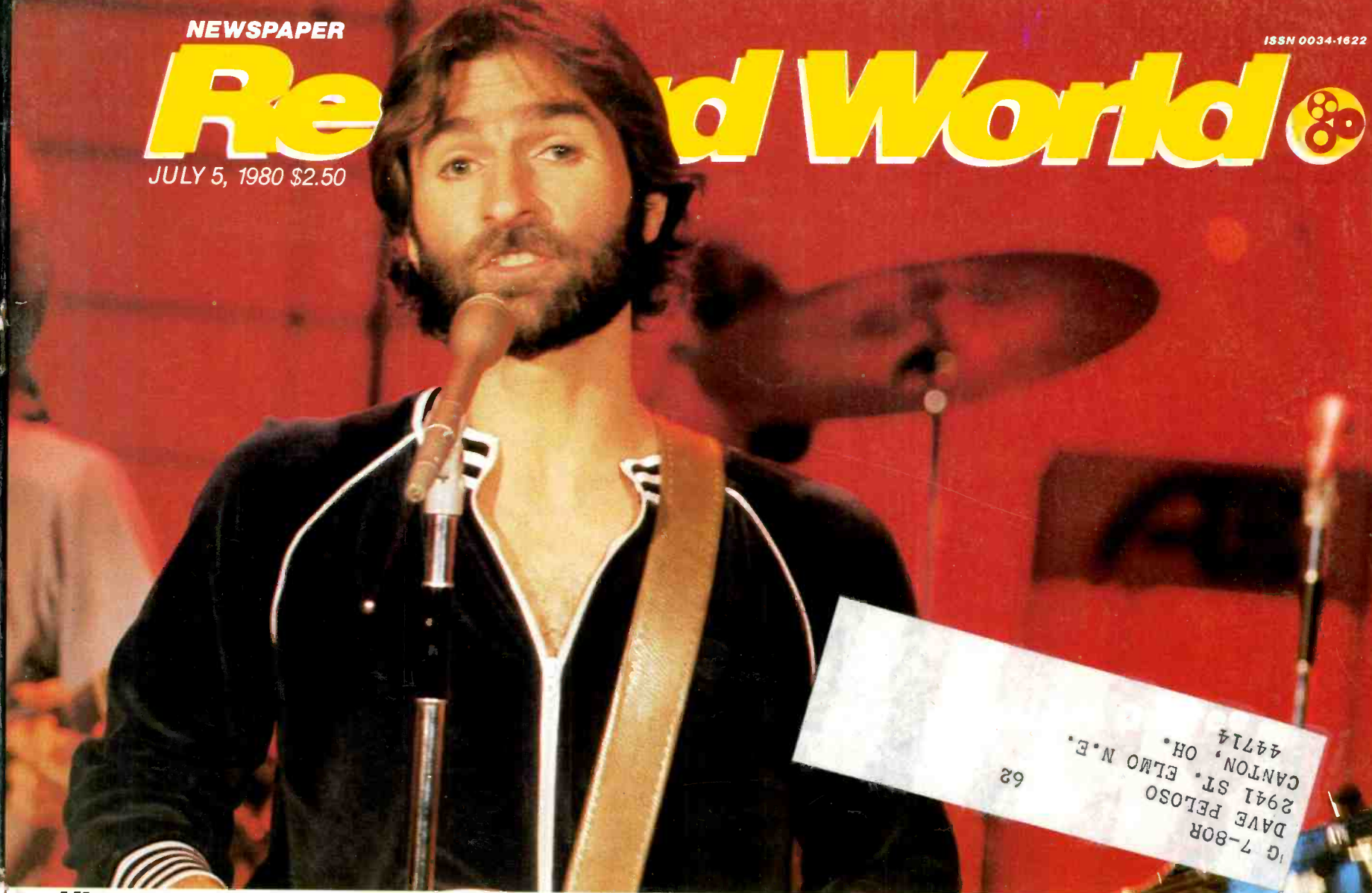


Radio World

JULY 5, 1980 \$2.50



Hits of the Week

SINGLES

THE ROLLING STONES, "EMOTIONAL RESCUE" (prod. by The Glimmer Twins) (writers: Jagger-Richards) (Colgems-EMI, ASCAP) (4:18). Jagger sings falsetto and street talks while the band cooks a raw, funky dance mix on this title cut from their new LP. Rolling Stones 20001 (Ati).

LIPPS, INC., "ROCK IT" (prod. by Greenberg) (writer: Greenberg) (Rick's/Steve Greenberg, BMI) (3:23). Steve Greenberg's instrumental/writing virtuosity & Cynthia Johnson's vocal savvy put disco-pop back on top with "Funkytown." This follow-up will keep it there. Casablanca 2281.

PINK FLOYD, "COMFORTABLY NUMB" (prod. by Ezrin-Gilmour-Waters) (writers: Gilmour-Waters) (Pink Floyd, BMI) (3:59). Dreamy vocals float over a sea of thick synthesizer textures and solo guitar waves on this third single from the multi-platinum "The Wall" LP. Columbia 1-11311.

SHALAMAR, "I OWE YOU ONE" (prod. by Sylvers) (writers: Gallo-Sylvers) (Spectrum VII/Rosy, ASCAP) (3:37). The vocal trio is outstanding once again with adorable falsetto chorus coos surrounding Howard Hewitt's lead vocal, and all riding a contagious rhythm chug. Solar 12049 (RCA).

ROGER DALTREY, "FREE ME" (prod. by Wayne) (writer: Ballard) (April/Russell Ballard, ASCAP) (3:59). Daltrey's backed by his favorite band on this rousing rocker from the forthcoming "McVicar" film soundtrack. Explosive horns & guitars do the trick for AOR-pop & Who fans. Polydor 2105.

JIMMY RUFFIN, "NIGHT OF LOVE" (prod. Gibb - Weaver) (writers: Gibb-Weaver) (Stigwood/Unichappell, BMI) (2:53). Ruffin went top 15 with his "Hold On To My Love." This successor spotlights more of his rangy, affecting vocal on an upbeat theme & rhythm. RSO 1042.

KENNY LOGGINS, "I'M ALRIGHT (THEME FROM CADDYSHACK)" (prod. by Loggins-Botnick) (writer: Loggins) (Milk Money, ASCAP) (3:25). Loggins slips into his rockabilly shoes on this title cut from the upcoming film soundtrack. Loads of fun and spirit for AOR-pop. Columbia 1-11317.

RANDY VANWARMER, "WHATEVER YOU DECIDE" (prod. by Holbrook-Kimmet) (writer: Vanwarmer) (Fourth Floor, ASCAP) (3:34). The first single from his "Terraform" LP finds Vanwarmer's totally consumable vocal dishing out a made-for-radio hook. Bearsville 49258 (WB).

ALBUMS

THE ROLLING STONES, "EMOTIONAL RESCUE." Floor that accelerator—two years after the monstrous "Some Girls," the Stones are back to make your summer sizzle! Dance to the title cut, bop to "She's So Cold," and sob into your beer with "Down in The Hole." Rolling Stones COC-16015 (Atlantic) (8.98).

"BARRY WHITE'S SHEET MUSIC." Following the title single, the big man with the 24 karat rap offers more "undercover" numbers like "Love Makin' Music," a taste of Latin with "Rum And Coke," and the slinky linguistics of "Ghetto Letto." Play it by candlelight. Unlimited Gold FZ 36208 (CBS) (8.98).

THE DIRT BAND, "MAKE A LITTLE MAGIC." The title cut, buttressed by Nicolette Larson's vocal, has bulleted these string magicians onto the singles chart. This impeccably harmonized collection, with sweet rockers like "Anxious Heart," will invade airwaves on all fronts. United Artists LT-1042 (7.98).

PAUL WARREN & EXPLORER, "ONE OF THE KIDS." Detroit-bred Warren, once a bona-fide Motown session man, writes lyrics from life experience and delivers them with high-octane guitar and vocals that range from murmurs to growls. "A&R Man," a jab at the industry, really rocks. RSO RS 1-3076 (7.98).

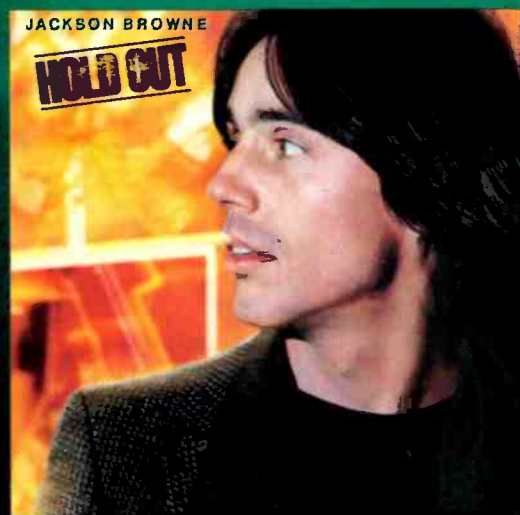




“Boulevard”

E-47003

The first single.



SE-511

Jackson Browne Hold Out

**The new album
on Asylum
Records & Tapes.**

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Produced by Jackson Browne and Greg Ladanyi

Record World



JULY 5, 1980

Defendants Cited in Donna Summer Suit File Cross-Complaints, Seek Injunction

By SAM SUTHERLAND

■ LOS ANGELES — Within days of confirmation that Donna Summer has entered a new recording agreement with David Geffen's recently formed label, the singer's civil action against Casablanca Records, the label's Rick's Music publishing arm, departed label president Neil Bogart and Summer's former manager, Joyce Bogart, has been answered by a return volley of testimony and cross-complaints from the defendants.

Summer's case, now pending before Superior Court, Los Angeles County, sought termination of her contractual obligations to Casablanca and damages and injunctive relief from Casablanca and the Bogarts, alleging undue influence, fraud and deceit. That complaint, filed on January 28, was amended in late March to include the Rick's Music Publishing operations as a defendant.

Last Friday (20), the de-

EMI-UK, Liberty/UA Amalgamation Is Set

By VAL FALLOON

■ LONDON—EMI Music has announced the amalgamation of EMI Records UK and Liberty/United Artists, effective immediately. Cliff Busby, current UA MD, will head the joint operation. This will be based at Manchester Square, the central EMI Records building, and Busby will report to Ken East, president and chief operating officer of EMI

(Continued on page 45)

fendants' counterattack began with the filing of a cross-complaint by the PolyGram-controlled Casablanca Records and Rick's Music, Inc. That action charges Summer and her Summer Nights company with breach of the artist's September, 1977, Casablanca agreement, and seeks to enjoin Summer from signing with any other label. The Casablanca/Rick's Music action additionally challenges Summer's rights to interfere in the publishing rights of material written by the artist either alone or in collaboration with other songwriters.

The Casablanca cross-complaint seeks damages of \$42 million, sought from Summer in the current action. Cross-complainants further charge that Summer has failed to deliver two LPs called

(Continued on page 45)

Nabisco, GEC to Market Cassettes In Grocery Stores with \$10M in TV Ads

By JEFFREY PEISCH

■ NEW YORK—The General Entertainment Corporation, a new firm backed by the Nabisco Company and private investors, has announced a marketing and distribution campaign whereby GEC will license select titles from all major labels and sell them as cassettes on racks in grocery stores, hardware stores and convenience outlets across the country.

Now available in three markets (Providence, Rhode Island, Bing-

Performance Rights Royalty Bill Shelved

By BILL HOLLAND

■ WASHINGTON — The sound recording performance rights royalty bill (H.R. 997), which made it to full subcommittee markup meetings in May before being beset with re-scheduling problems for further markup meetings, was finally shelved last week for this session of Congress.

The chairman of the Judiciary subcommittee and a member who was managing the bill both cited press of other business as the reason for the postponement. Broadcast officials, however, who were strongly opposed to the bill, cited the upcoming conventions as another reason for the delay.

The bill was supposed to have gone through continued markup sessions in the subcommittee in early June. The first postponement pushed the time to late June.

This past week, Rep. George E. Danielson, who was handling the bill, sent a letter to Rep. Ro-

bert W. Kastenmeier, the chairman of the subcommittee, that suggested that for the good of the bill it would be best to wait until the next session of Congress, citing an overflow of work in other areas.

(In late February, Kastenmeier had exchanged letters with Danielson, asking him to chain and manage the bill because of his own overworked schedule with other matters within the juris-

(Continued on page 39)

RCA Records UK-PRT Merger Announced

By VAL FALLOON

■ LONDON — Rumors of an RCA takeover of Pye (PRT) Records were confirmed this week with a joint announcement issued last Wednesday (25).

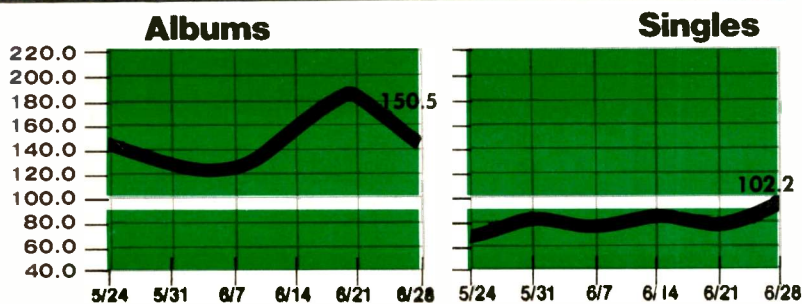
RCA Records UK and Precision Records and Tapes (PRT), formerly Pye Records, will form a joint venture in audio and video records and tapes. In the new company, RCA will own 51 percent and ACC (the PRT parent organization) will own 49 percent. Louis Benjamin, formerly Pye Records chairman, has been named chairman of the new company.

The company will be known as RCA Records/PRT and is designed to improve profitability and market share of both companies in the UK, exploiting the joint catalogues to the fullest. It will handle all aspects of the business including publishing.

RCA Corporation chairman Edgar H. Griffiths and ACC chairman Lord Grade stated that the new company will be in a better position to serve the existing mar-

(Continued on page 45)

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.

RCA Readies Multi-Disc Presley Set

By SAMUEL GRAHAM

■ LOS ANGELES — Some three years after the singer's death, RCA Records is issuing an elaborate eight-album package commemorating the 25th anniversary of Elvis Presley's signing to the label. Due for worldwide release in August and listing for \$69.95, "Elvis Aron Presley" will feature 87 performances of 78 different songs, most of them in previously-unreleased versions and one of them a Presley song that has never been issued in any form.

Joan Deary, RCA's director of product development, west coast, and the producer of the package, allowed that "Elvis Aron Presley" is indeed elaborate. "But it's also so simple it's magnificent," she told RW. "It's class all the way, which I think is how Elvis' fans would want it."

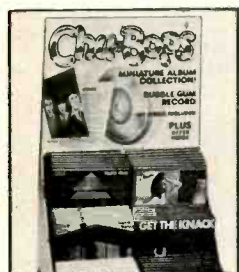
In a prepared statement, RCA president Bob Summer said, "It is our fervent hope that this collection will further document

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Contents



■ **Page 20.** Two respected artists—song-writer Allee Willis and vocalist Lani Hall—have decided to collaborate on an LP project which RW's reporter terms "a major turning point in both women's careers." In this week's issue Willis and Hall discuss the origins of their joint venture and the particular challenges it poses to each of them.



■ **Page 21.** Bubble gum is insinuating itself into the rock scene again. No, the Archies aren't making a comeback. This bubble gum is real. It's called Chu-Bops, and comes in a miniature LP cover. Details are provided in this week's issue.

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Powerhouse Picks

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

The S.O.S. Band (Tabu) "Take Your Time (Do It Right) Part I."

This single's airplay is moving into mass appeal areas, after proving itself in black oriented markets. Sales reaffirm this shift in action.

Christopher Cross (Warner Bros.) "Sailing." Solid chart jumps at all levels paved the way for this week's impressive list of new adds.

BMA Convention Gets Underway

By KEN SMIKLE

■ WASHINGTON — Hundreds of members of the industry converged on the nation's capitol last week for the second annual Black Music Association conference. At press time, registration for the gathering was expected to be twice as large as last year's attendance of 1000. The conference, which took place at the Sheraton Washington Hotel, was generally considered to be, by those attending, well organized and improved in procedure.

Despite the prevailing economic conditions in the industry, support for the conference remained strong. In addition to the usual contributions from the various labels, artists showed greater support this year, with Barry

(Continued on page 39)

Supreme Court Denies Heilman Petition; Conviction Upheld

■ NEW YORK—The U.S. Supreme Court denied David Heilman's petition for a writ of certiorari on June 16, declining to review the decision of the U.S. Court of Appeals for the Seventh Circuit which had upheld his conviction in U.S. District Court, Chicago.

In February 1979, Heilman was found guilty on 18 counts of copyright infringement and was sentenced to six months in prison on each count, to run concurrently, and a \$500 fine on each count, for a total fine of \$9,000. Heilman, the president and founder of E-C Tape, had been accused of infringing the copyrights in various musical compositions.

