW, 14-10 KJR, 20-20 KKO, 24-19 KLEO, 16-14 KMJK, d14 KS95-FM.

K. Loggins: d30 WGUY, a WJBQ, e WOW, 6-3 WSPT, d30 KCPX, d27 KGW, 10-6 KJR, 16-9 KKLS, e KKO, d26 KMJK, e KS95-FM.

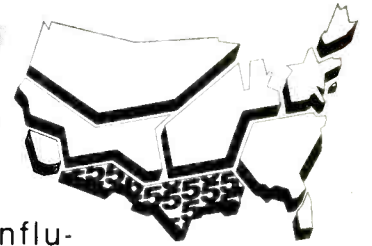
O. Newton-John/E.L.O.: a29 WEAQ, 27-23 WGUY, 21-19 WJBQ, a WSPT, 27-25 KCPX, e KDWB, a KGW, d24 KJR, e KKLS, d29 KKO, a35 KLEO, 30-17 KMJK.

Pointer Sisters: e WOW, 23-19 WSPT, a KCPX, d30 KKO, a36 KLEO, a KMJK, a KS95-FM.

B. Scaggs: a WGUY, a27 WOW, a KGW, a KJR, a KKLS, e KKO, a34 KLEO, a KS95-FM.

C. Simon: 25-24 WEAQ, d25 WJBQ, 16-9 WOW, d29 WSPT, 30-28 KCPX, 21-18 KDWB, d29 KGW, 25-19 KJR, d27 KKLS, 27-26 KKO, 33-32 KLEO, 24-20 KMJK, e KS95-FM.

P. Simon: 27-27 WEAQ, 23-20 WGUY, 20-15 WJBQ, 21-17 WOW, 29-23 WSPT, 11-10 KCPX, 10-6 KDWB, 28-24 KGW, 19-15 KJR, 25-24 KKLS, 19-15 KKO, 26-22 KLEO, 28-25 KMJK, 20-12 KS91-FM.



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

Ambrosia: 20-17 WQUE, 27-24 WTI, 30-27 KFMK, 26-25 KILT, 9-7 KRBE, 27-21 KTS, 10-9 B100.

R. Dupree: 23-15 WQUE, 23-19 WTI, 24-17 KFMK, 13-12 KILT, 6-3 KRBE, 12-11 KROY-FM, a30 KUHL, 22-20 B97.

E. John: a WTI, 37-35 KILT, on KRBE, a30 B100.

J. Lee: 10-6 WQUE, 2-2 WTI, 1-3 KFMK, 1-1 KILT, 12-7 KNOE-FM, 2-2 KRBE, 10-6 KTS, 14-8 B100.

O. Newton-John/E.L.O.: 29-21 WQUE, a38 WTI, a29 KFMK, a37 KILT, on KNOE-FM, d29 KRBE, d29 KTS, d23 KUHL, d28 B97.

Pointer Sisters: on WQUE, a WTI, d28 KFMK, a38 KILT, 27-24 KRBE, d27 B97.

Queen: a WQUE, 13-9 WTI, d25 KNOE-FM, 15-12 KRBE, 20-13 KROY-FM, d22 KUHL, 1-1 B97.

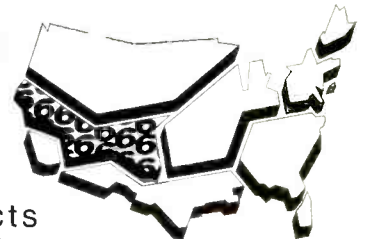
Ray, Goodman, & Brown: 25-22 KRBE, a KTS, a KUHL.

D. Ross: 5-2 WQUE, 5-3 WTI, 6-1 KFMK, 3-2 KILT, 26-20 KNOE-FM, 8-1 KRBE, a19 KTS, 20-11 KUHL, 2-2 B97.

B. Scaggs: a WQUE, d40 WTI, 21-13 KFMK, 38-29 KILT, 30-23 KNOE-FM, d30 KRBE, 19-15 KROY-FM, 25-22 B100, 30-24 B97.

B. Seger: 26-20 WQUE, 18-16 WTI, on KFMK, 23-18 KILT, 20-17 KNOE-FM, 17-14 KRBE, 16-14 KROY-FM, a27 B100, 27-23 B97.

P. Simon: 14-10 WQUE, 17-14 WTI, 27-18 KFMK, 25-22 KILT, d24 KNOE-FM, 20-16 KRBE, 15-6 KROY-FM, d24 KTS, 25-19 KUHL, 26-21 B100, d30 B97.



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

Air Supply: 7-3 KIMN, 23-19 KNUS, 23-18 KOPA, e Z97.

Ambrosia: 15-9 KIMN, 32-28 KNUS, 19-16 KOPA, e Z97.

R. Dupree: 24-24 KIMN, 25-21 KNUS, 27-24 KOFM, 25-20 KOPA, 3-1 KZZP, a Z97.

E.L.O.: 23-20 KIMN, 33-31 KNUS, 14-8 KOPA, a KVIL, 7-6 KZZP, e Z97.

Larsen-Feiten Band: a KNUS, a KOPA.

J. Lee: 13-10 KIMN, 4-2 KNUS, 9-7 KOFM, 6-4 KOPA, e KVIL, 12-8 KZZP, e Z97.

K. Loggins: 29-21 KIMN, 29-24 KNUS, 29-24 KOPA, 22-20 KUPD, 22-19 KZZP, e Z97.

B. Seger: 27-19 KIMN, e KNUS, 27-22 KOPA, 25-17 KUPD, e KVIL, 11-10 KZZP, e Z97.

P. Simon: 17-14 KIMN, 28-22 KNUS, 24-22 KOFM, 24-15 KOPA, d28 KUPD, 16-11 KZZP, a Z97.

Queen: 30-29 KIMN, d37 KNUS, e KOPA, 19-15 KZZP.

D. Ross: d30 KIMN, 22-18 KNUS, a30 KOFM, 5-3 KOPA, 15-9 KZZP.

Stephanie Mills, Pointer Sisters, Queen

Olivia Newton-John/ELO, Pointer Sisters, Boz Scaggs

None

None

Record World Singles



AUGUST 30, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

AUG. 30	AUG. 23		WKS. ON CHART
1	2	SAILING CHRISTOPHER CROSS Warner Bros. 49507	12
2	4	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	13
3	1	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	15
4	3	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	15
5	5	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	9
6	8	FAME IRENE CARA/RSO 1034	12
7	15	UPSIDE DOWN DIANA ROSS/Motown 1494	8
8	6	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	15
9	13	INTO THE NIGHT BENNY MARDONES/Polydor 2091	13
10	11	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	10
11	7	SHINING STAR MANHATTANS/Columbia 1 11222	19
12	27	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	8
13	14	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	12
14	17	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	4
15	9	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	12
16	26	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	11
17	21	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	11
18	19	BOULEVARD JACKSON BROWNE/Asylum 47003	9
19	24	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	7
20	23	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	8
21	16	FUNKYTOWN LIPPS, INC./Casablanca 2233	23
22	12	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	16
23	28	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	5
24	10	MORE LOVE KIM CARNES/EMI-America 8045	14
25	18	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	12
26	20	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	16
27	30	ALL OVER THE WORLD ELO/MCA 41289	5
28	31	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	6
29	29	OLD-FASHION LOVE COMMODORES/Motown 1489	11
30	35	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	7
31	22	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	13
32	25	LITTLE JEANNIE ELTON JOHN/MCA 41236	18
33	38	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	7
34	37	JESSE CARLY SIMON/Warner Bros. 49518	5
35	47	XANADU* OLIVIA NEWTON-JOHN/ELO/MCA 41285	4
36	41	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	9
37	44	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	3
38	33	MISUNDERSTANDING GENESIS/Atlantic 3662	16
39	51	LOOK WHAT YOU'VE DONE TO ME* BOZ SCAGGS/ Columbia 1 11349	2
40	45	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	6
41	46	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	7
42	42	UNDER THE GUN POCO/MCA 41269	8
43	48	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048	7
44	32	JOJO BOZ SCAGGS/Columbia 1 11281	12
45	34	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	14
46	39	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	10
47	36	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	17
48	40	COMING UP PAUL McCARTNEY/Columbia 1 11263	19
49	49	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	12



50	58	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	4
51	43	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	10
52	57	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	5
53	60	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	4
54	55	YOU BETTER RUN PAT BENATAR/Chrysalis 2450	6
55	69	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	6
56	50	TULSA TIME ERIC CLAPTON AND HIS BAND/RSO 1039	12
57	52	STEAL AWAY ROBBIE DUPREE/Elektra 46621	21
58	64	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063	5
59	65	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)	5
60	74	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	3
61	63	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/ MCA 41284	6
62	67	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	3
63	68	I HEAR YOU NOW JON & VANGELIS/Polydor 2089	6
64	71	RED LIGHT LINDA CLIFFORD/RSO 1041	4
65	77	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	2
66	70	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	6
67	73	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	4
68	72	FIRST... BE A WOMAN LEONORE O'MALLEY/Polydor 2055	5
69	75	GOOD MORNING GIRL/STAY AWHILE JOURNEY/ Columbia 1 11339	3
70	76	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	3
71	78	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	3
72	79	REBELS ARE WE CHIC /Atlantic 3665	3
73	80	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	3
74	82	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	2
75	84	MIDNIGHT ROCKS AL STEWART/Arista 0552	2
76	85	OUT HERE ON MY OWN IRENE CARA/RSO 1048	2
77	54	THE ROSE BETTE MIDLER/Atlantic 3656	23
78	86	SWITCHIN' TO GLIDE KINGS/Elektra 47006	2
79	87	YOU CAN CALL ME BLUE MICHAEL JOHNSON/EMI- America 8054	2
80	89	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	2
81	66	ROCK IT LIPPS, INC./Casablanca 2281	5
82	88	I GOT YOU SPLIT ENZ /A&M 2252	2
83	100	LEAVING L.A. DELIVERANCE/Columbia 1 11320	2
84	83	WATERFALLS PAUL McCARTNEY/Columbia 1 11335	3

CHARTMAKER OF THE WEEK

85	—	WHIP IT DEVO Warner Bros. 49550	1
86	—	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/ Handshake 7 5300 (CBS)	1
87	—	TURN IT ON AGAIN GENESIS/Atlantic 3751	1
88	90	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	2
89	—	LOLA KINKS /Arista 0541	1
90	92	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	3
91	53	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	21
92	94	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	3
93	93	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366	7
94	97	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	6
95	91	SPACE INVADERS UNCLE VIC/Prelude 8015	5
96	96	OVER YOU ROXY MUSIC/Atco 7301	3
97	59	I'M ALIVE ELO/MCA 41246	15
98	99	SEARCHING CHANGE /Warner/RFC 49512	2
99	—	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	1
100	—	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	1



* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22



Record World Album Airplay

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

AUGUST 30, 1980

FLASHMAKER



PANORAMA
CARS
Elektra

MOST ADDED

- PANORAMA**—Cars—Elektra (31)
- DRAMA**—Yes—Atlantic (31)
- NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor (22)
- ONE TRICK PONY**—Paul Simon—WB (14)
- BARRY GOUDREAU**—Epic (12)
- CHEVY CHASE**—Arista (11)
- LE CHAT BLEU**—Mink DeVille—Capitol (6)
- SWEET VI**—Capitol (6)
- TOUCH YOU**—Jimmy Hall—Epic (6)

WNEW-FM/NEW YORK

- ADDS:**
- A BIT IRRATIONAL**—Yipes!—Millennium
 - DRAMA**—Yes—Atlantic
 - FACE FACTS**—T. Roth & Another Pretty Face—Reflection
 - NERVOUS EATERS**—Elektra
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - ONE TRICK PONY**—Paul Simon—WB
 - PANORAMA**—Cars—Elektra
 - SWEET VI**—Capitol
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - VOICES**—Hall & Oates—RCA
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - PANORAMA**—Cars—Elektra
 - FLESH AND BLOOD**—Roxy Music—Atco
 - AGAINST THE WIND**—Bob Seger—Capitol
 - CAREFUL**—Motels—Capitol
 - REACH FOR THE SKY**—Allman Brothers—Arista

WBCN-FM/BOSTON

- ADDS:**
- ASHES TO ASHES** (single)—David Bowie—RCA (import)
 - CHEVY CHASE**—Arista
 - DRAMA**—Yes—Atlantic
 - FISH 'N CHIPS**—Eddie & the Hot Rods—America
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - ONE TRICK PONY**—Paul Simon—WB
 - PANORAMA**—Cars—Elektra
 - PRIVATE IDAHO** (single)—B-52's—WB
 - RUBBER CITY REBELS**—Capitol

HEAVY ACTION:

- PANORAMA**—Cars—Elektra
- NERVOUS EATERS**—Elektra
- BARRY GOUDREAU**—Epic
- FLESH AND BLOOD**—Roxy Music—Atco
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- FREEDOM OF CHOICE**—Devo—WB
- CAREFUL**—Motels—Capitol
- VOICES**—Hall & Oates—RCA
- TRUE COLOURS**—Split Enz—A&M
- GOING DEAF FOR A LIVING**—Fisher Z—EMI-America

WLIR-FM/LONG ISLAND

- ADDS:**
- ALIBI**—America—Capitol
 - CHEVY CHASE**—Arista
 - CROSS TALK**—Pretty Things—WB
 - DRAMA**—Yes—Atlantic
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - PANORAMA**—Cars—Elektra
 - THE SWING OF DELIGHT**—Carlos Santana—Col
 - TOUCH YOU**—Jimmy Hall—Epic
 - QUINCY**—Col
 - ROCKERS**—Original Soundtrack—Mango

HEAVY ACTION:

- VOICES**—Hall & Oates—RCA
- LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
- DRAMA**—Yes—Atlantic
- PANORAMA**—Cars—Elektra
- REACH FOR THE SKY**—Allman Brothers—Arista
- HOT PICKUPS**—Arlan Roth—Rounder
- MEET THEIR MAKERS**—Laughing Dogs—Col
- ARGYBARGY**—Squeeze—A&M
- PRETENDERS**—Sire
- SPLENDIDO HOTEL**—Al Dimeola—Col

WBAB-FM/BABYLON

- ADDS:**
- BLACK ROSE**—Casablanca
 - CHEVY CHASE**—Arista
 - DEFECTOR**—Steve Hackett—Charisma
 - DRAMA**—Yes—Atlantic
 - MIDNIGHT ROCKS** (single)—Al Stewart—Arista
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - PANORAMA**—Cars—Elektra
 - SWEET VI**—Capitol

HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- EMPTY GLASS**—Pete Townshend—Atco
- McVICAR**—Original Soundtrack—Polydor
- FULL MOON**—Charlie Daniels—Epic
- REACH FOR THE SKY**—Allman Brothers—Arista
- PLAYING FOR KEEPS**—Eddie Money—Col
- CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- CROSS TALK**—Pretty Things—WB
 - DRAMA**—Yes—Atlantic
 - NERVOUS EATERS**—Elektra
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor

- ONE TRICK PONY**—Paul Simon—WB
- PANORAMA**—Cars—Elektra
- PRIVATE IDAHO** (single)—B-52's—WB
- TURN IT ON AGAIN** (live 12" single)—Genesis—Atlantic

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- CRIMES OF PASSION**—Pat Benatar—Chrysalis
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- REACH FOR THE SKY**—Allman Brothers—Arista
- FULL MOON**—Charlie Daniels—Epic
- CAREFUL**—Motels—Capitol
- VOICES**—Hall & Oates—RCA
- McVICAR**—Original Soundtrack—Polydor

WBLM-FM/MAINE

- ADDS:**
- CHEVY CHASE**—Arista
 - DRAMA**—Yes—Atlantic
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - ONE TRICK PONY**—Paul Simon—WB
 - PANORAMA**—Cars—Elektra
 - QUINCY '80**—David Grisman—WB
 - SIREN**—Ronnie Spector—Polish
 - THE HARDER THEY COME** (single)—Joe Jackson—A&M (import)

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- FULL MOON**—Charlie Daniels—Epic
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- VOICES**—Hall & Oates—RCA
- FLESH AND BLOOD**—Roxy Music—Atco
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- ME MYSELF I**—Joan Armatrading—A&M
- ONE FOR THE ROAD**—Kinks—Arista

WQBK-FM/ALBANY

- ADDS:**
- CHEVY CHASE**—Arista
 - DRAMA**—Yes—Atlantic
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - ONE TRICK PONY**—Paul Simon—WB
 - PANORAMA**—Cars—Elektra
 - RAF**—A&M
 - ROCKERS**—Original Soundtrack—Mango
 - SWEET VI**—Capitol
 - TOUCH YOU**—Jimmy Hall—Epic

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE SWING OF DELIGHT**—Carlos Santana—Col
- EMPTY GLASS**—Pete Townshend—Atco
- PETER GABRIEL**—Mercury
- REACH FOR THE SKY**—Allman Brothers—Arista
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- HOT PICKUPS**—Arlan Roth—Rounder
- PRETENDERS**—Sire
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

WCMF-FM/ROCHESTER

- ADDS:**
- CURRENT EVENTS**—Elektrics—Capitol
 - DRAMA**—Yes—Atlantic
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - PANORAMA**—Cars—Elektra
 - SEEDS OF CHANGE**—Kerry Livgren—Kirshner

HEAVY ACTION:

- EMPTY GLASS**—Pete Townshend—Atco
- AGAINST THE WIND**—Bob Seger—Capitol
- DUKE**—Genesis—Atlantic
- THE GAME**—Queen—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- PETER GABRIEL**—Mercury
- UNDER THE GUN**—Poco—MCA
- BACK IN BLACK**—AC/DC—Atlantic
- CRIMES OF PASSION**—Pat Benatar—Chrysalis

WMMR-FM/PHILADELPHIA

- ADDS:**
- BARRY GOUDREAU**—Epic
 - BLACK ROSE**—Casablanca
 - CHEVY CHASE**—Arista
 - CURRENT EVENTS**—Elektrics—Capitol
 - DRAMA**—Yes—Atlantic
 - PANORAMA**—Cars—Elektra
 - PRIVATE IDAHO** (single)—B-52's—WB

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- REACH FOR THE SKY**—Allman Brothers—Arista
- HOLD OUT**—Jackson Browne—Asylum
- PETER GABRIEL**—Mercury
- EMPTY GLASS**—Pete Townshend—Atco
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- ONE FOR THE ROAD**—Kinks—Arista
- UNDER THE GUN**—Poco—MCA
- VOICES**—Hall & Oates—RCA

WYDD-FM/PITTSBURGH

- ADDS:**
- DRAMA**—Yes—Atlantic
 - LARSEN-FEITEN**—WB
 - ONE TRICK PONY**—Paul Simon—WB
 - PANORAMA**—Cars—Elektra
 - SWEET VI**—Capitol

HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- AGAINST THE WIND**—Bob Seger—Capitol
- FULL MOON**—Charlie Daniels—Epic
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DUKE**—Genesis—Atlantic
- ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
- THE GAME**—Queen—Elektra

- HAVE A GOOD TIME**—Iron City Houserockers—MCA

WHFS-FM/WASHINGTON

- ADDS:**
- BLACK ROSE**—Casablanca
 - DRAMA**—Yes—Atlantic
 - LE CHAT BLEU**—Mink DeVille—Capitol
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - ONE TRICK PONY**—Paul Simon—WB
 - PANORAMA**—Cars—Elektra
 - POLYROCK**—RCA
 - STREET PARADE**—Steve Gibbons—Polydor

HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- FLESH AND BLOOD**—Roxy Music—Atco
- PETER GABRIEL**—Mercury
- STORM WINDOWS**—John Prine—Asylum
- AFL1 3603**—Dave Davies—RCA
- REACH FOR THE SKY**—Allman Brothers—Arista
- TRUE COLOURS**—Split Enz—A&M
- TOUCH YOU**—Jimmy Hall—Epic
- VIENNA**—Ultravox—Chrysalis
- NEW CLEAR DAYS**—Vapors—UA

WKLS-FM/ATLANTA

- ADDS:**
- BARRY GOUDREAU**—Epic
 - DRAMA**—Yes—Atlantic
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - PANORAMA**—Cars—Elektra
 - TOUCH YOU**—Jimmy Hall—Epic

HEAVY ACTION:

- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- THE GAME**—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- FULL MOON**—Charlie Daniels—Epic
- REACH FOR THE SKY**—Allman Brothers—Arista
- TOMCATTIN'**—Blackfoot—Atco
- CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
- BACK IN BLACK**—AC/DC—Atlantic

WYMX-FM/AUGUSTA

- ADDS:**
- BARRY GOUDREAU**—Epic
 - DRAMA**—Yes—Atlantic
 - NO MORE DIRTY DEALS**—Johnny Van Zant—Polydor
 - TOUCH YOU**—Jimmy Hall—Epic
 - TURNING JAPANESE** (single)—Vapors—EMI-UA

HEAVY ACTION:

- THE GAME**—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- BACK IN BLACK**—AC/DC—Atlantic
- HOLD OUT**—Jackson Browne—Asylum
- FULL MOON**—Charlie Daniels—Epic
- REACH FOR THE SKY**—Allman Brothers—Arista
- UNDER THE GUN**—Poco—MCA
- EMPTY GLASS**—Pete Townshend—Atco

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

Record World Album Airplay



AUGUST 30, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (30)
HOLD OUT—Jackson Browne—Asylum (24)
THE GAME—Queen—Elektra (23)
REACH FOR THE SKY—Allman Brothers—Arista (20)
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (18)
CRIMES OF PASSION—Pat Benatar—Chrysalis (15)
BACK IN BLACK—AC/DC—Atlantic (14)
FULL MOON—Charlie Daniels—Epic (12)
EMPTY GLASS—Pete Townshend—Atco (11)
McVICAR—Original Soundtrack—Polydor (11)
UNDER THE GUN—Poco—MCA (11)

ZETA 7-FM/ORLANDO

ADDS:
BARRY GOUDREAU—Epic
DRAMA—Yes—Atlantic
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elektra
PETER GABRIEL—Mercury
THE SWING OF DELIGHT—Carlos Santana—Col
TRUE COLOURS—Split Enz—A&M

HEAVY ACTION:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
HOLD OUT—Jackson Browne—Asylum
REACH FOR THE SKY—Allman Brothers—Arista
BACK IN BLACK—AC/DC—Atlantic
TOMCATTIN'—Blackfoot—Atco
THERE & BACK—Jeff Beck—Epic
FULL MOON—Charlie Daniels—Epic
FEEL THE HEAT—Henry Paul—Atlantic

WSHE-FM/FT. LAUDERDALE

ADDS:
DRAMA—Yes—Atlantic
LONG WAY TO THE TOP—Nantucket—Epic
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
PRIVATE IDAHO (single)—B-52's—WB
RAVE ON—Artful Dodger—Ariola—America

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
THE GAME—Queen—Elektra
ONE FOR THE ROAD—Kinks—Arista
REACH FOR THE SKY—Allman Brothers—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
BACK IN BLACK—AC/DC—Atlantic
FREEDOM OF CHOICE—Devo—WB
UNDER THE GUN—Poco—MCA

WMMS-FM/CLEVELAND

ADDS:
A BIT IRRATIONAL—Yipes!!—Millennium
BLACK ROSE—Casablanca
DRAMA—Yes—Atlantic
LE CHAT BLEU—Mink DeVille—Capitol
NERVOUS EATERS—Elektra
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
POLYNESIAN GIRLS (single)—Charlie Weiner—White Light
TOUCH YOU—Jimmy Hall—Epic
VOLUME—Ray Gomez—Col

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
CRIMES OF PASSION—Pat Benatar—Chrysalis
AMERICAN NOISE—Planet
LOVE AFFAIR—Radio
PLAYING FOR KEEPS—Eddie Money—Col
ONE FOR THE ROAD—Kinks—Arista
FULL MOON—Charlie Daniels—Epic
HOLD OUT—Jackson Browne—Asylum
VOICES—Hall & Oates—RCA
UNDER THE GUN—Poco—MCA

WABX-FM/DETROIT

ADDS:
BARRY GOUDREAU—Epic
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
TRUE COLOURS—Split Enz—A&M

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
TOMCATTIN'—Blackfoot—Atco
FLESH AND BLOOD—Roxy Music—Atco
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
BACK IN BLACK—AC/DC—Atlantic
PLAYING THE GAME—Eddie Money—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
KINGBEES—RSO

Y 95-FM/ROCKFORD

ADDS:
BARRY GOUDREAU—Epic
DRAMA—Yes—Atlantic
MIDNIGHT ROCKS (single)—Al Stewart—Arista
NEW CLEAR DAYS—Vapors—UA
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elektra
HEAVY ACTION:
BACK IN BLACK—AC/DC—Atlantic
HOLD OUT—Jackson Browne—Asylum

THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CRIMES OF PASSION—Pat Benatar—Chrysalis
FULL MOON—Charlie Daniels—Epic
McVICAR—Original Soundtrack—Polydor
UNDER THE GUN—Poco—MCA
PLAYING FOR KEEPS—Eddie Money—Col

WXRT-FM/CHICAGO

ADDS:
CALIFORNIA SHOWER—Sadao Watanabe—Inner City
DEEP THOUGHT—John Otway—Stiff
DRAMA—Yes—Atlantic
LE CHAT BLEU—Mink DeVille—Capitol
MAGNIFICENT MADNESS—John Klemmer—MCA
NERVOUS EATERS—Elektra
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
ROUTES—Ramsey Lewis—Col

HEAVY ACTION:

REACH FOR THE SKY—Allman Brothers—Arista
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco
PANORAMA—Cars—Elektra
UPRISING—Bob Marley & the Wailers—Island
HOLD OUT—Jackson Browne—Asylum
DUKE—Genesis—Atlantic
McVICAR—Original Soundtrack—Polydor
ONE FOR THE ROAD—Kinks—Arista
DRAMA—Yes—Atlantic

KSHE-FM/ST. LOUIS

ADDS:
DRAMA—Yes—Atlantic
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elektra
SWEET VI—Capitol

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
McVICAR—Original Soundtrack—Polydor
READY AN' WILLING—Whitesnake—Mirage
UNDER THE GUN—Poco—MCA
FULL MOON—Charlie Daniels—Epic
REACH FOR THE SKY—Allman Brothers—Arista
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WKDF-FM/NASHVILLE

ADDS:
CADDYSHACK—Original Soundtrack—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
TRUE COLOURS—Split Enz—A&M
HEAVY ACTION:
THE GAME—Queen—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

HOLD OUT—Jackson Browne—Asylum
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FULL MOON—Charlie Daniels—Epic
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
BACK IN BLACK—AC/DC—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
REACH FOR THE SKY—Allman Brothers—Arista
UNDER THE GUN—Poco—MCA

WQFM-FM/MILWAUKEE

ADDS:
A BIT IRRATIONAL—Yipes!!—Millennium
BARRY GOUDREAU—Epic
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
RAVE ON—Artful Dodger—Ariola—America
WHEELS OF STEEL—Saxon—Carrere/Atlantic

HEAVY ACTION:

HOLD OUT—Jackson Browne—Asylum
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
QFM HOMETOWN ALBUM—QFM
THE GAME—Queen—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
McVICAR—Original Soundtrack—Polydor
UNDER THE GUN—Poco—MCA
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
TOMCATTIN'—Blackfoot—Atco
READY AN' WILLING—Whitesnake—Mirage

KLBJ-FM/AUSTIN

ADDS:
ALIBI—America—Capitol
BARRY GOUDREAU—Epic
BROKEN HOME—Atlantic
CHEVY CHASE—Arista
CHICAGO XIV—Col
DRAMA—Yes—Atlantic
MIDNIGHT ROCKS (single)—Al Stewart—Arista
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FLESH AND BLOOD—Roxy Music—Atco
UPRISING—Bob Marley—Island
CRIMES OF PASSION—Pat Benatar—Chrysalis
REACH FOR THE SKY—Allman Brothers—Arista
PETER GABRIEL—Mercury
UNDER THE GUN—Poco—MCA
McVICAR—Original Soundtrack—Polydor
THE GAME—Queen—Elektra
FREEDOM OF CHOICE—Devo—WB

KFML-AM/DENVER

ADDS:
BARRY GOUDREAU—Epic
DRAMA—Yes—Atlantic
FISH 'N CHIPS—Eddie & the Hot Rods—EMI—America

HONEYSUCKLE ROSE—Original Soundtrack—Willie Nelson & Family—Col
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
PARTY OF ONE—Tim Weisberg—MCA
RAF—A&M
THE SWING OF DELIGHT—Carlos Santana—Col
TOUCH YOU—Jimmy Hall—Epic

HEAVY ACTION:

REACH FOR THE SKY—Allman Brothers—Arista
THE GAME'S UP—Sniff 'n' the Tears—Atlantic
LE CHAT BLEU—Mink DeVille—Capitol
GIVING GOOD BOYS A BAD NAME—Bill Blue—Adelphi
FLESH AND BLOOD—Roxy Music—Atco
FRAMED—Asleep At the Wheel—MCA
THERE & BACK—Jeff Beck—Epic
McVICAR—Original Soundtrack—Polydor
MAKE A LITTLE MAGIC—Dirt Band—MCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

KWST-FM/LOS ANGELES

ADDS:
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
TRUE COLOURS—Split Enz—Elektra

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
HOLD OUT—Jackson Browne—Asylum
BACK IN BLACK—AC/DC—Atlantic
PRETENDERS—Sire
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
HEAVEN AND HELL—Black Sabbath—WB
ONE FOR THE ROAD—Kinks—Arista
REACH FOR THE SKY—Allman Brothers—Arista

KZAM-AM/SEATTLE

ADDS:
GIVE ME BACK MY MAN (single)—B-52's—Island (import)
MY LITTLE RED BOOK—The Rumour—Stiff (import)
PANORAMA—Cars—Elektra
RAVE ON—Artful Dodger—Ariola—America

HEAVY ACTION:

FREEDOM OF CHOICE—Devo—WB
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
NEW CLEAR DAYS—Vapors—UA
THE PLEASURE PRINCIPLE—Gary Numan—Atco
METRO MUSIC—Martha & the Muffins—Dindisc/Virgin
CAREFUL—Motels—Capitol
CRASHES—Records—Virgin
GARY MYRICK & THE FIGURES—Epic
VIENNA—Ultravox—Chrysalis
I JUST CAN'T STOP IT—English Beat—Sire

32 Stations reporting this week.
In addition to those printed are:
WAQX-FM KSJO-FM KZEL-FM
KLOL-FM KZOK-FM KQFM-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ MIRROR, MIRROR: When they discovered that Playgirl Magazine's annual poll of the ten sexiest men in the U.S.A. contained only one rock star, **Bob Seger**, KSJO (92 FM), San Diego's news director **Nancy Stevens** and air personality **Lisa Novak** decided to take action. One Monday in August, they took over 100 calls from women in the KSJO audience to get their opinions, and came up with an exclusive rock list. The grand prize winner was **David Lee Roth** of **Van Halen** (a Californian), followed by **Ted Nugent**, **Mick Jagger**, **Roger Daltrey** (his long-haired look was specified, none of that new wave stuff around here), **Tom Petty**, **Robert Plant**, **Pat Travers**, **Jim Morrison**, **Jackson Browne** and **David Bowie**. KSJO's midnight DJ **Ralph Young** got an honorable mention, and the pollster's choices somewhat differed from those of their listeners. Nancy's fave rave is **Bryan Ferry** of **Roxy Music**, while Lisa took Daltrey—hair length no object. The question that remains is: What sorts of products could Bob Seger endorse in full-page ads in Playgirl?