His conviction was the result

(Continued on page 39)

Appeals Court Affirms Catena Case Decision

■ LOS ANGELES — On June 16, 1980, the judgment that the group of Capitol minority stockholders represented by Rocco Catena would take nothing was affirmed in a unanimous decision by three judges of the United States 9th Circuit Court of Appeals.

That judgement, made on April 5, 1978, by District Judge William P. Gray, held that Capitol Industries-EMI, Inc. had not violated the securities laws of the United States and that the minority stockholders on whose behalf the suit was brought would take nothing.

The complaint, originally filed in 1971 by a former Capitol employee, subsequently became a class action.

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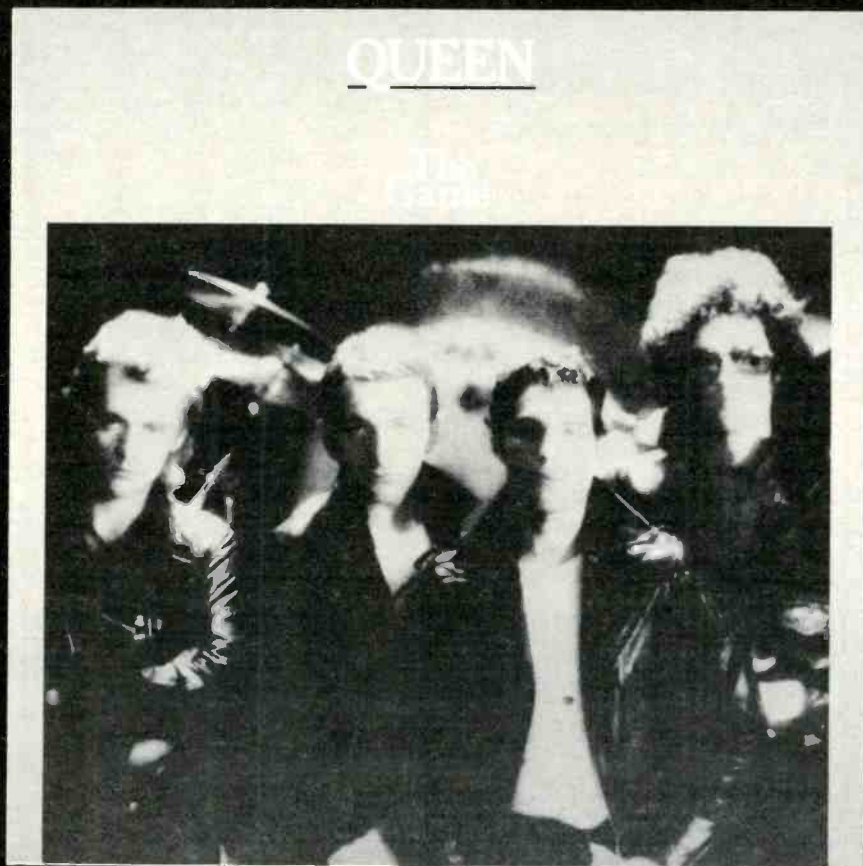
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VOL. 37, NO. 1719

QUEEN

The Game

(SE-513)

The New Album.



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and
The new single "Play the Game"
(E-46652)

On Elektra Records & Tapes
Produced by Queen



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NMPA Meet Keys on Royalties, Licensing

■ NEW YORK—Music publishers from Los Angeles, Nashville, Atlanta and New York gathered at the Plaza Hotel here last week (24) for the 63rd annual meeting of the National Music Publishers Association (NMPA). Chaired by Association president Leonard Feist, the meeting's agenda included an examination of the impact of home duplicating, reports on mechanical royalties and new avenues in licensing, and an update on the Copyright Royalty Tribunal Hearings in Washington, D.C.

Feist told the assembled publishers that NMPA would continue to cooperate with the RIAA in studying the impact of home duplicating on record sales. He predicted that "Before too long we'll join them in seeking a sensible law to compensate copyright owners for duplication of their properties by individuals."

Albert Berman, president of the Harry Fox Agency, reported that the mechanical royalty income of the Agency's 4000 publisher clients in 1979 did not match the record figures of 1978, but he added that in his estimation, "business so far this year is not nearly so bad as painted in parts of the press."

According to Berman, the Fox Agency collected two million dollars for foreign performances last year. He also estimated that Fox's audits bring publishers from four to six million dollars in annual income that would otherwise not be collected from U.S. record companies. Berman emphasized that this figure represents differences in accounting approaches rather than dishonesty on the part of manufacturers, and he added that the record industry has always been most co-

operative with the Agency.

Berman told publishers that Fox has convinced nearly all record manufacturers to pay royalties on "free goods," which has greatly increased their income. To illustrate his point, Berman reported that one manufacturer paid the Fox Agency over one million dollars on "free goods" for a single year. Other Fox activities mentioned by Berman included the licensing of the three firms that supply U.S. airlines with in-flight programming, and the new area of videocassette licensing in the U.S. Royalty formulas have been worked out in overseas markets, and while U.S. anti-trust laws still stand in the way of similar legislation in this country, Berman predicted that some trade practice would develop in the U.S. in the coming year.

Feist lauded the NMPA's increased membership, representing over 1,600 publishing entities.

Warner Bros. Pictures Pacts Wax Enterprises

■ LOS ANGELES—Frank Welles, president and co-chief executive officer, Warner Bros. Pictures, and Bob Shapiro, executive vice president, worldwide production, have announced that the company has entered into a non-exclusive consultancy arrangement with Steve Wax Enterprises.

Under the terms of the agreement, Steve Wax Enterprises will consult and advise Warner Bros. Pictures on the use of contemporary music by the motion picture, television and theatrical divisions.

PolyGram Unveils Special Projects Div.; Fisher Named Director

■ NEW YORK—PolyGram Record Operations (PRO USA) has formed Polygram Special Projects (PSP), according to Irwin H. Steinberg, chairman of PRO USA and vice president of PolyGram Corp.



Artie Fisher

PSP will create and sell special record packages to third party companies for marketing through direct mail, television and key broadcast outlets, continuity and syndication programs and premium record offerings. PSP will also license previously recorded music, drawing on PolyGram record company catalogues, including those of Polydor, MGM, Phonogram, Mercury, Casablanca, DG, Philips, London and Verve.

Steinberg indicated that Artie Fisher, who served as director of special markets for PolyGram Direct Marketing (PDM), will head the new unit, which incorporates the special projects arm of PDM.

Charles Shicke, formerly manager of special projects for London Records, will serve as manager of PSP, according to Fisher.

Bert Kaempfert Dies

■ MUNICH—Bert Kaempfert, 56, who won acclaim over three decades as composer, arranger, band leader and record executive, died of a stroke on June 21 at his vacation home on Majorca.

Berthold Kaempfert was born in Hamburg, where he grew up and attended the local music academy. At age 21, he was drafted into the Navy Music Corps. After the second World War, he formed his first 18-piece band in a POW camp, then played at American and British military facilities. In the '50's, he became one of the most popular band leaders in West Germany, eventually joining the A&R department of Deutsche Grammophon. There, he arranged and produced million-selling hits for German stars such as Freddy Quinn.

1961 was a notable year for Kaempfert. He wrote and recorded "Wonderland by Night," one of the year's top instrumental singles in virtually every major international market including the United States, where he was on the Decca label. He also toured America for the first time.

Back in Hamburg that same year, Kaempfert wandered into a local club, where he heard John Lennon, Paul McCartney, George Harrison, Pete Best and Stu Sutcliffe. The Polydor A&R man brought the quintet into the studio for their first recording, to back up Tony Sheridan on "My Bonnie" and "When The Saints Come Marching In," thus becoming the first record executive to recognize the talents of the future Beatles.

Bert Kaempfert remained an international star in the easy listening field with his unique big band sound characterized by strong melodies and soft dynamics. But he also gained recognition as a composer, delivering chart-toppers for Frank Sinatra ("Strangers In The Night"), Billy Vaughn ("Swinging Safari"), and Al Martino ("Spanish Eyes").

Services for Kaempfert will be held in Hamburg on July 3.

Andrews Named Almo/Irving VP

■ LOS ANGELES—Chuck Kaye, president, Almo / Irving / Rondor Music has named Brenda Andrews to the post of vice president, professional activities.

A 13-year veteran of Almo/Irving/Rondor Music, Andrews began her career with the firm as a receptionist and has served as a professional manager for the past five years. In her new capacity, she will oversee the activities of the professional department including the placement of Almo/Irving copyrights and liaison with producers, artists and songwriters.

Regional Breakouts

Singles

East:

S.O.S. Band (Tabu)
Dirt Band (United Artists)
Larry Graham (Warner Bros.)
Queen (Elektra)

South:

Dirt Band (United Artists)
Queen (Elektra)

Midwest:

Ali Thomson (A&M)
Eric Clapton (RSO)
Kiss (Casablanca)
Mickey Gilley (Full Moon/Asylum)

West:

Dirt Band (United Artists)

Albums

East:

Fame (RSO)
Roxy Music (Atco)
Larry Graham (Warner Bros.)
Rossington Collins Band (MCA)
Carly Simon (Warner Bros.)

South:

Cheap Trick (Epic/Nu-Disk)
Spinners (Atlantic)
Larry Graham (Warner Bros.)
Rossington Collins Band (MCA)

Midwest:

Fame (RSO)
Roxy Music (Atco)
Rossington Collins Band (MCA)
Carly Simon (Warner Bros.)

West:

Fame (RSO)
Cheap Trick (Epic/Nu-Disk)
Roxy Music (Atco)
Spinners (Atlantic)
Rossington Collins Band (MCA)

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- July 6 Reno, NV.
- July 9 San Diego, CA.
- July 11 Phoenix, AZ.
- July 12 San Bernardino, CA.
- July 13 Long Beach, CA.
- July 15 Fresno, CA.
- July 19 Boulder, CO.
- July 20 Seattle, WA.
- July 21 Portland, OR.

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FURTHER DANGER ZONE
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PLI Panel Debates Video's Future

By DAVID McGEE

■ NEW YORK—Is there a future for the music industry in video? Probably, but before any serious headway can be made in the marketplace, serious technical and legal problems must be resolved. That was the implied consensus of a panel composed of entertainment lawyers, publishers and television executives assembled here for the third day of a Practising Law Institute seminar on legal and business aspects of the music industry. Held at the New York Sheraton, Friday's (20) session concentrated on the video marketplace vis-a-vis the current state of and prospects for pay cable television.

Panel moderator was Donald E. Biederman, from the Los Angeles law firm of Mitchell, Silberberg & Knupp. Panelists included: Alan H. Bomser (Straniera, McKenna, Bomser, Runes & Nachison, New York; Nashville-based attorney W. Robert Thompson; Albert Berman, president, Harry Fox Agency; Peter A. Gross, vice president and general counsel, Home Box Office; and Ed Bleier, executive vice president, Warner Bros. Television.

Chief among the problems confronting the home video industry is the matter of royalty compensation. Because there is no clear rule of law regarding the rate for material used in video software, every publisher, according to Berman (whose company represents over 1000 publishers), seems to have a different payment rate. "It's horse trading," said Berman. "All you have to do is have your own idea of what you should pay."

As an example of the "horse trading" currently in practice, Berman cited the numbers involved in a taped performance of the Knack in concert produced by Capitol and retailing for fifty dollars. After the publisher had extracted his fee, approximately seven dollars was left from each sale with which to pay overhead, Director's Guild, artists, and other costs. Anything left was profit. Berman said several publishers have "latched onto" the two and three-fourth cents audio royalty fee, added a like amount for video royalty and asked for a cassette royalty of five-and-a-half cents. "No one can set a fee," he stated, "but in the end there always seems to be a meeting place where a figure can be agreed upon by all parties involved."

Because of disagreement and uncertainty over the direction the video market will eventually take, there is, Berman said, "a

wide gap between what publishers feel they should get and what producers feel they should pay" as a royalty. If there is a trend, it is toward publishers accepting a percentage of the videocassette's wholesale price, even though the price varies from product to product.

"In the U.S.," Berman explained, "publishers are there to have music used and producers are there to use it. Publishers don't want to keep it from being used. Ultimately there will be a meeting of the minds, but I don't know how long it will be before publishers and producers will negotiate amicably for a fee on video devices."

As background to his remarks on the publisher-producer conflict in this country, Berman offered an overview of how other countries have dealt with the royalty problem with videocassettes. France, for example, has a 14-page document detailing a rather exorbitant and exotic rate structure. "This killed the market instantly," said Berman, "because the producers were paying too high a price for music in France. Eventually the French recognized the experimental nature of the market and gave a 17 percent concession on

the rate, which brought the licensing fee down to 10 percent."

Germany has a two-page formula for licensing calling for 10 percent of the retail selling price on video devices; England has a "fairly complicated system" beginning at 12 percent of the retail price and going down to two cents depending on the quality of the device; Japan is the least expensive and, added Berman, "I wonder if their price is cognizant of the fact that Japan is in the forefront of hardware manufacturing in video."

Noting that producers of video hardware are seeking software "providing the supplier takes care of all the performance rights," Berman offered a note of caution: "What happens two years from now when the producer of the software is out of business and RCA is still marketing that product? Who pays the royalties? When anyone makes a deal with a third party to pay royalties, be sure the third party is responsible."

Warner Bros.' Bleier feels the concept of copyright law is in "enormous jeopardy" because of the home taping problem. "MCA lost its poorly-prepared suit against Sony," he explained,

(Continued on page 39)

Resnick, Buttice Named To A&M Promo Posts

■ LOS ANGELES—Charlie Minor, A&M Records vice president and executive director of promotion, has announced the appointments of Steve Resnick to the position of national promotion director and Gary Buttice to the position of national singles director.

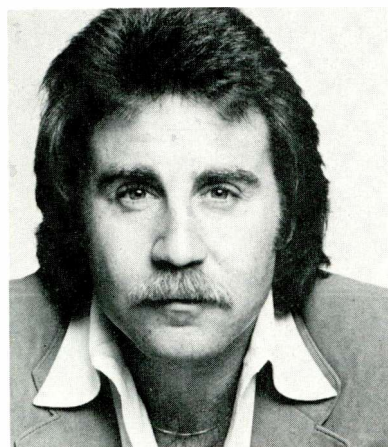
Background

Resnick began at A&M in 1969 as national college promotion director, after having served as program director of two college radio stations in Los Angeles. Two years later he moved to ABC Records, where, over the next seven years, he held a variety of posts in promotion and sales, including national album promotion director and national secondary di-

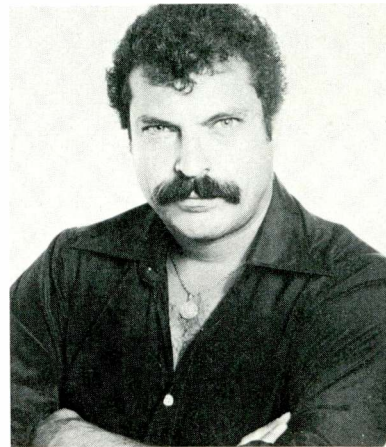
rector. Immediately before accepting his new position at A&M, he was national promotion director for EMI/United Artists.

Buttice began his career in the music industry in 1969 when he was local promotion man for Decca in Detroit. He moved first to MCA, handling east coast promotion, and then to Warner Brothers before becoming vice president of promotion for Bearsville Records. After three years there, he was vice president of promotion for Modern Records and then, immediately before coming to A&M, national promotion director for Curb Records.

Both Resnick and Buttice will report to Minor.



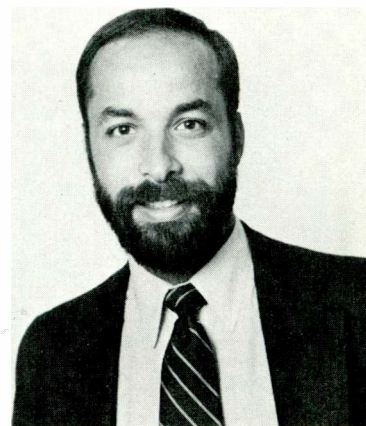
Steve Resnick



Gary Buttice

Scott Kranzberg Named Boardwalk Promo VP

■ LOS ANGELES—Neil Bogart began actively staffing his new Boardwalk Entertainment combine last week in anticipation of the recently formed company's first formal project.



Scott Kranzberg

Named by Bogart in what is expected to be the first of several key appointments due in the coming weeks was Scott Kranzberg, who joins Boardwalk as its vice president of promotion.

Concurrent with the Kranzberg announcement was confirmation that Bogart's first product involvement under the Boardwalk aegis will be marketing and promotion on "Caddyshack," the forthcoming feature film produced by Jon Peters, who together with Bogart and Peter Guber formed the triumvirate of owners for the Boardwalk venture (RW, May 31, 1980) last month.

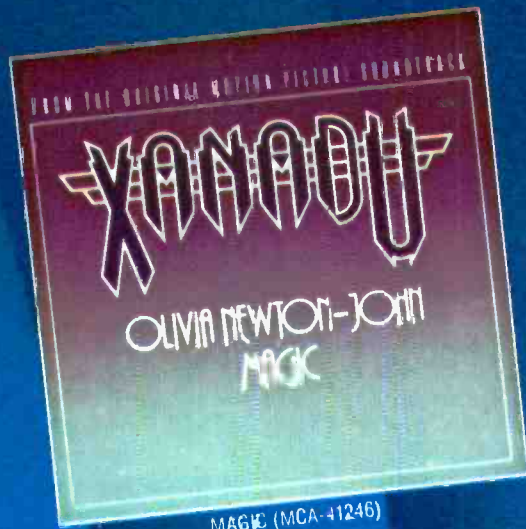
With Kenny Loggins the principal pop draw for that film's soundtrack, Columbia has just released the first single to be drawn from "Caddyshack," one of several Loggins works to be featured. Boardwalk's new promotion staff reportedly being assembled now, will be actively involved, however.

Kranzberg, most recently national promotion director for Chrysalis, will be part of what Bogart termed a "multi-faceted promotion team" equipped for Boardwalk's projected specrum of entertainment properties in book publishing, television, film and records.

Kranzberg was with Chrysalis for the past two and a half years, joining the label's Los Angeles home office after a prior post with Pickwick International in St. Louis. For his first assignment, Kranzberg is pointing to a lineup of on-screen talent like Chevy Chase, Rodney Dangerfield, Ted Knight and Bill Murray as targeted for "a very hip audience to reach, and it includes the record-buying audience."

He'll be based in Boardwalk's Los Angeles headquarters, expected to open officially during the next few weeks.

TWO GOLD SINGLES



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- DANCIN' (DUET WITH THE TUBES)
- SUSPENDED IN TIME
- WHENEVER YOU'RE AWAY FROM ME
- XANADU

PERFORMED BY ELO:

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- THE FALL
- DON'T WALK AWAY
- ALL OVER THE WORLD

ONE SPECTACULAR SOUNDTRACK FROM THE MUSICAL FANTASY OF ALL TIME



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MOVIE PREMIERS AUGUST 3, 1980

A WONDERFUL EVENT THAT WILL TRANSPORT YOU BEYOND YOUR DREAMS

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Watch for Olivia Newton-John on "Midnight Special" NBC T.V. Friday, July 25, 1980

Anderson Campaign Buoyed by Concert Dollars

By JOSEPH IANELLO

■ NEW YORK — While both President Jimmy Carter and Ronald Reagan concentrate on their respective party nominating conventions and the accompanying \$29 million dollar campaign war chest, courtesy of the 1971 Federal Election Campaign Act, independent candidate John Anderson has turned his attention to benefit concerts as a means of raising large sums of money for his "dark horse" campaign.

"The concert area is the only one in which you can really hope to come close to gaining the kind of funds that Carter and Reagan will automatically get," said Bob Stein, director of special events for the Anderson campaign. "We expect to raise at least a million dollars by September." The law, which was amended in 1974 to reflect cost of living adjustments, doesn't include independent candidates in setting campaign spending allocations and limits for parties that received five percent of the vote in the national previous election. Thus Anderson's special events committee, under the direction of Stein, has already scheduled a series of concerts featuring James Taylor and Herbie Mann with the Franken and Davis comedy team on another.

Since Anderson is also concerned with getting his name on the November ballot in several key states, the benefit concerts are serving a multi-purpose role. Besides raising large sums of money, the Anderson people are using the shows to attract public attention to his campaign and at the same time to channel pros-

pective voters into registration drives. "One of the three considerations Anderson looked at before giving us the go ahead to work on this effort was the obvious importance guys like Bob Seger and a lot of other rockers have to young voters," said Stein. "They are role models and heroes to a lot of youth and their opinion will be respected by other people in the music business."

Taylor Concerts

Taylor gave his first concert in Charleston, West Virginia—a state where Anderson is concentrating his efforts to get on the ballot—on May 31 before a sold-out audience. Four more shows are scheduled for July in the northeast at: Westchester, New York's Premiere Theatre, July 13; an undetermined western Connecticut site on the 14th; Boston University's Case Center on the next day; and the City Hall, Portland, Maine, on the 16th. Herbie Mann and Franken and Davis, the comedy team from "Saturday Night Live," will appear at the Bayou Theatre in Washington, D.C. on July 10, and New York City's Town Hall the following night.

"Major national acts have both contributed to the campaign and are currently talking to us about a series of concerts in July and August," Stein added. "We place great hope, faith and importance in this effort so we are soliciting the aid of major pop-rock acts. We'll have some major concerts to announce in the next few weeks."

While the Reagan campaign and the Republican party relied on other means for fund-raising throughout the primaries, the Carter-Mondale camp staged a series of benefits, the most recent being a June 21 Charlie Daniels show at Lanier Land Music Park in Cummings, Georgia. Daniels played two shows before SRO crowds that grossed over \$40,000 for the Carter-Mondale fund.

Shows by Willie Nelson and Waylon Jennings-Jessi Colter in April grossed over \$200,000 for the incumbent president. "Some of the country's most popular recording artists have contributed their time and talent to our campaign," said Ken Finchen, fund-raising director for the Carter-Mondale campaign. "Obviously the support of these musicians and entertainers is highly valued by us."

The Kennedy camp has not ruled-out the future staging of concert benefits but has not used them thus far because of what a committee spokesman termed "prohibitive production costs."

Aside from the presidential campaign, the Eagles will play a benefit concert for California Senator Alan Cranston (Dem.) at the 14,000 seat Long Beach Convention Center on July 30, and Dan Fogelberg is currently negotiating with Colorado Senator Gary Hart (Dem.) for a similar type show.

CRT Hearings Continue

By BILL HOLLAND

■ WASHINGTON—Meetings with officials of the recording industry continued this past week at the Copyright Royalty Tribunal in its hearings on the proposed hike in the mechanical royalty fee.

The Tribunal's commissioners sought to find out more detailed financial information connected with the RIAA economic study conducted by the Cambridge Research Institute and presented to the Tribunal in early April, specifically the availability of company-by-company data concerning economic conditions within the industry.

The Cambridge Study pointed out that record companies have been hard hit by rising costs in the last few years, and that break-even costs have more than dou-

(Continued on page 39)

Manufacturer Fined Under N.Y. State Anti-Piracy Statute

■ NEW YORK—Paul Winley, the first record manufacturer found guilty of unauthorized duplication of sound recordings under the new New York State anti-piracy statute, was fined \$12,500—\$2,500 on each five felony counts—and given five years probation at his sentencing June 23 by Judge Martin Stecher in New York State Supreme Court.

Judge Stecher dismissed the April 29 guilty verdict as to all the Nashboro Records counts, finding that proof of ownership of copyrights in the Mahalia Jackson songs transferred from Apollo to Nashboro had been insufficient to show guilt beyond a reasonable doubt.

Winley was sentenced on the remaining five felony and five misdemeanor counts representing unauthorized duplication of CBS and Savoy Records copyrights. He was fined \$2,500 on each of the five felony counts and was sentenced to five years probation on each count, running concurrently. Winley is to make the first payment of \$2,500 to the Clerk of the Court within 30 days of the June 23 sentencing, and in consecutive monthly installments thereafter.

As a condition of the sentence, Winley must make available immediately to the Recording Industry Association of America all books, records or other documentation regarding his business to enable the RIAA to determine and calculate royalties owed to any record companies.

Winley also was directed by Judge Stecher to surrender to the Court all master tapes, metal parts and all phono records which may infringe any copyrights. Assistant District Attorney Joseph Morello, in charge of the case, indicated that Judge Stecher will place Winley in jail immediately if he fails to comply.

Bob Kornheiser Dies

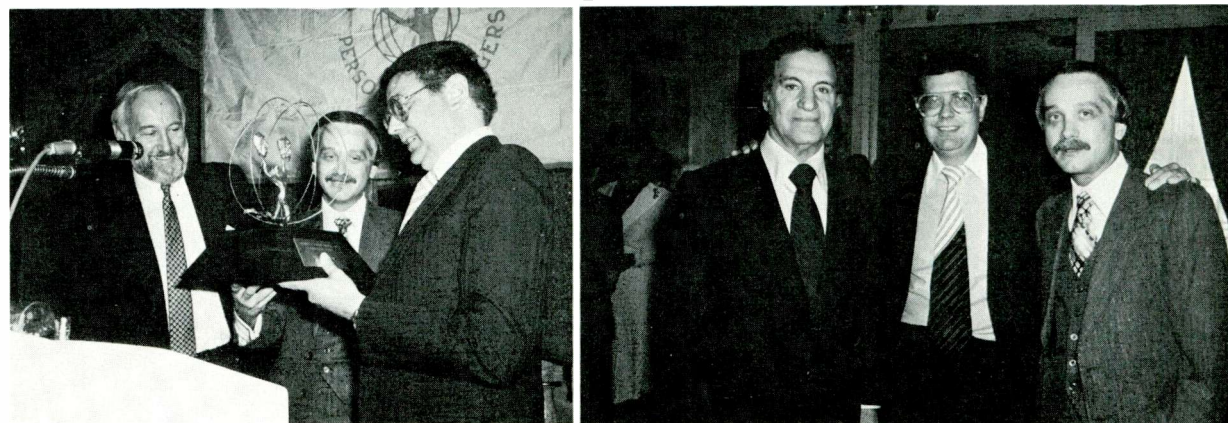
■ NEW YORK — Bob Kornheiser, most recently vice president and international manager of Atlantic Records, passed away June 22 after a lengthy illness. He was 63 years old.

Kornheiser retired from the Atlantic Recording Corporation, a division of Warner Communications, this past March after 22 years with the company. He had held the position of vice president/international manager since 1973.

Kornheiser joined Atlantic in 1958 as sales manager, following which he served in several key positions with the record label, including vice president of sales & promotion coordination and vice president of tape sales, before assuming his most recent position.

The family has requested that contributions be made to: Memorial Sloan Kettering Cancer Center, 1275 York Ave., New York, N.Y. 10021; Att. Contributions Dept.

CPME Honors Haayen



The Conference of Personal Managers East held a luncheon at New York's Pierre Hotel recently to honor Polydor Records' president Fred Haayen with their 1980 Humanitarian Award. Pictured at the June 13 event are (from left): Bruce Lundvall, president, Columbia Records, last year's recipient; Joseph Rapp, president, Conference of Personal Managers East; Haayen, receiving the award; Gerard W. Purcell, president National Chapter of the Conference of Personal Managers; Haayen; and Rapp.

JVC Touts New Videodisc Format

By SAM SUTHERLAND

■ LOS ANGELES — With their new videodisc alliance still only weeks old, JVC, Matsushita, Thorn/EMI and General Electric are seeking to gear up for the coming battle for the videodisc marketplace by an intensive series of product previews and press conferences touting JVC's VHD (Video High-Density)/AHD (Audio High-Density) technology.

Friday (20), Capitol Records' Tower headquarters hosted a JVC presentation here, followed, in turn, by a London reception early last week, hosted by Capitol's parent, Thorn/EMI. With the VHD/AHD capacitance disc system making its first official CES appearance in the Summer CES which wrapped June 18 in Chicago, its proponents have completed their barnstorming with east coast product previews as well.

Using both a split-screen slide presentation and actual demonstrations of the system's stereophonic video capability, and separate digital audio performance via an add-on digital processor, the JVC/Thorn previews stressed the format as the first true home video/digital audio merger that will be aimed at a mass market. Head-on comparisons with its

previously-unveiled competitors, MCA/Philips optical laser format and RCA's contact-capacitance SelectaVision, emphasized JVC's technology as the ultimate selling point.

Friday's preview, hosted by JVC's Mike Fleming, detailed the three product line expected to bring the VHD/AHD format into the U. S. market by late 1981, months after national rollout of RCA's rival system and MCA's own acceleration from selected-market to national distribution for its Magnavox-produced Magnavision players, Universal-Pioneer-built "Laser Disc" units and DiscoVision discs.

Some early printed reports of the VHD/AHD technology had incorrectly identified the system as optical, apparently owing to the playing service of JVC's discs; like the MCA/Philips-developed optical disc, service has no grooves, instead employing microscopic pits to carry the coded information stored. Unlike the laser pickup used in the other system, though, JVC's unit uses a capacitance stylus that follows the program by reading a reference code embedded in the pit pattern. That code enables the VHD/AHD player to move over large areas of the disc for sophis-

ticated random access functions, an option currently precluded in the RCA format by its more conventional grooves.

Basic units developed for JVC's VHD/AHD software include the player itself, which execs declined to set a fixed price for but indicate will be "competitive" with RCA's lower-cost stylus players—now projected by RCA management at around \$500. A random access control unit, offering preprogramming functions that expand the more basic controls included on the player itself, will be aimed at institutional and educational units, and as an accessory for home users, priced at about \$150.

Of special significance for the music trade, however, the third component in JVC's system—an audio processor enabling VHD player owners to play back digital audio discs. Expected to retail for around \$500, the unit would slash the cost of PCM (Pulse Code Modulated) digital reproduction to a virtual fraction of the cost seen for the earliest demodulation units sold yet.

Existing home digital units, marketed by Sony and Sanyo among others, retail for several thousand dollars each, not including the
(Continued on page 42)

Stones LP, Tape Have Anti-Piracy Device

■ NEW YORK—Atlantic Records, WEA, and Rolling Stones Records have jointly announced that the new Rolling Stones album and tape, "Emotional Rescue," will have a special, undetectable device on it which will make genuine albums and tapes stand out from any possible counterfeit copies.

According to Sheldon Vogel, vice chairman of the board of Atlantic: "The device that is built into the new Stones album and tape packaging can only be detected by our people. There will be nothing obvious to the clerk or consumer, as to say anything further would be counterproductive."

Scotti Bros. Label Inks John Schneider

■ LOS ANGELES — John Schneider, star of the CBS-TV series "The Dukes of Hazzard," has signed a recording contract with Scotti Brothers Records, distributed by Atlantic Records.

According to label vice president Johnny Musso, Schneider's first album is produced by Robi Porter and is scheduled for rush release.

FOR THE RECORD

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

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

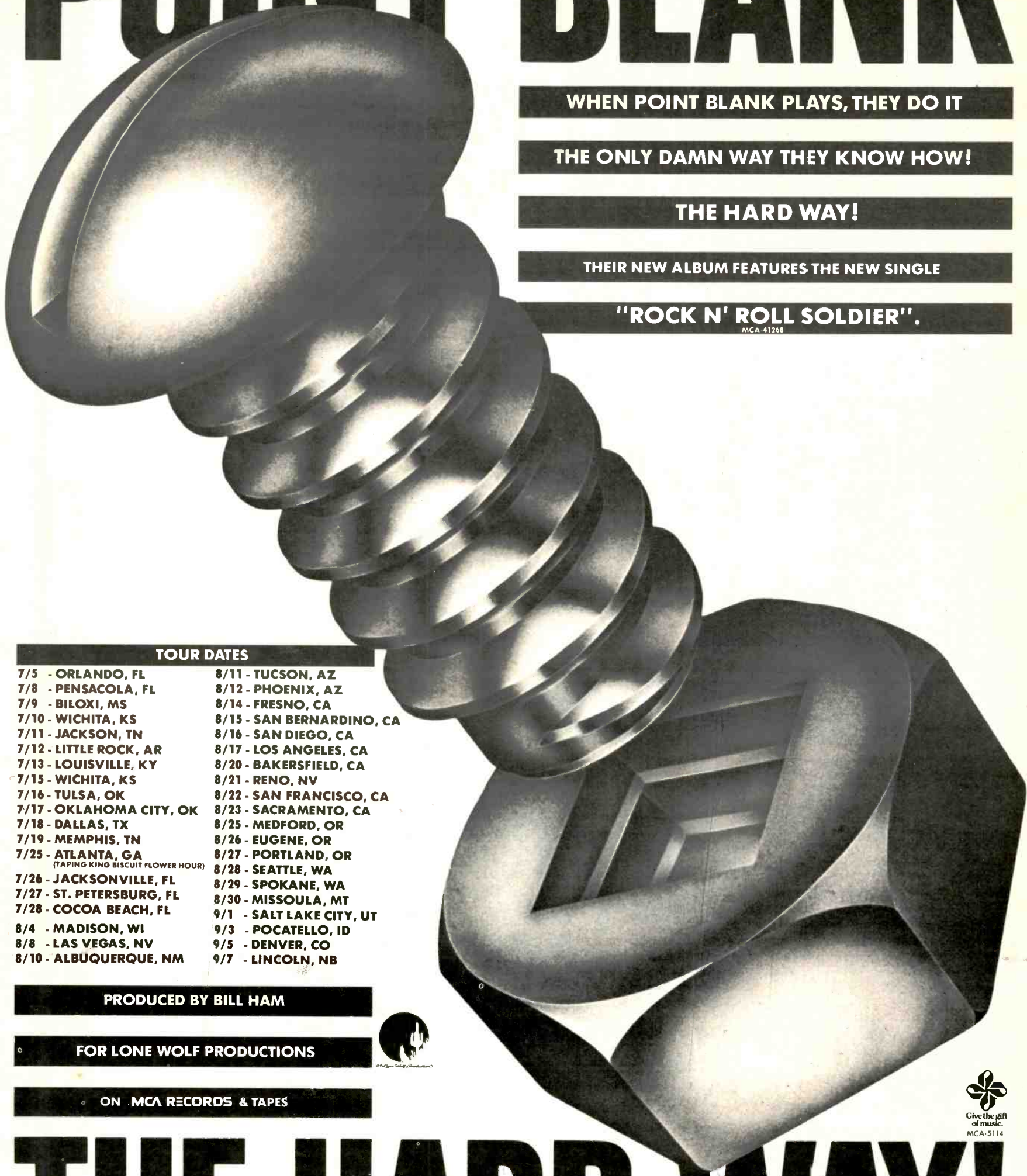
All four Judges who considered the charges found them lacking in merit. Capitol's uncompromising integrity has been proved. Capitol's dedication to the highest ethical standards was vindicated.