MOVES: **Chuck Martin** has resigned as PD of KHJ in Los Angeles, which has only served to fuel the rumors of a major format change at the station beginning in September (Martin's effective resignation date is September 1). The most consistent speculation is that KHJ will go to a country format, but official announcements have yet to be made . . . **Ted Carson**, who left KSRR Houston about a month ago as morning air personality, has returned to the station as PD. He replaces resigning operations director **Gary Firth** . . . **Joe Archer** named operations manager at WWWW, Detroit, replacing **Wally Clark**, who left for a general manager position at KSD AM and FM in St. Louis . . . **Ruth Meyer** has been promoted to vice president/programs, network radio at NBC . . . **Rick Leibert** has resigned as PD of KGB-FM in San Diego, a position he held for about five years . . . **Jeffrey Webber** will join WWCM and WBDJ in Terre Haute, Indiana, as general manager . . . Several changes are official at WCOL/WXGT (92X FM) in Columbus. **Buddy Scott**, former 92X PD, is now operations director of both stations, while afternoon drive person **Dave Robinson** will take over day-to-day operations at 92X as assistant PD. In addition, **Terri Nutter** has been named MD of both stations.

ALL AROUND THE TOWN: WABC has begun a series of week-long salutes to the New York communities that comprise its listenership (estimated at three million a week according to the latest Arbitron statistics), a very smart move considering the diverse makeup of the greater metropolitan area. For July 28, the station spotlighted Queens, while featuring artists native to the borough, such as **Tony Orlando**, **Art Garfunkel** and the **Shangri-Las**. The following week's New Jersey tribute included the **Four Seasons** and **Gloria Gaynor** (from Newark), **Bette Midler** (from Patterson), **John Travolta** (Englewood) and **Frank Sinatra** (Hoboken, of course). The Bronx salute, carefully timed with a broadcast of the New York Yankees ('ABC took over team broadcasts while all-news WINS covered the convention full-time) also included the music of Bronx-born artists **Ashford & Simpson**, **Evelyn "Champagne" King**, **Bobby Darin** and **Dion and the Belmonts**. New York Mayor **Ed Koch** taped several announcements to tie in with the special programming, and giveaways of albums by hometown artists and tickets to their performances were part of the salutes. Future week-long events are planned for Staten Island, Brooklyn, Connecticut, Westchester, Manhattan and Long Island (**Billy Joel**, here we come) in the next few weeks.

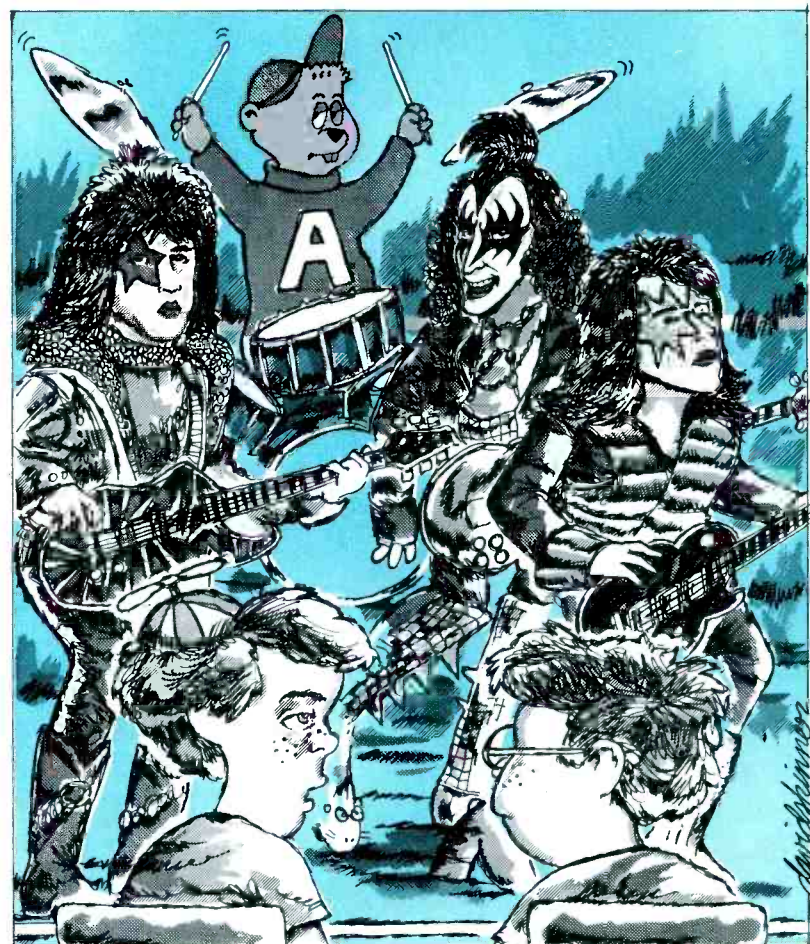
IT'S HOW YOU GET THERE: If you need further proof that the United States is the most transportation-oriented society in the world, take a look at various radio station promotions and events that have taken place over the summer or will take place in upcoming months. Just about every way of getting around is represented, starting with the most traditional vehicle, feet, which will be required in the third annual Great Philadelphia Race, co-sponsored by WMMR 93.3 on Sunday, September 28. Conducted by the Middle Atlantic Roadrunners club, the 10,000 meter race is open to all at a registration fee of \$4.00, with all proceeds going to two local charities. There will be 400 prizes in all, and for those whose feet aren't quite up to the long run, there will be a free one-mile race with T-shirts going to the first

one hundred runners to cross the finish line . . . Right in the same city, Philadelphia's WYSP recently helped sponsor a roller skate marathon on behalf of the American Cancer Society at the same registration fee, \$4.00 . . . KRLY, Houston, co-sponsored a Roller Rally on behalf of the Houston-Galveston Blood Donor Program on August 17. The object was to complete a four-mile course in a time period as close as possible to a pre-determined "unknown time," with the grand prize going to the participant who came closest . . . Back in Philly, WYSP is sponsoring a "Ramblin' Raft Race" on the Delaware River August 30. Last year's event attracted over 2000 participants . . . And last but not least (but perhaps craziest), **Jay Lawrence** of WBBC in Cleveland will attempt to cross Lake Erie in a canoe on August 30. He'll be joined in the 33-mile trip to the Canadian border by **Dick Schafath**, former all-pro tackle of the Cleveland Browns.

Billy Joel at the Forum



Columbia recording artist Billy Joel recently performed two sold-out dates at the Forum in Los Angeles to close his national tour in support of his LP "Glass Houses." Greeting him backstage are, from left: Jeff Schock, Home Run Management; CBS International's Dennis Killeen; (front row) Columbia's Bob Garland, general manager, KMET; Columbia's VP merchandising, Ron Oberman; Joel; Columbia's VP A&R, Michael Dilbeck, and Phil Ramone, Joel's producer.



"There's something really weird about their new drummer . . ."

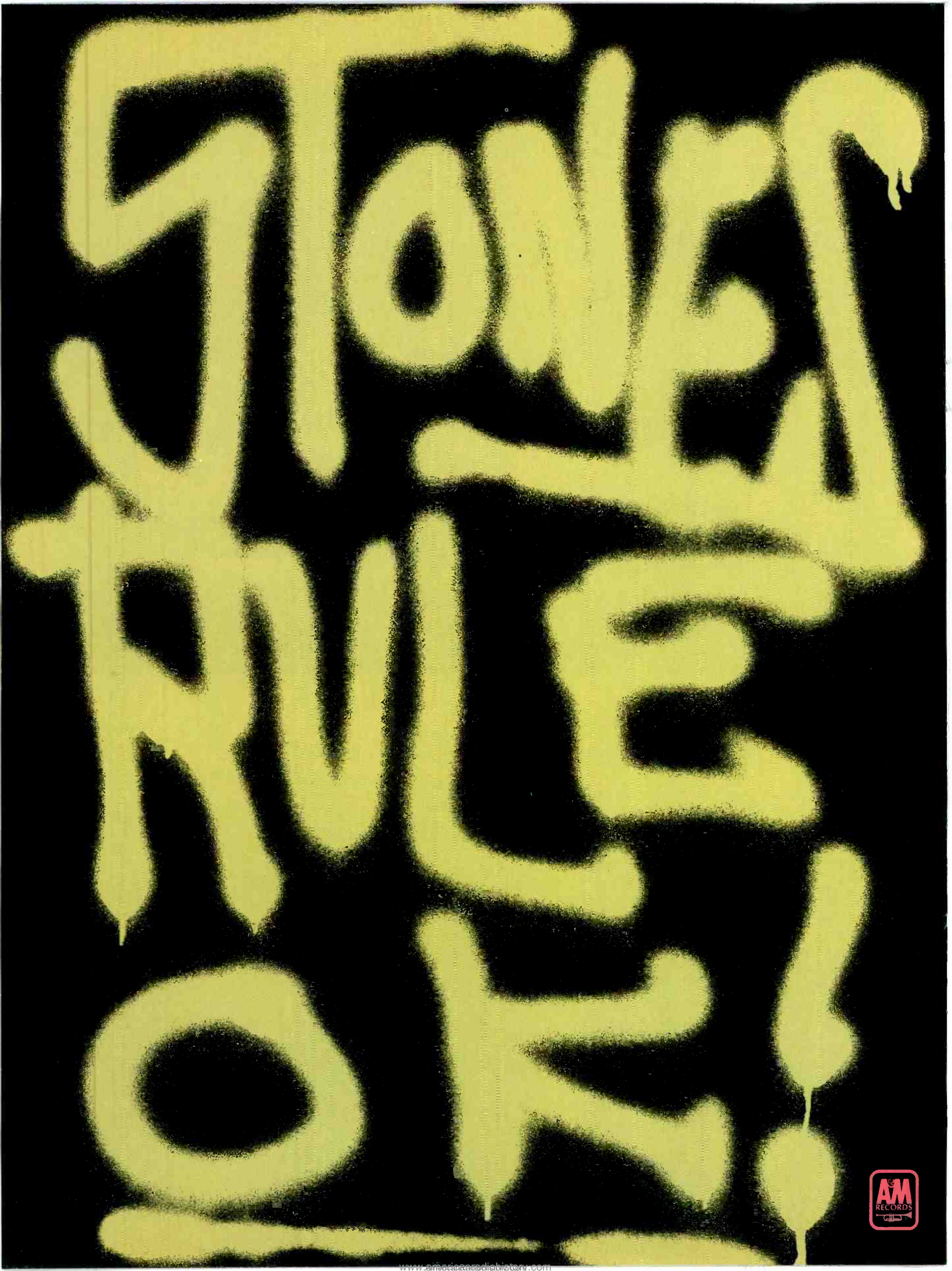
RECORD WORLD PRESENTS A

Rolling Stones

SCRAPBOOK



AUGUST 20, 1983



Mick



What is there
left to say
about the
Rolling Stones?

Keith



Bill



Ron
←



Charlie



After 22 albums,
they're a
way of
life.



from BETWEEN THE
BUTTONS photo session



← from AFTERMATH

Record World Albums

TITLE, ARTIST, Label, Number, (Distributing Label)
 AUG. 9 AUG. 2

1 **2** EMOTIONAL RESCUE
 ROLLING STONES
 Rolling Stones COC 16015
 (A+)



WKS. ON CHART 47
 4 | H
 5
 5

JOEL/Columbia FC 36384

EMOTIONAL RESCUE hits Number One

We at RECORD WORLD wondered what we could say by way of tribute...

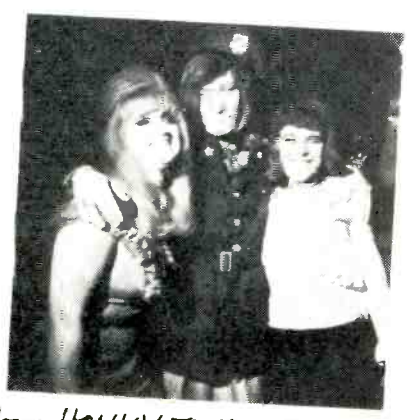




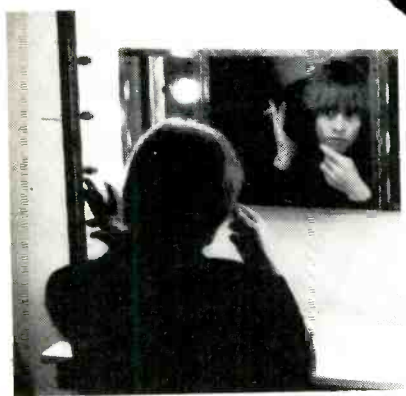
Stones on T.V.

... that hasn't
already been said.
So here's over
15 years of the
world's greatest
rock 'n' roll band
in concert, in the studio,
on the move and at play
— in pictures.

Mick, in ROCK 'N' ROLL CIRCUS



from HONKY TONK WOMEN



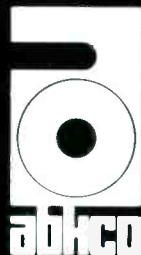
K Brian at MADISON SQ. GARDEN

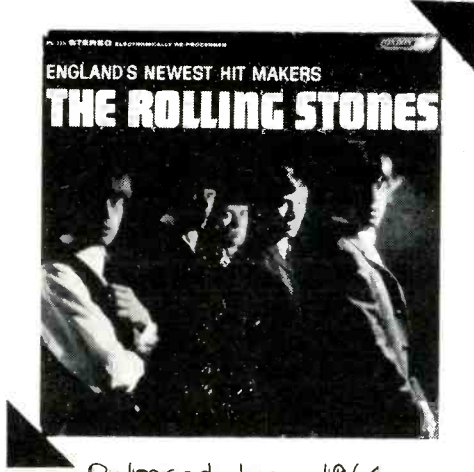


In California,
1969

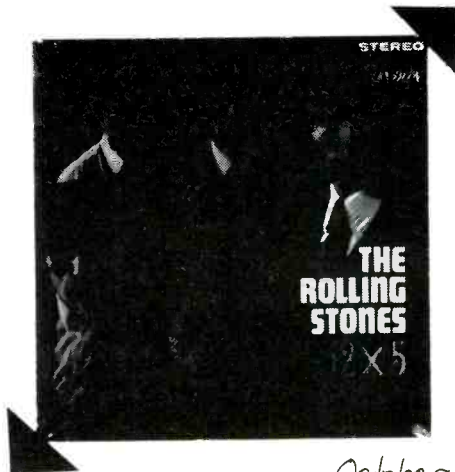
**the
rolling
stones**

thank you !

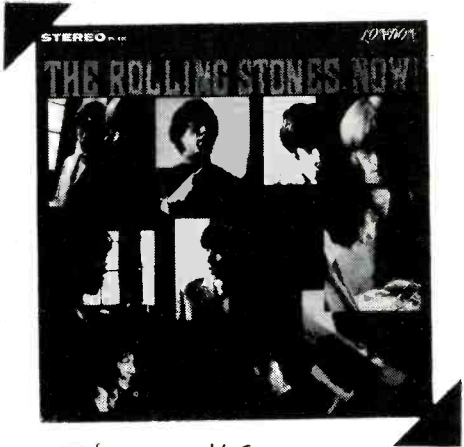




Released June, 1964

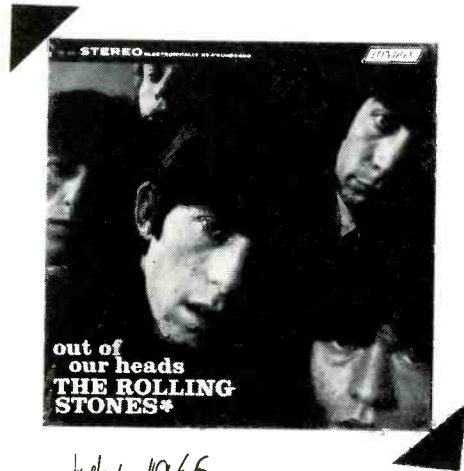


October, 1964

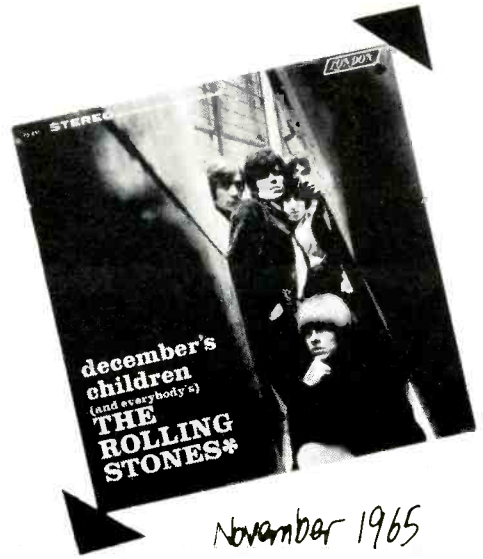


February '65

STONES
DISCOGRAPHY



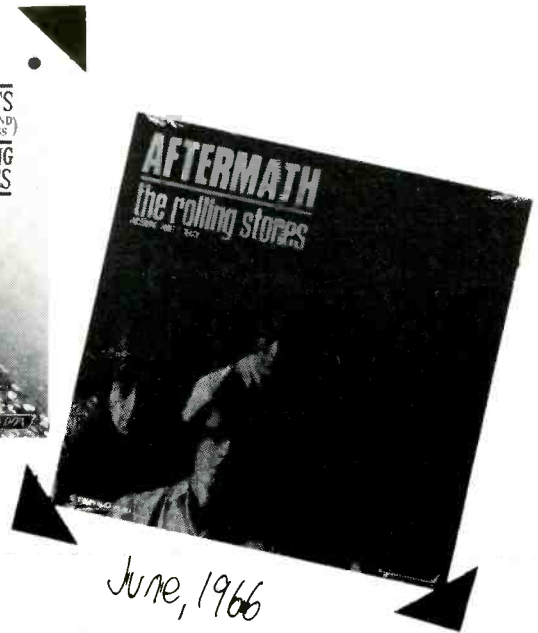
July, 1965



November 1965



March, 1966



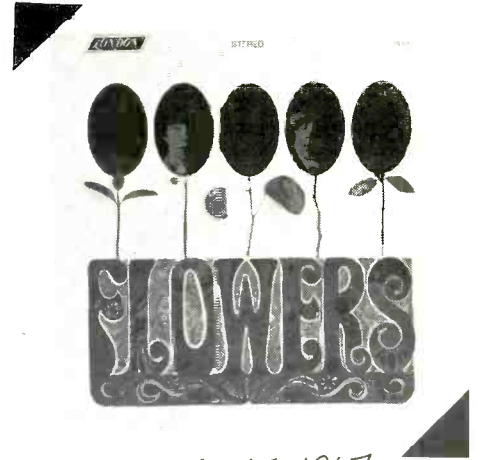
June, 1966



November '66



BETWEEN THE BUTTONS
January 1967



JUNE 1967



THEIR SATANIC MAJESTIES REQUEST
November '67



November 1968



September 1969



November 1969



September 1970



STICKY FINGERS June '71

STONES DISCOGRAPHY

(continued)



HOT ROCKS January 1972

EXILE ON MAIN ST.



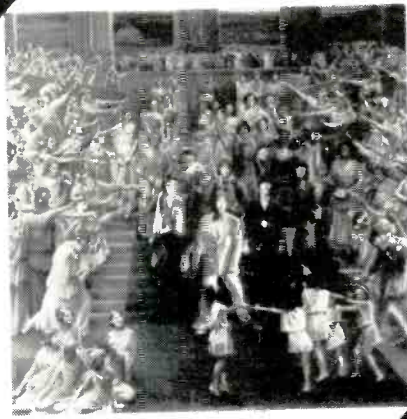
June 1972



December 1972



GOATS HEAD SOUP 9/73



IT'S ONLY ROCK 'N' ROLL October 1974

MADE IN THE SHADE



JUNE 1975

METAMORPHOSIS



June 1975



April '76



9/77

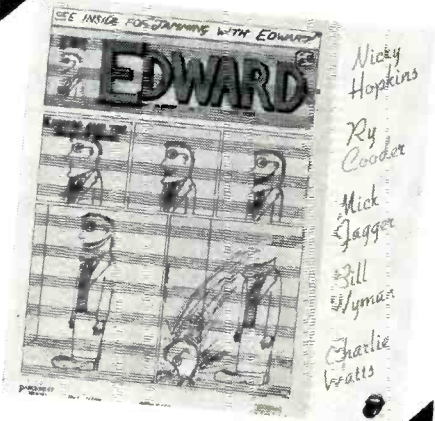
SOME GIRLS → June 1978



EMOTIONAL RESCUE June 1980

DISCOGRAPHY

(continued)



January 1972



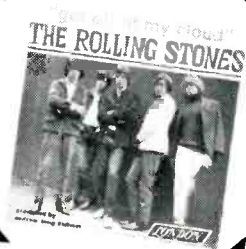
February '76



May '74

↑
OUTSIDE PROJECTS

VARIOUS SINGLES SLEEVES



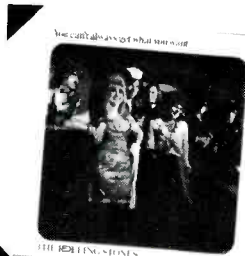
September 1965



February '66



SHE'S A RAINBOW
November 1967



YOU CAN'T ALWAYS
GET WHAT YOU WANT
June 1969 (B-side of
HONKY TONK WOMEN)



MAY '78



November 1978

June, 1980



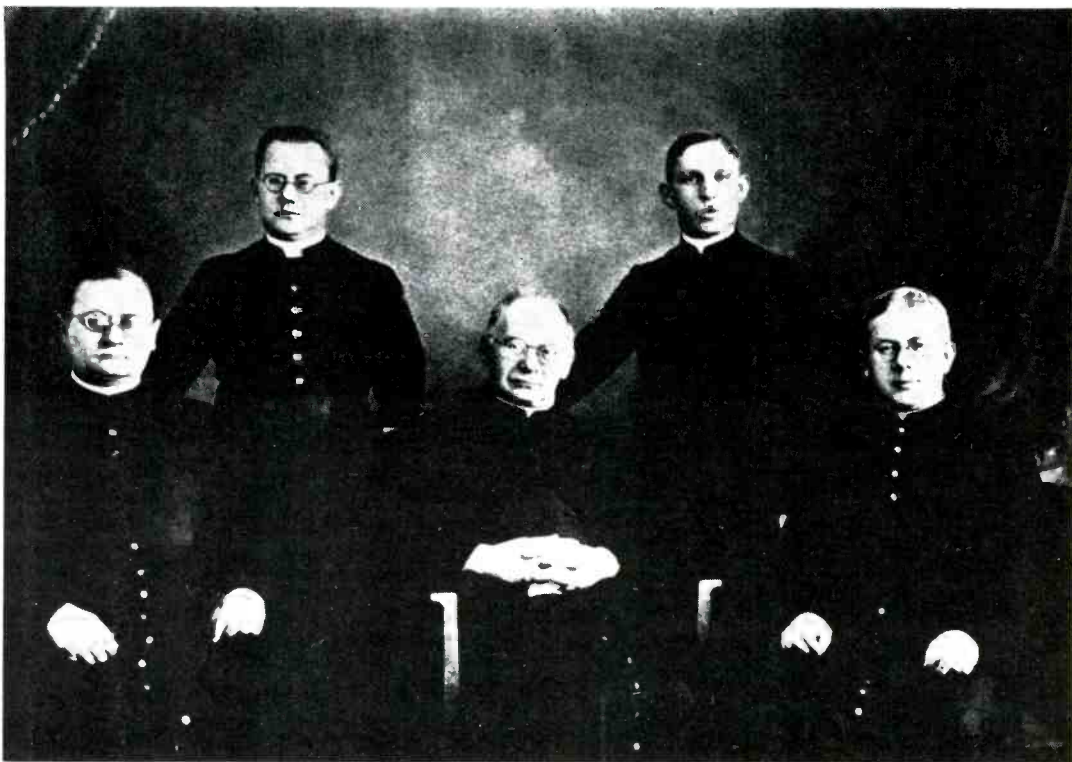
THE ROLLING STONES
EMOTIONAL RESCUE

June 1980



Stones Couldn't Be Happier

The Rolling Stones: Mick, Keith, Charlie, Woody and Bill, pictured here at their mountain retreat in Paraguay. Photographed in the Rectory of the "Church of the Heavenly Feedback." The boys would like to express their thanks for all the cards and letters, and to wish all their fans a most blessed backstage pass to Heaven. Father Michael Jagger came down from the Stones condominium retreat to greet a group of reporters and thereby officially break the silence that has surrounded this famous recording orchestra



since 1990. THE ROLLING STONES have been living in silence in the famed Rod Stewart Condominium-Monastery and Car Wash complex in the hills of Paraguay. The Fathers' Stone have been leading a quiet and devoted religious life there. After a scandalous tour in 1990.

As you will recall it was at this time that the The Fathers' Stone, and especially little Father Michael, while performing at an all-girls catholic summer camp, found his way into the second floor room of Sister Mary —

Continued on Page 9

PEACE ON MARS

Story on Page 6

President Meets Martians

Continued on page 9

"Congratulations to the World's Most Saintly Band."

RON DELSENER, JULES AND MIKE BELKIN, SHELLY FINKEL AND JIM KOPLIK,
BILL GRAHAM AND THE F.M. FAMILY, DON LAW,
TONY RUFFINO AND LARRY VAUGHN, JOHN SCHER

MICK JAGGER



Around 1970



from BEGGARS BANQUET



Fall, '79



*The Rolling Stones have been with us for 15 years,
Feyline has been with The Rolling Stones for 10 years.*



Well, 2 out of 3 ain't bad!

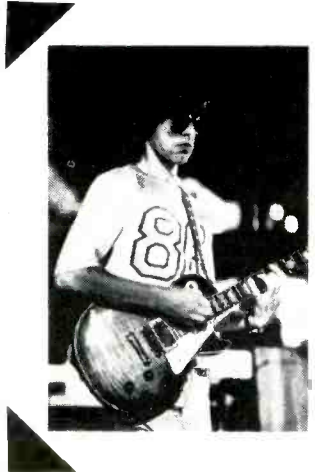
MICK

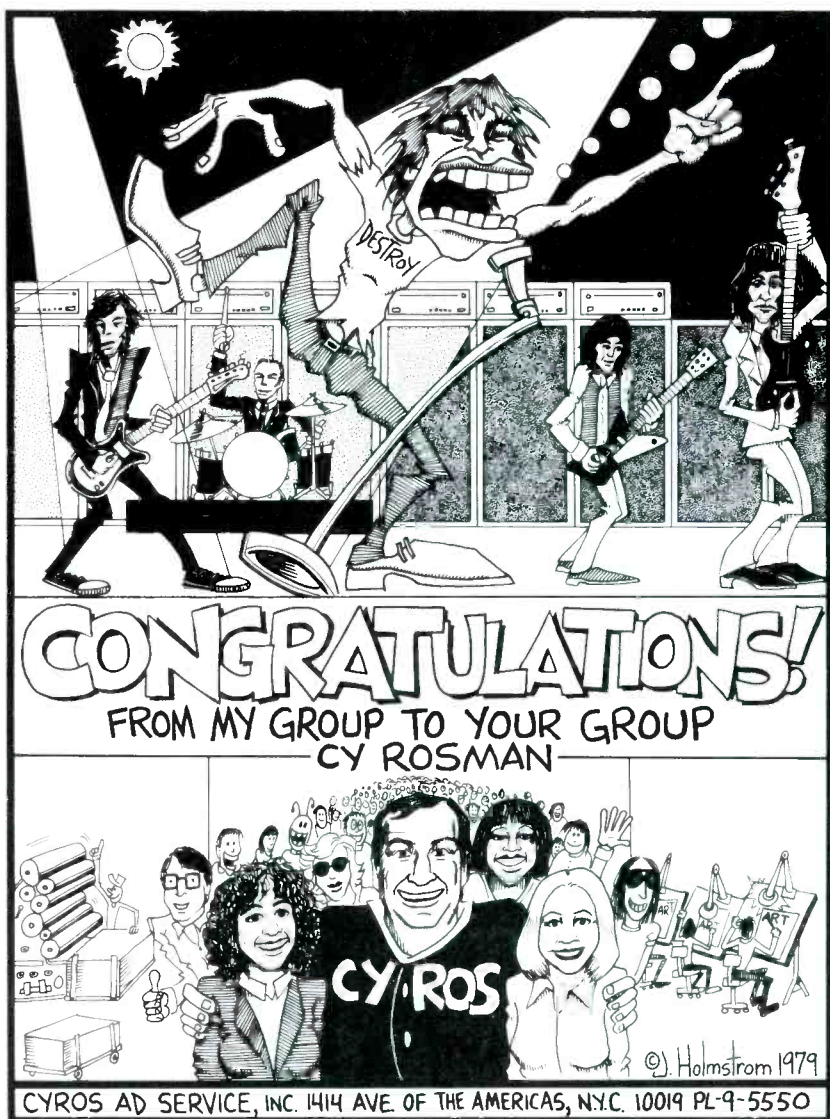


before SATISFACTION,
around 1963



BLACK AND BLUE photo session





The Rolling Stones

15 YEARS...
And still gathering no moss!
We salute you.

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Even then they knew.