Our reputation is intact! We hold our heads high!

Bhaskar Menon
President & Chief Executive Officer



POINT BLANK



WHEN POINT BLANK PLAYS, THEY DO IT

THE ONLY DAMN WAY THEY KNOW HOW!

THE HARD WAY!

THEIR NEW ALBUM FEATURES THE NEW SINGLE

"ROCK N' ROLL SOLDIER".

MCA-41268

TOUR DATES

- | | |
|---|---------------------------|
| 7/5 - ORLANDO, FL | 8/11 - TUCSON, AZ |
| 7/8 - PENSACOLA, FL | 8/12 - PHOENIX, AZ |
| 7/9 - BILOXI, MS | 8/14 - FRESNO, CA |
| 7/10 - WICHITA, KS | 8/15 - SAN BERNARDINO, CA |
| 7/11 - JACKSON, TN | 8/16 - SAN DIEGO, CA |
| 7/12 - LITTLE ROCK, AR | 8/17 - LOS ANGELES, CA |
| 7/13 - LOUISVILLE, KY | 8/20 - BAKERSFIELD, CA |
| 7/15 - WICHITA, KS | 8/21 - RENO, NV |
| 7/16 - TULSA, OK | 8/22 - SAN FRANCISCO, CA |
| 7/17 - OKLAHOMA CITY, OK | 8/23 - SACRAMENTO, CA |
| 7/18 - DALLAS, TX | 8/25 - MEDFORD, OR |
| 7/19 - MEMPHIS, TN | 8/26 - EUGENE, OR |
| 7/25 - ATLANTA, GA
(TAPING KING BISCUIT FLOWER HOUR) | 8/27 - PORTLAND, OR |
| 7/26 - JACKSONVILLE, FL | 8/28 - SEATTLE, WA |
| 7/27 - ST. PETERSBURG, FL | 8/29 - SPOKANE, WA |
| 7/28 - COCOA BEACH, FL | 8/30 - MISSOULA, MT |
| 8/4 - MADISON, WI | 9/1 - SALT LAKE CITY, UT |
| 8/8 - LAS VEGAS, NV | 9/3 - POCATELLO, ID |
| 8/10 - ALBUQUERQUE, NM | 9/5 - DENVER, CO |
| | 9/7 - LINCOLN, NB |

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FOR LONE WOLF PRODUCTIONS

ON MCA RECORDS & TAPES



THE HARD WAY!



Give the gift of music.
MCA-5114

CBS Masterworks Expands Mking. Dept.

■ NEW YORK—Joseph F. Dash, vice president and general manager, CBS Masterworks, has announced a major expansion of Masterworks' marketing staff. The CBS Masterworks marketing department reports directly to Bob Campbell, director, marketing, CBS Masterworks.

Peter Munves has been appointed to the newly created position of director, marketing planning, CBS Masterworks. He will be involved in providing marketing and merchandising strategies for CBS Masterworks releases and will report to Campbell.

Munves is a 30-year veteran of the recording industry who began his career in retail in New York state. From 1953 through 1970 he worked at Columbia Masterworks, first as assistant merchandising manager and subsequently as director, marketing. In 1970 he joined RCA/Red Seal and served as director, classical music. In 1975 he went to Pickwick International, where he developed the Quintessence classical line of records. From 1978 until the present Munves has worked on a variety of independent merchandising and marketing projects.

Ellen Stolzman has been appointed to director, promotion, press and artist relations, CBS Masterworks. She will be responsible for directing all worldwide publicity, field promotion and artist relations activities on behalf of Masterworks releases. She will report directly to Campbell.

Stolzman joined CBS Records in 1976 as manager, marketing, CBS Records International and in 1979 was promoted to associate director, product management, CRI.

Earl Price has been named director, international markets, CBS Masterworks. He will be responsible for coordinating the release of and marketing support for all Masterworks product on a worldwide basis. He will report directly to Campbell.

Price began at CBS Records in 1966 as manager, classical A&R, CBS Records International. In 1974 he was promoted to director, classical coordination and imports/licensing, CBS Records International. Prior to joining CBS, Price was with Angel Records for ten years, and also worked as a musical engraver and professional musician.

Mobile Fidelity Bows New Tape Lines

By SAMUEL GRAHAM

■ LOS ANGELES — The Mobile Fidelity Sound Lab, manufacturers of audiophile discs cut at one-half speed from original master recordings, has announced the development of a new line of audiophile cassettes, as well as a line of so-called "high end reference" cassettes and discs. The audiophile cassettes, first introduced at the recent Consumer Electronics Show in Chicago, will be test-marketed with six titles this fall, with the "high end reference" configurations at an as-yet-unannounced later date.

According to MFLS vice president of product development Gary Giorgi, the new cassettes will also be duplicated from original masters, but in "real" time, as opposed to the half speed used for discs. "They have a tremendous advantage in terms of sonic values," Giorgi told RW. "I think they're better than records, because you get the same frequency response and dynamic range, but with no inner groove distortion, no mechanical stylus-groove interface, and so on. They'll make people who still don't believe in the cassette medium into real believers."

The six titles to be test-marketed in certain areas of Ohio, California and Nevada include Supertramp's "Crime of the Century," John Klemmer's "Touch," Steely Dan's "Aja," Bernie Krause's "Citadels of Mystery," Pink Floyd's "Dark Side of the Moon" and a classical work yet to be chosen. Like the half-speed master discs, they will be offered after the test-marketing period at a list price in the \$14-\$16 range.

According to MFSL president Herb Belkin, all future "Original Master" recordings will be available on both cassette and disc.

The "high end reference" line, said Giorgi, represents Mobile Fidelity's plan "to introduce a new kind of phonograph record — one that will change our perception of how records look, feel and sound." The discs, he added, "are an outgrowth of videodisc technology, but they're playable on any standard record player. The amount of (sonic) detail is really unbelievable. These are for people who want to extract every last piece of lint from a musician's clothes." The cassettes, Giorgi continued, "are in the same category."

Giorgi's "heavy discs" and "heavy cassettes," pressed only in quantities of 5000, may list for \$35 or more, a figure that is no doubt justified by their lint-gathering capability. Giorgi indicated that both configurations will likely be unveiled at the winter Consumer Electronics Show in January, 1981.

Mobile Fidelity has also announced three additions to its half-speed master disc catalogue, with all three titles due in July. Titles include "Aja," Bob Seger's "Night Moves" and Natalie Cole's "Thankful."

Van Der Velden To Leave Polygram

■ AMSTERDAM — Polygram has confirmed reports in the press here that group executive vice president Johannes Van Der Velden (61) will retire later this year. He will be replaced by Karl-Heinz Busacker, currently a member of the management committee of Philips GMBH in Hamburg. Van Der Velden, who was primarily responsible for finance and administration at Polygram, will continue to serve the company as a consultant.

ASCAP Names Sunshine Communications Coord.

■ NEW YORK—Karen Sherry, ASCAP director of public relations, announced that Ken Sunshine has been appointed ASCAP communications coordinator.

Sunshine will assist in the functions of the public relations department, including editing the society's publications and internal communications, and helping to organize ASCAP songwriter workshops.

Sunshine previously was special projects director for *Record World* magazine, where he coordinated the 1979 special issue, "New York: A Universe of Music." He is also a founder of the New York Music Task Force.



From left: Peter Munves, Ellen Stolzman, Earl Price

EMI/UA Taps Green

■ LOS ANGELES—Dick Williams, vice president, promotion, EMI America/United Artists Records, has announced the appointment of Shelley Green (formerly Shelley Hoppers) to the position of national promotion coordinator/trade liaison.

Green began her career in the music industry in 1969 in the advertising department of Dot Records. In 1970 she worked in the publicity department at Uni Records, coordinating press for the debut American tour of Elton John. From 1971-78, Green worked for MCA Records, holding positions as national promotion coordinator, national secondaries promotion director and national special projects director/trade liaison.

For the past two years, Green has worked in the film industry as production coordinator at Rick Friedberg & Associates, a film production company.

Rogers' Platinum Salute



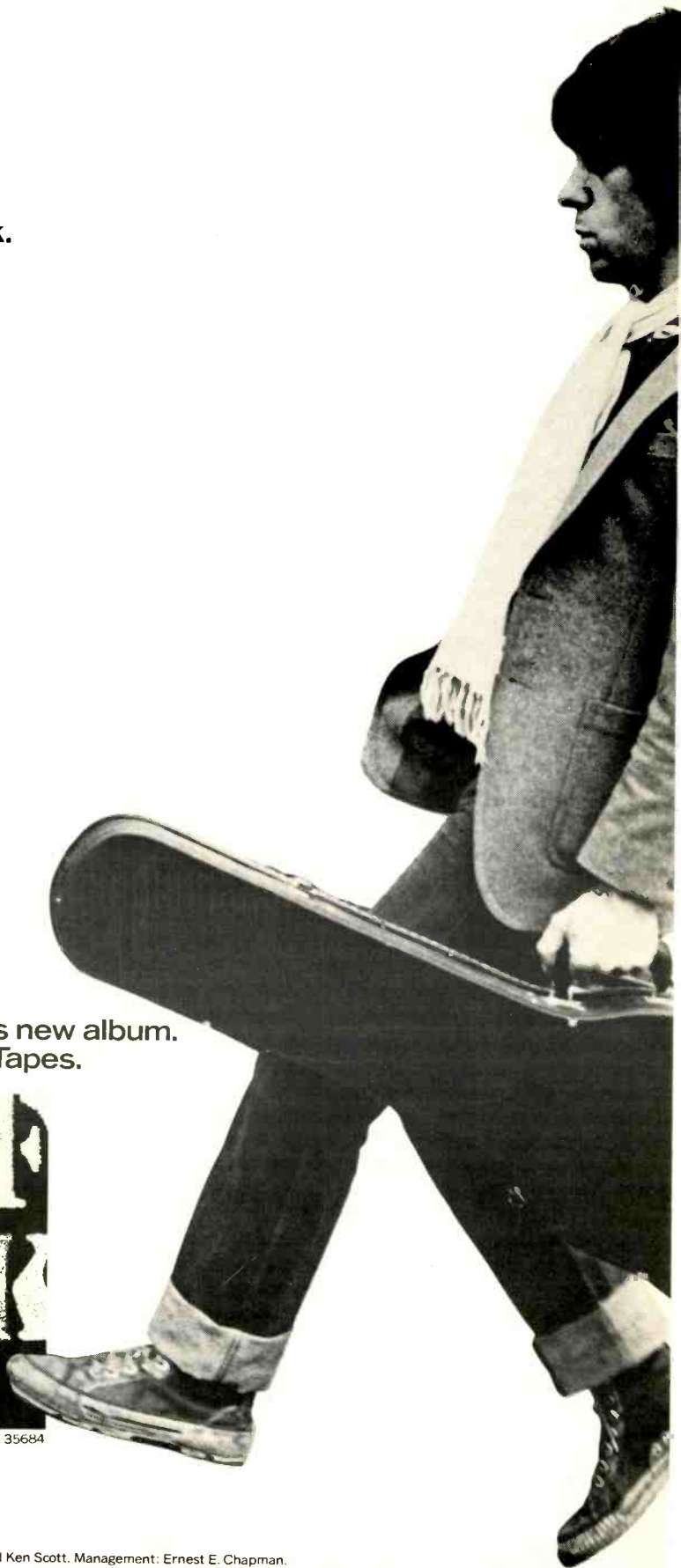
EMI-America/United Artists Records had special reason to celebrate last week. With the company's entire field staff in Los Angeles for strategy meetings and product presentations, EMI/UA president Jim Mazza and his senior staff took the opportunity to present Kenny Rogers with a special quadruple platinum award for his album "The Gambler." Each member of the promotion team was also presented with a similar plaque. Pictured in the foreground with the EMI/UA promotion staff standing behind them are (from left) Dick Williams, vice president, promotion, EMI/UA; Mark Levinson, vice president, business affairs, EMI/UA; Kenny Rogers; Jim Mazza, president, EMI/UA; Ken Kragen, Rogers' manager; and Joe Petrone, vice president, marketing, EMI/UA. EMI/UA VP of A&R Don Grierson is pictured standing directly behind Mazza.

Here and Beck.

"There and Back." Jeff Beck's new album.
On *Epic* Records and Tapes.

JEFF
BECK

FE 35684



Record World Single Picks

TED NUGENT—Epic 9-50907



WANGO TANGO (prod. by Davies) (writer: Nugent) (Magicland, ASCAP) (4:47)

There's only one Ted Nugent yet there's enough crazy energy in this single to drive us all dancin' mad for weeks. Blistering guitars destroy any thoughts of calm with the help of an incessant rhythm machine while Ted unleashes a manic monologue that's guaranteed to revive the dreariest day. Falsetto back-up vocals complete the incitement.

WILLIE NILE—Arista 0534



THAT'S THE REASON (prod. by Halee) (writer: Nile) (Lake Victoria, ASCAP) (2:30)

Everyone has his own idea who Willie Nile sounds like: Dylan, Springsteen, and here, Holly. But the point of all the comparisons is that Nile's music draws from the finest elements of rock'n'roll to create a distinctive sound that's entirely his own. This energetic rocker has the hook, energy, and vocal emotion to become a stand-on AOR-pop radio.

RONNIE SPECTOR—Polish 202



DARLIN' (prod. by Ravan) (writer: Blandamer) (September/Yellow Dog, ASCAP) (3:09)

Ronnie's been gone too long but she hasn't lost a step as you'll hear on this potent cut from her forthcoming "Siren" LP. Genya Ravan's production (it's also her label debut) puts Ronnie in the appropriate wall-of-sound atmosphere. The song has an irresistible hook and melody that should garner widespread AOR-pop reaction.

MERRY CLAYTON—MCA 41266



YOU'RE ALWAYS THERE WHEN I NEED YOU (prod. by Schifrin) (writers: Black-Schifrin) (Duchess/MCA, BMI) (3:49)

Clayton's throaty flexibility shakes up a storm on this cut from the "Nude Bomb" film. Crisp percussion spices the fully-orchestrated rhythm arrangement, all skillfully produced by Lalo Schifrin. There's multi-format appeal here thanks to Clayton's command performance and the strong lyrical theme.

Pop

POINT BLANK—MCA 41268

ROCK 'N ROLL SOLDIER (prod. by Ham) (writers: Seal-Setser) (Down 'N Dixie/Irving, BMI) (3:09)

John O'Daniel's tough lead vocals gallop over a sharp rhythm section that cooks & makes smart tempo shifts on this first single from the new "The Hard Way" LP. Great unbridled rock for AOR-pop.

JUSTIN HAYWARD—Deram 401 (Mercury)

NIGHT FLIGHT (prod. by Wayne) (writers: Wayne-Vigrass) (Jeff Wayne/Red Rats, BMI) (3:53)

Hayward's vocal & guitar sounds became rock standards with the Moody Blues. This title cut from his new solo LP has the drama and intensity of his past group efforts. An AOR natural.

DAVE MASON—Columbia 1-11289

SAVE ME (prod. by Wissert-Mason) (writer: Krueger) (Blackwood/Bruiser, ASCAP) (3:38)

This is Mason's strongest effort in years. He revitalizes his sound with the help of Michael Jackson's vocals and a perky rhythm track that's influenced by the current funk popularity.

KROKUS—Ariola 804 (Arista)

HEATSTROKES (prod. by Pearson-group) (writers: group) (2:26)

The Swiss quintet has the heavy metal raunch down pat and they let it loose on this initial cut from the "Metal Rendezvous" LP. It's explosive, mega-watt rock.

ALIBI—Polydor 2096

FRIENDS (prod. by Rea) (writers: Graham-Knight) (Interworld, ASCAP) (3:28)

The young British band debuts here with this loving ballad featuring attractive chorus harmonies and Chris Rea's smart production. A pop-A/C sleeper.

HILLY MICHAELS—Warner Bros. 49273

CALLING ALL GIRLS (prod. by Baker) (writers: Michaels-Saginer) (Chewable/Chappell, ASCAP) (3:47)

The title track from his new LP is an exciting, fun-filled rocker that should attract a widespread pop audience. Michaels' vocals fit the amusement park atmosphere perfectly.