Atlantic and Atco Records salute the Rolling Stones.

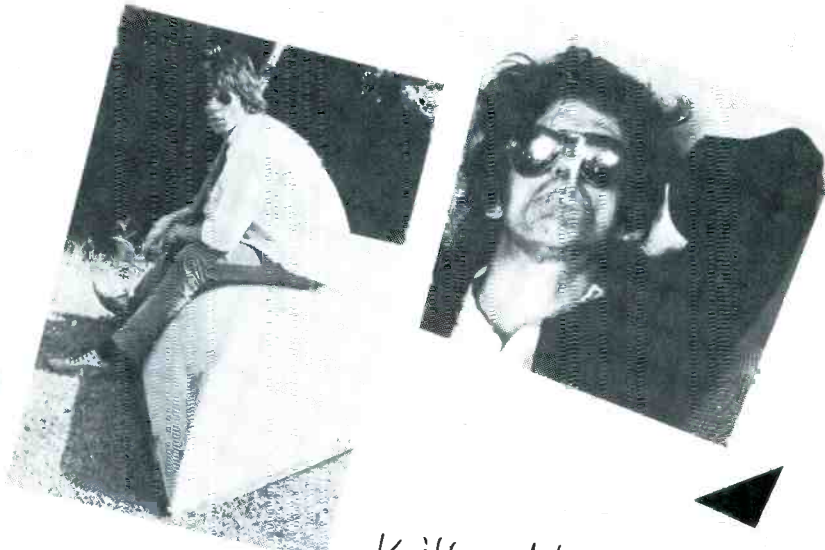


Distributed by Atlantic Records

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KEITH RICHARDS



Keith and boat



Keith and horse



**To our mates, The Stones
love and congratulations**



on 15 years of Rock 'n Roll!



**Thank You
From
Cellar Door Concerts**

**The
Cellar Door**

**Jack Boyle
Dave Williams
Bob Zinser
Uncle Eddie**

Congratulations

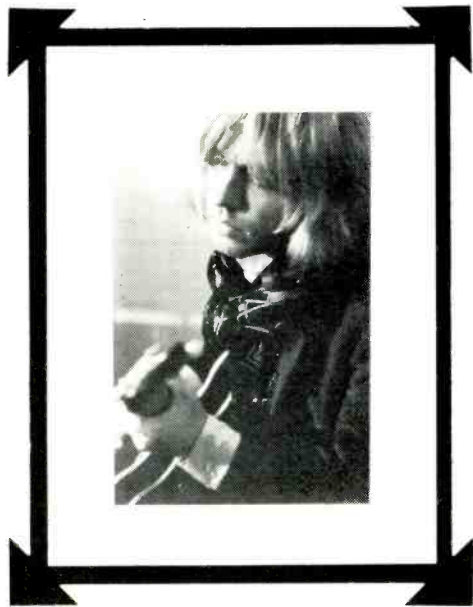
Mick • Keith • Ron • Charlie • Bill • Jan

The **ROLLING STONES**

"The World's Greatest Rock 'N' Roll Band"

15 YEARS

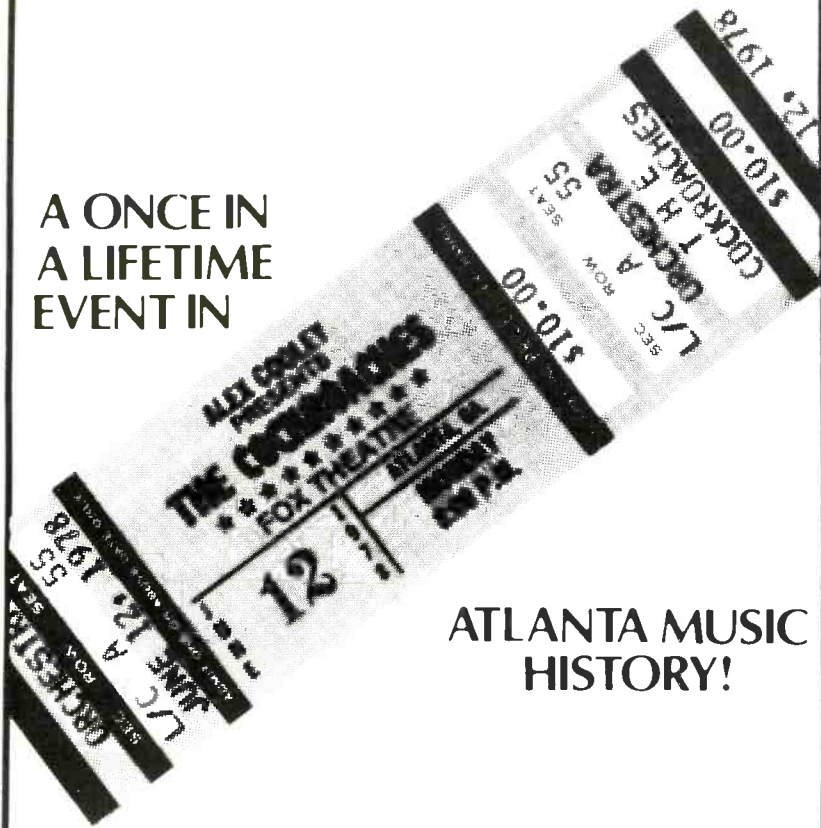
WOLF & RISSMILLER CONCERTS and JOHN BAUER CONCERT COMPANY



BRIAN JONES 1943-1969

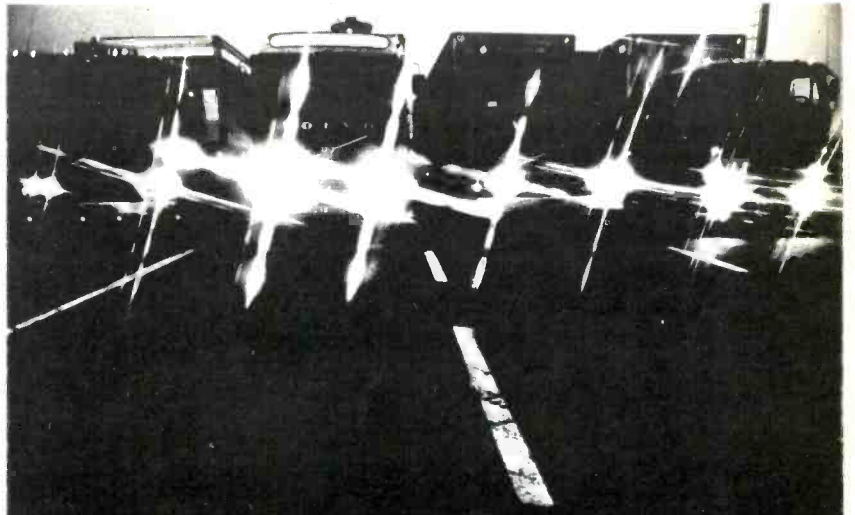
THANKS TO
THE ROLLING STONES

A ONCE IN
A LIFETIME
EVENT IN



ATLANTA MUSIC
HISTORY!

THE ALEX COOLEY ORGANIZATION



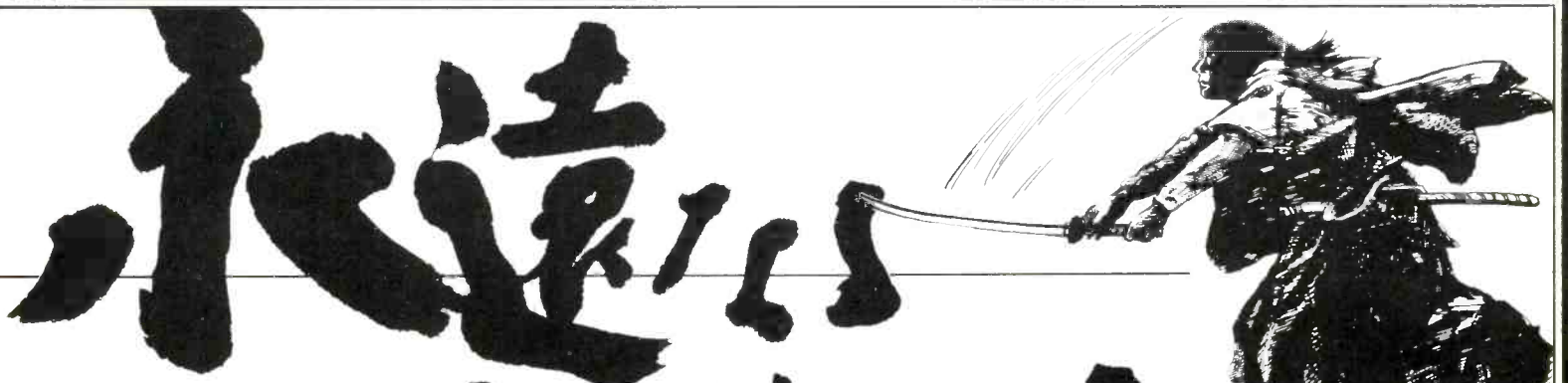
you gotta move!

Congratulations to the Rolling Stones
- fifteen years on the road

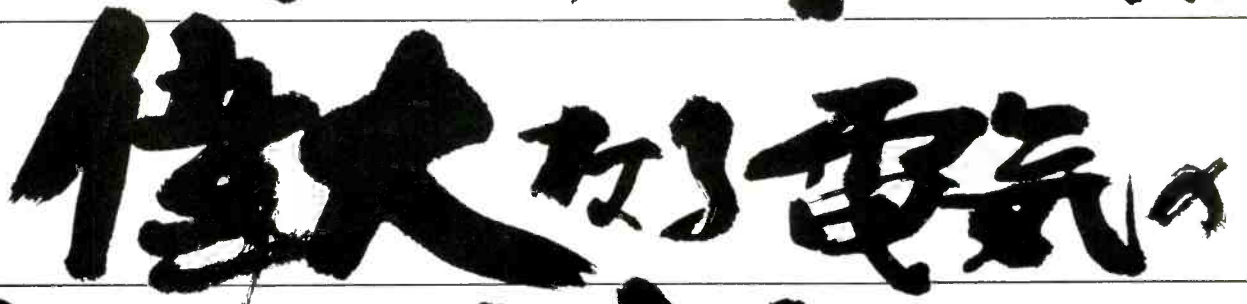
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THE
ROLLING STONES



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TOSHIBA EMI



BILL
WYMAN



Early Bill
circa '63-64



SYMPATHY FOR
THE DEVIL sessions



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Worldwide Publishers for*

*The
Rolling Stones*

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EMI Music Publishing, Ltd.



and

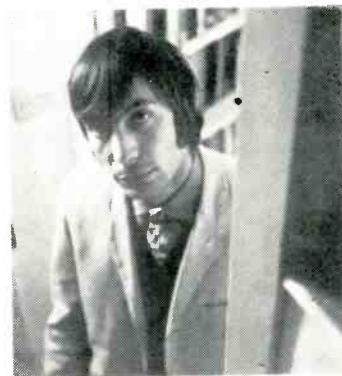
*The Entire
EMI Music Publishing Family*

CHARLIE WATTS

MADISON SQUARE
GARDEN, 1969



Around 1963



From photo session
around 1970 →



KEEP ON
ROLLING



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**Congratulations
 and
 Continued Success**



THE ROLLING STONES

**Congratulations
 to the Greatest!**

From,

Amy and Jerry



RON
 WOOD



*from LOVE YOU LIVE photo session,
 photo by Andy Warhol*





MICK
TAYLOR
←

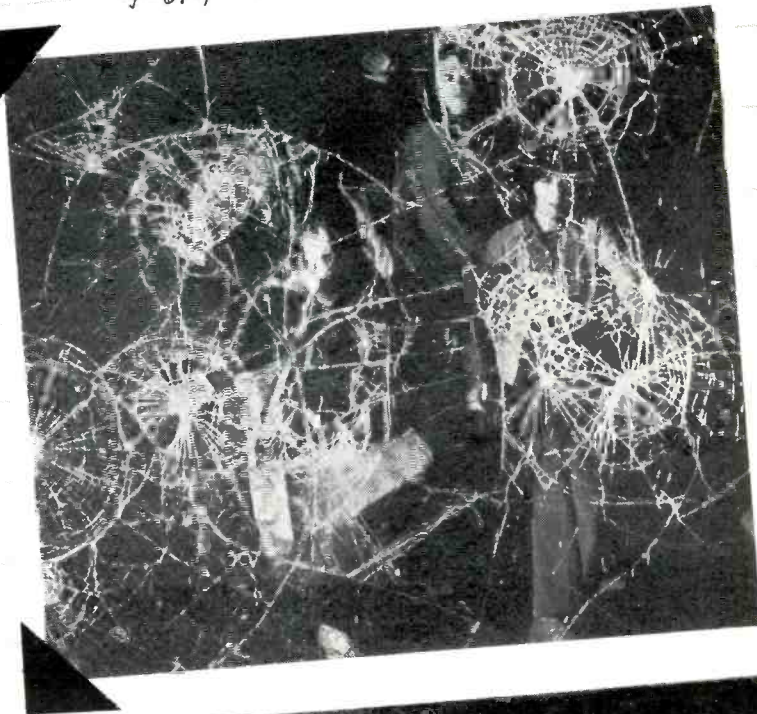
Hyde Park Concert



from THROUGH THE PAST DARKLY 2



MADISON SQUARE
GARDEN, 1969





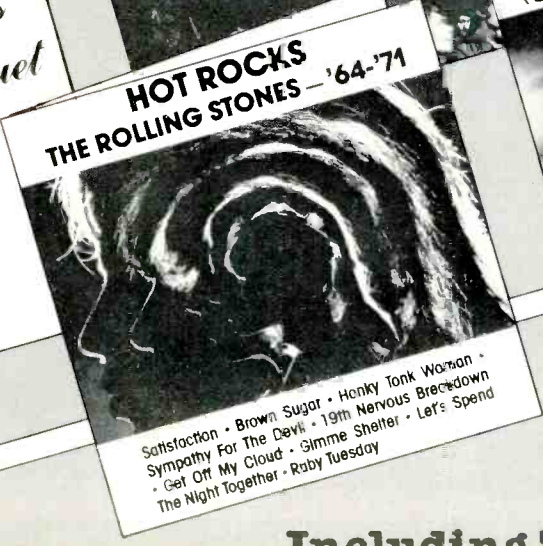
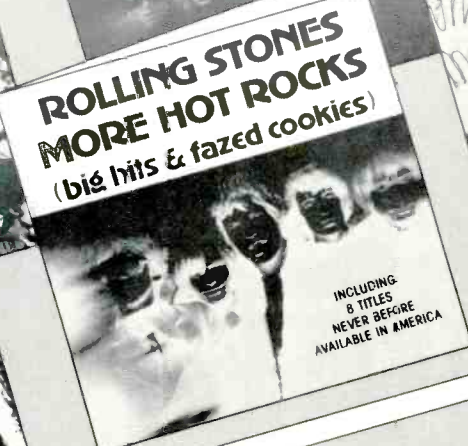
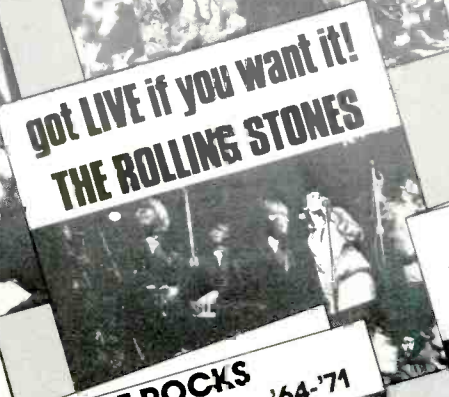
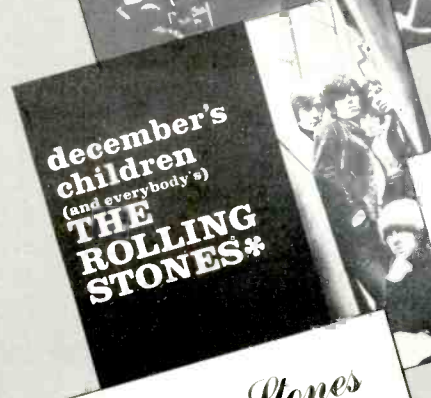
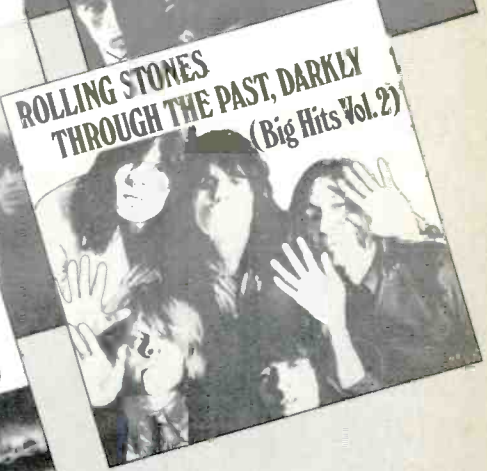
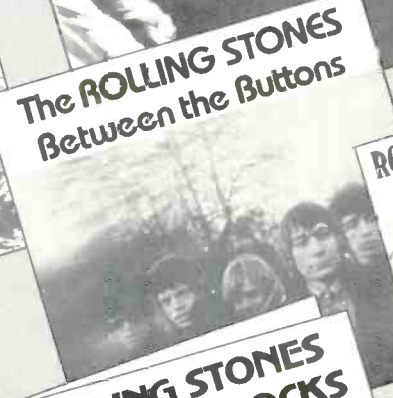
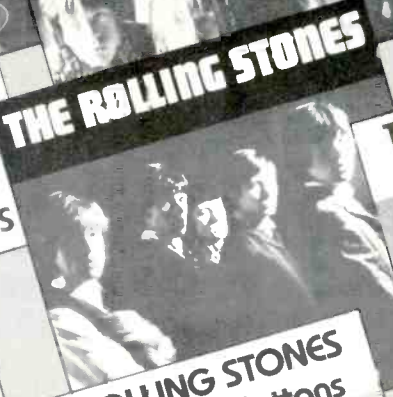
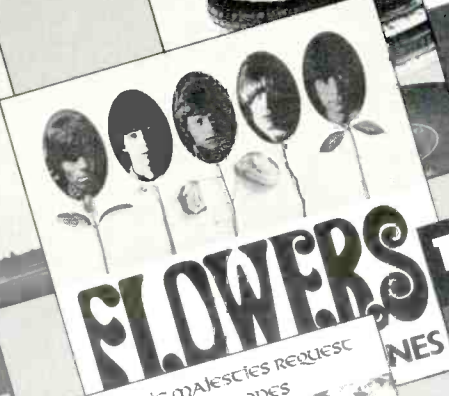
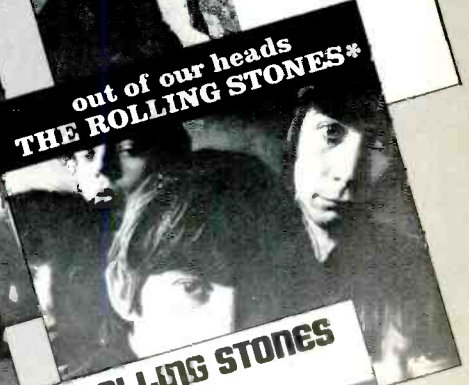
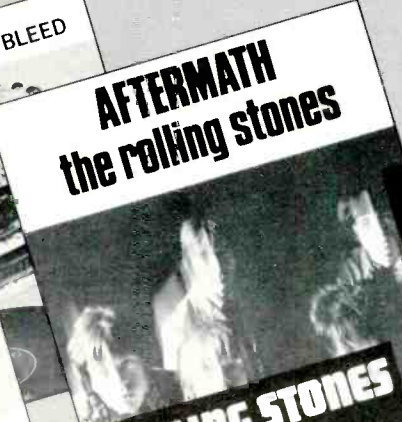
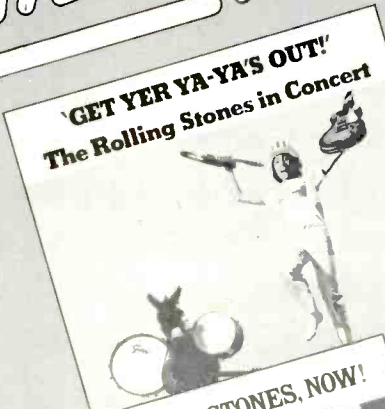
from European Tour poster, 1976



An early press conference, around 1964

The Rolling Stones

Their great years... The London years!



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Eye catching point of purchase material available soon!

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See your PDI representative for details & merchandising aids.

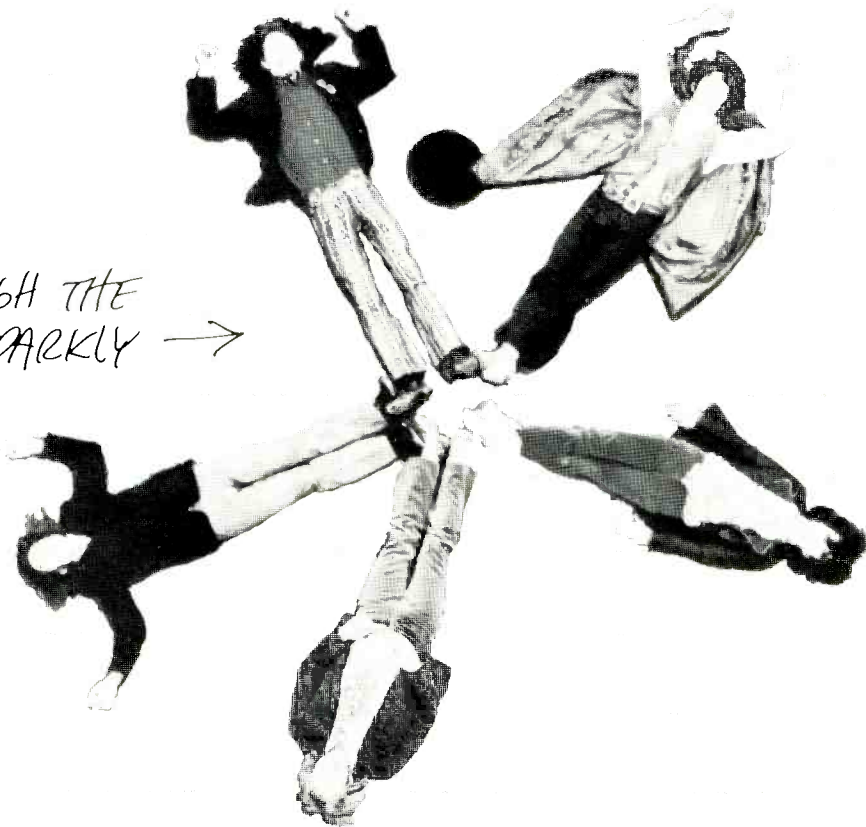


"EL MACAMBO"



Rolling Stones
Records LOGO

from THROUGH THE
PAST DARKLY →



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THE GREATEST ROCK 'N' ROLL BAND IN THE WORLD*



*THE GREATEST MUSIC COMPANY IN THE WORLD

Dialogue (Continued from page 11)

spirit, a guy who's been castigated for supposedly turning his back on his jazz roots?

Jones: I think every person that's involved in music, you know, from the womb to the tomb, should find a way to get out every possible musical thing that they have to say, as much as an artist (painter) would. Try it out, especially if you're not sure you can do it. If you feel it, I think you should try it. Staying on one path and being myopic about everything else for 25 or 40 years is boring—for me. It limits what life is about.

You know, George sang since he was 10 years old. He's one of the most incredible guitar players on the planet, (but) with the new record, I decided to focus on the vocal thing. That's really what brought him down front—that's where everybody found out about him. They didn't find out about him through "White Rabbit."

RW: Even so, why does he seem to play so little on "Give Me the Night"?

Jones: I'll tell you, because number one, I hate to be obvious. I hate to be predictable, and that would be the most obvious thing in the world. The last five years he's had this kind of dual image, a foot here and a foot there; it was always three tunes per side, one singing and two playing. I felt we should just go on and commit to one or the other. There's probably a two thirds-one third ratio if you really listen to the album, because even when he's singing, most of the time he's playing behind it. It's not a guitar focus, though. But I don't look at it like this is the last album he's ever gonna make.

RW: His singing itself sounds a little different this time—a little more clipped, a little less legato.

Jones: Yeah, and it came out of him very natural. I remember in the sessions he said, "Oh, you mean sing out of the side of the mouth." George has got a great voice, and he can sing things like "Unchained Melody," where he really uses the open voice, but he's still a street dude. He's from Pittsburgh, man—he's been on the corner, he knows what it's about. You sing a song like "Give Me the Night," (and) you don't want it crooned anyway; you want to get out in the street, and I think the street side of George is very fascinating.

People have a tendency to create an image for you, and I like to constantly see musicians changing. Like Herbie Hancock confuses and gets a lot of people crazy, because he's making a rock record one week, he's doing a piano duet with Chick Corea, then he's doing a "Chameleon" kind of trip, disco—but pound for pound, there're very few piano players that can sit down and mess with Herbie when he wants to play.

When you look back, I've seen a whole lot of funny things go down with some great people, like Sinatra and Dagmar, or Duke Ellington doing mambos. Everybody's gone through that. I have a friend Jerome Richardson, who I think is one of the greatest woodwind players in the world—we were in Lionel Hampton's band together 30 years ago, and we kid each other all the time, saying "Man, you still don't have a steady job." It's a funny business. You know that something'll be happening next August, but you don't know what it is. Your whole existence, you just float on water, man. You make plans, and try and live a normal life, but there's still no cushion there.

RW: Surely, for you there must be a little more security these days.

Jones: These days, yes. But you know what I'm saying—it's 30 years. There've been some times . . . I remember in 1960 when I had the big band in Europe, with Phil Woods, Clark Terry, all my favorite musicians, just stranded in Europe, with 31 people and not a quarter. It gets rough. I got to one point in Finland, man, that was the closest I ever came to consider suicide. Really. The pressure was so heavy. You're out there with a sound, and a big band, saying "This sound feels good to me, and I know we're gonna make it," but there was really no basis for that, except that strong belief. And we were getting our ass kicked.

We got into this by talking about the steps that maybe Herbie's gone through, or Miles; but there's still that sensibility, you know it's there.

RW: To change the subject, what other plans do you have now?

Jones: Qwest Records is the main baby, and films—absolutely. I'm feeling more and more that somehow in the '80s it's all coming together. Michael Jackson, and Ray Charles, and "Roots," and "In the Heat of the Night": it all feels like the same thing. I guess Qwest represents to me the freedom to really pursue that, the whole merger of music and images. I see more of the technology developing that can present it in its best light. We're used to this visual sense tying your emotions up; now people like George Lucas throw an incredible aural sense on top of it, with Dolby and everything, to pull these two giants together, and it's really fascinating. I could do that 'til I die, just making music and images, too.

RW: After all the film work you've done, you must smile to yourself when you see how closely the two are tied together now, with soundtracks being developed at the same time as the movie, at the start instead of as an afterthought.

Jones: That's what I love, because then you're not plugging up holes. There are two or three directors that always used to work that way: when they started, before shooting principal photography, they would call you up and say, "You're the guy I want to do this." Guys like Kubrick and Mike Nichols use the music as a foundation to get the contour and the inspiration, to pull the picture together. I've always been curious (about) what would happen if it were not so much dramatically oriented but musically oriented, too, dealing with each image in relationship to the sound.

RW: Is it likely that your next movie work will have a soundtrack on Qwest?

Jones: It's the only way I would do it now. But the idea would be to hook up with film people that have the same expertise as I do in music, and work from a blank page. There's a couple of projects I've got that are working along those lines.

RCA Signs Rick Springfield



Ed DeJoy, division vice president, pop A&R, RCA Records, has announced the signing of Australian singer/songwriter Rick Springfield. Springfield is currently in the studios finishing his first album for the label, scheduled for release in the fall. Pictured above, in front of the RCA building in Los Angeles, are, from left: Joe Gottfried, Springfield's manager; Bud Dain, division vice president, pop A&R/west coast, RCA Records; DeJoy; and Springfield.

CBS-Boardwalk Pact (Continued from page 3)

Said Bogart, "Some of those projects may involve selected artists, and some may be in the video field." The multi-media marriage doesn't currently include any joint venture ties in the film area, however; although CBS has re-entered the field of theatrical production, Bogart confirmed that existing plans generated by Boardwalk co-owners Jon Peters and Peter Guber already have the fledgling combine off and running.

'Innovative Team'

The former Casablanca chief, who has promised Boardwalk would involve itself in a broad spectrum of media, said, "We have put together an innovative team at Boardwalk to develop, market and promote our projects. We are pleased that we now have the additional support of the CBS Records network of people nationwide."

Lundvall hailed Boardwalk as "one of the most important new forces in the music and entertainment industries," and projected that the Bogart/Peters/Guber management team would provide "a continuous flow of exciting product."

Leading that flow will be the soundtrack to Robert Altman's film of "Popeye," starring Robin Williams and Shelley Duvall, and produced by Robert Evans for Paramount and Disney from Jules Feiffer's screenplay. Harry Nils-

son composed music and lyrics for the project.

Bogart was "elated" about the "Popeye" acquisition when reached by RW at mid-week, when he confirmed that the soundtrack pact had only been concluded Tuesday (20). Apart from marking a reunion with Williams, whose Grammy-winning Casablanca debut album was co-produced by Bogart, he reported that the deal underscores Boardwalk's identity as a cross-marketing force. "This is probably one of the roughest competitions that I've ever been involved in," he said, noting that industry anticipation for the musical feature led to "good, stiff rivalry" between labels bidding for the soundtrack package.

He touted his and Guber's success with such movie/music pairings as "Midnight Express," "Thank God, It's Friday" and "All That Jazz," during their Casablanca tenure, as prototypes for their approach to multi-media marketing and keys to Boardwalk's success in garnering rights to the "Popeye" soundtrack.