KORONA—United Artists 1360

DON'T YOU KNOW HOW TO LOVE A LADY (prod. by Blackman-Clark) (writer: Blackman) (Brother Bill's, ASCAP) (3:21)

Bruce Blackman is the mastermind behind Korona and his velvety vocal is in the spotlight on this lovely, self-penned ballad. The delicate keyboards & strings make this especially attractive for pop-A/C.

GRAHAM SHAW and the Sincere Serenaders—Capitol 4876

CAN I COME NEAR (prod. by Edwards) (writer: Shaw) (ATV, BMI) (4:00)

Shaw writes, sings and plays several instruments on this easy rockin' debut from his new self-titled LP. It's pretty pop with A/C appeal by the Canadian sextet.

ERIC TROYER—Chrysalis 2445

MIRAGE (prod. by Douglas) (writer: Troyer) (Red Admiral/Eric Troyer, BMI) (2:56)

Troyer emerges with this dreamy fantasy ballad from his debut, self-titled LP. It's well-crafted, pretty pop with a vocal slant for A/C as well.

JIMMY ANGEL—Laurie 3684

MADLINE'S AT IT AGAIN (prod. by Gene-Eliot) (writers: Angel-Maczynski) (Laurie House, ASCAP)

Angel's pulsating rocker is aimed at the teen audience and it should score well there as he calls to mind the Knack and the Cars with vivid effectiveness.

BRYAN ADAMS—A&M 2249

GIVE ME YOUR LOVE (prod. by Vallance-Adams) (writer: Adams) (Irving/Adams, BMI) (3:46)

Adams' tender pop vocal is immersed in lush strings, soaring guitar breaks, and a grand production treatment. Radio should fall in love with the hook.

EL COCO—AVI 317

YOU PUT LOVE ON MY MIND (prod. by Rinder-Lewis) (writers: Rinder-Lewis-Ross-Laws) (Equinox, BMI) (3:59)

The Rinder-Lewis studio wizardry clicks again on this sparkling, mid-tempo dance spin. The female vocal polish is right for pop-A/C.

B.O.S./Pop

BARRY WHITE—Unlimited

Gold 9-1418 (CBS)
LOVE MAKIN' MUSIC (prod. by White-White, Jr.) (Dandy Dittys/Me-Benish, ASCAP) (3:50)

White's vocal reaches new subterranean levels on this initial release from his "... Sheet Music" LP. The soprano chorus provides a striking contrast.

GREY AND HANKS—RCA 12016

PRIME TIME (prod. by Hanks-Grey) (writers: Hanks-Grey-Fletcher) (Irving/Medad/Darrow, BMI) (4:04)

The title cut from their new LP has Zane and Len Ron kickin' around some loose funk, tempo shifts and harmony vocal fun. The horns and rhythm pace are catchy enough for radio pop action.

TOM BROWNE—Arista/GRP 2506

FUNKIN' FOR JAMAICA (N.Y.) (prod. by Grusin-Rosen) (writers: Browne-Smith) (Thomas Browne/Roaring Fork, BMI) (3:44)

From his forthcoming "Love Approach" LP comes this street-funk side with a bad-boy bass plowing under the sounds of urban chatter. Percussion & muted horn shots give ethnic color.

CHAKA KHAN—WB 49256

PAPILLON (aka Hot Butterfly) (prod. by Mardin) (writer: Diamond) (Diamond Touch/Arista, ASCAP) (3:49)

Chaka shows her soft and sensual side on this relaxed spin from the "Naughty" LP. Sparkling keyboards and a deliberate rhythm pump get Arif Mardin's expert production.

A TASTE OF HONEY—Capitol 4888

RESCUE ME (prod. by Duke) (writers: Johnson-Miller-Bautista) (Rhythm Planet/Conductive/Big One, BMI/ASCAP) (3:20)

Janice Marie Johnson (vocals/bass) and Hazel Payne (vocals/guitar) are the principals here and they offer a bright, punchy, mid-tempo cut that benefits from George Duke's crisp production.

LEON HUFF—Phila. Intl. 9-3109 (CBS)

TIGHT MONEY (prod. by Huff) (writer: Huff) (Piano Music) (3:15)

Culled for his forthcoming "Here To Create Music" LP is this energetic dancer with the emphasis on a hard-workin' rhythm section. A guitar and keyboards step out and the female chorus dresses the package with color.

RAY PARKER JR. & RADIO—Arista 0522

FOR THOSE WHO LIKE TO GROOVE (prod. by Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (4:19)

The title says it all on this funky spin from his "Two Places At The Same Time" LP. The thick, marching rhythm is as demanding as it is catchy.

DON COVAY—Newman 500

BADD BOY (prod. by Covay-Thomas) (writers: D. & A. Covay) (Ragmop, BMI) (3:58)

The veteran, and venerable songwriter ("Chain Of Fools") takes the rap route here with assorted sound effect goodies, a cute chorus, and the ever-present bass.

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Record World Album Picks



FEEL THE HEAT
HENRY PAUL BAND—Atlantic SD 19273 (7.98)

The Paul Band has made a quantum leap with its second album, and AOR stations have definitely taken notice. From the first rumbling drums/bass/guitar pattern of the title cut (that's two drummers and three guitarists, mind you) it's obvious they mean business, and with pop hooks like "Running Away" they'll be with us all summer.



SPECIAL THINGS
PLEASURE—Fantasy F-9600 (7.98)

Pleasure blankets a wide range of music on their sixth album, and there's always a groove to keep listeners swaying. Weaving keyboards and a self-contained horn section lend the nine-piece group distinction through a set that includes thumpers like "Now You Choose Me" and twinkling, Weather Report-influenced sax melodies such as "You Are My Star."



HORIZON
EDDIE RABBITT—Elektra 6E-276 (7.98)

Let's face it—at this point in time, Eddie Rabbitt is a country artist only to those die-hards who insist on calling him one. His last single, "Sweet Suspicion," was an across the board success. "Drivin' My Life Away" is now bulleting strongly on the pop and country charts, and the new album on which it's featured will debut impressively in both categories.



HUEY LEWIS AND THE NEWS
Chrysalis CHR 1292 (7.98)

Lead vocalist Lewis has worked with Edmunds, Lowe and Thin Lizzy, while keyboardist Billy Gibson was heard on Costello's "My Aim Is True." With four Bay Area players, they've assembled an exuberant collection of rock for nonstop dancing. Johnny Colla's sax brings out the catchy riffs of "Now Here's You" and "Hearts," while "Who Cares" is the ideal nervous-tempo number.

LOVE SENSATION
LOLEATTA HOLLOWAY—Gold Mind GA 9506 (Salsoul/RCA) (7.98)



The red-hot mama from Dan Hartman's "Relight My Fire" takes the spotlight with a Hartman-produced and written title cut, other dance numbers and a version of Redding's "I've Been Loving You Too Long" that'll curl your toes.

SUN OVER THE UNIVERSE
SUN—Capitol ST 12088 (7.98)



The "Space Ranger" single has made it's mark for this vocal/instrumental group, and their album finds them making dance music and ballads of the celestial and down-to-earth variety.

NATURAL INGREDIENTS
RICHARD TEE—Columbia/Tappan Zee JC 36380 (7.98)



The keyboard wizard of sessions 'n' Stuff leans up to the mike, aided vocally by Valerie Simpson and instrumentally by cohorts Gadd, Gale McCracken, Scott. McDonald etc. The brilliant vocal stroke is his grumbling "Back Door Man."

CHIPMUNK PUNK
Excelsior XLP-8008 (Pickwick) (7.98)



A record that truly needed to be made! Alvin (guitar), Simon (bass) and Theodore (drums) gnaw their way through a rodentish "Refugee," a cuddly "Call Me" and a shrill "My Sharona." Copy-band tracks and 'Munk vocals consulted by "David Seville."

CRAZY RHYTHMS
THE FEELIES—Stiff Use 4 (7.98)



Highly individualistic rock from a New Jersey quartet that, in addition to the usual guitars, drums and voices, uses percussion instruments and household items to spice up the rhythm tracks. A frenetic rendition of the Beatles "Everybody's Got Something To Hide."

HOT BUSH
APA 77077 (TK) (7.98)



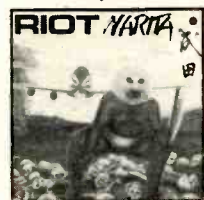
Relentless rhythm and a strong male lead vocal characterize this debut, a studio project obviously aimed at the dance market.

CUB KODA & THE POINTS
Baron LP 103 (7.98)



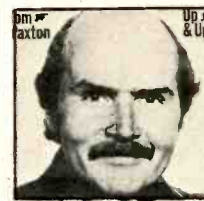
The gruff-voiced, diminutive Koda was a leader of the infamous Brownsville Station. On this independent release, he offers originals and interpretations of early rock and R&B classics that will intrigue aficionados.

NARITA
RIOT—Capitol ST 12081 (7.98)



Heavy-metal mongers from Brooklyn who put out an indy album and found themselves fans far overseas, Riot debuts on a major label with furious rock. Will be opening for Sabbath and the Cult this summer.

UP & UP
TOM PAXTON—Mountain Railroad MR 52792 (7.98)



Paxton's one concession to modern times is a touch of synthesizer, otherwise, it's basically guitars and voices in this live label debut. Most songs are light-hearted, but there are messages like "Feed The Children."

NEW ADVENTURES
Polydor PD-1-6278 (7.98)



This Dutch trio plays originals and pays homage to the rock shaped their influences with unencumbered covers of tunes like "You Can't Do That". Peter Bootsman's husky vocal is the perfect hard rock complement.

THE BARBARA DICKSON ALBUM
Columbia JC 36495 (7.98)



Dickson's two British hit singles, "January-February" and "In The Night" kick off this album of light, sweet, even-tempered pop tunes that are very suitable to A/C formats on this side of the Atlantic.

MEGA-SHEBANG
ANDY FAIRWEATHER LOW—Warner Bros. BSK 3450 (7.98)



A.F. Low fits the provincial American stereotype of a Britisher quite well: idiosyncratic with tongue in cheek. A sometimes nonsensical collection for AOR stations.

By DAVID McGEE

■ If Robin Lane achieves the long-term success predicted for her, there'll be a hefty portion of her audience saying "I knew her when" and holding aloft a seven-inch single, bearing Lane's name, on a label called Deli Platters. Released a little over a year ago, the EP containing three songs ("When Things Go Wrong," "Why Do You Tell Lies" and "The Letter") became one of the most-played records of last summer, particularly in the northeast (Lane and her band, the **Chartbusters**, are based in Boston). Before she signed with Warner Bros. last fall, the Pacific Northwest and parts of the midwest were also hearing Lane regularly on the FM waves.

Lane certainly isn't the first or even the latest artist to have won a contract with a major label via the reaction to an independently-manufactured and -distributed single; but she has such potential as to make that single a very special collector's item in years to come. What makes the Deli Platters story different is that the label remains alive and well and committed to helping gain valuable exposure for new artists. And it's manned by experienced professionals.

Helming the operation is Lane's manager, a pleasant and good-natured fellow named **Michael Lembo**, whose skill at managing and promotion clearly exceeds his expertise at racquetball, at which he is most effective when the ball comes within arm's reach of his usual position on the court (that is, curled up in a corner by the back wall). Lembo founded Deli Platters solely to gain attention for Lane. In an interview with New York, N.Y. last week, he recalled the time when the record began to cause a stir. "You walk into the office on Monday morning and the first thing you head for is the trades. All of a sudden this unrecorded artist out of Boston is appearing and artists on major labels aren't. The companies were looking for their artists and they were seeing Robin Lane and the Chartbusters, you know, in not only the glossies but in all the tip sheets too. It became undeniable. We started to sell records."

After Lane signed with Warners in the fall, Lembo entered into discussions with **Leeds Levy** of MCA Music. A production deal resulted, with Lembo responsible for securing and promoting talent, and MCA Music, which publishes the songs on Deli Platters, providing financial support. Lembo subsequently hired two independent promotion men, **Roger Lifeset** on the west coast for national AOR and **Steve Leeds** in New York covering the northeast sector. He also hired **Janis Schact** to do publicity for the label. Additionally, DP maintains what Lembo terms a "massive" mailing list for press, radio and A&R.

Lembo says Deli Platters and similar small labels "serve as a really good tool to educate radio so that when an artist is picked up by a major and releases an album, you've got a certain amount of stations that already know who that artist is. And if that record comes in on the bottom of the stack, they move it to the top. And you've got a certain amount of people in radio who will alert the record company to the fact that this artist is getting played on this station. You're coming in with a story that's already started."

Deli Platters' second release was a single by **David Finnerty** (formerly of the **Road Apples**) which Lembo frankly admits "died—it was too pop." DP's third release, **Bob Beland's** "Stealing Cars" and "I Can Walk Away" has fared well in tip sheets, and Lembo claims it's ahead of the Lane release in all respects at a similar point in time.

What type of artist appeals to Deli Platters? "We're looking for an artist or group that's ready for AOR radio," explains Lembo. "You can get more print, more excitement, more exposure on an AOR level than you can at top 40. For now it's also easy to get played. But it's getting tougher and tougher to get something on radio because the stations have been bombarded so heavily by these new artists with singles."

And what if radio comes to regard Deli Platters as *persona non grata*? "I'm sure something new will come along" is the confident retort.

(Deli Platters is located at 119 W. 57 St., New York, N.Y. 10019)

ADVICE TO ATTORNEYS (PART ONE OF A SERIES): During the June 20 seminar on legal and business aspects of the music industry sponsored by the Practising Law Institute and held at the New York Sheraton, discussion centered on the matter of adequate royalty compensation for publishers of songs used on videocassettes. Much of that discussion is recounted in a story elsewhere in this issue. At one

(Continued on page 42)

Cover Story:

Dupree Delivers a Left-Field Hit

By SAMUEL GRAHAM

■ The business of making and selling records these days is just that: a business, with a formula for success based on a delicate balance of effective distribution, promotion, marketing, publicity and so on. What may seem an overnight sensation to the public at large is in fact the product of long hours of planning and effort by record company, management and artist, and often that success comes only after years of less publicized failures. To put it simply, there just aren't many out-of-left-field, coming-from-nowhere star stories anymore.

Tell that to Robbie Dupree, a 33-year-old singer/songwriter whose tale might have been invented by Horatio Alger himself. No, he is not a musical newcomer, with 11 years of playing and performing under his belt. But three or four months ago, Robbie Dupree was cutting carpets in New York, utterly unaware that his Elektra Records single, "Steal Away," was about to become one of the surprise hits of the year.

"Steal Away" is currently in its fourth week in the top ten of *Record World's* Singles Chart at #7, with two of those weeks spent in the top five.

The way Al Bunetta, Dupree's manager, tells it, "Robbie had wanted to record for a long time, but he'd never felt right about it." When he came to Los Angeles last year, two old friends from Woodstock, New York, drummer Peter Bunetta and bassist Rick Chudacoff (Peter is Al's brother; he and Chudacoff played together in the Warner Bros. group Crackin'), urged Dupree to put together a four-song demo under their production auspices. That demo, recorded in just 16 hours, included "Steal Away," but the record labels weren't biting.

Dupree returned to New York to cut a rug, and that doesn't mean he was spending time at Arthur Murray dance studios. But Bunetta, who as manager of Elektra/Asylum acts Steve Goodman and John Prine had dealt with that company often before, decided to go ahead and play the demo for E/A's A&R vice president, Kenny Buttice. Buttice liked what he heard, and Elektra and Bunetta made a deal before Dupree even knew about it. It was agreed that "Steal Away" alone would be released; nine weeks after the

(Continued on page 51)

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Allee Willis & Lani Hall:

Seeking New Directions Via Collaboration

By SAM SUTHERLAND

■ LOS ANGELES — Songwriter Allee Willis and A&M songstress Lani Hall are turning a recent studio "experiment" into an ambitious new solo album project for Hall that will mark a major turning point in both women's careers.

For the Almo/Irving lyricist, the sessions underway mark a step into record production and a dream project in terms of showcasing her strongest songwriting efforts. Meanwhile, Lani Hall, whose solo career has found the pop veteran frequently contributing as a writer, and assuming a high profile as a production supervisor, has elected to entrust her long-time friend with far greater control, confident that what the two term a more conceptual, contemporary style will justify that shift.

Talking with RW recently, the duo reported that the enthusiasm has spread to include A&M co-founder Herb Alpert, responsible for the pairing, and now out of "retirement" as a vocalist via a duet on the new album that will mark Alpert's first vocal turn since his late '60s single smash, "This Guy's In Love With You."

Although Willis and Hall have been friends for years, they were the last to contemplate a professional association, they now note.

"We're on the same bowling team, Our Ladies of Pathetica," Allee Willis explains with a grin. "I'm the captain, she's the co-captain. Anyway, Herb [Alpert] approached me and said, 'How about doing some singles?' Everyone has always told me they thought I could produce, but I was so intimidated by the fact that I had always had to go in and do demos, which are always so scaled down." Unable to attempt the more ambitious recording effects she'd long wanted to add to her demos, the Detroit-born writer had thus felt "permanently blocked" from the records she could envision from her collaborative works.