As for Boardwalk's current recording roster plans, he said initial signing announcements should be forthcoming in a few weeks. "We already have about five artists that are signed or in various stages of being signed to the company, some of whom are already recording," he reported.

A/C Chart

AUGUST 30, 1980

AUG. 30	AUG. 23		WKS. ON CHART
1	1	SAILING CHRISTOPHER CROSS Warner Bros. 49507 (2nd Week)	11
2	2	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	11
3	3	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	15
4	7	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	6
5	6	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	10
6	12	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	4
7	4	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	14
8	15	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	4
9	13	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	10
10	8	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	12
11	11	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	8
12	14	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	6
13	5	MORE LOVE KIM CARNES/EMI-America 8045	14
14	17	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	6
15	19	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	5
16	20	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	5
17	9	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	11
18	21	UPSIDE DOWN DIANA ROSS/Motown 1494	4
19	10	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	11
20	16	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	14
21	24	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	3
22	25	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	6
23	26	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	7
24	28	JESSE CARLY SIMON/Warner Bros. 49518	3
25	30	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	5
26	31	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	3
27	27	INTO THE NIGHT BENNY MARDONES/Polydor 2091	7
28	18	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	16
29	33	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	4
30	32	FAME IRENE CARA/RSO 1034	4
31	22	JOJO BOZ SCAGGS/Columbia 1 11281	11
32	23	LITTLE JEANNIE ELTON JOHN/MCA 41236	18
33	29	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	10

CHARTMAKER OF THE WEEK

34	—	HE'S SO SHY POINTER SISTERS Planet 47916 (E/A)	1
35	40	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	2
36	—	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	1
37	34	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	9
38	35	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	15
39	—	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	1
40	36	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/ Curb 41253	10
41	—	ALL OVER THE WORLD ELO/MCA 41289	1
42	37	THE ROSE BETTE MIDLER/Atlantic 3656	23
43	38	TAKE YOUR TIME (DO IT RIGHT) PART I S.O.S. BAND/ Tabu 9 5522 (CBS)	3
44	—	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	1
45	39	OLD-FASHION LOVE COMMODORES/Motown 1489	5
46	42	YOU AND ME FRANK SINATRA/Warner Bros. 49517	4
47	45	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	6
48	46	PERCOLATOR SPYRO GYRA/MCA 41275	4
49	47	DOC EARL KLUGH/United Artists 1355	10
50	41	SHINING STAR MANHATTANS/Columbia 1 11222	15



Retail Rap

By SOPHIA MIDAS

■ **SIMON SINGS, SIMON ACTS**—The long-awaited Paul Simon album "One-Trick Pony" is out (the street date was August 18), and if you haven't heard it yet, get ready for a lot of in-store play. The album contains a string of songs in the best Simon tradition. The Warner Bros. marketing department is aggressively behind his album and is offering retailers a browser box for the Simon single, as well as a Paul Simon streamer which will be contained in every carton of the first 400,000 albums. Also look out for a special 40" by 60" poster of the recording artist. According to **Jim Wagner**, marketing spokesman for Warner Bros., the release of "One-Trick Pony" sets the stage for Simon's five-city tour of New York, Cleveland, Chicago, Dallas and Los Angeles. The tour begins in New York on September 13. Sales of the album are certain to be stimulated by the opening of the Warner Bros. film "One-Trick Pony" on September 26, as well as by a television special, narrated by **Dick Cavett**, entitled "Paul Simon Continued." The half-hour syndicated special will air on 205 stations throughout the country. . . . RCA Records has announced a special policy regarding returns of defective copies of the **Elvis Presley** package. The policy states: "In the unlikely event a customer should receive a defective record or tape of this package, they should write or call: Consumer Services, RCA Records, 6790 East 32nd Street, Indianapolis, Indiana 46226. Phone: 800-428-4688." This policy frees the retailer from any responsibility for defective records. . . . Favorable consumer response to the various \$5.98 lines never ceases to surprise retailers. Licorice Pizza noticed that two \$5.98 albums were well into their top 20: "So Far," by **Crosby, Stills, Nash and Young** and "Doors" by **The Doors**.

IN-STORES—Members of **Devo** recently signed autographs for fans at Record Bar's Tracks outlet in Norfolk, Virginia. The in-store brought out some 700 fans and the group had a sell-out concert that evening. . . . **John Palumbo** of **Crack the Sky** recently paid a visit to Record & Tape Collector's Jumper Mall store. After the recording artist signed autographs for over 200 fans, a kite-flying contest was held outside the store parking lot. "Of course, as soon as the contest began," said Record & Tape Collector's **Wayne Steinberg**, "the wind petered out. But Palumbo's appearance in the store was responsible for tripling our sales for the week." . . . **Def Leppard** recently caused a lot of excitement at Dog Ear's Glenview outlet. Over 300 people showed up to get their albums autographed by the group. . . . Polydor recording artist **Benny Mardones** recently stopped by the Southlake Mall Record Bar store in Morrow, Georgia to promote his latest album "Never Run Never Hide" and was greeted by a throng of enthusiastic fans.

SEND THE SHOPPER . . . AWAY—An increasing number of retailers are realizing that one of the most effective ways of attracting customers into stores is by offering them trips. The Chicago-based Rainbow outlet is taking advantage of the upcoming Alpine Valley concerts, especially **Jackson Browne's** show on September 4. The chain is giving two customers tickets to the Jackson Browne concert, plus a limousine ride up there and a free dinner. According to **Norm Rosenthal**, general manager of Rainbow Records, the promotion is being co-sponsored by Elektra Records and is being advertised with 24 radio spots, as well as massive in-store displays of the album in all Rainbow stores. Rainbow will also be giving away tickets to the Alpine Valley concerts by the **Grateful Dead**, the **Marshall Tucker Band**, **ZZ Top** and the **Outlaws**.

Full Moon Inks Lee



Irving Azoff, chairman of the board and president of Full Moon Records, has announced the signing of Johnny Lee. Lee, whose current hit single is "Looking For Love" from the "Urban Cowboy" album, was recently in Los Angeles for meetings concerning his forthcoming LP to be produced by Jim Ed Norman. Lee has signed with the William Morris Agency for representation. Seated are Irving Azoff (left) and Johnny Lee. Standing are, from left: Larry Solters, vice president of Full Moon Records; Jim Ed Norman; Howard Kaufman, executive vice president of Full Moon Records, and David Brokaw, Lee's manager.

Retail Report



AUGUST 30, 1980

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

SALESMAKER OF THE WEEK



CRIMES OF PASSION
PAT BENATAR
Chrysalis

TOP SALES

CRIMES OF PASSION—Pat Benatar—Chrysalis
REACH FOR THE SKY—Allman Brothers Band—Arista
VOICES—Hall & Oates—RCA
THE YEAR 2000—O Jays—TSOP

HANDLEMAN/NATIONAL

BACK IN BLACK—AC/DC—Atlantic
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
GARDEN OF LOVE—Rick James—Gordy
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MAKE A LITTLE MAGIC—Dirt Band—UA
McVICAR—Roger Daltrey—Polydor (Soundtrack)
NO NIGHT SO LONG—Dionne Warwick—Arista
REACH FOR THE SKY—Allman Brothers Band—Arista
10TH ANNIVERSARY—Starter Brothers—Mercury
VOICES—Hall & Oates—RCA

KORVETTES/NATIONAL

BALL ROOM—Sea Level—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
BLACK ROSE—Casablanca
GARDEN OF LOVE—Rick James—Gordy
LOST IN LOVE—Air Supply—Arista
NO NIGHT SO LONG—Dionne Warwick—Arista
PLAYING FOR KEEPS—Eddie Money—Col
REACH FOR THE SKY—Allman Brothers Band—Arista
VOICES—Hall & Oates—RCA
WINNERS—Various Artists—I&M

MUSICLAND/NATIONAL

BACK IN BLACK—AC/DC—Atlantic
CADDYSHACK—Col (Soundtrack)
CHICAGO XIV—Col
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
HORIZON—Eddie Rabbitt—Elektra
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
McVICAR—Roger Daltrey—Polydor (Soundtrack)
10TH ANNIVERSARY—Starter Brothers—Mercury
TP—Teddy Pendergrass—Phila. Intl.

SOUND UNLIMITED/NATIONAL

FLESH & BLOOD—Roxy Music—Atco
FULL MOON—Charlie Daniels Band—Epic
LOVE APPROACH—Tom Browne—Arista/GRP
McVICAR—Roger Daltrey—Polydor (Soundtrack)
NO RESPECT—Rodney Dangerfield—Casablanca
ONE WAY FEATURING AL HUDSON—MCA

REACH FOR THE SKY—Allman Brothers Band—Arista
TP—Teddy Pendergrass—Phila. Intl.
WLUP—Various Artists—WLUP
THE YEAR 2000—O Jays—TSOP

DISC-O-MAT/NEW YORK

CRIMES OF PASSION—Pat Benatar—Chrysalis
FAME—RSO (Soundtrack)
GIVE ME THE NIGHT—George Benson—Qwest/WB
HOT BOX—Fatback—Spring
LOVE LIVES FOREVER—Minnie Riperton—Capitol
TONIGHT—France Joli—Prelude
TP—Teddy Pendergrass—Phila. Intl.
TRUE COLOURS—Split Enz—A&M
VOICES—Hall & Oates—RCA
XANADU—MCA (Soundtrack)

KING KAROL/NEW YORK

ALIBI—America—Capitol
ARE HERE—Kings—Elektra
BACK IN BLACK—AC/DC—Atlantic
CLOSER—Melba Moore—Epic
MUSICAL AFFAIR—Ashford & Simpson—WB
REACH FOR THE SKY—Allman Brothers Band—Arista
ROBBIE DUPREE—Elektra
TRUE COLOURS—Split Enz—A&M
X MULTIPLIES—Yellow Magic Orchestra—A&M
THE YEAR 2000—O Jays—TSOP

STRAWBERRIES/BOSTON

BEYOND—Herb Alpert—A&M
GOING DEAF FOR A LIVING—Fisher Z—UA
I JUST CAN'T STOP—English Beat—Sire
McVICAR—Roger Daltrey—Polydor (Soundtrack)
METRO MUSIC—Martha and the Muffins—DinDisc/Virgin
NERVOUS EATERS—Elektra
NO NIGHT SO LONG—Dionne Warwick—Arista
SPECIAL THINGS—Pointer Sisters—Planet
THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
VOICES—Hall & Oates—RCA

RECORD & TAPE COLLECTOR/BALTIMORE

CRIMES OF PASSION—Pat Benatar—Chrysalis
ELVIS ARON PRESLEY—RCA
LOST IN LOVE—Air Supply—Arista
LOVE APPROACH—Tom Browne—Arista/GRP
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
REACH FOR THE SKY—Allman Brothers Band—Arista
SPECIAL THINGS—Pointer Sisters—Planet
THE GAME—Queen—Elektra
XANADU—MCA (Soundtrack)
THE YEAR 2000—O Jays—TSOP

WAXIE MAXIE/WASH., D.C.

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE LIVES FOREVER—Minnie Riperton—Capitol
NO NIGHT SO LONG—Dionne Warwick—Arista
READY AN' WILLING—Whitesnake—Mirage
STARPOINT—Chocolate City
THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
TRUE COLOURS—Split Enz—A&M

RECORD REVOLUTION/PA.-DEL.

BARRY GOUDREAU—Portrait
CARS—Elektra

MAGNIFICENT MADNESS—John Klemmer—Elektra
ONE TRICK PONY—Paul Simon—WB
STORM WINDOWS—John Prine—Asylum
SWING OF DELIGHT—Santana—Col
WIDE RECEIVER—Michael Henderson—Buddah

PENGUIN FEATHER/NO. VIRGINIA

ALOHA—Tim Iremann—Inner City
CRIMES OF PASSION—Pat Benatar—Chrysalis
HAVE A GOOD TIME—Iron City Housebreakers—MCA
HUEY LEWIS & THE NEWS—Chrysalis
LOVE APPROACH—Tom Browne—Arista/GRP
REACH FOR THE SKY—Allman Brothers Band—Arista
STORM WINDOWS—John Prine—Asylum
THE YEAR 2000—O Jays—TSOP
TP—Teddy Pendergrass—Phila. Intl.
VIENNA—Ultravox—Chrysalis

WEBB/PHILADELPHIA

CALLING—Noel Pointer—UA
CLOSER—Melba Moore—Epic
HAVE YOU HEARD—Edmund Silvers—Casablanca
LOVE LIVES FOREVER—Minnie Riperton—Capitol
MAKE IT COUNT—Idris Muhammad—Fantasy
PLAY ME OR TRADE ME—Pariet—Casablanca
READY FOR LOVE—Main Ingredient—RCA
SPECIAL THINGS—Pointer Sisters—Planet
THE YEAR 2000—O Jays—TSOP
THUNDER—Seventh Wonder—Chocolate City

FATHERS & SONS/MIDWEST

ALIBI—America—Capitol
ARE HERE—Kings—Elektra
BALL ROOM—Sea Level—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
REACH FOR THE SKY—Allman Brothers Band—Arista
READY AN' WILLING—Whitesnake—Mirage
SMOKEY AND THE BANDIT II—MCA (Soundtrack)
THE YEAR 2000—O Jays—TSOP
WIDE RECEIVER—Michael Henderson—Buddah

NATL. RECORD MART/MIDWEST

BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
ELVIS ARON PRESLEY—RCA
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
McVICAR—Roger Daltrey—Polydor (Soundtrack)
REACH FOR THE SKY—Allman Brothers Band—Arista
SMOKEY AND THE BANDIT II—MCA (Soundtrack)
TP—Teddy Pendergrass—Phila. Intl.
VOICES—Hall & Oates—RCA

RECORD RENDEZVOUS/CLEVELAND

ARE HERE—Kings—Elektra
CHIPMUNK PUNK—Chipmunks—Excelsior
CRIMES OF PASSION—Pat Benatar—Chrysalis
HUEY LEWIS AND THE NEWS—Chrysalis
METRO MUSIC—Martha and the Muffins—DinDisc/Virgin
RAVE ON—Artful Dodger—Ariola
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
VIENNA—Ultravox—Chrysalis
VOICES—Hall & Oates—RCA

RECORD REVOLUTION/CLEVELAND

CRIMES OF PASSION—Pat Benatar—Chrysalis
DEFECTOR—Steve Hackett—Charisma
HUEY LEWIS AND THE NEWS—Chrysalis
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
PRISONER IN THE STREET—Third World—Island (Soundtrack)
RAVE ON—Artful Dodger—Ariola
REACH FOR THE SKY—Allman Brothers Band—Arista
VIENNA—Ultravox—Chrysalis
VOICES—Hall & Oates—RCA

ROSE RECORDS/CHICAGO

BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
FULL MOON—Charlie Daniels Band—Epic
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE LIVES FOREVER—Minnie Riperton—Capitol
McVICAR—Roger Daltrey—Polydor (Soundtrack)
MUSICAL AFFAIR—Ashford & Simpson—WB
NO RESPECT—Rodney Dangerfield—Casablanca
STORM WINDOWS—John Prine—Asylum
VOICES—Hall & Oates—RCA

1812 OVERTURE/MILWAUKEE

A BIT IRRATIONAL—Yipes!!—Millenium
ARE HERE—Kings—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
GARDEN OF LOVE—Rick James—Gordy
LOVE LIVES FOREVER—Minnie Riperton—Capitol
NEW CLEAR DAYS—Vapors—UA
REACH FOR THE SKY—Allman Brothers Band—Arista
READY AN' WILLING—Whitesnake—Mirage
TRUE COLOURS—Split Enz—A&M
VOICES—Hall & Oates—RCA

GREAT AMERICAN/MINNEAPOLIS

AMY HOLLAND—Capitol
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CHICAGO XIV—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
PETER GABRIEL—Mercury
PLAYIN' FOR KEEPS—Eddie Money—Col
REACH FOR THE SKY—Allman Brothers Band—Arista
SOS—SOS Band—Tabu
TAKE A LITTLE RHYTHM—Ali Thomson—A&M
TP—Teddy Pendergrass—Phila. Intl.

TURTLES/ATLANTA

A LONG WAY TO THE TOP—Nantucket—Epic
CRIMES OF PASSION—Pat Benatar—Chrysalis
ELVIS ARON PRESLEY—RCA
GENTLEMAN RUFFIN—David Ruffin—WB
LOVE LIVES FOREVER—Minnie Riperton—Capitol
PRISONER IN THE STREET—Third World—Island (Soundtrack)
SPECIAL THINGS—Pointer Sisters—Planet
STRIKES TWICE—Larry Carlton—WB
 $\frac{3}{4}$ LONELY—T. G. Sheppard—Warner/Curb
THE YEAR 2000—O Jays—TSOP

POPLAR TUNES/MEMPHIS

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
ELVIS ARON PRESLEY—RCA
HONEYSUCKLE ROSE—Col (Soundtrack)
McVICAR—Roger Daltrey—Polydor (Soundtrack)

NO NIGHT SO LONG—Dionne Warwick—Arista
SHINE ON—L.T.D.—A&M
THE YEAR 2000—O Jays—TSOP
UNDER THE GUN—Poco—MCA
VOICES—Hall & Oates—RCA
WIDE RECEIVER—Michael Henderson—Buddah

EAST-WEST RECORDS/CENTRAL FLORIDA

A LONG WAY TO THE TOP—Nantucket—Epic
A MUSICAL AFFAIR—Ashford & Simpson—WB
CHEVY CHASE—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
FISH 'N' CHIPS—Eddie and the Hot Rods—EMI-America
SMOKEY AND THE BANDIT II—MCA (Soundtrack)
SWEET VI—Sweet—Capitol
THE YEAR 2000—O Jays—TSOP
TRUE COLOURS—Split Enz—A&M
VIENNA—Ultravox—Chrysalis

SOUND WAREHOUSE/COLORADO

CRIMES OF PASSION—Pat Benatar—Chrysalis
GARY MYRICK AND THE FIGURES—Epic
I TOUCHED A DREAM—Dells—20th Century-Fox
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
ONE IN A MILLION YOU—Larry Graham—WB
OVER THE UNIVERSE—Sun—Capitol
SIAMESE FRIENDS—Ian Matthews—Mushroom
THE YEAR 2000—O Jays—TSOP
VOICES—Hall & Oates—RCA
WIDE RECEIVER—Michael Henderson—Buddah

TOWER/PHOENIX

ARE HERE—Kings—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
CURRENT EVENTS—Elektrics—Capitol
MUSICAL AFFAIR—Ashford & Simpson—WB
SPECIAL THINGS—Pointer Sisters—Planet
STORM WINDOWS—John Prine—Asylum
STRIKES TWICE—Larry Carlton—WB
TRUE COLOURS—Split Enz—A&M
TP—Teddy Pendergrass—Phila. Intl.
VOICES—Hall & Oates—RCA

MUSIC PLUS/LOS ANGELES

BLUE LAGOON—Marlin (Soundtrack)
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
LARSEN/FEITEN BAND—WB
MAN'S BEST FRIEND—Livingston Taylor—Epic
NEUROVISION—Telex—Sire
ONE TRICK PONY—Paul Simon—WB
PARTY OF ONE—Tim Weisberg—MCA
ROUTES—Ramsey Lewis—Col
STRIKES TWICE—Larry Carlton—WB
TRUE COLOURS—Split Enz—A&M

EUCALYPTUS RECORDS/W & NW

BACK IN BLACK—AC/DC—Atlantic
CAMERON—Salsoul
CRIMES OF PASSION—Pat Benatar—Chrysalis
GARY MYRICK AND THE FIGURES—Epic
HIGHWAY TO HELL—AC/DC—Atlantic
LOVE APPROACH—Tom Browne—GRP/Arista
REACH FOR THE SKY—Allman Brothers Band—Arista
TP—Teddy Pendergrass—Phila. Intl.
TRUE COLOURS—Split Enz—A&M
WIDE RECEIVER—Michael Henderson—Buddah



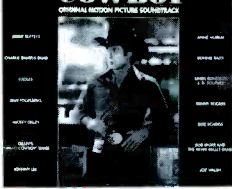
Record World Albums

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

AUGUST 30, 1980

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

AUG. 30 AUG. 23

AUG. 30		AUG. 23		WKS. ON CHART	
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS Full Moon/Asylum DP 90002 (3rd Week)		15	X
2	2	GLASS HOUSES BILLY JOEL/Columbia FC 36384		24	H
3	3	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)		7	H
4	4	HOLD OUT JACKSON BROWNE/Asylum 5E 511		7	H
5	5	THE GAME QUEEN/Elektra 5E 513		7	H
6	6	DIANA DIANA DIANA ROSS/Motown M8 936M1		12	H
7	7	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453		4	H
8	8	CHRISTOPHER CROSS /Warner Bros. BSK 3383		25	G
9	9	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		25	H
10	12	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571		4	H
11	11	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080		9	H
12	15	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100		7	I
13	18	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)		3	H
14	10	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017		10	H
15	23	BACK IN BLACK AC/DC/Atlantic SD 16018		3	H
16	17	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130		8	H
17	14	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)		10	G
18	13	HEROES COMMODORES/Motown M8 939M1		10	H
19	16	OFF THE WALL MICHAEL JACKSON/Epic FE 35745		51	H
20	98	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275		2	H
21	21	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100		16	H
22	22	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008		5	G
23	24	MICKEY MOUSE DISCO /Disneyland/Vista 2504		23	X
24	20	ONE FOR THE ROAD KINKS/Arista A2L 8401		10	K
25	25	REAL PEOPLE CHIC/Atlantic SD 16016		6	H
26	19	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201		15	L
27	27	BEYOND HERB ALPERT/A&M SP 3717		6	H
28	29	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447		9	G
29	26	DUKE GENESIS/Atlantic SD 16014		19	H
30	30	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)		16	G
31	34	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087		4	G
32	28	MCCARTNEY II PAUL MCCARTNEY/Columbia FC 36511		12	H
33	39	LOST IN LOVE AIR SUPPLY/Arista AB 4268		10	H
34	32	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202		18	L
35	38	A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458		2	H
36	60	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008		4	H
37	40	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526		3	H
38	35	RHAPSODY AND BLUES CRUSADERS/MCA 5124		8	H
39	37	THIS TIME AL JARREAU/Warner Bros. BSK 3434		11	G
40	31	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010		34	H
41	43	UNDER THE GUN POCO/MCA 5132		5	H
42	45	THE WALL PINK FLOYD/Columbia PC2 36183		36	L
43	71	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646		3	H
44	36	GIDEON KENNY ROGERS/United Artists LOO 1035		20	H
45	51	WINNERS VARIOUS ARTISTS/I&M 1 017 (RCA)		3	G
46	49	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		86	G
47	33	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106		20	H
48	46	SCREAM DREAM TED NUGENT/Epic FE 36404		14	H
49	54	McVICAR (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284		3	H
50	47	DEPARTURES JOURNEY/Columbia FC 36339		24	H
51	52	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		67	G
52	53	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550		7	G

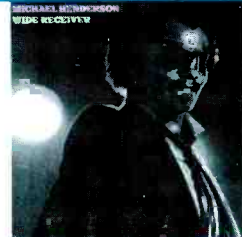
53	41	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	20	H
54	48	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	17	G
55	57	UNMASKED KISS/Casablanca NBLP 7225	11	H
56	61	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)	6	G
57	59	THE LONG RUN EAGLES/Asylum 5E 508	45	H
58	42	NAUGHTY CHAKA KHAN /Warner Bros. BSK 3385	11	G
59	56	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	21	G

CHARTMAKER OF THE WEEK

60 120 WIDE RECEIVER

MICHAEL HENDERSON

Buddah BDS 6001 (Arista)



61	67	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	8	G
62	63	ROBBIE DUPREE /Elektra 6E 273	6	G
63	85	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	18	G
64	65	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042	4	G
65	58	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	18	G
66	66	BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS)	5	H
67	68	"H" BOB JAMES/Columbia/Tappan Zee JC 36422	8	G
68	69	STARDUST WILLIE NELSON/Columbia KC 35305	30	G
69	70	GARDEN OF LOVE RICK JAMES/Gordy G8 995M1 (Motown)	3	H
70	76	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514	3	H
71	55	THE GLOW OF LOVE CHANGE/Warner/RFC 3438	16	G
72	88	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535	2	H
73	—	THE YEAR 2000 O'JAYS/TSOP FZ 36416 (CBS)	1	H
74	77	MAD LOVE LINDA RONSTADT/Asylum 5E 510	26	H
75	75	PETER GABRIEL /Mercury SRM 1 3848	11	G
76	44	THERE AND BACK JEFF BECK/Epic FE 35684	8	H
77	79	KENNY KENNY ROGERS /United Artists LWAK 979	47	H
78	82	CAMERON /Salsoul SA 8535 (RCA)	4	G
79	72	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	11	G
80	86	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	18	G
81	50	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197	22	G
82	84	AFL1 3603 DAVE DAVIES/RCA AFL1 3603	3	G
83	89	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229	2	H
84	87	UPRISING BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)	3	G
85	93	ROMANCE DANCE KIM CARNES/EMI-America SW 17030	2	G
86	92	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	41	G
87	73	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	51	H
88	62	'80 GENE CHANDLER /20th Century Fox/Chi-Sound T 605 (RCA)	6	G
89	74	PRETENDERS /Sire SRK 6083 (WB)	31	G
90	64	THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI- America SW 17033	6	G
91	80	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372	13	G
92	83	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	3	G
93	90	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	35	G
94	95	ONE WAY FEATURING AL HUDSON /MCA 5127	4	H
95	78	TOMCATTIN' BLACKFOOT/Atco SD 32 101	10	H
96	97	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	11	G
97	106	THE ADVENTURES OF LUKE SKYWALKER /RSO RS 1 3081	1	G
98	91	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443	8	G
99	114	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444	9	L
100	104	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	1	G

Albums 151-200

AUGUST 30, 1980

- 151 CADDYSHACK (ORIGINAL SOUNDTRACK)/Columbia JS 36737
- 152 MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644
- 153 CALLING NOEL POINTER/United Artists LT 1050
- 154 DETENTE BRECKER BROTHERS/Arista AB 4272
- 155 KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172
- 156 NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6262
- 157 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 158 STARPOINT/Chocolate City CCLP 2013 (Casablanca)
- 159 NIGHT CRUISER EUMIR DEODATO/Warner Bros. BSK 3467
- 160 SMOKEY AND THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101
- 161 CONCERNED PARTY #1 CAPTAIN SKY/TEC 1202
- 162 DAVID GRISMAN-QUINTET '80/Warner Bros. BSK 3469
- 163 X ∞ MULTIPLIES YELLOW MAGIC ORCHESTRA/A&M SP 4813
- 164 CLOSER MELBA MOORE/Epic JE 36412
- 165 THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 166 MECO PLAYS MUSIC FROM THE EMPIRE STRIKES BACK/RSO RS 1 3085
- 167 UNLOCK THE FUNK LOCKSMITH/Arista AB 4274
- 168 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 169 HUEY LEWIS AND THE NEWS/Chrysalis CHR 1292
- 170 SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
- 171 WHITE MUSIC CRACK THE SKY/Lifesong LS 8028
- 172 BODY LANGUAGE PATTI AUSTIN/CTI JZ 36503 (CBS)
- 173 RAVE ON ARTFUL DODGER/Arista America OL 1503 (Arista)
- 174 DEFECTOR STEVE HACKETT/Charisma CL 1 3103 (Mercury)

- 175 LONG WAY TO THE TOP NANTUCKET/Epic NJE 36523
- 176 HAVE A GOOD TIME (BUT GET OUT ALIVE) IRON CITY HOUSEROCKERS/MCA 5111
- 177 CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262
- 178 10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027
- 179 CABLE'S VISION GEORGE CABLES/Contemporary 14001
- 180 SCOTT WILK & THE WALLS/Warner Bros. BSK 3460
- 181 WARM LEATHERETTE GRACE JONES/Island ILPS 9592 (WB)
- 182 RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
- 183 EVOLUTION JOURNEY/Columbia FC 36797
- 184 DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia JC 36505
- 185 THE BEST OF YOU BOOKER T. JONES/A&M SP 4789
- 186 LED ZEPPELIN IV/Atlantic SD 19129
- 187 BARNUM (ORIGINAL CAST ALBUM)/CBS Masterworks JS 36576
- 188 I JUST CAN'T STOP IT ENGLISH BEAT/Sire SRK 6091 (WB)
- 189 SOMETHING TO BELIEVE IN CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- 190 PLAY ME OR TRADE ME PARLET/Casablanca NBLP 7224
- 191 SPORTS CAR JUDY TZUKE/Rocket PIG 3249 (MCA)
- 192 IRON MAIDEN/Harvest ST 12094 (Capitol)
- 193 INNER SLEEVE SHIRTS/Capitol ST 12085
- 194 1980 B.T. EXPRESS/Columbia JC 36333
- 195 UP FROM THE ALLEY LAMONT CRANSTON BAND/Waterhouse 10
- 196 SCREAMING TARGETS JO JO ZEP AND THE FALCONS/Columbia NJC 36442
- 197 FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246
- 198 EMPIRE JAZZ VARIOUS ARTISTS/RSO RS 1 3085
- 199 LOVE AFFAIR Radio RR 2004
- 200 FLAMIN' OH'S/Fat City 2504