"Herb really put this whole thing together," interjects Hall, recounting how her husband hit on the idea of pairing the friends. "I wanted to do another album, and he came home and said, 'What do you think about Allee?' It just hadn't dawned on me that she'd be willing to produce."

For her part, Willis hadn't expected to be considered for the task, but after initial caution at making the leap to production, she agreed to produce a series of sessions with co-producer Richard

Rudolph. Although she now confesses nervousness and some mismatches in material made those first attempts more time-consuming and less productive, the clutch of tracks yielded both the current single, "I Don't Want You To Go," written by Willis and Bruce Roberts, and a second track expected to be on the finished album.

Phil Ramone Remix

Reaction to the single was obviously an important vote of confidence for the pairing, since Phil Ramone, asked by Alpert to remix the track "to collect on an old favor," heard the unmixed tapes and promptly phoned back to take the assignment—but not to repay any favors, because Ramone, too heard a hit.

Adding to Willis' support was the vocalist herself. The original plan had been for Hall to contribute lyrics to the project, and she admits now, "I had absolutely every intention of moving in when we started on this album." Having co-produced her last album, "Double or Nothing," with Neil Larsen, and taken a vocal role in earlier projects with other line producers (including Herb Alpert), Hall soon found she was focusing instead on sharpening her vocal readings.

"Lyrically, my career started with Sergio Mendes, when I was with Brasil '66," she says of her writing. "As a solo artist, I've written some things on the last four albums I've done. I've done that pretty consistently, but right now I'm not writing at all—Allee's doing his entire album."

Even so, she credits the Larsen collaboration as crucial to what she and producer Willis say is a tougher, more rock-influenced ar-

ranging style that still hews to Hall's gentler side where needed. In co-producing with Larsen, she found herself moving toward a pop hybrid with "much more tension" than her softer pop work of earlier years. With more than half of the new album finished by Willis' estimate, Lani Hall says she's now "much closer to where I want to go now. I just feel it's terribly contemporary; it doesn't have to do with the past, and neither do I anymore."

The songs the candidates cut to date, do in fact, mirror Allee Willis' past. As one of the most prolific lyricists to emerge in the '70s, the former CBS Records ad copywriter and University of Wisconsin journalism grad has teamed both with other professionals and with a broad range of recording artists seeking an assist. If the latter category has yielded some big hits for acts like Earth, Wind and Fire, Deniece Williams and Pablo Cruise, Allee herself feels her strongest work has been written with other writers, including the three collaborators most evident here, Bruce Roberts, David Lasley and John Lynn.

Thus, for Willis, who had "stretched myself out pretty thin, writing for everybody from Debby Boone to Weather Report, often in the space of a single day," the chance to tailor an entire project using those partners has rekindled her enthusiasm. With a backing ensemble picked from top studio veterans and several mainstays of Willis' own Almo/Irving demos—a group she identifies as "basically punk musicians who are now playing this very tasty stuff—the songwriter-turned-producer is now "having a ball."

20th Signs Dusty Springfield



Dusty Springfield has signed a recording contract with 20th Century-Fox Records. Pictured from left are (standing) Dave Parks, vice president, pop promotion; Ronnie Vance, vice president for music/publishing; Brenda Geffner, publicity and artist relations coordinator; (seated) Dusty, and Neil Portnow, president. Her single, "It Goes Like It Goes" from the motion picture "Norma Rae," has just been released.

New Music Seminar Set for New York

■ NEW YORK—Rockpool Promotions and Dancemusic Magazine will co-sponsor a "New Music Seminar" in New York at Studio Instrument Rentals (310 W. 52 St.) on Monday, July 14. The day-long event will feature seven panel discussions to be followed by a concert and party.

Kate Ingram, music director for WCOZ-FM in Boston, will give the keynote address for the seminar. Panels and a partial listing of panelists include: radio, with Mike Bone, Arista Records, David Einstein, WHFS-FM, and Mike Ellis, WKTU-FM; booking, clubs and development, with Ian Copeland, F.B.I., Jerry Jaffe, Polydor Records, Ruth Polsky, Hurrah, Jim Fouratt of Danceteria, and August Darnell, Kid Creole; press & publicity, with Robert Christgau, Village Voice, Dave Marsh, Rolling Stone, and Andy Schwartz, New York Rocker; retail & imports, with Bob Plotkin, Bleeker Bobs, Rick Lawler, Jem Records and Mark Kamins, Island; independent labels, with Jay Boberg, I.R.S., Howie Klein, 415 Records, and Michael Zilka, ZE Records; dance / rock promotions with Arnie Smith, RSO Records and John Boulos, Vanguard Records; rock-disco formats, with Ray Cavanaugh, RFC Records, Kurt Neringer, Virgin Records and Bruce Harris, Epic Records.

For further information call (212) 777-1132 or (212) 580-2226.

ASCAP Honoring Writers & Publishers

■ NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) will hold receptions simultaneously in New York, Los Angeles and Nashville honoring its hit writer and publisher members. Nearly 120 songs will be awarded plaques for top 10 singles on the trade charts from the period between July 1, 1978 and December 31, 1979. The receptions will be held in the following locations on July 9: New York City, ASCAP building, One Lincoln Plaza; Los Angeles, Carlos & Charlie's El Privado Room, 8240 Sunset Boulevard; Nashville, ASCAP Building, 2 Music Square West.

Col Names Atkinson L.A. Promo Manager

■ LOS ANGELES—Michael Atkinson has been appointed to the position of Columbia local promotion manager, Los Angeles. The announcement was made by Dennis Hannon, branch manager, Los Angeles, CBS Records.

The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ OPEN DORE POLICY: In a year when the prevailing winds of pop fashion indicate spike heels, black leather and an angry pout as practically de rigeur for new songstresses, **Charlie Dore** is distinctly against type. Dore's Island debut single here, "Pilot of the Airwaves," captured programmers' loyalty with grace, not thunder, as the English singer-songwriter turned in a valentine to disc jockeys (clearly the work of a clever lady) capped by a lush chorus for the title line.

With the follow-up, "Fear of Flying," now in release, this recent graduate of England's rock pubs and newer clubs recently stopped off on the west coast, where some of the sessions for her **Tarney-Spencer**-produced first album were held. Now hoping to cut in London, Ms. Dore was still obviously enjoying her American sojourn—after an initial miscasting by the British press, she's been happily surprised by the quick acceptance here.

In England, she admits, the preoccupation with new wave was an initial obstacle. "When I'd first formed the band," she says of her now seasoned ensemble, **Charlie Dore's Back Pocket**, "the new wave thing was just coming on. We were reduced to working men's clubs, where the management tended to think we didn't dress up enough—I was in jeans, and they wanted dresses."

The earliest lineups, as captured on **Charlie Gillett's** recent "Honky Tonk Demos" collection of live and demo tapes as aired on Gillett's BBC show, compounded the confusion. With an instrumental lineup accentuating pedal steel, banjo and acoustic guitars, she found herself typecast as an English counterpart to **Emmylou Harris**, a comparison she found flattering but off-target: "At the same time I signed the deal, I was somewhat mutating," she says with a grin. If her on-stage partners wielded acoustics, "they were all doubling as rock'n'roll musicians as well, for other things."

Subsequent revisions have shifted the emphasis to a more guitar-driven, electric style, but Dore still laughs that her democratic stage presentation and no-nonsense demeanor—perhaps coupled with her first name—still led one fan to approach her and long-time **Back Pocket** member **Julian Littman** with a serious identity crisis. "She cornered Julian," explains Dore, "and asked him if he wasn't Charlie Dore's Back Pocket. She didn't even recognize me."

After meeting Charlie Dore and hearing her work, COAST won't make such mistakes, and doubts U.S. listeners will, either.

NEWS AND STORIES: The party held a couple of weeks ago at the Whisky to celebrate the immediate success of "No One Here Gets Out Alive," the **Danny Sugerman/Jerry Hopkins** book about **Jim Morrison**, was described by one who was there as "a wake, 10 years later." But it was a wake New Orleans-style, apparently, with more music being played than beers being cried into; the three **Doors** who are left (**John Densmore**, **Robbie Krieger** and **Ray Manzarek**) ended up jamming into the night with **Paul Warren**, **Blondie's Nigel Harrison**, the **Knack's Bruce Gary** and **Prescott Niles**, **Michael DesBarres** and members of the **Willys** and the **Zippers**. Others in attendance included **Timothy Leary**, **Paul Rothchild** (who produced most of the **Doors** albums, which along with the first two **Paul Butterfield** records has earned Rothchild a permanent place in the Hall of Fame), **Kim Fowley** and even **Richard Meltzer**, who only days before the party had printed an absolutely scathing (and not altogether inaccurate) review of the book in the L.A. Herald-Examiner. Oh yeah, **Britt Ekland** was there, too, although what she had to do with Jim Morrison and/or his music remains a mystery to us . . . It's hard to say exactly how Gary, Niles and the other Knackers will react to the latest cover versions of three of their best-known tunes—see, the covers are on a crazy new record, "Chipmunk Punk." That's right, **Alvin, Simon and Theodore** have re-emerged to apply their talents to "Good Girls Don't," "Frustrated" and "My Sharona," as well as **Blondie's** "Call Me," **Queen's** "Crazy Little Thing Called Love," the **Cars'** "Let's Go," **Tom Petty's** "Refugee," **Billy Joel's** "You May Be Right" and **Linda Ronstadt's** "How Do I Make You." the arrangements and playing are amazingly accurate, but the vocals are the key, of course; not only did the boys choose some perfect material (you've got to hear "Sharona" and "Refugee"), but they put on a display of falsetto singing that would put even the **Gibb** brothers to shame. If you liked the idea of "Alphabet Rock," reviewed here recently, you're gonna love "Chipmunk Punk," even if it is a one-joke deal. Radio programmers apparently do: here at RW, airplay has already been reported . . . Just one hundred miles from their gig in

(Continued on page 42)

Chu-Bops: Bubblegum for Rockers

By JOSEPH IANELLO

■ NEW YORK—Bubble gum and rock music were first united over a decade ago when the Ohio Express, the Archies, 1910 Fruit Gum Co. and other made-for-teen groups exploded on the pop scene with instantly consumable, chewy-chewy hits. Now, a much more serious, and literal, marriage has taken place between the two American pastimes with the advent of Chu-Bops, a three-inch collectable miniature album cover containing bubble gum in the shape of a two-and-one-half inch LP with grooves and a hole in the middle.

Proud Parent

The proud parents of Chu-Bops are Amurol Products Company, a division of the Wm. Wrigley Jr. Company, and Album Graphics, Inc. (AGI) who met over a year ago to discuss plans for a major new product which would join the two with the record industry in a precedent-setting cross-merchandising venture. As of June 1, Amurol and AGI have signed licensing agreements with ten major record companies (Columbia Special Products representing Columbia and Epic Records, Warner Special Products representing Atlantic, Elektra/Asylum and Warner Brothers Records, Capitol, Chrysalis, Island, Motown, and Bearsville Records) giving them exclusive use of the LP cover art in miniature for confectionery purposes. The result is an initial shipping of eight individual titles including miniatures of LPs by Abba, Rush, Billy Joel, Pat Benatar, the Knack, Robert Palmer, the Spinners, and the Pat Travers Band.

"We see enormous cross-merchandising potential in recorded music," asserted A. G. Atwater, former vice president of advertising for Wrigley and newly-named president of Amurol. "A great deal of attention has gone into the visual presentation of Chu-

Bops. We hope to key sales off the excitement of the LP cover art." As a distinct correlation between bubble gum and records, Chu-Bops will be displayed in a miniature counter-top album rack which holds a total of 64 miniature LPs. Amurol officials estimate that these Chu-Bop displays in high-traffic locations (candy and drug stores, variety chains, mass merchandise outlets, supermarkets, newsstands, and convenience stores) will generate more than 15 million consumer impressions daily.

Gary Mankoff, marketing consultant to AVI and a music industry veteran sees Chu-Bops as a tremendous promotional tool for the record companies. "We feel the primary advantage to the label and the artist is the promotional advantage of having the record jacket exposed throughout the country at half a million retail outlets." Not only can Chu-Bops spur album sales and create interest in an artist, but Amurol and AVI pay a royalty—a unit rate based on a percentage of sales—to the record companies. And, the initial series of eight titles will number between one and two million units each (Mankoff says that all indications from the initial test markets are that they'll sell that many) creating the possibility of the first platinum cross-merchandised product.

"Our aim is to put together the best possible release utilizing current albums and a representative mix of repertoire and labels," Mankoff added. "The idea is to keep a constant flow of Chu-Bops on the market place, thereby keeping the interest alive." The product was introduced initially in five major markets: Ohio, New England (focusing on Boston), Illinois, Northern California, and Minneapolis, with Los Angeles and New York to follow in mid-

(Continued on page 51)



Can Music
Really Charm
Your Soul?...

The Answer
Lies in The
Music of

Leon Huff

Coming On Philadelphia International Records & Tapes



Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **SAY YES!** Loleatta Holloway and Dan Hartman were the winningest couple on the dance floor this winter, with their duet, "Relight My Fire," an enduring disco classic on the same level with "Ten Percent" and "Never Can Say Goodbye." Of course, there had to be a return engagement, and it's out this week: Holloway's own "Love Sensation," the title track of her new Gold Mind album. Again, Hartman produced the rhythm at his Schoolhouse studio in Connecticut, and Norman Harris arranged (as well as producing several additional tracks). Previews in New York were favorable, but lest one expect an overdriven peakout, look instead for underlying power, not a transient pop-disco high. The sound is at once tough and colorful, and the loose song structure leaves Holloway lots of room to explore. She turns every phrase like crazy ("You get down to the nitty gritty") and by the time we're in the last stretch, following a variety of instrumental and vocal peaks (Tom Moulton mixed), one can't help but "say yes! to a love sensation." Also, listen for top-form Loleatta on the two ballads, "Long Hard Climb to Love," and an excruciatingly heartfelt "I've Been Loving You Too Long." Another well-loved duo, producer/artists Nickolas Ashford and Valerie Simpson, have a new single out this week, serviced to clubs on a promotional disco disc, "Love Don't Always Make it Right" (Warner Bros.). As fits their established standard, their lyrics make a point (in this case, that love doesn't always conform to common sense—how true!), and they are delivered with a gutsy, gospel shout. Rather short at 4:22, and there's no definite break, but there's a good, almost tangible guitar and percussion effect in a bridge near the end that will make it that much more suitable for the dance crowd. Watch for an album, "A Musical Affair," to follow.

DISCO DISCS: The bulk of the week's releases are the reappearances of album tracks in twelve-inch format, in all cases remixed or edited. Our personal favorite is a pairing of two already top ten cuts from Gayle Adams' album on Prelude: "Your Love is a Lifesaver" (8:16) and "Stretchin' Out" (8:20), both redone thoroughly by Prelude's own Francois K. "Lifesaver" gains new power right from the start, with a long instrumental intro—many DJs felt that the album cut didn't quite start happening until the midpoint—and the edits make much more of the full production sound obvious and interesting. In general, the remix confirms what was suspected of the album version: "Lifesaver" is one of the best all-around cuts so far this year. "Stretchin' Out" is also opened up and paced with stops and changes; it's now a cut that always seems to be definitely on its way someplace. Shalamar's enormously popular "Big Fun" album has barely

been off the chart—it lasted an incredible eight months—when Solar has broken out a third disco disc in response to consistent radio and club play: "I Owe You One." The cut is shortened slightly to 5:07, and any remixing seems to have been in the area of equalization rather than structure, but it's still a very worthwhile release that will be welcomed by DJs for greater fidelity and ease of handling. Rick Gianatos mixed; this reissue is sure to prolong an already extended hit life. Watch this space for news on an "Out the Box" disco disc from the also-phenomenal "Whispers" album.

The Gibson Brothers had no less than three sleeper hits in the last year: "Cuba" and "Ooh, What a Life" in American clubs and a British club-radio crossover, "Que Sera Mi Vida." The latter has been remixed by producer Daniel Vangarde and is out now on Mango disco disc. The cut picks up about a minute (6:51) and is rather top-tier, with handclaps and tambourine brought up and tape echo effects added. Might be a well-liked record in west coast locations where peak-tempo music is most missed: the churning, punchy sound is not far off from "Y.M.C.A." And: Trussel's steamy, off-beat "I Love It" appears on Elektra disco disc this week, edited from the eight minute-plus "Love Injection" album cut to a trim 5:48. I like the rock-steady groove a lot—DJs familiar with the album cut, though, say that they miss the unusual concluding vocal break deleted from the disco disc version. Still, it's an interesting cut to try out on zonked-out late night audiences. (By way of mention, the Rolling Stones' "Emotional Rescue" will be issued on a promotional disco disc within a couple of weeks—this, too, is an unusual number that may find a way with the lunatic early-morning fringe.)

One new disco disc this week is the work of the Aleem brothers and Leroy Burgess, currently charting with "Hooked On Your Love." "Summertime," by High Frequency (Nia) picks up the tempo and adds surprisingly ornate and very tasteful synthesizer parts to an agile rhythm section. This bright, happy, intense song to "hot fun in the summertime" is led by Burgess in the vocal first half; the remainder is a highly entertaining series of instrumental changes and breaks that stretch the peak beautifully.

ODDS AND ENDS: Briefly, we'd like to mention some current albums to investigate for a club cut or two and for satisfying home listening. Rockie Robbins' album on A&M, currently active on the black oriented album chart, features an all-star cast of singers and players under the direction of Bobby Martin. "Hang Tough" (4:57) is a Sam Dees song (written by an unusually optimistic Dees, considering his generally bluesy mood), put across with a loose soul beat and airy Philly strings. Great cool-out stuff, with just the right message: "A man's got a chance as long as he's alive . . . keep your eyes to the sky." Also out of Philadelphia, a name from the early disco period: William DeVaughn has a new album out on Tec, named after his single, "Figures Can't Calculate (My Love For You)." Not only the singer but the song is familiar: the lead cut on side two is a revival of his 1974 hit, "Be Thankful For What You Got." The new version is right on time musically, with a richer texture and flow than the original, but just as cool and lucid. DJ David Todd gets a mix credit; he gives the second-half instrumentals a lovely, glossy texture. Tina Turner is a vocalist too often taken for granted: we're not sure what happened to an album scheduled to be produced by Alec Costandinos, but it's a great pleasure to hear her on Ike Turner's new

(Continued on page 23)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

TIFFANY NEW YORK/SAN JOSE

DJ: NICK LYGIZOS

BEATS WORKIN'—Jimmy Maelen—

Pavillion (LP)

CAN'T BE LOVE (DO IT TO ME ANYWAY)

—Peter Brown—Drive

DYNAMITE—Stacy Lattisaw—Cotillion

EARTH CAN BE JUST LIKE HEAVEN/DO YOU

WANNA BOOGIE, HUNH?—Two Tons O'

Fun—Fantasy/Honey

FEEL LIKE DANCING/THE HEART TO BREAK

THE HEART—France Joli—Prelude

THE GLOW OF LOVE/SEARCHING—

Change—WB/RFC

HOOLED ON YOUR LOVE—Fantastic Aleems

—Panorama

I AIN'T NEVER—Isaac Hayes—Polydor

I WANNA TAKE YOU THERE (NOW)/S-BEAT

—Gino Soccio—WB/RFC

I'M READY—Kano—Emergency

IN THE FOREST—Baby O—Baby O

STARS IN YOUR EYES/GO FOR IT—

Herbie Hancock—Columbia

TAKE YOUR TIME (DO IT RIGHT)—S.O.S.

Band—Tabu

THIS FEELIN'—Frank Hooker and Positive

People—Panorama

WHAT'S ON MY MIND/BREAKAWAY—

Watson Beasley—WB

TRAX/NEW YORK

DJ: MURRAY ELIAS

CALL ME—Blondie—Polydor

CLAMPDOWN/TRAIN IN VAIN—Clash—Epic

DAMAGED GOODS/ESSENCE—Gang of Four—

WB

COULD YOU BE LOVED—Bob Marley and the

Wailers—Island (Import UK)

DON'T STOP 'TIL YOU GET ENOUGH—

Trinity—Joe Gibbs (Import UK)

FUNKYTOWN—Lipps, Inc.—Casablanca

GATES OF STEEL/FREEDOM OF CHOICE—

Devo—WB

HE'S NOT SUCH A BAD GUY AFTER ALL—

Kid Creole and the Coconuts—Antilles

LOVE IS THE DRUG/WARM LEATHERETTE—

Grace Jones—Island

OVER YOU—Roxy Music—Atco

PRETENDERS—Pretenders—Sire (LP)

RED HOT WOMAN—Revlon's—PVC

STAY WITH ME TONIGHT—Alex Ferguson—

Red (Import UK)

UNDER HEAVY MANNERS—Robert Fripp—

Polydor

YOU—Delta 5—Rough Trade (Import UK)

PLATO'S RETREAT/NEW YORK

DJ: BACHO MANGUAL

BEHIND THE GROOVE—Teena Marie—Gordy

C'EST MAGNIFIQUE—Santa Esmeralda—

Casablanca

FEEL LIKE DANCING/THE HEART TO BREAK

THE HEART—France Joli—Prelude

GET IT OFF—Cameron—Salsoul

THE GLOW OF LOVE—Change—WB/RFC (LP)

THE GROOVE—Rodney Franklin—Columbia

I AIN'T NEVER—Isaac Hayes—Polydor

I LIKE (WHAT YOU'RE DOIN' TO ME)—

Young & Company—Brunswick

JUST HOW SWEET IS YOUR LOVE—Rhyze—

Sam

PARADISE GARAGE—Zebras—Uniwave

(Import Canada)

PARTY ON—Pure Energy—Prism

S-BEAT—Gino Soccio—WB/RFC (LP)

SADIE (SHE SMOKES)—Joe Bataan—Salsoul

UPSIDE DOWN/I'M COMING OUT—

Diana Ross—Motown

USE IT UP, WEAR IT OUT/DON'T TELL ME,

TELL HER—Odyssey—RCA

LONDON VICTORY CLUB/

PHILADELPHIA

DJ: BOB PANTANO

THE BREAKS—Kurtis Blow—Mercury

DO YOUR THANG—One Way featuring

Al Hudson—MCA

FEEL LIKE DANCING—France Joli—Prelude

FOR THOSE WHO LIKE TO GROOVE—

Ray Parker Jr & Raydio—Arista

GET IT OFF—Cameron—Salsoul

GIVE ME THE NIGHT—George Benson—WB

(7")

HEARTBREAK #9—Delegation—Mercury

I AIN'T NEVER—Isaac Hayes—Polydor

I LIKE (WHAT YOU'RE DOIN' TO ME)—

Young & Company—Brunswick

I WANNA TAKE YOU THERE (NOW)—

Gino Soccio—WB/RFC

I'VE JUST BEGUN TO LOVE YOU—

Dynasty—Solar

REBELS ARE WE—Chic—Atlantic

SHINE—Average White Band—Arista

SUGAR FROSTED LOVER—Flakes—Magic Disc

UPSIDE DOWN/I'M COMING OUT—

Diana Ross—Motown

Record World Disco File Top 50

JULY 5, 1980	JULY 5	JUNE 28		WKS. ON CHART
	1	1	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	12
	2	2	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./ RFC (12"*/LP cut) 3438	15
	3	3	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"*/LP cut) SD 5219 (Atl)	8
	4	4	IN THE FOREST BABY'O/Baby'O (12") BO 1003	11
	5	5	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	8
	6	8	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"*) PRL 12179	4
	7	7	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"*/LP cut) PRL 12178	7
	8	9	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/ Drive (12") 441 (TK)	8
	9	17	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cuts) M8 936 M1	3
	10	14	I AIN'T NEVER ISAAC HAYES/Polydor (12"*) PD 1 6269	5
	11	10	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	13
	12	12	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	9
	13	21	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"*/LP cut) RFC 3430	3
	14	18	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA "FAME" ORIGINAL SOUNDTRACK/RSO (12*) RX 13080	5
	15	16	I'M READY KANO/Emergency (12") EMDS 6504	7
	16	11	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (12"*/LP cut) M7 928 R1	13
	17	6	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"*/LP cut) G7 992R1 (Motown)	15
	18	13	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/ PLP 1005	17
	19	30	PARTY ON PURE ENERGY/Prism (12") PDS 404	3
	20	19	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	8
	21	22	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"*) NBLP 7223	6
	22	31	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	3
	23	27	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"*/LP cut) AL 9515	5
	24	23	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/ Columbia (12"*) JC 36415	9
	25	15	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	13
	26	26	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	11
	27	35	GET IT OFF CAMERON/Salsoul (LP cut) SA 8535 (RCA)	2
	28	28	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (LP cuts) NJZ 36319 (CBS)	4
	29	20	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O' FUN/ Honey/Fantasy (12"*) F 9584	18
	30	29	I'M SO HOT/TRY MY LOVE DENISE LaSALLE/MCA (LP cuts) 3239	5
	31	32	CLOUDS CHAKA KHAN/Warner Bros. (12"*) BSK 3385	9
	32	39	KEEP SMILIN' CARRIE LUCAS/Solar (12") YD 12015 (RCA)	3
	33	42	THE BREAKS KURTIS BLOW/Mercury (12")MDS 4010	3
	34	24	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/ Atlantic (12"*/LP cut) SD 16013	14
	35	33	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/ Prelude (LP cuts) PRL 12177	8
	36	25	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	12
	37	36	IT DOESN'T ALWAYS HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/ 12"*) JC 36193	9
	38	34	SKYYZOO SKYY/Salsoul (12") SG 329 (RCA)	4
	39	—	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	1
	40	43	PARTY BOYS FOXY/Dash (Disconet 12" remix*) 30015 (TK)	6
	41	41	TASTE OF BITTER LOVE GLADYS KNIGHT AND THE PIPS/ Columbia (LP cut) JC 36387	4
	42	40	DON'T STOP, KEEP MOVIN' POUSSEZ/Vanguard (12"*) VSD 79433	4
	43	45	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	16
	44	47	THE GROOVE RODNEY FRANKLIN/Columbia (12"*) JC 36122	8
	45	—	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	1
	46	37	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	12
	47	38	POWER TEMPTATIONS/Gordy (12"*) G8 994 M1 (Motown)	6
	48	44	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"*) JC 36333	10
	49	46	THIS FEELIN' FRANK HOOKER AND POSITIVE PEOPLE/ Panorama (12") YD 11985 (RCA)	7
	50	50	WE OUGHT TO BE DANCING KWICK/EMI-America (LP cut) SW 17025	4

(* non-commercial 12", • discontinued)

Disco File (Continued from page 22)

album on Fantasy, "The Edge." She is featured on one side of often illuminating rock and soul covers, in very good voice; interestingly enough, the lead cut is Shirley Goodman's "Shame, Shame, Shame," roughed-up and run ragged with a New Orleans flavor where one heard the sound of Miami in the original. The prime possibility for clubs is Ike Turner's own "Party Vibes" (4:39), crunching and aggressive, with a penetrating bass and dark, echoey male voices, chanting, "Get down with the party vibes." Simply written; layers of sound and percussion cross-rhythms build in the final vamp to a really nice groove. Already good sonically: a lengthened remix might do well.

Some leftover business: We ran New York DJ Ray "Pinky" Velazquez' playlist a couple of weeks ago in the Discotheque Hit Parade, but we had forgotten that he had relocated to the East Side's Cartune Alley. He's also playing at the Hampton Attic this summer. Our apologies. In this week's Hit Parade, you'll notice a playlist from Trax, one of New York's most well-established rock discotheques, which opened, I believe, in 1976. Again, I acknowledge the kind courtesy of Rockpool's Danny Heaps for supplying playlists from his national DJ reports. Rockpool is a DJ association patterned after the well-known disco pools, handling rock material-import and privately pressed, as well as domestic. Their address: 66 Delancey Street, New York, NY 10002; Phone (212) 777-1132.

Atlantic Fetes Flack



Atlantic Records chairman Ahmet Ertegun recently hosted a special dinner party in honor of Roberta Flack at New York City's Four Seasons restaurant. The occasion for the celebration was the RIAA gold certification of Ms. Flack's current Atlantic LP, "Roberta Flack featuring Danny Hathaway." Pictured at the event are (from left): Atlantic Records president, Doug Morris; Ms. Flack; and Atlantic Records vice chairman, Sheldon Vogel.

Record World Singles 101-150

JULY 5, 1980

JULY 5
JUNE 28

101	101	HONEY, HONEY	DAVID HUDSON/Alston 3750 (TK) (Sherlyn/Lindseyanne, BMI)
102	102	THE BLUE SIDE	CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)
103	106	NEVER GIVIN' UP	AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
104	109	SHIVER AND SHAKE	SILENCERS/Precision 9 9800 (CBS) (Cactus, ASCAP)
105	105	ALL THE WAY	BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
106	111	DYNAMITE	STACY LATTISAW/Cotillion 45015 (Atl) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
107	107	REBEL GIRL	SURVIVOR/Scotti Bros. 517 (Atl) (Sabertooth, BMI/WB, ASCAP)
108	108	MARSEILLES	ANGEL CITY/Epic 9 50881 (Albert/Marks, BMI)
109	120	ONLY THE LONELY	LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)
110	—	CALLING ALL GIRLS	HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)
111	110	LET THIS MOMENT BE FOREVER	KWICK/EMI-America 8037 (Cessess, BMI)
112	114	WALKING ON A CLOUD	B. J. THOMAS/MCA 41207 (Home Sweet Home, BMI)
113	115	THIS TIME (I'M GIVING ALL I GOT)	FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
114	112	COULD THIS BE HEAVEN	ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)
115	113	TAKING SOMEBODY WITH ME WHEN I FALL	LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
116	117	DANCING WITH THE MOUNTAINS	JOHN DENVER/RCA 12017 (Cherry Lane, ASCAP)
117	118	REGRETS	KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)
118	119	THE PYRAMID SONG	J. C. CUNNINGHAM/Scotti Brothers 519 (Atl) (Flowering Stone/Lockhill-Selma, ASCAP)
119	121	DANCING GIRLS	CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)
120	123	DON'T TAKE MY LOVE AWAY	SWITCH/Gordy 7181 (Motown) (Jobete, ASCAP)
121	122	FUN AND GAMES	CHUCK MANGIONE/A&M 2236 (Gates, BMI)
122	125	I AIN'T NEVER	ISAAC HAYES/Polydor 2090 (Rightsong, BMI)
123	116	THE GROOVE	RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)
124	133	JAM (LET'S TAKE IT TO THE STREETS)	FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
125	124	SPELLBOUND	RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP)
126	126	OVERNIGHT SENSATION	JERRY KNIGHT/A&M 2215 (Almo/Crimscos, ASCAP)
127	—	ROCK 'N ROLL SOLDIER	POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
128	130	HALF MOON	SILVER HOTEL/MCA 41277 (Blair/Bellhop, BMI)
129	—	TELL ME	TERENCE BOYLAN/Elektra 46631 (Steamed Clam, BMI)
130	—	CALIFORNIA RADIO	MARY BURNS/MCA 41260 (WB, ASCAP)
131	—	I SHOULD BE YOUR LOVER	HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA) (Assorted, BMI)
132	136	I WANNA KNOW YOUR NAME	FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA) (Mighty Three, BMI)
133	127	MANDOLAY	LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)
134	129	WOMAN	REX SMITH/Columbia 1 11271 (Big Hill, ASCAP)
135	135	IF IT TAKES ALL NIGHT	DAKOTA/Columbia 1 11195 (Skidrow, ASCAP)
136	137	YOU'RE GOOD FOR ME	EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI)
137	139	BURNING DESIRE	ARROGANCE/Warner/Curb 49232 (Ensign/Notorious, BMI)
138	134	POLITICAL SCIENCE (LET'S DROP THE BIG ONE)	RANDY NEWMAN/Warner Bros. 49223 (January, BMI)
139	131	TRYING TO LOVE TWO WOMEN	OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP)
140	141	IT DOESN'T MATTER AT ALL	10CC/Warner Bros. 49266 (Man-Ken, BMI)
141	142	WITHOUT YOU	MARSHALL TUCKER BAND/Warner Bros. 49259 (Marshall Tucker, BMI)
142	140	HOW CAN I LOVE YOU	COUCHOIS/Warner Bros. 49229 (World Song ASCAP)
143	—	WHERE DID WE GO WRONG	FRANKIE VALLI/MCA/Curb 41253 (Irving/Swanee Bravol, BMI)
144	132	THE LONELY SHEPHERD	ZAMFIR/Mercury 76045 (Happy Music Verlag)
145	144	LET THE MUSIC DO THE TALKING	JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI)
146	128	DANCIN' LIKE LOVERS	MARY MacGREGOR/RSO 1025 (Special, ASCAP)
147	146	MIDNIGHT RIDER	WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)
148	138	CAN'T YOU FEEL MY LOVE	MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)
149	—	TOMMY, JUDY & ME	ROB HEGEL/RCA 12009 (Don Kirshner/Blackwood, BMI)
150	143	FEEL ALRIGHT	TAZMANIAN DEVILS/Warner Bros. 49231 (Oh Boy, ASCAP)