Album Cross Reference

AUGUST 30, 1980

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Record World Albums 101-150

AUGUST 30, 1980

AUG. 30	AUG. 23	
101	108	ME MYSELF I JOAN ARMATRADING/A&M SP 4809
102	103	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284
103	113	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/Polydor PD 1 6285
104	102	VAN HALEN/Warner Bros. BSK 3075
105	107	THE CARS/Elektra 6E 135
106	116	READY AN' WILLING WHITESNAKE/Mirage WTG 19276 (Atl)
107	94	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387
108	99	CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220
109	110	HORIZON EDDIE RABBITT/Elektra 6E 276
110	111	GOLD & PLATINUM LYNYRD SKYNYRD/MCA 2 11008
111	118	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642
112	122	ROUTES RAMSEY LEWIS/Columbia JC 36423
113	133	TRUE COLOURS SPLIT ENZ/A&M SP 4822
114	134	ELVIS ARON PRESLEY/RCA CBLP 8 3699
115	—	LOVE LIVES FOREVER MINNIE RIPERTON/Capitol SOO 12097
116	109	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825
117	125	SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270
118	129	BALL ROOM SEA LEVEL/Arista AL 9531
119	124	PARTY OF ONE TIM WEISBERG/MCA 5125
120	130	CAREFUL MOTELS/Capitol ST 12070
121	132	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum)
122	81	SAVED BOB DYLAN/Columbia FC 36553
123	96	SPECIAL THINGS PLEASURE/Fantasy F 9600
124	121	CATCHING THE SUN SPYRO GYRA/MCA 5108
125	123	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016
126	128	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
127	139	CHICAGO XIV/Columbia FC 36517
128	100	FLESH AND BLOOD ROXY MUSIC/Atco 32 102
129	117	A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483
130	150	STRIKES TWICE LARRY CARLTON/Warner Bros. BSK 3380
131	—	ARE HERE KINGS/Elektra 6E 274
132	140	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
133	137	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506
134	141	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
135	136	DANGER ZONE SAMMY HAGAR/Capitol ST 12069
136	144	TONIGHT FRANCE JOLI/Prelude PRL 12179
137	—	VIENNA ULTRAVOX/Chrysalis CHR 1296
138	148	STORM WINDOWS JOHN PRINE/Asylum 6E 286
139	149	NEW CLEAR DAYS VAPORS/United Artists LT 1049
140	142	SPLASHDOWN BREAKWATER/Arista AB 4264
141	147	WAITING ON YOU BRICK/Bang JZ 36262 (CBS)
142	145	BRITISH STEEL JUDAS PRIEST/Columbia JC 36443
143	143	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379
144	112	DON'T LOOK BACK NATALIE COLE/Capitol ST 12079
145	101	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422
146	146	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207
147	115	21 AT 33 ELTON JOHN/MCA 5121
148	120	LOVE JONES JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
149	105	LOVE TRIPPIN' SPINNERS/Atlantic SD 19270
150	—	I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA)

Classical
Retail Report

AUGUST 30, 1980
CLASSIC OF THE WEEK



PAVAROTTI'S GREATEST HITS
 London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BACH: BRANDENBURG CONCERTOS—Karajan—DG
- BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
- DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
- ELGAR: SEA PICTURES. OVERTURE—Minton, Barenboim—CBS
- PRESENTING LEONA MITCHELL—London

J & R MUSIC WORLD/NEW YORK

- BACH: FLUTE TRIOS—RCA
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel
- DVORAK: NEW WORLD SYMPHONY—London Digital
- ELGAR: SEA PICTURES—CBS
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- PUCCINI: LA BOHEME—Scotto, Kraus, Levine—Angel
- RIMSKY-KORSAKOV: SCHEHERAZADE—Chalfonte Digital
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

SAM GOODY/EAST COAST

- BACH: BRANDENBURG CONCERTOS—DG
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BERLIOZ: CLEOPATRE, HERMIONE—Baker, Davis—Philips
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel
- ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX—RCA
- MOZART: IL SOGNO DI SCIOPIONE—DG
- PAVAROTTI'S GREATEST HITS—London
- ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUETS—Angel
- STRAUSS, J.: A NIGHT IN VENICE—CBS

SPECS/MIAMI

- BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- BERG: LULU SUITE, DER WEIN—Blegen, Norman, Boulez—CBS
- BOLLING: PICNIC SUITE—CBS

- STRICTLY FOR THE BIRDS—Menuhin, Grappelli—Angel Digital
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- LUCIANO PAVAROTTI: WORLD'S FAVORITE TENOR ARIAS—London
- VIVALDI, BACH: FLUTE CONCERTOS—Zukerman, Zukerman—CBS

LAURY'S/CHICAGO

- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: COMPLETE SYMPHONIES—Solti—London
- CANADIAN BRASS PLAYS BAROQUE HITS—RCA
- BRUCKNER: SYMPHONY NO. 6—Solti—London
- DVORAK: NEW WORLD SYMPHONY—London Digital
- PAVAROTTI'S GREATEST HITS—London
- SAINT-SAENS: SYMPHONY NO. 3—Murray, Ormandy—Telarc
- VERDI, BOITO: SACRED PIECES, MEFISTOFELE PROLOGUE—Shaw—Telarc

JEFF'S CLASSICAL/TUCSON

- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BRAHMS: DOUBLE CONCERTO—Angel
- DVORAK: NEW WORLD SYMPHONY—London Digital
- HANDEL: OBOE SONATA—Holliger—Philips
- HAYDN: PIANO MUSIC, VOL. V—Kalish—Nonesuch
- MAHLER: SYMPHONY NO. 9—Tennstedt—Angel
- ORFF: CARMINA BURANA—Muti—Angel
- PAVAROTTI'S GREATEST HITS—London
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- PUCCINI: LA BOHEME—Scotto, Kraus, Levine—Angel

**TOWER RECORDS/
 SAN FRANCISCO**

- BACH: BRANDENBURG CONCERTOS—DG
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel
- DVORAK: NEW WORLD SYMPHONY—London Digital
- ELGAR: SEA PICTURES—Minton, Barenboim—CBS
- MUSIC OF GALAXIES—Strada—CBS
- PRESENTING LEONA MITCHELL—London
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- FRENCH WIND MUSIC—Burge—Nonesuch

* Best Sellers are determined from retail lists of stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, D.C., Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

Three Unusual Discs

By SPEIGHT JENKINS

NEW YORK—CBS and Angel have issued three records in the last few weeks that deserve more than a casual look. All are quality performances of repertory largely ignored in recent recording. An Elgar record from CBS led by Daniel Barenboim includes the composer's only orchestral song cycle, *Sea Pictures*, and *Overture, in the South*, while the company continues its series of records led by Pierre Boulez in a Berg album, containing *Der Wein*, sung by Jessye Norman. The Angel recording is of Goldmark's *Rustic Wedding Symphony*, led by Andre Previn, a piece available on three other recordings but rarely performed and not recently recorded.

Sea Pictures was played last winter by the New York Philharmonic. Prior to that, I had not heard it, and those performances carried out the frequently read criticism: the poetry is bad, not well set nor very expressive. Even Marilyn Horne, in those concerts, did not make the vocal part very important; the focus and the interest lay with the orchestral painting. Further, the words did not seem to be carried out in the orchestral sounds. At best *Sea Pictures* is no *Kindertotenlieder*, but in this CBS recording it seems a completely different work. Under Barenboim's baton, the soloist, Yvonne Minton, is front and center the whole time, and the orchestra seems to create its world as a part of her poetry. Though the music still could be more descriptive, Barenboim's leadership gives it mood and focus, strength and purpose. Miss Minton sings

with a rich, radiant tone, much fuller than she has shown in appearances in New York. Her one drawback, and it's an important one, is her diction. Most of the English is not very understandable. The *Overture*, which comprises one side of the record, is programmatic and descriptive in the conservative manner of Elgar, an Edwardian Richard Strauss tone poem.

The Berg record has the *Lulu Suite* in a gripping, tense performance, typical of Boulez, painful in its torment and exacting in its demands on orchestra and the fine soprano soloist, Judith Blegen. The real interest in the record, however, is the shorter *Dan Wein*. Composed in 1929, the piece is 12-tone and has in it jazz influences, including a saxophone and a tango beat. Miss Norman sings it with a full, rich tone, her soprano often sounding more like a mezzo's.

The Angel pressing of Goldmark's *Rustic Wedding Symphony*, led by Previn, is a delight from start to finish. Goldmark (1830-1915) was born in Hungary but spent most of his life in Vienna. The programmatic symphony, purely romantic with many suggestions of folk music, describes a wedding procession, a wedding song, a serenade, a conversation between bride and groom and a delightfully happy finale. The moods of the music, which vary dramatically between sad and happy, are caught by Previn, whose enthusiasm and vigor animate every bar of the work. The Pittsburgh Symphony plays superbly.

Classical Retail Tips

The big news from Deutsche Grammophon in August is *Tosca*, the first opera Herbert von Karajan has conducted for the label since his monumental *Ring* of a decade ago. Though the stars of the album are impressive—Katia Ricciarelli, Jose Carreras and Ruggero Raimondi—the focus of most buyers will be on Karajan's concept. And though the maestro led a remarkably effective *Tosca* for RCA (now on London) in 1962, with Leontyne Price in the title role, his own thinking about all things operatic has changed so much since then that the concept will no doubt be completely dif-

ferent. The most unusual casting is that of Raimondi, a bass-baritone, in a baritone part.

An article in a recent *Gramophone* by Edward Greenfield, who was present at the sessions, should make buyers eager to hear this record. His description of Karajan's personal identification with Scarpia is blood chilling. According to Greenfield, Karajan sees Scarpia as the central character of the opera and "the vividness of (Karajan's) expressions would have been hard for any actor in the world to match, even Titto Gobbi."

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—A group of seasoned and talented musicians have gotten together to form an artist-operated label called Unisphere Records and Tapes. The New York-based, multi-music company was formed by **Delmar Brown** (president), **Kenwood Dennard** (treasurer), **Willex Brown** (secretary), and **Tony Rodriguez** (chief engineer) and functions under the umbrella of their Seventh Millennium Corp. Brown and Dennard are both former members of **Pat Martino's** band and have recently performed together with their own group, **High-life**. After negotiating with a few labels over possible signings, they finally decided that the best course of action, at least for the time being, would be to take matters into their own hands.

Already there are seven albums in the can by a variety of new artists. Brown and Dennard head up the group **Oncoming Horizons** which specializes in funk fused with Caribbean rhythms and instruments. They will soon release a single entitled "Coconut Man." Vibraharpist **Mark Sherman's** "Fulcrum Point" album will be available at the end of September.

Virgilio Reyes, who is well known in his native Caracas, Venezuela, will soon be releasing the new label's debut LP, "Jammin' In Venez." Reyes will be touring Venezuela in November with bassist **Miroslav Vitous** and violinist **L. Shankar**, both of whom appear on his album. Other artists from Unisphere Records will perform on the bill.

Available in October will be **Willex Brown's** "A Plain Clover Lawn," an album of contemporary big-band fusion music. On the R&B side of the spectrum is a forthcoming single by **Rey Mundy** called "Be My Squeeze" that should grab the attention of programmers. Brown and Dennard have also written and produced a lovely instrumental LP called "Music For Motion Pictures." **James Epps** is the graphic artist for the label's product.

"This is some very new music," said Brown, "and we're trying to push a new sound at the label. Something that's commercially viable but different from what you ordinarily hear." They are making 30 percent of the company available to investors. "We're looking for a major distributor to possibly manufacture and promote as well. All of the music has been recorded and almost all of it has been mixed. The individual artists have paid for their own production costs and we've been fortunate in having a great engineer like Tony Rodriguez to work with us. We hope to soon set up offices in mid-Manhattan that will eventually include a 16-track studio.

"This is a company built for the artists. It's different from some of the similar things that have been attempted. Our main objective is to put out new music. That doesn't just mean avant garde, but all the way across the board: folk, R&B, whatever. For these artists to sit around waiting for a contract with one of the majors just

ain't happening." Unisphere Records can be reached at 201 W. 21 St., New York, N.Y. 10011. Tel. (212) 929-4973.

The long-awaited album from **Leon Huff**, "Here To Create Music," will be issued this week, and it proves to be well worth waiting for. The eight selections feature contributions from an all-star cast in a musical setting that is as adventurous as it is satisfying. In addition to the stable of Philly International regulars (**Teddy Pendergrass**, **Jean Carn**, the **O'Jays**, the **Jones Girls**, **McFadden & Whitehead**), guest musician **Stevie Wonder** is also on hand. The album offers multi-format possibilities.

Also over at Philly International, the **Stylistics** have just released
(Continued on page 70)

Black Oriented Album Chart

AUGUST 30, 1980

1. **DIANA**
DIANA ROSS/Motown M8 936M1
2. **GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
3. **TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
4. **ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
5. **HEROES**
COMMODORES/Motown M8 939M1
6. **CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
7. **S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
8. **REAL PEOPLE**
CHIC/Atlantic SD 16016
9. **JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
10. **NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
11. **A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
12. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
13. **RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
14. **ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
15. **HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
16. **THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
17. **WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
18. **LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
19. **SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
20. **LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
21. **CAMERON**
Salsoul SA 8535 (RCA)
22. **'80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
23. **GARDEN OF LOVE**
RICK JAMES/Gordy G8 995M1 (Motown)
24. **BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
25. **ABOU, LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
26. **AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
27. **THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
28. **ONE WAY FEATURING AL HUDSON**
MCA 5127
29. **NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
30. **TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
31. **WINNERS**
VARIOUS ARTISTS/I&M 1 017 (RCA)
32. **LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
33. **SPECIAL THINGS**
PLEASURE/Fantasy F 9600
34. **LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
35. **LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
36. **THE GAME**
QUEEN/Elektra 5E 513
37. **LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
38. **I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
39. **PARADISE**
PEABO BRYSON/Capitol SOO 12063
40. **DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
41. **ROUTES**
RAMSEY LEWIS/Columbia JC 36423
42. **SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
43. **GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
44. **YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
45. **TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. and RAYDIO/Arista AL 9515
46. **UPRISING**
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
47. **SPLASHDOWN**
BREAKWATER/Arista AB 4264
48. **SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
49. **OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
50. **BEYOND**
HERB ALPERT/A&M SP 3717

PICKS OF THE WEEK

LOVE LIVES FOREVER

MINNIE RIPERTON—Capitol SOO-12097



This special farewell performance by one of the most outstanding vocalists to

grace contemporary music features contributions from Michael Jackson, Roberta Flack, Stevie Wonder, George Benson and others who have been added to the tracks of works previously recorded. All but one of these tunes were co-written by Minnie with husband Richard Rudolph. A fitting tribute.

THE SWING OF DELIGHT

DEVADIP CARLOS SANTANA—Columbia C2 36590



On this two-album package, Santana demonstrates his tremendous versatility and sensitivity as

an artist. He works here with regulars Graham Lear and Armando Peraza in addition to Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams. Leaning to an improvisational mode, the LP is one of the best recorded displays of his musicianship. An exceptional release.

SHINE ON

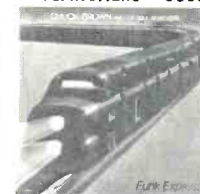
L.T.D.—A&M SP 4819



Ten pieces strong and hotter than ever, L.T.D.'s latest LP is a nine-tune package of solid material. Under the watchful eye of producer Bobby Martin, they plow effortlessly through straight-ahead dance numbers and soothing ballads. While you watch the current single, "Where Did We Go Wrong," hit the charts, also pay close attention to "Getaway" and the title cut.

FUNK EXPRESS

CHUCK BROWN AND THE SOUL SEARCHERS—Source SOR-3234




Some good old-fashioned R&B is what you'll find plenty of on this group's newest album. The seven original numbers concentrate mostly on the up-tempo. One of the best selections on this Wayne Henderson-produced project is the ballad "Time Has No Ending." "Come On And Boogie" is a catchy dance cut that has solid potential.

Black Oriented Singles


AUGUST 30, 1980

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

AUG. 30	AUG. 23			WKS. ON CHART
1	2	UPSIDE DOWN		8
		DIANA ROSS		
		Motown 1494		
2	1	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506		10
3	3	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010		11
4	4	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221		17
5	7	CAN'T WE TRY TEDDY PENDERGRASS/Phil. Intl. 9 3107 (CBS)		9
6	5	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)		10
7	6	OLD-FASHION LOVE COMMODORES/Motown 1489		10
8	8	REBELS WE ARE CHIC /Atlantic 3665		9
9	10	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269		8
10	12	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)		9
11	13	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)		6
12	9	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)		20
13	11	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		15
14	17	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)		6
15	26	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		8
16	18	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)		9
17	20	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256		8
18	15	SHINING STAR MANHATANS/Columbia 1 11222		25
19	22	SOUTHERN GIRL MAZE /Capitol 4891		6
20	14	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)		16
21	28	RESCUE ME A TASTE OF HONEY /Capitol 4888		8
22	16	JOJO BOZ SCAGGS /Columbia 1 11281		11
23	25	BIG TIME RICK JAMES/Gordy 7185 (Motown)		7
24	19	YOU AND ME ROCKIE ROBBINS/A&M 2213		18
25	30	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)		4
26	21	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)		12
27	32	SEARCHING CHANGE /Warner/RFC 49512		6
28	29	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035		10
29	37	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		4
30	44	WHERE DID WE GO WRONG L.T.D./A&M 2250		3
31	23	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522		10
32	34	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)		7
33	45	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506		4
34	46	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527		4

35	56	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	3
36	38	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	7
37	39	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	6
38	24	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	20
39	31	YEARNIN' BURNIN' PLEASURE /Fantasy 893	10
40	47	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330	4
41	33	HEY LOVER CHOCOLATE MILK/RCA 12030	8
42	50	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA)	4
43	54	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	2
44	27	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	18
45	63	HERE WE GO MINNIE RIPERTON/Capitol 4902	2
46	51	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)	3
47	49	GIRL OF MY DREAM MANHATTANS/Columbia 1 11321	5
48	57	FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115	2
49	52	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	6
50	55	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	4
51	59	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298	3
52	43	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	9
53	58	SOUL SHADOWS CRUSADERS/MCA 41295	3
54	36	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	14
55	65	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	2
56	67	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	6
57	60	BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001	4
58	64	TREASURE BROTHERS JOHNSON/A&M 2254	2
59	48	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	6
60	40	I ENJOY YA 7TH WONDER /Chocolate City 3207 (Casablanca)	10
61	53	I LOVE IT TRUSSEL/Elektra 46664	4

CHARTMAKER OF THE WEEK

62	—	MORE BOUNCE TO THE OUNCE (PART I) ZAPP Warner Bros. 49534		1
63	—	MY PRAYER RAY , GOODMAN & BROWN/Polydor 2116		1
64	—	DANCE TURNED TO ROMANCE JONES GIRLS/Phila. Intl. 9 3111 (CBS)		1
65	—	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909		1
66	62	SHE BELIEVES IN ME D.J. ROGERS/ARC/Columbia 1 11324		3
67	61	HANGIN' OUT ADC BAND/Cotillion 45019 (Atl)		4
68	66	JUST LIKE YOU HEAT /MCA 41267		4
69	35	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208		20
70	41	SITTING IN THE PARK G.Q./Arista 0510		16
71	42	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851		10
72	—	COMING HOME TRUTH/Devaki 4001		1
73	70	HELPLESS JACKIE MOORE/Columbia 1 11288		4
74	68	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)		7
75	69	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249		7

Black Music Report

(Continued from page 69)

their debut single on the label, "Hurry Up This Way Again," which is also the title track of their album. Look for it next month.

And PIR's executive vice president, **Harry Coombs**, has announced the promotion of **Becki Butler** to product manager and the appointment of **Jackie Padgett** as her assistant/secretary.

For their debut showcase at the Grand Finale last week **Jerome Mack** and **Wayne Garfield** brought in **Sadane**, who has recently signed with Warner Bros. Records. So enthusiastic was the reaction to his performance that the club's management announced halfway through his act that they wanted him back for a second night. Sadane's forthcoming album will be produced by **James Mtume** and **Reggie Lucas**.

A benefit to provide immunization shots for underprivileged chil-

dren will be given by **GQ** at the Bronx Lebanon Hospital, 120 E. 148 St. on Thursday, August 28.

The superb vocalist **Sybil Thomas** returned by popular demand to the New York club Seventh Avenue South. Backing her were drummer **Buddy Williams**, pianist **Onaje Alan Gumbs**, bassist **Marcus Miller**, percussionist **Carole Steele**, reed man **John Stubblefield** and guitarist **Jeff Sigman**. For those unfamiliar with Sybil, she is the youngest daughter of **Rufus Thomas** and the sister of **Carla Thomas**. She has performed with **George Duke**, **Airto**, **Lou Rawls**, **Gene Page** and others. Her most recent engagement attracted **Roberta Flack**, **Peabo Bryson** and **Angela Bofill**, to name a few. She'll be returning to Seventh Avenue South in September. If you're in New York, catch her, by all means.

Executives Debate Legal Issues

(Continued from page 8)

the industry too much?

"I don't think it's a question of whether it's good or bad," said Ruttenberg. "It's neutral. It's inevitable."

"What is too much involvement?" said Jerry Wexler, senior VP, A&R consultant, Warner Bros. Records. "Too much compared to what? There's a fine line between unnecessary bureaucracy and needed guidelines and ordinances and regulations."

Government Criticized

Some in the industry, though, see the government's role in the industry as too great. "I'm all for keeping the government out of the recording industry," said Joe Cohen, president of NARM. "I don't mean that in a derogatory sense, but I think that there's no question that the government is involved now more than ever and that we've probably helped to perpetuate it with our inability to deal with certain issues on our own, within the industry. We've invited the government to come in and stronghold us and control many of the decisions that should have been made through the normal channels of our business."

"I'm not in favor of all the regulation," said Baker. "I think it interferes with the free enterprise system."

Although Cohen, as spokesman for the country's retailers, is working closely with the government in the counterfeiting issue, he believes that, "if we had had proper communications within the industry and had dealt with the problem when we could have, we might have relieved the problem ourselves. Now, of course, we need the FBI."

Similarly, Cohen thinks that the current debate over blank tape could and should be resolved without government involvement. "All the dialogue about blank tape thus far has been about how we're going to get the government to stop 'them' from selling it. This is because we can't compete with it. Instead of finding ways in which to compete with the blank

tape—through better marketing, advertising, merchandising and packaging; quality and price control; simultaneous release of tape and record—we're going to the government and asking them to help us."

"How," responded Wexler, "how are these issues going to be worked out from within? Will the publishers and the labels ever reach an accord by themselves over the mechanical royalty? I think these people that cry 'too much regulation' are pious hopes. It's not a well-thought-out position. If we agree to live with each other and not to bat each other over the head with clubs as we emerge from caves each day, then out of this comes a system of regulations."

Wexler and others brought up the point that the government's involvement often involves more than sorting out the legalities of new technological developments. Many of the pressing issues of the industry involve two warring factions: publishers versus labels; tape manufacturers versus labels. "It would be nice if two parties could sit down in a closed room and negotiate," said an industry lawyer who asked not to be identified. "But I just don't think it's possible. These issues involve millions of dollars and that's the bottom line."

Whatever the position of industry executives on the question of government involvement, virtually everyone agrees that the lawyers' fees, and the countless hours spent debating the issues are taking valuable energy away from the backbone of the industry—the marketing of the music.

"I wouldn't want to assess the cost of the legal fees and the fees of the research companies that have gone to the CRT to testify," said Ruttenberg. "Indirectly, economically, it affects the music."

"If all the time and energy spent in court had been spent on our 'Give the Gift of Music' campaign," said Cohen, "think how much better off we'd be."

Columbia Signs David Chesky



Bruce Lundvall, president, CBS Records Division, has announced that keyboardist David Chesky has been signed to the Columbia label. Columbia has just released the album "Rush Hour" which features Chesky with his 14-piece band. Pictured at Columbia's New York offices are (from left) Lundvall, David Chesky and Dr. George Butler, VP jazz/progressive A&R, Columbia.

The Coast

(Continued from page 19)

damaged.

Speaking of Burnette's heritage, the enterprising Solid Smoke label in San Francisco, which helped fuel current interest in the Burnettes and rockabilly with its 1978 anthology of vintage sides by the **Johnny Burnette Trio** titled "Tear It Up," has just released a second package, this one featuring newly-discovered sessions by both **Johnny and Dorsey Burnette**. "Together Again" consists of demos cut in 1960 and 1961, including the original demo for "You're Sixteen" as cut by Dorsey; as recorded by Johnny, the song became a top 10 hit for Liberty in 1960, four years before the singer's death.

TOO HIGH: Most pressing quality gripes center on inferior sound, but Boston guitarist **Barry Goudreau** ran into the opposite problem with his new solo set. According to an Epic source, promo copies of the album were mastered with so much prominent high frequency information that it posed a problem at a number of FM stations, whose limiters tended to kick in, reducing the apparent volume. A remastered airplay version has been readied, but at least Goudreau will be more truthful than most of his peers when blaming airplay blues on a record that's just too hot for radio.

TOO LOW: In a business where promotion is the password, statistics sometimes prove, uh, optimistic. But it appears RW has goofed dramatically in its recent look at A&M national promo chief **Steve Resnik's** singles collection by underestimating its size. That story reported the veteran singles junkie's current cache includes about 25 thousand sides, but we dropped a number: in fact, Resnik has between 50 thousand and 60 thousand singles, plus various EPs and specialty items that bring the grand total to an estimated 125,000 sides.

APRES MOI, LE DELUGE: Dreamland label co-founder and hit producer **Mike Chapman** is apparently regretting his words of encouragement to young hopefuls attending the Alternative Chorus Songwriters Showcase Songexpo, held at Beverly Hills High School recently. Asked about label policy on unsolicited submissions, Chapman proclaimed Dreamland's "open door policy" on songs and performers—and an estimated 60 young writers took him at his word, deluging him with cassettes and lead sheets that will keep the music man busy for weeks to come. . . . **TOGETHER AGAIN—FOR THE FIRST TIME:** Radio listeners in the south and southwest have been picking up on a new "duet" that hasn't made it to wax—yet. With **Mickey Gilley's** cover of **Buddy Holly's** "True Love Ways" already a hit, Dallas disc jockey **Chuck Rhodes** of KVIL decided to splice in Holly's original recording, apparently cut in the same key and at the same tempo.

PASSAGES: We've all heard rock veterans offer their own grizzled observations on survival, but songwriter **Harry Tobias**, whose copyrights have spanned several pop generations, is closing in on some landmarks that give pause—due to turn 85 on September 11, Tobias is also celebrating his 69th year as a writer, his 58th as a member of ASCAP, and his 57th wedding anniversary. . . . Meanwhile, congratulations to **Edward Franklin**, who was to marry fiancée **Allyson Earl** at the home of his mother—**Aretha Franklin**—this Saturday. The twosome are both students.

The Jazz LP Chart

AUGUST 30, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- CALLING**
NOEL POINTER/United Artists LT 1049
- STRIKE TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- BEYOND**
HERB ALPERT/A&M SP 3717
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- DAVID GRISMAN—QUINTET '80**
Warner Bros. BSK 3469
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
- EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- CABLES VISION**
GEORGE CABLES/Contemporary 14001

Latin American Album Picks

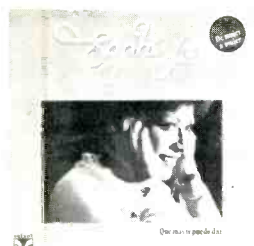


INTIMAMENTE

EMMANUEL—RCA MKS 2210

Con canciones, arreglos y producción de Manuel Alejandro, el cantante mexicano Emmanuel se va situando en el tope de popularidad y ventas. Brillante contenido. "Insoportablemente bella," "El día que puedas," "Todo se derrumbó dentro de mí" "Eso era la vida" y otras, no por no mencionadas menos merecedoras de ello.

■ With songs, arrangements and production by Manuel Alejandro, Mexican singer Emmanuel is climbing to the peak of popularity. Brilliant package. "Eso era la vida," "Tengo mucho que aprender," "Caprichosa María" "Quiero dormir" and "Esa triste guitarra."



QUE MAS TE PUEDO DAR

SOPHY—Velvet 3014

Con arreglos de Rafael Ferro, Luís García, Rivera Toledo y Zito Zelante, y grabado en Puerto Rico y España, Sophy tiene aquí una producción que aplica a todos los mercados. "De mujer a mujer," (J. de Jesús Muñoz) "Un instante de amor," (Cibam Vale) "Que mas te puedo dar," (L. de la Colina) y otras.

■ Superb arrangements recorded in Spain and Puerto Rico back Puerto Rican singer Sophy in this new package. Salsa, ballads, boleros. Great! "Preciso de tu amor," (E. Carlos) "Yo solo quiero tu querer," (P. Favini) and "Cuco mataca." (C. Alonso)



EL SABIO

HECTOR LAVOE—Fania JM 558

■ Con arreglos de J. Febles, Alberto García, J. Madera y el propio Hector, el gran vendedor Hector Lavoe y su Orquesta, se lucen salsamente en "El sabio," (T. Rodríguez) "Plazos traicioneros," (L. Marquetti) "Alejate," (R. Rene Rosado) y "Lloré." (J. Febles)

■ With arrangements by Febles, García and Madera, Hector Lavoe and his orchestra are at their best in this package produced by Willie Colon. "Para ochún," (D.R.) "Noche de Farra," (A. Dwolff) and "Ceora." (L. Morgan)



LLAMAME

YOSHIO—CBS DCS 917

Yoshio, una de las mejores voces internacionales de México se luce en muy comerciales y románticas baladas. Entre ellas se destacan "Amame," (J.C. Calderón) "No supiste ganar," (J. Gluck) "Ella se durmió esperando (H. Lanzi) y "Vete ya, tristeza." (A. Jaen) Arreglos de Tino Geizer.

■ Yoshio, one of the international voices from Mexico, is at his best in this new package of very commercial ballads such as "En esta noche que estoy solo," (P. Revuelta) "Yo," (J. Jaen) and "No supiste ganar."

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ La ley de la competencia, el afán de demostrar fuerzas y talentos combativos y el incesante deseo de mostrar superioridad, son el acicate que mueve el sistema comercial en nuestro medio de vida. Es duro subsistir y más aún lograr éxito pleno, porque lamentablemente, dentro del proceso, existen los "diablitos" que no intentan superar sus etapas con la misma fuerza que emplean en tratar de destruir todo aquello que logran los demás. Yo diría que se pasan la vida "talando" lo que otros "siembran," sea bueno, malo o regular. El asunto es destruir, por envidia y frustración, la posibilidad de éxito de lo que haga cualquiera, más que lograr el triunfo personal y que tanta fuerza y satisfacción dan en la vida. En el negocio del disco en Estados Unidos, se está saliendo de una etapa de franca inercia, porque comienzan las luchas por lograr impacto total en el gran mercado. CBS está en el proceso, quizás más enérgicamente que nadie, pero le sigue de cerca la firma TH, liderada por **Tony Moreno**. Francamente, en reciente conversación, **Ron Chaimovitz** me confesó que era TH la firma que le mostraba más resistencia en el mercado y no, como



Jose Jose

era de esperar, de parte de Caytronics, que ha entrado en un proceso de adaptación más que de agresividad. Comentarios sobre el particular asunto de **José Luís Rodríguez** y su aclaración pública por este redactor, provocó la llamada de **Tony Moreno**, en la cual me confirmó que definitivamente, el cantante venezolano sigue con la firma por largo tiempo, pero además, después de felicitarle por mi aclaración, me comunicó que acaba de firmar a **Danny Rivera** como artista exclusivo, después de solucionar los problemas de corte y contratos que se mantenían vigentes con Coco Records de Nueva York, y que próximamente saldría al mercado la grabación en TH y que además, había firmado al cantante de la costa oeste, con fuerza muy interesante en esa zona, **Jimmy Edwards**, adicionalmente al catalogo de música nortea DLB, con el cual se lanzará a la batalla TH en la costa oeste. La entrada de CBS en franca competencia, dentro del mercado de la música de salsa, está también creando una franca competencia para captar artistas, a veces, equivocadamente, cueste lo que cueste. Y es que CBS tiene toda la plata del mundo para hacerlo, pero a veces, no todo se logra en la vida con el vil metal. De todas maneras, la franca competencia entre CBS y TH está presente y me parece que será para rato.



Charo

El amigo **Oscar Muñoz** me comunica que se encuentra ahora laborando en Radio KOFY de Burlingame, Ca., cubriendo la Península de San Francisco, después de sus labores por más de 10 años con KBRG, Radio, en mismo área. "Estoy en el aire todos días de lunes a viernes, de 4 a 8 de la noche y todos los sábados con el "Hit Parade 1050" de 12 del mediodía a 3 de la tarde, en el cual desfilan durante 3 horas, los 20 éxitos de las semana y los más importantes pronósticos." Las empresas grabadoras que deseen ponerse en contacto con el muy enérgico y emprendedor Oscar, pueden hacerlo a: KOFY Radio, P.O. Box 4288, Burlingame, Ca. 94010, teléfono (415) 692-2433 . . . Marco Rizo se presenta esta semana en el Lincoln Center Out of Doors, Festival, en su "Liturgia a la Señora Virgen de la Caridad del Cobre," antología musical de música cubana. Marco presenta su obra el día 17, con los cantantes **Yarira**, y **Francisco Pérez Abreu** . . . Recibió **José José** en México el "Calendario Azteca



Johnny Ventura

(Continued on page 73)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Sao Paulo

RADIO AMERICA
(RONALDO C. ASSUMPCAO)

- 20 E POUCOS ANOS
FABIO JUNIOR
- MEU QUERIDO, MEU VELHO,
MEU AMIGO
ROBERTO CARLOS
- DESABAFO
ROBERTO CARLOS
- FOI DEUS QUEM FEZ VOCE
AMELINHA
- ANUNCIO DE JORNAL
JULIA GRACIELA
- PALOMA
SUNDAY
- SHIPS
BARRY MANILOW
- SOMBRA
AGNALDO TIMOTEO
- MOSKAU
GENGHIS KHAN
- SHE'S A LADY
PATRICK DIMON

Peru

RADIO PANAMERICANA (ALBERTIN RIOS)

- CANSADO DE MARCAR LA LINEA
ROCKY BURNETTE
- JUGADOR CALLEJERO
CHICAGO
- EL REY DE LA COLINA
RICK PINETTE AND OAK
- TU ERES LA UNICA MUJER
AMBROSIA
- APARECIENDO
PAUL McCARTNEY
- NUNCA DE DEJARE IR
NEIL Y DARA SEDAQA
- LASTIMA
ANGELA CARRASCO
- AHORA VOY A CONSEGUIRLO SIN TI
VIOLA WILLS
- ESTOY CON VIDA
ELECTRIC LIGHT ORCHESTRA
- PEQUENA JEANNIE
ELTON JOHN

Costa Rica

By RADIO TITANIA

- MOSCU
DISCHINGIS KHAN
- ALINA
CHRISTOPHER
- DOS HORAS DE POLVO
PIERO
- MORIR DE AMOR
MIGUEL BOSE
- AZUL
LUCIANO ANGOLERI
- TRISTEZA DE MEDIA NOCHE
E.L.O.
- PARA LOS DOS
ANGELICA MARIA Y RAUL VALE
- GAVIOTA
GAVIOTA
- AMOR SUBLIME
JEAN PIERRE POSSIT
- LLEGARE
MANANTIAL

Hollister, Cal.

By KMPG (ANDRES HINOJOSA)

- EL DESCOLON
VERONICA CASTRO—Peerless
- CON EL LOCUTOR
GRUPO SOLAR—OB
- VALE MAS QUE EL ORO
CARLOS MIRANDA—Freddie
- EL FAROLITO
EL GARRAFON Y SUS CINCO MONEDAS
—LAD
- BUSCAME
SONIA OZUNA—Key Lock
- INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
- PERDONA CARINO
GRUPO LA AMISTAD—Profono
- LA HIJA DEL MOJADO
BLANCA CAZARES—Fiesta
- EL RECADITO
EL JEFE SU GRUPO—Cronos
- NO VOLVERNOS A VER
LOS BUKIS—Profono

Ventas (Sales)

Spain

By JAVIER ALONSO

- HEY
JULIO IGLESIAS—CBS
- ROCANROLL BOOMERANG
MIGUEL RIOS—Polydor
- TU FRIALDAD
TRIANA—Movieplay
- DIME QUE ME QUIERES
TEQUILA—Zafiro
- VEN
PAOLO SALVATORE—RCA
- CANDELA
MANOLO SANLUCAR—RCA
- POR UN AMOR
ROCIO JURADO—RCA
- ENAMORADO DE LA MODA JUVENIL
RADIO FUTURA—Hispavox
- QUISIERA
JERONIMO—Columbia
- SANTA LUCIA
MIGUEL RIOS—Polydor

New York

- DESAHOGA
ROBERTO CARLOS—CBS
- DILE A TU NUEVO AMOR
NELSON NED—Alhambra
- SEÑORA
ROCIO JURADO—Arcano
- TE QUIERO DE VERDAD
BASILIO—Karen
- COMPANERA MIA
EL GRAN COMBO—Combo
- HEY
JULIO IGLESIAS—CBS
- COMO YO TE AMO
RAPHAEL—Alhambra
- EL BARRIGON
WILFRIDO VARGAS—Karen
- LLORE
HECTOR LAVOE—Fania
- YO QUISIERA
OSCAR D'LEON—T.H.

Puerto Rico

- NI LLANTO NI VELORIO
ORQUESTA LA TERRIFICA—Artomax
- EL BARRIGON
WILFRIDO VARGAS—Karen
- COMPANERA MIA
EL GRAN COMBO
- ATREVETE
JOSE LUIS—T.H.
- SI DECIDES VOLVER
HENRY SALVAT—LAD
- YO QUISIERA
OSCAR D'LEON—T.H.
- SI NO HAY MATERIAL
LALO RODRIGUEZ—Tierrazo
- TE QUIERO DE VERDAD
BASILIO—Karen
- ELENA, ELENA
CORTIJO—Tierrazo
- COMO YO TE AMO
RAPHAEL—Alhambra

Argentina

By AUGUSTO CONTE

- FUNKYTOWN
LIPPS—Philips
- CARTA PARA MI HERMANO
LAURITA—CBS
- COSITA LOCA LLAMADA AMOR
QUEEN—EMI
- NECESITO SONARTE
MARIO MILITO—Microfon
- TU TAMBIEN ME HACES FALTA
ANGELA CARRASCO—Microfon
- ENAMORATE DE MI
CAMILO SESTO—Microfon
- SOMOS LOCOS DEL AMOR
VALERIA LYNCH—Phonogram
- HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Microfon
- NO SE PUEDE PARAR LA MUSICA
VILLAGE PEOPLE—RCA
- A CUALQUIERA LA PUEDE PASAR
JUAN ANTONIO—Microfon

Nuestro Rincon

(Continued from page 72)

de Oro" como el "Mejor Cantante Romantico Mexicano." Dicho trofeo es el máximo premio otorgado por los periodistas integrantes de la AMPRYT (Asociación de Periodistas Mexicanos de Radio y Televisión) cuyo presidente es **Alfredo Ruiz del Rio**.

Actuará **Johnny Ventura** en el "Quinto Festival de Salsa de Nueva York" en el Madison Square Garden el día 31 de Agosto, conjuntamente con **Celia Cruz**, **Charlie** y **Eddy Palmieri**, **Ismael Rivera**, **Papo Lucca** y su **Sonora Ponceña**, **Luis "Perico" Ortiz** e **Ismael Miranda** . . . De nuevo en los estudios de grabación la española **Charo**, para completar el long playing, que lanzará Caytronics en su sello Salsoul y con su éxito "La Mojada" . . . Las ventas del nuevo long playing de **Juan Gabriel** titulado "Recuerdos" y en el cual está incluido su éxito actual "He venido a pedirte perdón" son de envergadura . . . Y ahora . . . ¡Hasta la próxima!

Tony Moreno of Toho Records called me and confirmed that **José Luis Rodríguez** is keeping his contract with T.H. for a long time. He also confirmed the signing of **Danny Rivera**, after solving the court problems that kept him with Coco Records, and west coast performer **Jimmy Edward**, in addition of the acquisition of the DLB catalogue which deals mainly with Mexican regional music. With all this, T.H., already firmly established on the east coast, is really fighting strong in order to gain control in the west coast market. CBS is also going strong in the salsa markets, signing new artists no matter the price. Undoubtedly, the rivalry between CBS and T.H. is at its peak.

Oscar Muñoz informed me that he is now developing his duties with KOFY Radio in Burlingame, Cal., covering the whole San Francisco area, after ten years with KBRG. He is on the air seven days a week, Monday through Friday from 4 p.m. to 8 p.m. and Saturdays on the "Hit Parade 1050" from 12 noon to 3 p.m., presenting the 20

top tunes of the week. He will appreciate demos and new releases sent to his attention at: KOFY RADIO, P.O. Box 4288, Burlingame, Cal. 94010. Tel: (415) 692-2433 . . . **Marco Rizo** performed at the Lincoln Center Out of Doors Festival in New York, where he presented "Liturgia a la Señora Virgen de la Caridad del Cobre," a musical anthology of Cuban music, along with singers **Yarira** and **Francisco Perez Abreu** . . . **José José** has received the "Calendario Azteca de Oro" for Best Mexican Romantic Singer. This is the top award given by the Association of Mexican Journalists from Radio and Television led by its president, **Alfredo Ruiz del Rio**.

Johnny Ventura will perform next August 31 at the Fifth Salsa Festival in New York at Madison Square Garden, with **Celia Cruz**, **Charlie** and **Eddy Palmieri**, **Ismael Rivera**, **Papo Lucca** and **Sonora Ponceña**, **Luis "Perico" Ortiz** and **Ismael Miranda** . . . Spanish performer **Charo** is back in the studios in order to complete her LP which Caytronics will release on Salsoul. The LP will contain her smash hit "La Mojada" . . . **Juan Gabriel**, Mexican singer and composer, is achieving impressive sales on his latest LP "Recuerdos" via his hit "He Venido a Pedirte Perdon." And now, that's it!

Radio Action

Most Added Latin Record

(Tema más programado)

(Regional)
"El Farolito"

(D. R.)
EL GARRAFON Y
SUS CINCO MONEDAS
(L. A. D.)



(Salsa)

"Ni Llanto Ni Velorio"
(Félix Castrillón)
ORQUESTA LA TERRIFICA
(ARTOMAX)

Retailers Turning to Boutique Items (Continued from page 3)

Some of the best-selling boutique items reported by retailers include T-shirts, rock lighters, buttons, satin jackets, greeting cards, Famous Amos cookies, and Chu-Bops gum.

The attraction of boutique items primarily stems from the fact that the merchandise is keystone, meaning that the retailer can depend on making a 50 percent gross profit on the sale of these goods. New records and tapes, on the other hand, offer the retailer a gross profit of approximately 30 percent. Peter Schliewen, president of the Cleveland-based Record Revolution, commented: "I learned a long time ago that it was virtually impossible to make a living by just selling new records and tapes, because the gross profit margin isn't there—not on 30 percent. Even major discount outlets don't operate on 30 percent. If they did, they would go right down the tubes. But record companies have made it impossible to gross more than this." Don Simpson, purchasing director for the Fathers & Sons chain, added, "It's getting to the point where it's becoming increasingly more difficult for the retailer to survive by only selling records and tapes.

The really sharp retailers are going to make it, but the marginal retailer is going to be wiped out."

Explaining the retailer's plight in light of rising album costs and a 30 percent gross profit margin, Schliewen said, "When I purchase a keystone boutique item, let's say for \$1.00, I sell it for \$2.00. On the other hand, when I purchase a record that has a suggested list price of \$7.98, I pay a minimum of \$4.60 for it. Now if you add \$4.60 and \$4.60 together, you do not arrive at \$7.98. On top of that, records never sell for their suggested list price; a customer will always ask you what your shelf price is. So, here I am, laying out more than half for a \$7.98 album that I can't even sell for \$7.98. Record companies have always dictated this type of philosophy." Another retailer commented, "I would have to say that 90 percent of the reason I've decided to start selling boutique items is because of the high cost of albums."

Many retailers cite the pending legislation regarding the sale of paraphernalia as the main reason for the boutique boom. "Let's face it," said Simpson, "the loss of paraphernalia sales is proving to be catastrophic for many

dealers. Paraphernalia generates huge sales, and some retailers have attributed as much as 75 percent of their gross profits to the sale of these goods. One of the key reasons our chain decided to start selling boutique items is because we did, in fact, lose the right to sell paraphernalia." According to Simpson, Indiana is the first state to have passed legislation regarding paraphernalia. "We now have a law," said Simpson, "that deems it legal to sell wood pipes and rolling paper as long as this merchandise is sold with tobacco. Our paraphernalia section has been transformed into a smoke shop as we have expanded our tobacco lines. The new law was created by the DEA in Washington, and was immediately passed in our state."

The Peaches chain is a dramatic example of a record and tape outlet aggressively pursuing boutique sales. The chain decided to construct full-size boutiques, called Paradise, in their Philadelphia and Ft. Lauderdale stores. Jim Proffitt, director of the Paradise store in Philadelphia, said, "One of the prerequisites for selling boutique items is space. A record retailer simply cannot afford to take space from his hit section if he has a small store. The Peaches stores are characteristically large, so we were able to carry out this 'store within a store' concept."

What kind of merchandise sells best in a record outlet depends in part on where the store is located. Retailers report that the more isolated a store is, the better it moves boutique items. Dan Hudgins from the Peaches outlet in Dallas explained, "One of our most popular items is Famous Amos cookies. Now, these cookies might not sell well for the retailer who is located in an area where they are being sold all over, but you've got to remember that there are a lot of people in a lot of small towns who have never even heard of Famous Amos cookies and would be delighted to find them in their local record store."

Greeting cards appear to be selling consistently well for record retailers throughout the country. "We've done incredibly well with greeting cards," Proffitt said. "One of the best things about them is that your initial investment is small, but your gross profit is very high. At the moment, we're carrying at least a dozen lines of cards. Card sales have been so good that we've expanded the greeting card section. I believe we carry the most extensive line of cards on the entire east coast. They are, without a doubt, one of our best sell-

ing items."

The boutique marketplace is capricious by nature; a novelty item may surge in popularity, and then suddenly lose the interest of the consumer. It can also become so popular that it is sold at many places, losing its novelty value and putting the specialized retailer at a severe disadvantage. "I am constantly searching for that new item, that very hip thing that everyone is talking about," Schliewen said. "If you're going to sell boutique items, you have to be plugged into the culture. You have to be so progressive and innovative that you're able to offer the consumer something fresh and new all of the time. For example, I would have loved to have sold Chu-Bops. They are a wonderfully innovative product. But the consumer can now find them at retail chains throughout the country. It's like the Hawaiian shirt craze that happened two years ago. These shirts are now being sold at major discount outlets, from coast to coast, and they're no longer hip to the kid that wants to be different. One of the inherent problems of being a record retailer is that we all sell identical items. My Pat Benatar album is just like the one that is being sold down the street. Boutique items offer the retailer a chance to be different and unique, and thereby can give him an extra edge by which to attract customers into his store."

The cost factor of boutique items is another issue which concerns retailers. Although a number of dealers are carrying satin jackets, some retailers believe that this item is too expensive. Don Simpson said, "We've been trying to stay away from selling satin jackets because they have a very high inventory cost. If you sell them, you have to offer the consumer all different sizes. Their retail cost is also expensive. I don't know if the average kid has \$30 to \$40 to throw away. We may end up having to sell them in the fall, however."

Is the record retailer's success with selling boutique items going to jeopardize the future of record shops? Although retailers are becoming increasingly dependent on sales that come from items other than records and tapes, most dealers adamantly state that they are first and foremost record merchandisers and that boutique items will always be looked upon as an adjunct to their business. "The main draw of Record Revolution will always be its records," Schliewen said, "but if I'm going to be a serious businessman, and if I don't want to just let my wheels spin, then I'm going to have to continue to sell boutique items."

Record World en España

By JAVIER ALONSO

■ **Jairo** acaba de conseguir ser no 1 en Francia con la canción "Sun of Jamaica," alcanzando la cifra de más de 500.000 discos vendidos y RCA española lanza al mercado en versión española este tema, con una fortísima promoción y que dentro de poco se encontrará en los puestos más importantes de nuestras listas.

"Rocio Jurado canta a México." Estando todavía en las listas de superventas su LP "Señora" con temas de **Manuel Alejandro**, RCA acaba de lanzar al mercado discográfico otro larga duración de **Rocio Jurado** en el que la fabulosa cantante incluye temas de los más populares autores mexicanos, acompañados por Mariachis, destacándose "Paloma Negra," "Que bueno que pudimos," "Guitarra poema," "Si amanece," etc. . . .

Tito y Tita los gemelos nacidos en León y que son la revelación infantil en el mundo de la canción, luego de su LP con los temas musicales de la serie de televisión "El osito Misha," ahora nos presentan otro de rancheras mexicanas de se denomina "Quiero ser tu amigo" y en él hacen a laarde de sus dotes musicales y artísticas para éste y todo tipo de canción. En el LP encontramos títulos como: "Adios amor," "Caballo valiente," "Te quiero," "Me cansé" "Pobre de mí," etc. . . .

RCA lleva muy en secreto el lanzamiento de un nuevo cantante que se llama **Javier** y que une a su arrogante planta y su físico de galán cinematográfico, una muy buena y timbrada voz y grandes conocimientos musicales.

Paolo Salvatore ya es de sobra conocido en España. "Buenos días amor" fue el principio en nuestro país, ayudado por **Juan Carlos Calderón**. Aquel muchacho nacido en Italia y afincado en Chile, para pasar después a nuestro país, se ha convertido en una de las estrellas que más efecto ha causado entre la juventud española. Y es que **Paolo Salvatore** se lo tenía merecido. En esta ocasión sus nuevas canciones está provistas de ese encanto particular que definen los temas de este cantante. El LP "Para mí . . . es la música," y extraído en sencillo "Ven," son un éxito más en su carrera.

Desde hace unos años ha nacido un interés general por todo lo relacionado con la música y las tradiciones folklóricas en todos sus aspectos. RCA presenta el sello "RABEL"; con ello pretenden cooperar en la ambiciosa tarea de dejar un documento sonoro sobre algo que de un modo u otro nos afecta a todos: la tradición.

Record World Disco File Top 50

AUGUST 30, 1980

AUG. 30	AUG. 23		WKS. ON CHART
1	1	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	11
2	2	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12") RX 13080	13
3	3	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	8
4	5	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	7
5	4	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	9
6	12	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) 5E 513	4
7	7	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	11
8	16	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	4
9	6	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	12
10	10	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015 (Atlantic)	6
11	11	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	7
12	13	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	7
13	8	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	9
14	9	PARTY ON PURE ENERGY/Prism (12") PDS 404	11
15	14	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	11
16	15	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	15
17	17	I'M READY KANO/Emergency (12") EMDS 6504	15
18	18	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	11
19	19	GET IT OFF CAMERON/Salsoul (12") SG 334 (RCA)	10
20	20	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	23
21	22	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"★) 3208 (Casablanca)	5
22	26	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"★) AL 9523	5
23	21	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"*) NJZ 36332 (CBS)	20
24	29	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12") MP 306	4
25	31	DOES IT FEEL GOOD B.T. EXPRESS/Columbia (12"★) JC 36333	4
26	34	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"★) GRP 5008	2
27	23	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Arl)	16
28	27	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	8
29	25	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"★) JC 36387	12
30	37	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	16
31	32	I WANNA GET WITH YOU RITZ/Posse (12") POS 1201	3
32	24	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK)	16
33	38	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	17
34	28	REBELS ARE WE/REAL PEOPLE CHIC/Atlantic (12"★/LP cut) 16016	5
35	35	HELPLESS JACKIE MOORE/Columbia (12") 43 11293	7
36	—	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"★) BSK 3435	1
37	30	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	26
38	—	SLIP AND DIP COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	1
39	33	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (12"★) 5127	8
40	43	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	2
41	45	HEARTACHE #9 DELEGATION/Mercury (12"★) SRM 1 3821	5
42	—	BIG TIME RICK JAMES/Gordy (12"★) G8 995M1 (Motown)	1
43	40	CAN'T STOP THE MUSIC VILLAGE PEOPLE/Casablanca (12"★)NBLP 7220	3
44	—	FOR YOUR LOVE IDRIS MUHAMMAD/Fantasy (12"★) F 9598	1
45	—	ALL ABOUT THE PAPER DELLS/20th Century Fox (12") TCD 112 (RCA)	1
46	41	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	13
47	46	PARTY BOYS FOXY/TK (12") 442	14
48	44	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	14
49	36	IN THE FOREST BABY'O/Baby'O (12"*) BO 1000	19
50	39	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"★/LP cut) AL 9515	13

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 18)

allude momentarily to Savannah. Cristina is her own strongest point, of course, and her bored-to-death reading underlines aptly the jaded, almost exploitative undertone obscured in the original by the Beatles' humor. Even better in its own way: "The Ballad of Immoral Manufacture," formerly titled "Disco Clone." Running a lengthy 8:16, the cut emulates pop-Euro-disco so closely (with strings, involved changes and a real percussion break) that it makes me want to do the Latin hustle—and I don't even know how. More provocatively, the lyrics, "There's fifty just like me at home; her face is familiar—she's a disco clone . . ." wind up leaving a question as to whether the song is meant more as satire or as contemporary science fiction.

NOTES: To come: new music from High Inergy, Instant Funk, Brass Construction, Zapp (produced by Bootsy Collins) and Capricorn (produced by the Easy Going team). We'll be running down some of the newly active imports which are making the scene even more interesting lately, including latter-day cult artists like Harry Thumann, Tantra and the Zebras.

Los Angeles Honors Maze



The City of Los Angeles recently honored Capitol recording artist Maze with a certificate of appreciation "in recognition of outstanding citizenship and actions enhancing community betterment." Pictured at the ceremony in Los Angeles City Hall are, from left: McKinley Williams, Roame Lowry, Robin Duhe and Frankie Beverly of Maze; Councilman David Cunningham; and Sam Porter, Billy Johnson and Ron Smith of Maze.

EMI Electrola Reports Sales Surge; Video Program Is Delayed Until 1981

By JIM SAMPSON

■ COLOGNE—EMI Electrola, the second largest record company within EMI, has reported a 17.4 percent sales increase in the second quarter. EMI Central European managing director Wilfrid Jung says the company is still going through a slimming-down process, part of a new strategy for a stagnating music market. New release schedules have been trimmed, as has the back catalogue. Jung also says that Electrola's entry into the video market has been pushed back to early 1981.

The key to EMI Electrola's strategy for the eighties, developed by Jung and Electrola MD Friedrich E. Wottawa, is more concentrated work on less product. Explains Jung, "There are certain international releases we have to honor. But as far as our own product is concerned, our policy is to do more for fewer releases, and fewer releases means 50 percent of 1979. We will cut back catalogue by 40 percent. No heavy catalogue any longer but slimline, fewer releases, and more as far as marketing and promotion."

This philosophy extends to third party repertoire, an area where EMI companies in many markets are showing declining interest. Jung confirms a reluctance at EMI to enter major new catalogue third party deals.

"We must concentrate more than ever on our own artist rosters, on those artists who are exclusively signed to Electrola."

Jung and Wottawa restructured their A&R department last year. In Manfred Zumkeller's domestic

division, Holger Mueller has developed a strong roster of new hit-producing groups, such as Peter Kent, Peter Griffin and "Harvest—Made in Germany," Germany's top domestic rock label featuring Eloy, Scorpions and others. German-language artists Otto, Mike Krueger and Howard Carpendale all earned gold albums in the last six months. And most of these artists are in-house productions.

In May, Electrola's international A&R team, headed by Jochen Kraus, claimed to win the highest market share of any German international catalogue. Pink Floyd's "The Wall," with 1.3 million units sold as of June 30, could soon pass "Saturday Night Fever" as the biggest-selling double album in German history. Queen, the Rolling Stones and Dr. Hook have contributed top-ten product this summer.

Jung's biggest repertoire problem area is MOR. "We're overlooking the MOR market. Not only us, but the U.S. and U.K., too. Who was the last MOR superstar to be broken worldwide? There's a lack of creative marketing. We must try to broaden the base of our business, and broadening means re-entry into MOR, in Germany and worldwide."

There has been a trend among German retailers away from catalogue toward TV-merchandised product. This is seen in department stores in particular. Jung thinks this has led to an overabundance of TV albums, and a lot of expensive failures. Electrola
(Continued on page 77)

U.K. Silver, Platinum for Mac



Following a record-breaking six consecutive sold-out nights at the Wembley Arena, Fleetwood Mac was presented with several awards by WEA U.K.'s managing director John Fruin. The awards consisted of a silver disc for the single "Tusk," a platinum disc for the album "Tusk" and a triple platinum set for over three million pounds worth of sales for the album "Rumours." Pictured from left: John McVie, Mick Fleetwood, Fruin, Christine McVie, Lindsey Buckingham and Stevie Nicks.

England

By VAL FALLOON

■ LONDON: It's the silly season again. According to the media in its annual "Revelations," everybody's in on the hypo-quandry act. Record companies have again been ticked off for doctoring the charts by bribing panel shops to illegally boost sales returns. The usual daily newspaper hysteria hyped viewers to watch a half-hour expose on TV in which WEA had the hardest time fending off accusations by former salespersons. One claimed the instructions from head office were a sort of if at first you don't succeed, hype, hype, hype again. "EMI's Colin Burns was seen mouthing words we will never hear: He had been warned about breaking a confidentiality clause in his contract with EMI (which severed relations with him in the recent round of executive redundancies) thereby making all of us wonder what ghastly secrets he may have revealed, if there were any to reveal. A profile of an unnamed dealer (who didn't want to be struck off the BMRB list of panel shops because he was, presumably, making so much money out of "sales inducements" claimed up to 50,000 pounds a year would be made, by converting "Gifts" of LPs, drink and other goodies into hard cash. Other majors named in the somewhat out-of-date TV show either made no comment or denied the accusations. John Fruin, WEA MD, was away when the program was screened, and was unavailable for comment at the time of going to press. His company came off the worst because Fruin has just been voted chairman of the British Phonographic Industry. Rather mean of the reporter but a neat punchline. The heavies—BPI director general John Deacon, Music Week, the trade paper which publishes the chart in question, and the British Market Research Bureau which prepares it all—reacted as expected, promising thorough investigations. If any "important evidence" emerged this would be brought to the attention of the police, said Deacon. The point is that surely the companies who supposedly spend so much time and money hyping in discs that otherwise wouldn't chart can't make much profit on those discs at the end of the day.

The BPI has asked Granada TV for documentary evidence to support the show's allegations.

THE TIMING WAS QUITE GOOD: The BPI is presently renegotiating its chart representation, as reported in *Record World* (June 21). Record Business, whose computerized charts are compiled by its in-house team, is one of various organizations pitching for the business.

VIDEO TIFF: Video producers put their collective foot down firmly at the first meeting of the BPI's video association last week. When it was announced by the steering committee that the five council members selected were all record company bosses, the video-only members exploded. Following demands that the council should be voted in, not just selected by the BPI, it was agreed that anyone—record company or video only—would be eligible for selection. The small companies were relieved to hear that the one-company/one-vote principle should apply. Steering committee chairman Maurice Oberstein, who first mooted the idea of the association, said "The video-gram industry is already big business. By the end of the year there will be 400,000 players in Britain." The other business discussed, apart from who should run the show, centered around negotiations with the musicians' union and talks with the Department of Trade about a blank video tape levy . . . The indie mood continues with the announcement that over fifty dealers and small chains are to set up a new limited company called BIRD (British Independent Record Dealers) in an attempt to bargain collectively with record companies for the best possible deals. The founders stress this is not a rebel association but a business set-up . . . And independent distributor Spartan has bought a factory from Multiple Sound Distributors in a bid to make itself almost self-sufficient in pressing some of the dozens of small labels it handles. The factory cost over 200,000 pounds . . . And famous indie record/publishing/film/book/retail company Virgin is opening yet another megastore. This one is in Glasgow, Scotland, and will be run along similar lines to the massive Oxford Street, central London store. Not only discs will be stocked but all associated product. Somebody must be making money somewhere.

(Continued on page 77)

Germany

By JIM SAMPSON

■ MUNICH—The TV merchandisers K-Tel and Arcade, favorite targets of European counterfeiters, have pioneered in the development of anti-piracy manufacturing processes. K-Tel has unveiled a new generation of pirate-resistant cassettes, with special logos on both sides of the cassette and both parts of the box. These logos are embossed, not just stamped, onto the plastic, making clean counterfeiting extremely difficult. A K-Tel spokesman estimates that duplication of the box and cassette would require Dm 400,000 worth of adjustments in manufacturing equipment. K-Tel also joins Arcade in using an exclusive leader tape, the color and transparency of which would be hard to copy. "They are not 100 percent pirate-proof," admits the spokesman in Frankfurt, but these measures are an advance in the war against piracy. K-Tel is absorbing the costs of re-tooling for the new cassette markings, which will be on all new releases in Germany, Austria and Switzerland.

CLASSICAL NOTES: **Gideon Kremer**, 33, one of the most promising violinists of his generation, announced last week that he and his wife will renounce their Russian citizenship in order to stay in the west as German citizens. Earlier this year, Soviet authorities rejected Kremer's request to establish a second residence in West Germany. Although he grew up in the Soviet Union, Kremer's mother is German. Since his first appearance here in 1975, the former Tchaikovsky Competition winner has been in demand as a recording artist, appearing on the EMI, DG, Ariola and Melodya labels. He has just signed a non-exclusive contract with Phonogram International, which will result in a set of Bach Partitas in October . . . Polydor International has announced release of its first digital recording, Mozart's "Magic Flute" conducted by **Herbert Von Karajan**. Future DG digital product includes a Kremer/**Lorin Maazel** Tchaikovsky violin concerto (October), Maazel conducting the Vienna Philharmonic New Year's concert (November), and Wagner's "Parsifal," just recorded at Salzburg under Karajan (February '81) . . . Phonogram's first-ever Karajan release, in October, will be Verdi's "Falstaff."

TEUTONIC TELEX: A DG/Polydor attempt to market a new album with the title "Die Schoensten Melodien Der Welt" has been stopped by a Hamburg court, on petition of the producer of Arcade's chart-topping set of the same name. DG/Polydor redesigned the cover, with a new name, and it's back in the racks . . . **Ronald Bauhan** becomes deputy promotion chief at WEA Hamburg, and **David Evans** is named deputy head of the product department . . . **Juergen Schmeisser** will leave Phonogram's international promotion department to join Polygram's Polymedia Video division in Hamburg. **Klaus-Peter Schmidt**, formerly of IBM and Memorex, has been given the MD job at Polymedia Hamburg.

England (Continued from page 76)

NOW FOR THE BAD NEWS: The inevitable result of the continually shrinking disc business is cutbacks. And they are still going on here. EMI has just lodged redundancy plans for 300 of its 1500 or so factory staffers, a few of them in admin grades. The usual union opposition has been registered and outside officials will be talking with EMI execs. But the jobs will go, 260 of them full-time workers who are under 90 days' notice. EMI reports this as continuing to "gear itself to current demand" . . . Sad to report the death of **Mike Walker**, a founder-director of RK Records and originator of "northern soul" while at Spark, which brought a lot of early U.S. hits back to the attention of British record buyers . . . Motown will release the new **Stevie Wonder** single "Masterblaster" to coincide with his U.K. concerts . . . Virgin has compiled a blues album from its immediate stable, featuring legendary names like **John Mayall**, **Jeff Beck**, and **Eric Clapton** . . . Top Australian singer **Colleen Hewitt** is back home after two years of attempts to settle in the U.S. Her current Wizard Records number-one there, "Dreaming My Dreams With You," is released here through EMI's MOR division . . . Magnet revival band Darts is back with another early sixties song "Peaches and Cream" originally sung by the **Ikettes**, but now titled "Peaches" . . . Noble gesture by **Johnny Cash**: on hearing that the Portsmouth Country Festival was in bad trouble—only 16,000 people attended over the three days—Cash reportedly handed back 29,000 dollars of his fee . . . **Aaron Sixx's** Aura Records has signed Gary "Don't Throw It All Away" **Benson** for the world, with a new LP "Moonlight Walking." Benson, an established singer/writer, has had product out on Polydor and recently Arista.

U.K. Summer Sales Down 30 Percent

By VAL FALLOON

■ LONDON — Disc and tape sales this summer, at 46.4 million pounds, have dropped to around seventy percent of their value this past year, according to BPI figures out this week.

Singles slumped by over 28 percent and albums by almost 20 percent (16.3M and 11.4M units respectively). Though price increases have slightly compensated for the real decrease of the value of the market, these rises are still below the inflation level.

Home taping and parallel imports are still blamed for the poor state of the business here, but a way of getting around the former problem has presented itself. Pre-recorded cassette sales have leapt by over 22 percent compared to the April-June period last year, with this market valued at 10.7M pounds—over five million units. Cassettes now

EMI-Electrola

(Continued from page 76)

trola will limit itself to only three TV offers per year and has successfully attracted dealers back to catalogue product through special catalogue bonus conditions.

Asked about the scheduled introduction of an Electrola video catalogue in Germany this fall, Jung told RW that the launch has been pushed back to early 1981, where there will be a co-ordinated campaign in the U.S., U.K. and Germany. Video discs are still due in 1982. Until the discs arrive, Electrola will market video cassettes, using the Beta and VHS formats (Jung rules out the new video 200 format at present). He concedes there is some controversy within EMI about the role of video in the company's future. There also have been contractual difficulties getting software. EMI films already had agreements with another German firm. Still, Jung hopes to have a "Pink Floyd blockbuster" plus Beatles, Kate Bush and Cliff Richard programming ready for the first consumer offering.

For the immediate future, Jung says rising costs have forced Electrola to raise its wholesale price on international pop albums by one mark (about 12 percent) on September 1. On a longer range, he thinks his company is prepared for several difficult years ahead. "We hope we can keep pace with inflation and raw material price increases. We hope that we can fulfill our program for further automation but as far as the market is concerned, stagnation is the best forecast for at least the next three years."

represent nearly a quarter of all album product sales in the U.K.

Some companies have already taken steps to cash in on this market while it is growing and recoup some LP losses. Chrysalis has reduced the prices of some new pre-recorded cassettes to 3.99, compared to up to 5.99 for the LP equivalent, with the added aim of making cassettes more attractive to rock buyers. At present the main cassette growth area is in budget and midprice lines. Polydor Records is rushing out a cassette version of the new Shadows album ten days before the LP is released, marketed firmly at the MOR/pop car cassette owners. This experiment, if it works, will be extended to other product.

But a gloomy note is that now that home tape duplicating machines are readily available—twin decks—the cassette market may start to level out too.

All hopes are now pinned on the upcoming pre-Christmas sales period.

BPI Sound Exposes Counterfeit Cassettes

■ LONDON — The BPI anti-piracy squad has exposed what is believed to be one of the biggest cassette counterfeit syndicates in Britain.

Following the granting of High Court orders, "Operation Radar" was carried out earlier this month and various premises were searched in and around the London area.

Thousands of counterfeit cassettes, cards and tape equipment were confiscated by the BPI and twenty people, including five currently the subjects of Court Orders for previous activities, appeared in Court on Wednesday (20).

The raids were the result of a tip-off, and hundreds of secretly purchased cassettes inspected by the anti-piracy squad. Further information about the syndicate led to the High Court search orders.

Said BPI director general John Deacon: "One of the critical clues was the price of the cassettes, as little as 1.99 pounds. This was for acts such as ABBA, Elton John, Don Williams and various others, many in compilation form."

All the defendants—with K-Tel International acting as plaintiff on behalf of themselves and other BPI companies—gave undertakings in court not to deal further in counterfeit activities and were all ordered to supply names and addresses of customers.

Profitability Via Inventory Control Emphasized at Record Bar Convention

(Continued from page 3)

timated at 300, including store managers from six Record Bar outlets slated to open next month.

Business matters aside, this year's gathering was also a celebration of the twentieth anniversary of the nation's second-largest retail record store chain. Record Bar opened its one-hundredth store this month, and projects 15 more new stores by the end of October.

This was also a time for self-congratulation, as Record Bar's sales graph continues its upward climb in the face of declining industry-wide sales. "We've had a pretty fair year profitability-wise," said Record Bar president Barrie Bergman on opening night. "We're going to have a good last quarter, too. Our sales have been up for the last six weeks."

In a departure from previous convention agendas, this year's featured few label presentations—only WEA and RCA, in fact, offered formal, audio-visual previews of new product releases—and virtually dispensed with broad-based panel discussions centering on industry issues. Instead, label representatives and Record Bar department heads occupied open suites during two consecutive afternoons and met one-on-one with store managers. Communication being a key word this year, the suite meetings were deemed successful in isolating issues pertinent to each of the chain's locations. Department heads reported back to the entire convention, summarizing the substance of their meetings during a final-day panel session that was closed to the press.

Statements made by Bergman throughout the convention indicated the company's reluctance to rest on its laurels. While 25 to 30 percent annual sales increases have been the norm for the chain of late, Record Bar's top brass is preparing for the day those numbers shrink. Accordingly, emphasis was placed on the need for maximum profitability in the coming years via better-conceived ordering patterns on the part of store managers, and by better inventory control at the central warehouse, as well as in the stores, via a newly-introduced catalogue ordering system.

During Tuesday morning's business session, Steve Buck, of Record Bar's administrative services department, described the new catalogue ordering system

—dubbed "Monitored Multiple Catalogue Pool" (MMCP)—as "a group of product that sells well throughout the chain that we can provide you with multiples of and that we can monitor sales on."

In practice, the new system, which is expected to be fully operational by early 1981, rates catalogue product on a zero to ten basis, with zero being the rating given product with strong chain-wide sales. Conversely, stores are rated on a descending scale, ten to zero, according to the amount of activity in a given region. The amount of catalogue product available to each store is then determined according to the parameters established by the two ratings.

The MMCP offers a store 1000 titles "of any classification or product type," according to Buck, except hits or special product. Buck added that additional titles beyond the MMCP's 1000 are available as part of a Limited Exception Multiple (LEM) system.

"What we have," explained Buck, "is a tailored group of product on which we can both monitor sales and monitor activity in your stores."

Added Buck: "We wanted to come up with a simplified system of reordering; we wanted to help our managers control their in-store selection of product; we wanted to provide flexibility in ordering, and we wanted more information on store activity."

Additionally, the central warehouse, besides tracking sales on a store-by-store basis, will issue monthly reports to each manager, "so that he or she can better determine multiple product needs," Buck said.

In his opening remarks to the convention, Barrie Bergman de-

scribed Record Bar as "a company of good people who like and respect each other and are good businesspeople," thus striking a theme of cooperation and communication that was to be repeated in subsequent convention addresses made by Capitol Records' chief operating officer Don Zimmermann and by Discwasher's Dr. Bruce Maier.

Zimmermann's keynote address—the first keynote ever delivered at a Record Bar convention—urged attendees to "reach out" to consumers with aggressive merchandising. In one of the convention's few overt references to the industry's sales slump, Zimmermann reminded the delegation that "numbers don't buy music, people buy music."

"Music and records are a fact of life, essential to people's lifestyles," asserted Zimmermann. "One of the keys to our common success is in reaching out. Recessions don't last forever; lean times and hard times don't last forever. We must continue to operate on sound business principles."

Urging both manufacturers and retailers to "take a realistic look at society and at yourselves," Zimmermann stressed the need for offering consumers a variety of music, while realizing that every release won't be a "Saturday Night" success story.

"But the real bottom line in the business of music is music," said Zimmermann, "and behind it, people working together on something they believe in. The key to our success is the person who walks out your door a satisfied customer—because a satisfied customer is a repeat customer."

In touting Discwasher's new

Record Bar Presents Awards

■ This year's Record Bar convention closed with the traditional awards banquet. This year's award winners are: Store of the Year: Record Bar #26, Mobile, Alabama; Manager of the Year: Rob Houser, Johnson City, Tennessee; New Manager of the Year: Jim Wilson, New Bern, North Carolina; Merchandiser of the Year: Julia Hoover, Terre Haute, Indiana; Label Rep of the Year: Ron Howie, RCA Records, Charlotte, North Carolina.

Jackie Brown, assistant to the president/convention coordinator, was the recipient of the first Bertha Bergman Memorial Award, named in honor of the late wife of Record Bar founder Harry Bergman. It recognizes the outstanding businesswoman in the Record Bar chain.

D-4 record care system, Dr. Maier set the convention abuzz with his learned discourse on the secrets of Record Bar's success and, therefore, the reasons for Discwasher's high opinion of the chain. Foremost among these was the placement of the stores in high-traffic areas (Bergman had mentioned earlier that Record Bar has achieved a pre-eminent position in the mall industry and has been offered space in every major mall in the country); the upshot, he claimed, is the maintenance of foot traffic at a time when "general retail foot traffic," as he put it, is down 30 percent.

Comfortable Stores

"There was a time when people came in to look for the wonder hit of the moment," Dr. Maier continued. "Our research shows that's not the case anymore. My data shows I need to feel comfortable when I come into your store. And when I come into a Record Bar I don't feel like I'm in a closet or a pressure cooker. Your management group is so selective with the amount of display material it puts into your stores that customers don't feel like they're in a junkyard."

Just as Bergman had commented in his opening remarks on the number of familiar faces at every convention, so did Dr. Maier point to this as a source of strength. "It has been shown beyond a shadow of a doubt," he said, "that a stable sales population—one that doesn't change like underwear—works as the strongest asset to sales. The buying public has grown to trust that."

Dallas Gold for 'Urban Cowboy'



The Full Moon/Asylum "Urban Cowboy" soundtrack LP was recently certified platinum and to date has sold more than 1.6 million copies. Since more than 500,000 copies have been shipped and sold out of WEA's Dallas branch alone, top Elektra/Asylum execs flew there August 6 to make a special gold LP presentation to the entire WEA Dallas staff, the first time E/A has made such a presentation. Pictured during the gold LP presentation at Dallas' Fairmont Hotel are, from left: Alan Golden, Dallas/Atlanta marketing manager; Vic Faraci, vice president/director of marketing; branch manager Paul Sheffield; Lou Maglia, national sales director; Jerry Sharell, vice president/creative services; and John Michael Provenzano, regional promotion manager.

Gospel Time

By MARGIE BARNETT

■ A Gospel Music Educators Seminar, sponsored by Watkins & McEastland of Nashville, is slated for Sept. 24-28 at the Ramada Inn in Dayton, Ohio. The purpose of the seminar is to help educate and develop gospel singers, musicians and choir directors in the art form and business of gospel music. New talent showcases will be featured. Artist clinicians involved include **Jessy Dixon, Walter Hawkins, Edwin Hawkins, Bill Gaither, Beverly Glenn** and **Bobby Jones** among others.

Mike Warnke (Myrrh) has just released "A Christian Perspective On Halloween" as a new album. The project was created originally as a one-hour radio documentary produced by Warnke's manager **Wes Yoder** and hosted by **Tom Dooley** of WFIL radio. . . . **Cynthia Clawson** (Triangle) is recording her next album under the guidance of well-known country producer **Jim Ed Norman**. . . . Triune Music has published a new musical by humorist **Grady Nutt** called "Joshua and the Wallbreakers," which premiered recently on the west coast. . . . **Don Francisco** (NewPax), **Farrell & Farrell** (NewPax), **Sharalee** (Greentree) and **Doug Oldham** (Impact) will perform at the Amber Waves of Grain benefit concert on Sept. 1 at the Myriad in Oklahoma City. All proceeds will be used to buy wheat for starving people in Haiti, Africa and possibly Indonesia. . . . The National Quartet Convention will be held Sept. 29-Oct. 4 at the Municipal Auditorium in Nashville. For more information contact **Lem Kinslow**, P.O. Box 23190, Nashville, Tn. 37202, (615) 242-4457.

Gospel Album Picks

CHANGED MAN

SWANEE QUINTET—Creed 3099 (Nashboro)

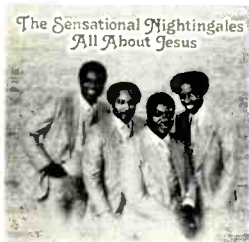
The Swanee Quintet's easy traditional styling has created an excellent package highlighted by "I'm A Changed Man," "I Found The Lord One Day" and "Life Is So Beautiful."



ALL ABOUT JESUS

SENSATIONAL NIGHTINGALES—Malaco 4368

A simple musical background emphasizes the quartet's harmony on their first album in some time. "Because He Lives," "Our Brand New Home" and "Hallelujah To The King" are prime.



STAND UP AND TESTIFY

SALEM TRAVELERS—Creed 3100 (Nashboro)

A traditional flavor is sparked by more contemporary overtones for broad appeal. Top cuts include "Here I Am, Take Me," "A Friend," "Since I Found Jesus" and "Help Me To Run This Race."



MORE HYMNS FOR CLASSIC GUITAR

RICK FOSTER—Bread 'N Honey 118

Foster opened up several doors with his "Hymns For Classic Guitar" album and will no doubt win more listeners with his new offering. The quiet, peaceful mood is a refreshing change of pace.



GMA Signs Agreement For Awards Telecast

■ NASHVILLE—The Gospel Music Association has signed an option agreement with Cates/Hagan Inc. to produce a two-hour, prime-time television special of the 12th annual Dove Awards Presentation scheduled for April 15 at the Grand Ole Opry House here.

If a network deal can be negotiated, the show will be televised live. If not, the show may be syndicated, according to producer Chet Hagan.

Plans call for thirteen Dove Awards and the Gospel Music Hall of Fame inductees to be presented during the telecast, with the remaining awards to be announced on the air and presented at a banquet/reception following

the broadcast. GMA executive director Don Butler indicated that the proposed telecast will allow present-day, well-known gospel artists to perform in addition to top names in other fields who have strong roots in gospel.

Working closely with Hagan on the project is Joe Moscheo, chairman of the Dove Awards Committee, and Bud Wingard, chairman of GMA's Creative TV Committee. Cates/Hagan Inc. is the Nashville division of the Joseph Cates Company, New York and Los Angeles, whose television credits include the Johnny Cash television specials, "Fifty Years of Country Music" and "Country Night of Stars." Cates is set to be executive producer.

Contemporary & Inspirational Gospel

AUGUST 30, 1980

AUG. 30	AUG. 16		
1	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	20 26 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
2	4	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	21 20 AMY GRANT Myrrh MSB 6586 (Word)
3	3	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	22 17 THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835
4	5	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	23 23 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
5	12	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Word)	24 24 COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
6	—	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	25 34 THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
7	7	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	26 18 SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
8	9	NEVER THE SAME EVIE TORNQUIST/Word WSB 8806	27 27 WE'RE BLEST TAMMY BAKKER/New Leaf
9	11	SAVED BOB DYLAN/Columbia FC 36553	28 — THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
10	10	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	29 36 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
11	6	THE SKY IS FALLING RANDY STONEHILL/Solid Rock 2005 (Word)	30 29 GENTLE MOMENTS EVIE TORNQUIST/Word WSB 8714
12	8	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)	31 39 THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
13	15	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	32 22 WINDBORNE BOB & JOY CULL/Chalice CRT 1030
14	13	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033	33 33 ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)
15	2	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231	34 25 HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
16	14	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)	35 35 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)
17	21	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	36 38 PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
18	16	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	37 28 LIVE ANDRUS/BLACKWOOD & CO./ Greentree R 3570 (Great Circle)
19	19	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	38 31 SIR OLIVER'S SONG CANDLE/Birdwing BWR 2018 (Sparrow)
			39 37 TRAMINE TRAMINE HAWKINS/Light LS 5760 (Word)
			40 30 TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014

Paragon Hires Watkins

■ NASHVILLE — Paragon Associates has announced the appointment of Donald L. Watkins as director and administrator of its black-oriented music division.

Watkins will be responsible for the development of black-oriented interests including signing new artists and songwriters, pitching tunes and representing Paragon at conventions and seminars.

Light Records

Hires Lienart

■ LOS ANGELES — Larry Jordan, executive vice president for Light Records, has announced the appointment of Dan Lienart as director of creative services for the label.

Candle Albums Pass Million Sales Mark

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn recently presented Birdwing recording group Candle with a platinum award plaque to mark the sale of over one million units. Tony Salerno, director of the Lindale, Texas-based Agape Force, accepted the award on behalf of the singing and recording arm of the ministry at the recent Christian Booksellers Convention in Dallas.

The Candle catalogue, a contemporary Christian music/book series for children, includes five titles: "Music Machine," "Bullfrogs And Butterflies," "Sir Oliver's Song," "Nathaniel The Grublet," and newly released "The Birthday Party."

New York, N.Y. (Continued from page 17)

at next year's convention, doesn't it, Barrie?

Mention should also be made of convention entertainment. New to this columnist were the **Colters**, who record for Bergman's Epic-distributed City Lights label, and **Mike Cross**, who records for his own independently-distributed label and sells somewhere in the area of 10,000 to 15,000 records in the Carolinas alone. The Colters are nominally a country act, with strong leanings toward pop. The group's chief asset is good original material and a pair of outstanding female vocalists. Although two singles have failed to make much of a dent in the marketplace, the Colters' impressive performance here was indicative of their promise. They deserve to be heard.

Mike Cross is something of a combination Leo Kottke-Arlo Guthrie, with a little Leon Redbone thrown in for good measure. His wit is as quick as his fingers are nimble; but above all it is his music—primarily country blues—that recommends him. On a few tunes he was accompanied by a rail-thin, bearded, long-haired fellow who looks for all the world like every acid casualty you've ever seen. But he plays electric guitar like a natural, and adds a keen rock edge to some of Cross' material.

The **Commodores'** special appearance was the highlight of the convention. Combining elements of rhythm and blues, soul, gospel, rock, country and just enough disco to keep the customers satisfied, the group's set was breathtaking in the ease with which the artists shifted musical gears. Of course their strength begins with songs—not nonsense syllables sung over an insistent beat but genuine expressions of the soul made more potent by sizzling, intelligently-constructed arrangements. And in the charismatic **Lionel Richie** the Commodores not only have a lead singer with stage presence, but certainly one of the finest vocalists around. While Richie owes no small debt to Sly Stone as a performer, as a singer the eloquence of his voice recalls a multitude of great black vocalists: Sam Cooke, Otis Redding, Levi Stubbs, among others. Add to his the entire group's overall brilliance as entertainers and you get a first-rate concert in all respects.

The convention's final day featured a special screening of the film "Breaking Glass" starring A&M recording artist **Hazel O'Connor**. The movie is not much more than a punk version of "A Star Is Born," and the script has holes in it big enough to drive a Mack truck through. O'Connor, though, is impressive in adding dimension to a character whose motives have been ill-considered by the screenwriters. She also wrote 12 songs for the film, some good, some rather ordinary. One tune, the lovely "If Only," contains the sort of substantial character information that is missing from most of the film. O'Connor is clearly a talented artist, but "Breaking Glass" is not all it's cracked up to be.

Finally, a special tip of the hat is in order for **Jackie Brown** (who was presented with the first Bertha Bergman Memorial Award as Record Bar's outstanding businesswoman) and **Ralph King**. They somehow managed to keep their sanity when all around them were losing theirs and maintained order at the convention. King is also to be congratulated on the birth of his son two weeks ago. Bet you wish you'd stayed home and played babysitter, eh Ralph?

GMA Board To Meet In Major Markets

■ ESTES PARK, COL. — The Gospel Music Association's board of directors held its quarterly gathering here July 27-30 during the Christian Artists' Music Seminar in the Rockies. A key decision reached during this meeting was to hold further board meetings in various major markets around the country as an opportunity to present gospel music to area-based media and advertising representatives.

Promoting Gospel

The GMA hopes to promote the use of gospel music through the introduction of its people and musical styles to various broadcasters, advertising agencies, print

media and media buyers. Lunches, dinners and/or receptions will be scheduled for the different meeting sites.

Cities slated for board meetings include Atlanta, Oct. 26-28; Washington, D.C. Jan., 1981 (including annual Congressional breakfast); Nashville, April 12-15 (in conjunction with GMA-sponsored Gospel Music Week and GMA's annual general membership meeting); and San Francisco, July. Remaining 1981 and 1982 sites are Chicago, Detroit, Los Angeles and New York, with plans already laid to return here for the Christian Artists' Music Seminar in the summer of 1982.

Soul & Spiritual Gospel

AUGUST 30, 1980			
AUG. 30	AUG. 16		
1	2	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	19 28 OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
2	1	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	20 23 SAVE THE LOST GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
3	3	TRAMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)	21 12 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
4	4	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	22 — REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)
5	5	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217	23 14 SINCE I MET JESUS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7224
6	6	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	24 29 PEOPLE GET READY THE SUPREME ANGELS/ Nashboro 7226
7	8	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	25 19 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
8	9	AT THE MEETING ERNEST FRANKLIN/Jewel 0151	26 — CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)
9	15	IT STARTED AT HOME JACKSON SOUTHERNAIRES/ Malaco 4366	27 — ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/ Malaco 4398
10	20	COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575	28 25 I NEED YOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
11	16	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)	29 13 TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
12	17	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/ Savoy SGL 7039 (Arista)	30 33 YOUR LIFE IS NOT BEYOND REPAIR REV. RICHARD WHITE & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SL 14563 (Arista)
13	10	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	31 — GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
14	18	YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD REV. CLAY EVANS AND THE SHIP/Jewel 0150	32 — STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)
15	11	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)	33 — DO YOUR BEST WALTER HAWKINS/Gospel Truth 14011
16	7	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971	34 — TIDE OF LIFE FIVE BLIND BOYS/Jewel 0155
17	21	A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	35 26 PRAISE BELONGS TO GOD ELBERTINA "TWINKIE" CLARK/ Sound of Gospel 091
18	24	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)	36 30 IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/ Savoy SL 14525 (Arista)
			37 31 UNIVERSAL LOVE BILLY PRESTON/Myrrh MSB 6607 (Word)
			38 38 THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
			39 27 FIRST CLASS GOSPEL WILLIAMS BROTHERS/Tomato TOM 7036G
			40 39 LIFE IS FRAGILE . . . HANDLE WITH PRAYER MYRNA SUMMERS/Savoy SL 14509 (Arista)

Record World Country

CMA Announces Awards Finalists

■ NASHVILLE — The Country Music Association has announced the finalists for its 1980 awards. The second round of balloting by CMA members resulted in Epic's Charlie Daniels Band receiving nominations in five categories, United Artists' Kenny Rogers in four categories, and Columbia's Larry Gatlin and the Gatlin Brothers Band in four categories.

CMA Award winners will be announced Oct. 13 on a nationally televised live show co-hosted by Barbara Mandrell and Mac Davis. Finalists and categories are:

Entertainer of the year: The Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, Barbara Mandrell, Willie Nelson, and Kenny Rogers.

Single of the Year: "All the Gold in California," Larry Gatlin and the Gatlin Brothers Band, Columbia; "Coward of the County," Kenny Rogers, United Artists; "Good Ole Boys Like Me," Don Williams, MCA; "He Stopped Loving Her Today," George Jones, Epic; "In America," the Charlie Daniels Band, Epic.

Album of the Year: "Coal Miner's Daughter," Original Motion Picture Soundtrack, MCA; "Just Good Ol' Boys," Moe Bandy and Joe Stampley, Columbia; "Kenny," Kenny Rogers, United Artists; "Roses in the Snow," Emmylou Harris, Warner Bros.; "There's a Little Bit of Hank in Me," Charley Pride, RCA.

Song of the Year: "Coward of the County," Roger Bowling and Billy Edd Wheeler, Sleepy Hollow Music; "Good Ole Boys Like Me," Bob McDill, Hall-Clement; "He Stopped Loving Her Today," Bobby Braddock and Curly Putman, Tree International; "In America," Charles Hayward, William Joel DiGregorio, Charlie Daniels, John Thomas Crain, Fred Edwards, and James Marshall, Hat Band Music; "You Decorated My

Life," Debbie Hupp and Bob Morrison, Southern Nights Music.

Female Vocalist of the Year: Crystal Gayle, Emmylou Harris, Loretta Lynn, Barbara Mandrell, and Anne Murray.

Male Vocalist of the Year: John Conlee, George Jones, Willie Nelson, Kenny Rogers, and Don Williams.

Vocal Group of the Year: Alabama, the Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys, and the Statler Brothers.

Vocal Duo of the Year: Conway Twitty and Loretta Lynn, George Jones and Tammy Wynette, Jim Ed Brown and Helen Cornelius, Johnny Duncan and Janie Fricke, and Moe Bandy and Joe Stampley.

Instrumental Group of the Year: Alabama, Asleep at the Wheel, the Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, and the Oak Ridge Boys.

Instrumentalist of the Year: Chet Atkins, Roy Clark, Floyd Cramer, Johnny Gimble, and Charlie McCoy.

CBS To Release 26 Country LPs; Heaviest 3-Month Schedule Ever

■ NASHVILLE — CBS Records Nashville has unveiled what it describes as the heaviest three-month country album release schedule in the operation's history.

The 26-album schedule, according to Roy Wunsch, director of marketing for CBS Nashville, "represents more releases in three months' time than we've ever had in the past." Wunsch noted that the schedule includes male and female solo albums, duet LPs, concept and compilation albums and Christmas releases, but stressed: "We are not casually releasing these records. We have marketing plans for all of them."

Product Demand

"These releases reflect a demand for product in the marketplace. The compilation albums are based on previous similar releases that have proven successful. We have a wealth of song

material in our vaults, a lot of things that companies don't usually take the time to examine."

Schedule

The CBS Nashville album product schedule, in estimated order, is: (August) Crystal Gayle, "These Days," her first new studio album since "Miss the Mississippi"; George Jones, "I Am What I Am," including his chart-topping "He Stopped Loving Her Today"; and Johnny Paycheck's "New York Town," most of which was recorded live at the Lone Star Cafe.

Releases slated for September include Lacy J. Dalton, "Hard Times," her second Columbia album; Johnny Cash's concept album "Rockabilly Blues"; Larry Gatlin and the Gatlin Brothers Band, "Help Yourself," their second new studio album with Columbia; Bobby Bare, "Drunk & Crazy," the followup LP to his successful "Down & Dirty"; Janie Fricke and Johnny Duncan's long-awaited first duet album, "Nice 'n' Easy"; Johnny Rodriguez, "Gypsy"; Slim Whitman's first Epic/Cleveland International album, "Songs I Love to Sing"; and George Jones and Tammy Wynette, "Together Again," recorded this year.

October Releases

October releases will include "Greatest Country Hits of the '70s, Volume II," including Columbia and Epic artists; an all-new Johnny Cash "Classic Christmas" album; a compilation album, "The Cowboys"; a reissue of Willie Nelson's "Pretty Paper" Christmas album; an LP by Johnny

(Continued on page 82)

Nashville Report

By AL CUNNIFF

■ Dr. Hook has recorded a phonetic version of "Sexy Eyes" so the song can be released in the native language in Spain . . . Charlie Daniels presented "Dallas" TV star Larry (J.R. Ewing) Hagman with a Daniels-style hat during Hagman's recent (Aug. 23-24) appearance at Opryland. Hagman, who collects hats, also received a hat from Minnie Pearl.

When Charlie Rich recorded tracks for his new Elektra album "Once You're a Drifter" (due Oct. 3) at the Producer's Workshop in Los Angeles, it marked the first time he cut in L.A. . . . Word-of-mouth shows that local public TV station WDCN enjoyed great Music Row viewership of its Aug. 18 "Songwriters' Night" live four-hour special. Hosted by Nat Stuckey and Ed Bruce, the show spotlighted some of the many talented Nashville-based writers, and helped raise funds for WDCN.

April-Blackwood staff writer Chris Waters Dunn's voice will soon be heard on some Miller Beer TV commercials. Charlie Monk says the slick ads feature a western theme . . . Speaking of April-Blackwood,

(Continued on page 83)

PICKS OF THE WEEK

SINGLE ANNE MURRAY, "COULD I HAVE THIS DANCE" (prod.: Jim Ed Norman) (writers: W. Holyfield, B. House) (Vogue / Maple Hill / Onhisown, BMI) (3:14). This beautiful, waltz-tempo ballad with a strong country flavor should generate immediate country radio interest. Murray's pure, sincere vocal is perfectly suited to the simple, direct message here. Capitol P-4920.

SLEEPER SISSY SPACEK AND BEVERLY D'ANGELO, "BACK IN BABY'S ARMS" (prod.: Owen Bradley) (writer: B. Montgomery) (Talmont, BMI) (2:06). Good songs live forever, as proven by this track from "Coal Miner's Daughter," sung by the actresses who played Loretta Lynn and Patsy Cline, respectively. MCA 41311.

ALBUM LYNN ANDERSON, "EVEN COW-GIRLS GET THE BLUES." With full, confident vocals, Anderson explores new directions from a country base. Production is crystal-clear, and the material suggests strength in more than one format. Especially good are "Poor Side of Town," "Blue Baby Blue," and "Love Me Tonight." Columbia JC 36568.



Country Is Focus of New Radio Features

By AL CUNNIFF

■ NASHVILLE—Country music is the focus of three major radio features in various stages of development this week, ranging from a national Labor Day special to a series of taped concerts to be broadcast over the ABC Radio Network and other stations.

"The Silver Eagle," slated to kick off in January, 1981, will be a 90-minute show based on taped concert performances by a wide variety of country artists, according to Peter Kauff, executive vice president of DIR Broadcasting, which currently pro-

CBS Nashville Promotes Garner

■ NASHVILLE — Rick Blackburn, vice president and general manager, CBS Records, Nashville, has announced the appointment of Bonnie Garner as director of A&R, CBS Records, Nashville, as part of an overall expansion geared to broaden the scope of the company's country A&R operations.



Bonnie Garner

According to Blackburn, Garner's appointment is the first of a number of changes that will better align the company with the industry's changing creative role toward independent production.

Working with Garner are Emily Mitchell, manager, A&R administration; and Margie Ullrich and Carol Whaler, A&R administrative assistants.

Lewis Honored at Memphis Banquet



Elektra artist Jerry Lee Lewis (center) is congratulated by Jimmy Bowen (left), Nashville-based vice president of Elektra, and Eddie Kilroy, Lewis' producer, after the artist received Memphis State University's distinguished achievement award. Lewis was given the award at an Aug. 16 banquet honoring his contributions to the creative and performing arts.

duces the hour-long "King Biscuit Flower Hour," an hour-long rock concert show syndicated to 250 stations.

"The Silver Eagle" is committed to 26 shows, one show every other week in 1981. The feature, which has already taped George Jones at the Bottom Line (jamming with Linda Ronstadt, Bonnie Raitt, and Johnny Paycheck), is committed to over 300 stations at present.

DIR is arranging to tape many more country concerts, at country and rock venues. All concerts will be taped with 24-track remote facilities. DIR expects to let artists or their producers mix down the tapes themselves.

The Mutual Broadcasting System has packaged "Jamboree in the Hills," a three-hour country music program to be carried on more than 350 stations in 90 of the top 100 markets on Labor Day.

"Jamboree," produced and distributed nationally by Mutual, features concert performances and backstage interviews with Loretta Lynn, Tammy Wynette, Larry Gatlin, Mel Tillis, Ray Stevens, T. G. Sheppard, Alabama, and other artists who performed recently at a two-day concert in Brush Run Park, Ohio. The special will be hosted by Lee Arnold.

Another country music interview-and-music program, "Inside Country," has been syndicated to over 55 stations in 15 states by Louisville Productions, a division of WHAS, Inc.

"Inside Country" was originally developed for sponsorship by Louisville, Kentucky's Convenient Industries of America, which operates or franchises 340 food stores and 250 self-service gas stations in 14 states. Louisville Productions is now marketing the feature in additional cities.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Sylvia — "Tumbleweed"

George & Tammy — "A Pair of Old Sneakers"

Jerry Lee Lewis — "Over The Rainbow"

Anne Murray — "Can I Have This Dance"



Jerry Lee Lewis

Anne Murray has a super sound in her cut pulled from the hit movie soundtrack LP, "Urban Cowboy." "Can I Have This Dance" will waltz to the top of the charts in double time! Already on KSO, WGTO, KRMD, KEBC, WXCL, KSSS, WBAM, KOKE, WSLR, WTMT, WUNI, KGA, WPNX, WSUN, WQIK, KMPS, KWMT, KEEN, WYDE, KNEW, KDJW.

Johnny Paycheck has a strong start on "In Memory of a Memory" at KRMD, WGTO, KFDI, KEBC, KSSS, KBUC, KKYX, WCXI, WUNI, KSOP, WYDE, KMPS, KTTTS, WIRK, KCKC, WSOC, WBAM, WHOO, WDN, WTMT, WQIK, WSLC.

Sylvia is moving at WFAI, KHEY, KSSS, KEEN, KMPS, WDN, WBAM, WPNX, KGA, WGTO, KWJJ, KFDI, KEBC, KBUC, WCM, WTMT, WINN, WSLC, WKKN.

Terry Bullard is beginning to move at WDN, KDJW, WSLC with "Amarillo by Morning." Karol Wood's "Dollar for a Donut" playing at KXLR, KSOP, KRMD, WJQS, KOKE, WPNX.

Linda Sue Minton has adds on "Think It Over" at WTMT, WKKN, WSLC, WFAI, KFDI. Jim Rushing has spins on "Dixie Dirt" at KFDI, WQIK, WSLC, KWKH, WDN.



Johnny Paycheck

Super Strong: Johnny Lee, Don Williams, George Jones, Hank Williams, Jr., Tanya Tucker, Willie Nelson, Mel Tillis.

Brenda Frazier getting attention at KSOP, KEBC, KWMT, WPNX on "Last Night." Lisa Ward has adds on "After Every Goodbye" at KDJW, WJQS, WSLC.

Jerry Lee Lewis has his best in some time with the classic "Over The Rainbow," an instant add at WFAI, WGTO, KRMD, KFDI, KEBC, KSSS, WBAM, WNYN, KWKH, WCXI, WHOO, WWVA, WTMT, WPNX, WSLC, WQOT, WYDE, KMPS, WQIK.

Kenny Serratt is moving with "Until the Bitter End" at KWKH, KDJW, KVOO, KSOP, KFDI, KEBC. Jim Chestnut has "Outrun the Sun" going at WDN; KFDI, KWKH, KOKE, KKYX.

SURE SHOTS

Anne Murray — "Can I Have This Dance"

George & Tammy — "A Pair of Old Sneakers"

LEFT FIELDERS

Ray Stevens — "Night Games"

Sissy Spacek & Beverly D'Angelo — "Back In Baby's Arms"

R. C. Bannon — "Never Be Anyone Else"

Jim Weatherly — "Safe in the Arms of Your Love"

AREA ACTION

Nashville Superpickers — "Sexy Southern Lady" (WIVK, WSLC)

Wichita Linemen — "Tommy" (KFDI, KEBC)

CBS Releases (Continued from page 81)

produced by Larry Rogers; a Ronnie McDowell album; Bobby Goldsboro's first collaboration with producer Larry Butler, "Goldsboro, Volume I," the first cooperative effort between Epic and Curb; a collection of "outlaw"-style artists in "Banded Together II"; and Mickey Gilley, "Encore," a collection of Gilley's best tracks from his two greatest hits packages on Playboy.

Country Single Picks

COUNTRY SONG OF THE WEEK

GEORGE JONES AND TAMMY WYNETTE—Epic 9-50930

A PAIR OF OLD SNEAKERS (prod.: Billy Sherrill) (writers: L. Kingston, G. Sutton) (Hall-Clement/Flagship, BMI) (2:33)

This solid-gold duet is chart-bound again with this ballad that manages to combine humorous word plays with a sad message about two worn old sneakers who've been stringing each other along.

RAY STEVENS—RCA JH-12069

NIGHT GAMES (prod.: Ray Stevens) (writer: C. W. Kalb, Jr.) (Ray Stevens, BMI) (3:22)

The players may change, but the moves stay the same, Stevens tells us in one of his strongest releases in some time. It's true country, complete with a bar and jukebox, a solid song idea well developed.

DAVID WILLS—United Artists X1375-Y

THE LIGHT OF MY LIFE (HAS GONE OUT AGAIN TONIGHT) (prod.: Tom Collins) (writer: B. Rabin) (Sawgrass, BMI) (3:20)

Wills' pure, believable vocal does a great job of putting across this ballad's message: the light of his life now shines for someone else.

R. C. BANNON—Columbia 1-11346

NEVER BE ANYONE ELSE (prod.: Larry Rogers) (writer: B. Knight) (Matragun, BMI) (3:00)

Bannon covers this Ricky Nelson hit with a subtle country flavor, and an "open-ended" sound that is suitable for other formats as well.

FREDDIE HART—Sunbird P7553

ROSE'S ARE RED (prod.: Nelson Larkin & Earl Conley) (writers: N. Larkin, D. Willis) (Blue Moon/Merilark/April, ASCAP) (3:31)

Hart commands consistent singles airplay, and this ballad should continue in the groove opened by "Sure Thing."

DIANE PFEIFER—Capitol P-4916

WISHFUL DRINKIN' (prod.: Larry Butler) (writer: D. Pfeifer) (Brightwater/Strawberry Patch, ASCAP) (2:25)

This writer/artist cooperates with producer Butler on a sad but up-tempo cut about a girl who wishes she could drink her man back home.

JIM WEATHERLY—Elektra 47027

SAFE IN THE ARMS OF YOUR LOVE (COLD IN THE STREETS) (prod.: Jim Ed Norman) (writer: J. Weatherly) (Keca, ASCAP) (3:42)

A veteran writer and occasional artist, Weatherly's soft, sensitive vocal adds special meaning to this appeal to be taken back by his woman.

DON CAMPBELL—NSD 60

CATTLE CALL (prod.: Don Campbell & Tony Migliora) (writer: J. Owens) (Forester, ASCAP) (2:23)

Campbell handles the difficult vocal effects with ease on a pleasant and surprisingly faithful rendition of a classic song.

ROY HEAD—Elektra 47029

DRINKIN' THEM LONG NECKS (prod.: Eddie Kilroy) (writers: J. Slate, D. Morrison, J. W. Ryles) (House of Gold, BMI) (2:39)

Head's strong, sassy vocal is backed by a beat with plenty of punch in this tune about drinkin' long necks and actin' like red necks down in Texas.

JAY BLACK—Midsong WS7 72012

THE PART OF ME THAT NEEDS YOU MOST (prod.: Joel Diamond) (writers: M. Chapman, N. Chinn) (Arista, ASCAP) (3:29)

Black's lively tenor rides atop a full band sound complete with strings in a track with mixed country and pop flavors.

DEBI BASS—API Atteiram 1101

DANCING IN A FAIRYTALE (prod.: Joe Nelson) (writer: J. Nelson) (Nesco, BMI) (2:33)

Debi's pleasant voice suits the light, infectious chorus well in this song spiced with electric piano and syn-drums.

LIZ LYNDELL—Koala 326

UNDERCOVER MAN (prod.: Dan Hoffman) (writers: M. Sherrill, J. Riggs, L. Kimball) (Al Gallico, BMI/Easy Listening, ASCAP) (2:43)

Liz's light, doubletracked vocal is offset with a gritty bass vocal in parts here.

Country Album Picks



AGAIN

DICKEY LEE—Mercury SRM 1-5028

Lee's distinctive vocals are couched in careful, mellow productions here. There is special emphasis on strong song selection, with such standout tracks as his current chart climber "Workin' My Way to Your Heart," "A Piece of My Heart," and "The One I Sing My Love Songs To."



FARGO

DONNA FARGO—Warner Bros. BSK 3470

Fargo lends a light touch to some heavy contemporary country material, including such cuts as "Love Will Find a Way," "Look What You've Done," "It Should Have Been Easy," and "You Still Know the Way to My Heart."



FRAMED

ASLEEP AT THE WHEEL—MCA 5131

Like all "Wheel" albums, this one reveals a mixture of diverse styles, including western swing, rock, country, and Dan Hicks-type cuts. Certain songs will create special country interest, including "You Wanna Give Me a Lift." "Don't Get Caught Out in the Rain" is just an outright fine ballad.

Nashville Report (Continued from page 81)

Roger Murrah, also a staffer there, has recently had cuts by **Conway Twitty**, **Mel McDaniel**, **Mel Tillis**, and **Kenny Rogers**. **Keith Steagall** co-wrote the Rogers cut, "Love Is What We Make It."

Have you seen the spruced-up "BMI: The Many Worlds of Music" magazine? With Issue 2, 1980 BMI has gone to a glossy, four-color cover, and high-quality inside paper, with improved layout and brighter design. The issue includes a photo of Nashville's contingent to the BMI Awards reception in New York.

Paul Hornsby, former producer for the **Marshall Tucker Band**, **Wet Willie**, and **Charlie Daniels**, stopped by *Record World's* Nashville office last week. Hornsby, who resides in Macon, Ga., says the music scene there suffered greatly with the folding of Capricorn Records, but he's still cutting work on spec, and working his publishing companies Muscadine (BMI) and Fancy That (ASCAP). Hornsby has taken a year off of heavy music projects, but is now looking for new work . . . Phonogram/Mercury artist **Reba McEntire** was made an honorary sheriff of Natroma County, Wyo. when she recently appeared in that area.

Country music invades Scotland: **Nat Stuckey** and a host of other country artists performed at Scotland's first international country music festival Aug. 23-24 in Edinburgh. Nat and other artists also performed in a castle, where they were filmed for a TV special. Among the other artists who attended were **Carmol Taylor**, **John Anderson**, **Dottsy**, **Pig Robbins**, and **Skeeter Davis**.

RCA artist **Danny Wood** has signed a booking agreement with Music Row Talent . . . **Ronnie Prophet** was featured on the cover of last week's "TV Guide" magazine in Canada . . . **Crystal Gayle** has taped a series of public service TV announcements for the "adopt a horse" program of the U.S. Dept. of the Interior, Bureau of Land Management.

T. G. Sheppard has been signed to sing the title track to an upcoming "trucking" movie, "Coast to Coast," which will star Robert Blake and **Dyan Cannon** . . . **Slim Whitman** made his first appearance on "Jamboree USA" in Wheeling, W. Va. earlier this month . . . **Gary Stewart** will perform at his first homecoming concert in his hometown of Fort Pierce, Fla. on Oct. 9 . . . MCA artist **Micki Fuhrman** took first and second places in the Music City Song Festival with her composition "Look Again," which won song and lyric honors . . . **Larry G. Hudson** plans to open a nightclub in his hometown of Macon, Ga.



Record World Country Albums

AUGUST 30, 1980

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

AUG. 30 AUG. 23

AUG. 30	AUG. 23	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (8th Week)	16
2	2	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	4
3	3	GIDEON KENNY ROGERS/United Artists LOO 1035	20
4	5	HORIZON EDDIE RABBITT/Elektra 6E 276	8
5	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	69
6	6	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	11
7	9	STARDUST WILLIE NELSON/Columbia KC 35305	120
8	7	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	13
9	8	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	89
10	10	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	15
11	12	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	91
12	15	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	12
13	13	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	12
14	11	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488	74
15	16	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492	9
16	18	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	136
17	25	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 3	
18	19	KENNY KENNY ROGERS/United Artists LWAK 979	50
19	17	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	22
20	20	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	46
21	14	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	14
22	21	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	26
23	23	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	23
24	28	TOGETHER OAK RIDGE BOYS/MCA 3220	26



WKS. ON CHART

CHARTMAKER OF THE WEEK

25	—	I BELIEVE IN YOU DON WILLIAMS MCA 5133	1
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26	24	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	7
27	31	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	22
28	22	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	9

29	29	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	41
30	26	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327	33
31	27	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	7
32	30	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	73
33	35	BEST OF EDDIE RABBITT/Elektra 6E 235	42
34	34	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	68
35	33	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	132
36	36	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	18
37	32	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	43
38	38	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	13
39	42	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	46
40	37	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	17
41	43	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	125
42	47	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	66
43	44	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	72
44	41	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	48
45	54	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	68
46	50	CACTUS AND A ROSE GARY STEWART/RCA AHL1 3627	5
47	40	THE WAY I AM MERLE HAGGARD/MCA 3229	19
48	51	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	10
49	56	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	238
50	59	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	13
51	—	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	1
52	61	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	15
53	52	BEST OF BARBARA MANDRELL/MCA AY 1119	81
54	53	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	66
55	60	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	62
56	49	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	26
57	48	HEART & SOUL CONWAY TWITTY/MCA 3210	26
58	62	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/ Mercury SRM 1 5024	32
59	55	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	41
60	—	FRAMED ASLEEP AT THE WHEEL/MCA 5131	1
61	65	LOVELINE EDDIE RABBITT/Elektra 6E 181	65
62	46	WITH LOVE MARTY ROBBINS/Columbia JC 36507	4
63	64	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	43
64	68	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	28
65	58	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	26
66	45	JOHN ANDERSON/Warner Bros. BSK 3459	4
67	—	IN MY DREAMS JOHNNY DUNCAN/Columbia JC 36508	1
68	—	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	1
69	57	THE CHAMP MOE BANDY/Columbia JC 36487	10
70	72	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	37
71	71	AFTER HOURS JOE STAMPLEY/Epic JE 36484	8
72	63	THE BEST OF JERRY JEFF WALKER/MCA 5128	9
73	66	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	9
74	74	LACY J. DALTON/Columbia JC 36322	22
75	39	DALLAS FLOYD CRAMER/RCA AHL1 3613	15

I BELIEVE IN YOU



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IN YOU"**
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■ 37

L P #'s

★ 36

● 50

■ 25

Produced by
Don Williams & Garth Fundis

MCA 5133

MCA RECORDS



Has taken off.

Tammy Wynette treats each song she sings as if it were her recording debut, singing each in her own distinctive style that has gained her the title *The First Lady Of Country Music*. With her new Epic single "Starting Over" (A-50915), Tammy has delivered another of her powerful vocal performances that has become the trademark of her many hit records.

"Starting Over" the new Tammy Wynette single from the album *Only Lonely Sometimes*
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Record World Country Singles

AUGUST 30, 1980

TITLE, ARTIST, Label, Number

AUG. 30	AUG. 23	TITLE, ARTIST, Label, Number	WKS. ON CHART
1	1	COWBOYS AND CLOWNS/ MISERY LOVES COMPANY RONNIE MILSAP RCA 12006 (2nd Week)	
2	2	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	11
3	11	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	7
4	4	CRACKERS BARBARA MANDRELL/MCA 41263	11
5	5	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271	10
6	6	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	11
7	10	MISERY AND GIN MERLE HAGGARD/MCA 41255	9
8	8	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	12
9	12	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	11
10	3	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	10
11	14	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	8
12	17	HEART OF MINE OAK RIDGE BOYS/MCA 41280	7
13	16	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039	10
14	19	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	7
15	7	TENNESSEE RIVER ALABAMA/RCA 12018	14
16	23	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/ Warner/Curb 49515	6
17	22	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	9
18	21	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	10
19	9	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 40640	14
20	24	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312	8
21	26	THE LAST COWBOY SONG ED BRUCE/MCA 41273	9
22	27	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/ RCA 12037	8
23	25	IT'S TOO LATE JEANNE PRUETT/IBC 00010	10
24	28	LOVING UP A STORM RAZZY BAILEY/RCA 12062	6
25	33	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329	4
26	32	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	6
27	31	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	6
28	30	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia 1 11296	9
29	37	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	6
30	40	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154	6
31	35	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663	7
32	20	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	10
33	36	BRING IT ON HOME BIG AL DOWLING/Warner Bros. 49270	8
34	46	WHEN SLIM WHITMAN/Epic/Cleve. Intl. 9 50912	5
35	47	STARTING OVER TAMMY WYNETTE/Epic 9 50915	4
36	38	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	9
37	51	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	2
38	13	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	15
39	55	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON/RCA 12067	2
40	45	IF THERE WERE NO MEMORIES JOHN ANDERSON/ Warner Bros. 49275	6
41	48	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	4
42	15	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	13
43	49	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	6
44	53	SWEET SEXY EYES CRISTY LANE/United Artists 1369	3
45	60	I'M NOT READY YET GEORGE JONES/Epic 9 50922	2
46	39	THE EASY PART'S OVER STEVE WARINER/RCA 12029	9



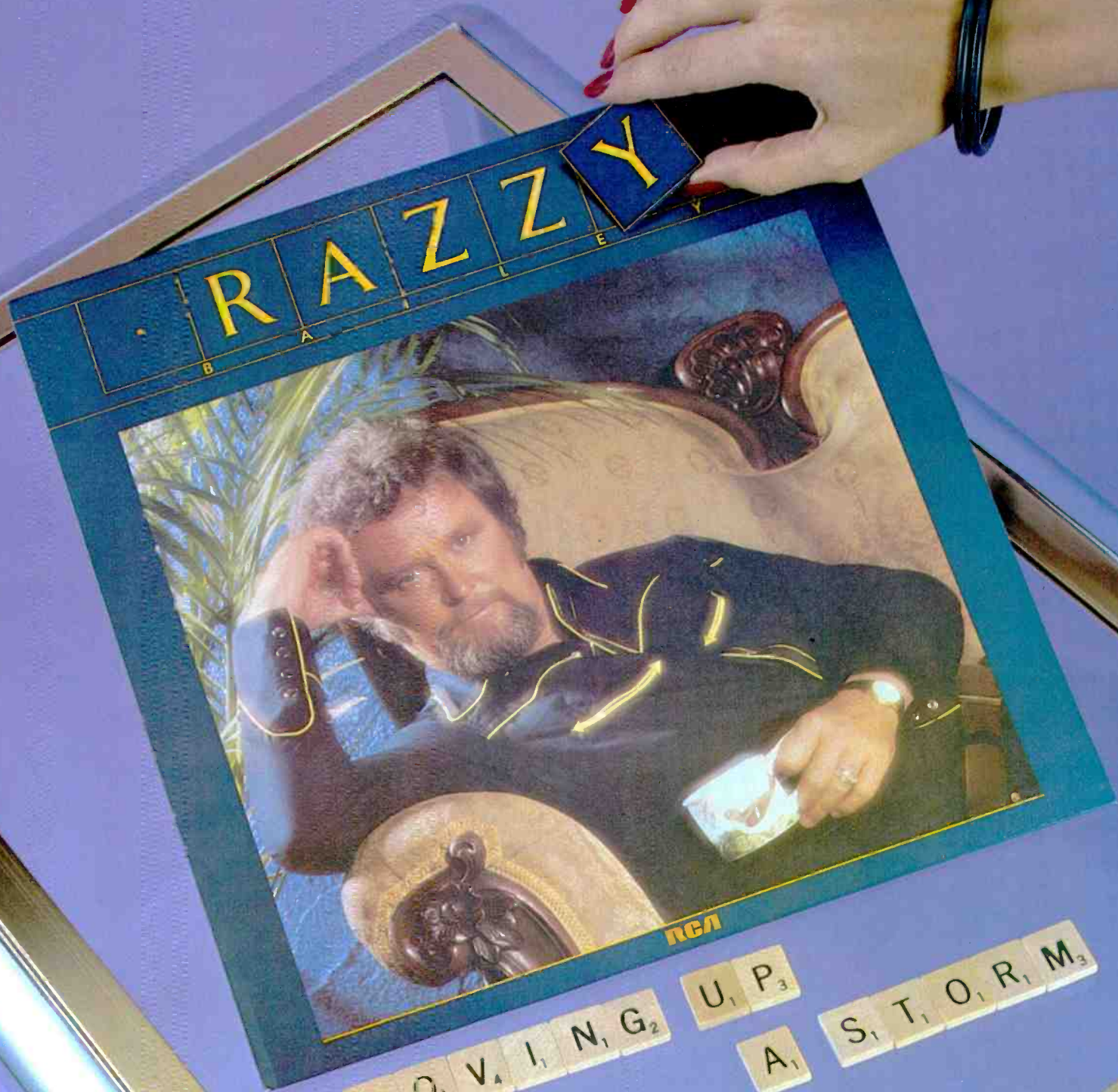
47	56	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	4
48	54	LONG LINE OF EMPTIES DARRELL McCALL/RCA 12033	4
49	34	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	10
50	59	A LOVE SONG DAVE ROWLAND & SUGAR/RCA 12063	3
51	18	OVER LEON EVERETTE/Orlando 107	14
52	61	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/ United Artists 1365	4
53	76	PECOS PROMENADE TANYA TUCKER/MCA 41305	2
54	57	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/ Ovation 1146	6
55	69	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528	3

CHARTMAKER OF THE WEEK

56	—	OLD HABITS HANK WILLIAMS, JR. Elektra/Curb 47016	1
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57	64	BACK WHEN GAS WAS 30 CENTS A GALLON TOM T. HALL/ RCA 12066	3
58	67	YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') CONNIE CATO/MCA 41287	4
59	73	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	3
60	68	I'M STILL IN LOVE WITH YOU LARRY G. HUDSON/Mercury 57029	3
61	65	LAND OF COTTON DONNA FARGO/Warner Bros. 49514	4
62	62	HEART MENDER CRYSTAL GAYLE/United Artists 1362	7
63	—	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	1
64	—	STEPPIN' OUT MEL TILLIS/Elektra 47015	1
65	70	HOT SUNDAY MORNING WAYNE ARMSTRONG/NSD 57	4
66	87	ALWAYS PATSY CLINE/MCA 41303	2
67	86	GONE RONNIE McDOWELL/Epic 9 50925	2
68	83	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	2
69	84	ROCK 'N' ROLL TO ROCK OF AGES BILL ANDERSON/MCA 41297	2
70	43	MY GUY MARGO SMITH/Warner Bros. 49250	7
71	71	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	7
72	66	THE LAST FAREWELL MIKI MORI/NSD 49	6
73	29	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	12
74	63	MAY I BORROW SOME SUGAR FROM YOU JOHN WESLEY RYLES/MCA 41278	7
75	77	FOR LOVE'S OWN SAKE ROY CLARK/MCA 41288	4
76	82	COLD LONESOME MORNING JOHNNY CASH/Columbia 1 11340	2
77	—	HARD TIMES LACY J. DALTON/Columbia 1 11343	1
78	41	WAYFARIN' STRANGER EMMYLOU HARRIS/Warner Bros. 49239	14
79	90	YOU NEVER CROSS MY MIND DEBORAH ALLEN/Capitol 4903	2
80	80	LOST LOVE AFFAIR B. J. WRIGHT/Soundwaves 4610	4
81	42	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	15
82	44	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	16
83	—	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083	1
84	88	FIRST LOVE FEELINGS GLENN BARBER/Sunbird 7551	3
85	85	FALLIN' FOR YOU JERRI KELLY/Little Giant 026	3
86	89	RIDE CONCRETE COWBOY RIDE ROY ROGERS & THE SONS OF THE PIONEERS/MCA 41294	3
87	93	LONG ARM OF THE LAW ROGER BOWLING/NSD 58	2
88	94	HOLLYWOOD SMILES GLEN CAMPBELL/Capitol 4909	2
89	—	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/Epic 9 50923	1
90	97	COWBOY STOMP SPURZZ/Epic 9 50911	2
91	50	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	11
92	92	IT WAS TIME LACOSTA/Capitol 4899	3
93	96	I CAN HEAR KENTUCKY CALLING ME CHET ATKINS/RCA 12064	2
94	—	TEARJOINT FARON YOUNG/MCA 41292	1
95	100	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) CHUCK HOWARD/Warner/Curb 49509	2
96	95	STRANGER I'M MARRIED DOUG McGUIRE/Multi-Media 51	2
97	99	JUST TO PROVE MY LOVE TO YOU JIMMY SNYDER/ E.I.O. 1126	2
98	52	DON'T PROMISE ME ANYTHING (DO IT) BRENDA LEE/ MCA 41270	8
99	—	ONE NIGHT LED TO TWO PAUL EVANS/Cinnamon Intl. 604	1
100	75	TEXAS TEA ORION/Sun 1153	8



Razzy ... no matter how you spell it ... means success.

Six consecutive top five singles mark a path that can only lead to the top with his seventh single, **LOVING UP A STORM**—a strong contender for #1.

Four singles from his first album; three hits from his new LP, **RAZZY** (including **TOO OLD TO PLAY COWBOY** and **I CAN'T GET ENOUGH OF YOU**).

And we're not through yet ... there's another one coming!

THE CARS



PANORAMA

THE NEW ALBUM.



PANORAMA
5E-E14

PRODUCED BY ROY THOMAS
BAKER

MANAGEMENT: ELLIOT ROBERTS



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