Record World Singles Alphabetical Listing

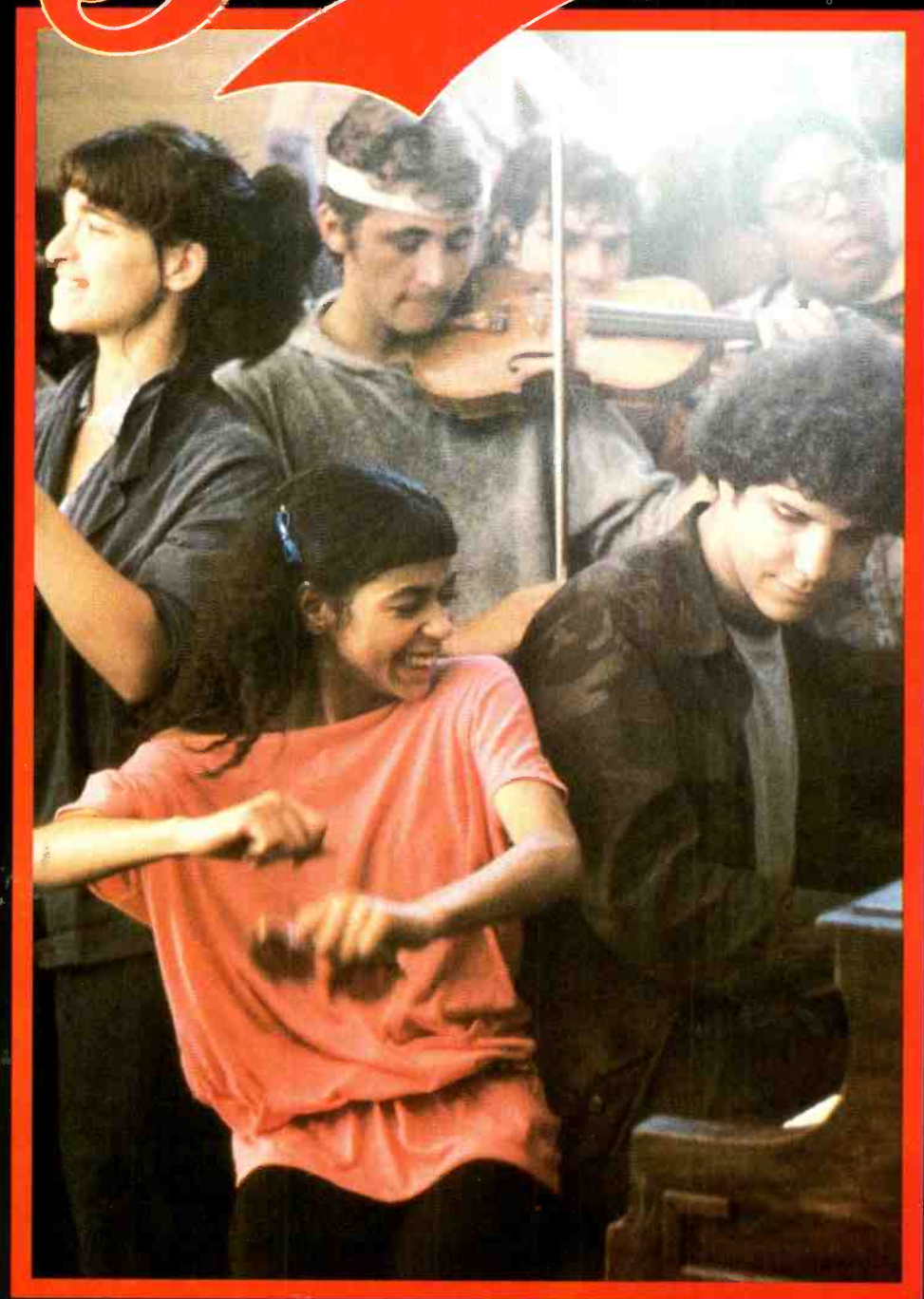
Producer, Publisher, Licensee

AGAINST THE WIND	Szymczyk (Gear, ASCAP)	13	LET'S GET SERIOUS	Wonder (Jobete/Black Bull, ASCAP)	17
ALABAMA GETAWAY	Lyons (Ice Nine, ASCAP)	66	LET'S GO 'ROUND AGAIN	Foster (Average, ASCAP)	67
ALL NIGHT LONG	Walsh (Wow & Flutter, ASCAP)	20	LET MY LOVE OPEN THE DOOR	Thomas (Eel Pie, BMI)	29
ALL OUT OF LOVE	Porter (Arista/BRM, ASCAP/Riva, PRS)	52	LITTLE JEANNIE	Frank-John (Jodrell, ASCAP)	4
A LOVER'S HOLIDAY	Petrus (Little Macho, ASCAP)	53	LOST IN LOVE	Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS)	37
AND THE CRADLE WILL ROCK	Templeman (Van Halen, ASCAP)	92	LOVE THAT GOT AWAY	Lehning (Warner-Tamerlane/El Sueno, BMI)	78
ANGEL SAY NO	Thacker (Tutone Keller)	86	LOVE THE WORLD AWAY	Butler (Southern Nights, ASCAP)	22
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Uhichappell, BMI)	35	MAGIC	Farrar (John Farrar, BMI)	14
ANSWERING MACHINE	Holmes-Boyer (WB/Holmes Line, ASCAP)	91	MAKE A LITTLE MAGIC	Hanna-Edwards (De-Bone-Aire/Vicious Circle, ASCAP)	46
ARE 'FRIENDS' ELECTRIC?	Numan (Beggars Banquet, PRS)	100	MISUNDERSTANDING	Hentschel-Group (Hit Run/Pun, ASCAP)	23
ASHES BY NOW	Leon-Crowell (Jolly Cheeks, BMI)	34	MORE LOVE	Tobin (Jobete, ASCAP)	19
BEYOND	Alpert-Badazz-Armer (Chappell, ASCAP)	72	MY MISTAKE	Holman-Fitzgerald (Short Fuse, BMI)	70
BIGGEST PART OF ME	Piro-Group (Robicon, BMI)	18	OLD FASHION LOVE	Carmichael-Group (Jobete, ASCAP)	68
BONEY MORONIE	Makar (Venice, BMI)	93	ONE FINE DAY	Hallman-King (Screen Gems-EMI, BMI)	26
BOULEVARD	Browne-Ladanyi (Swallow Turn, ASCAP)	58	ONE IN A MILLION	YOU Graham (Irving/Medad, BMI)	56
BRASS IN POCKET (I'M SPECIAL)	Thomas (Modern/Hynde House of Hits/ATV/U.K.)	48	ONE MORE TIME	FOR LOVE Peters (Golden Cornflake, BMI)	60
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	25	ON THE REBOUND	Ballard-Stanley (April/Russ Ballard, ASCAP)	82
CARS	Numan (Beggars Banquet/Andrew Heath, PRS)	12	PILOT OF THE AIRWAYS	Welch-Tarney (Ackee, ASCAP)	83
CHEAP SUNGLASSES	Ham (Hamstein, BMI)	81	PLAY THE GAME	Group (Beechwood/Queen, BMI)	62
CLONES (WE'RE ALL)	Baker (Mount Hope, ASCAP)	98	ROCK BRIGAD	Allom (Zomba, BMI)	95
COMING UP	McCartney (MPL, ASCAP)	3	SAILING	Omaritan (Pop 'n Roll, ASCAP)	39
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	Zager (Kags/Sumac, BMI)	6	SEXY EYES	Haffkine (April, ASCAP/Blackwood, BMI)	27
DANCIN' IN THE STREETS	Casey (Jobete, ASCAP)	73	SHANDI	Poncia (Group, ASCAP/Mad Vincent, BMI)	59
DON'T FALL IN LOVE WITH A DREAMER	Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	24	SHE'S OUT OF MY LIFE	Jones (Fiddleback/Kidada, BMI)	8
DRIVIN' MY LIFE AWAY	Malloy (DebDave/Briarpatch, BMI)	57	SHINING STAR	Graham (Content, BMI)	10
EMOTIONAL RESCUE	Glimmer Twins (Colgems-EMI, ASCAP)	42	SHOULD'VE NEVER LET YOU GO	Appere-Sedaka (Kirshner/April, ASCAP/Kiddo, BMI)	28
EMPIRE STRIKES BACK	Monardo-Bongiiov-Quinn (Fox Fanfare/Banitha, BMI)	41	SITTING IN THE PARK	Simpson (Chevis, BMI)	85
EVERYTHING WORKS IF YOU LET IT	Martin (Aduli, BMI)	51	SOMEONE THAT I USED TO LOVE	Masser (Screen Gems-EMI, BMI)	89
FAME	Gore (MGM, BMI)	69	SOMETHIN' 'BOUT YOU	BABY I LIKE Klein (Colgems-BMI, ASCAP)	77
FREE ME	Wayne (April/Russell Ballard, ASCAP)	87	STAND BY ME	Norman (Rightsong/Trio/ADT, BMI)	33
FUNKYTOWN	Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	2	STEAL AWAY	Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	7
GIMME SOME LOVIN'	Tischler (Island, BMI)	21	STOMP	Jones (State of the Arts/Brojaj, ASCAP)	32
GIME ME THE NIGHT	Jones (Rodsongs, ASCAP)	50	STOP YOUR SOBBING	Lowe (Jay Boy, BMI)	65
GOOD TO HAVE LOVE BACK	Cavaliere-Yaltkaya (KI, ASCAP)	99	SWEET SENSATION	Mtume-Lucas (Frozen Butterfly, BMI)	61
HURT SO BAD	Asher (Vogue, BMI)	96	TAKE A LITTLE RHYTHM	Thomson-Kelly (Rondor/Almo, ASCAP)	36
I CAN'T LET GO	Asher (Blackwood, BMI)	49	TAKE YOUR TIME (DO IT RIGHT) PART I	Sigidis (Avante Garde, ASCAP/Interior/Sigidis, BMI)	30
IF I WERE YOU	Fuller (Fullness/Blackwood, BMI)	97	THAT LOVIN' YOU FEELIN' AGAIN	Ahern (Acuff-Rose, BMI)	75
I GET OFF ON IT	White (Tennessee Swamp Fox, ASCAP)	79	THEME FROM NEW YORK, NEW YORK	Burke (Unart, BMI)	45
I'M ALIVE	Lynne (Jet/Unart/Blackwood, BMI)	15	THE ROSE	Rothchild	1
I'M HAPPY JUST TO DANCE WITH YOU	Norman (Maclen, BMI)	80	TIRED OF TOEIN' THE LINE	Seiter-House (Trio-Cheshire, BMI)	11
IN AMERICA	Boylan (Hat Band, BMI)	16	TULSA TIME/COCAINE	Astley (Bibo, ASCAP)	55
INTO THE NIGHT	Maraz (Papa Jack, BMI)	38	TWILIGHT ZONE/TWILIGHT TONE	Graydon (April, ASCAP/Garden Rake, BMI/Heen, ASCAP)	90
IT HURTS TOO MUCH	Maslin (Camex, BMI)	74	TWO PLACES AT THE SAME TIME	Parker (Raydiola, ASCAP)	31
IT'S FOR YOU	Peluso-Beckett (Big Stick, BMI)	64	WALKS LIKE A LADY	Workman-Elson (Weed High Nightmare, BMI)	43
IT'S HARD TO BE HUMBLE	Butler (Songpainter, BMI)	44	WE LIVE FOR LOVE	Coleman (Rare Blue/Neil Geraldo, ASCAP)	47
IT'S STILL ROCK AND ROLL TO ME	Ramone (Impulsive/April, ASCAP)	5	WE'RE GOIN' OUT TONIGHT	Blackmon (Better Nights, ASCAP/Better Days, BMI)	94
JOJO	Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	40	WHEN THINGS GO WRONG	Wissert (Leeds/MCA, ASCAP)	88
KING OF THE HILL	Raphael (Critique, BMI)	63	WHO SHOT J.R.?	Vanover (Locity, BMI)	71
LANDLORD	Ashford-Simpson (Nick-O-Val, ASCAP)	54	WHY NOT ME	Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	76
LET ME LOVE YOU TONIGHT	Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	9	YOU AND ME	Martin (Chinnichap/Careers, BMI)	84

THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE
AN ALAN PARKER FILM

Fame

1 H
CHARTMAKER OF THE WEEK
65 128 FAME
(ORIGINAL SOUNDTRACK)
RSO RX 1 3080



THE FIRST SINGLE
FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK
IS THE TITLE SONG

"FAME"

BY

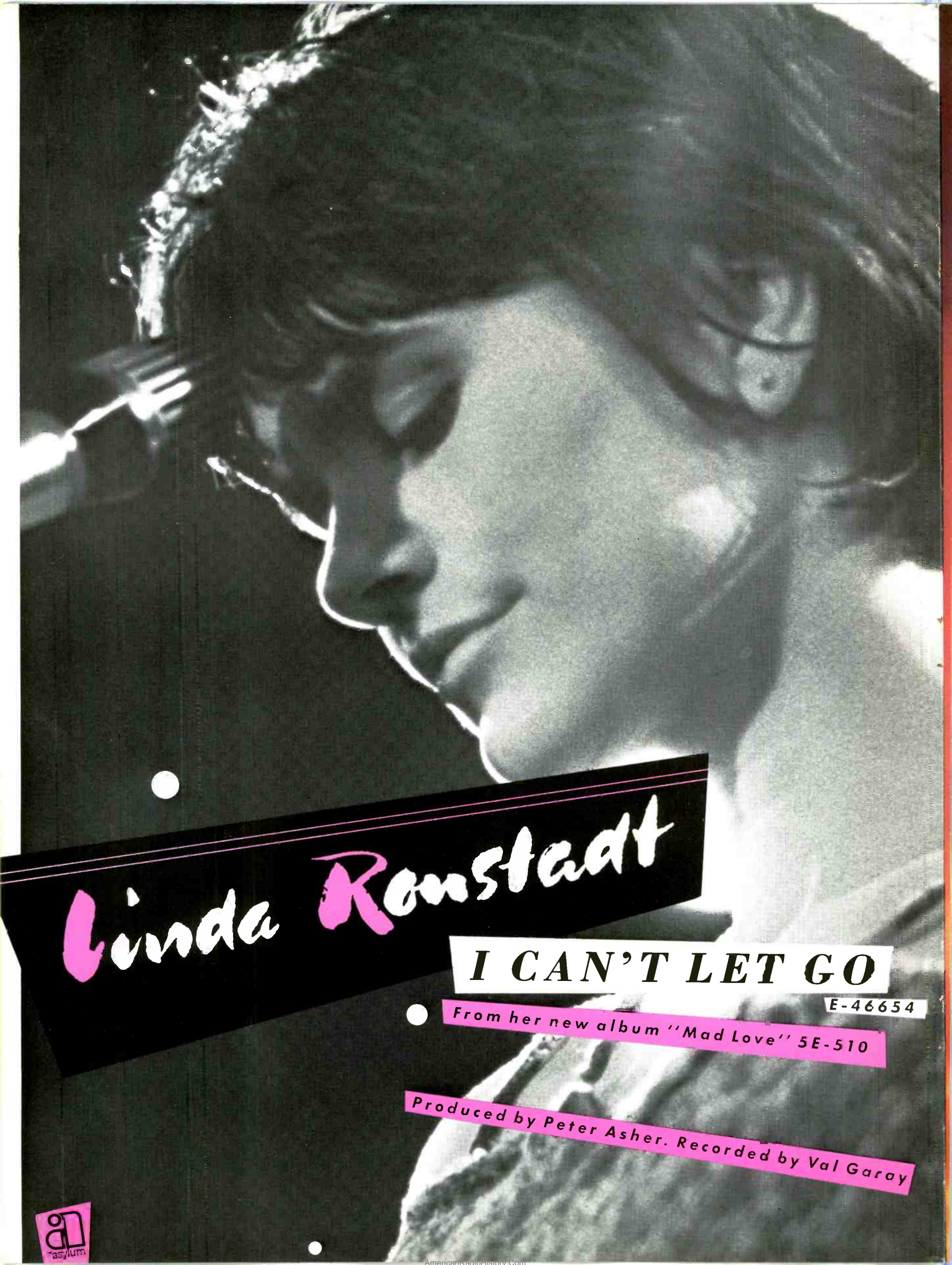
69

IRENE CARA

PRODUCED BY MICHAEL GORE

Give the gift
of music.





Linda Ronstadt

I CAN'T LET GO

E-46654

From her new album "Mad Love" 5E-510

Produced by Peter Asher. Recorded by Val Garay



Record World Singles



JULY 5, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JULY 5	JUNE 28		WKS. ON CHART
1	1	THE ROSE BETTE MIDLER Atlantic 3656 (2nd Week)	15
2	2	FUNKYTOWN LIPPS, INC./Casablanca 2233	15
3	3	COMING UP PAUL McCARTNEY/Columbia 1 11263	11
4	4	LITTLE JEANNIE ELTON JOHN/MCA 41236	10
5	6	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	7
6	8	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	8
7	5	STEAL AWAY ROBBIE DUPREE/Elektra 46621	13
8	7	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	13
9	10	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	9
10	13	SHINING STAR MANHATTANS/Columbia 1 11222	11
11	12	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	9
12	11	CARS GARY NUMAN/Atco 7211	20
13	9	AGAINST THE WIND BOB SEGER/Capitol 4863	10
14	17	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	7
15	20	I'M ALIVE ELO/MCA 41246	7
16	29	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	6
17	18	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	15
18	14	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	14
19	21	MORE LOVE KIM CARNES/EMI-America 8045	6
20	25	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	8
21	24	GIMME SOME LOVIN' THE BLUES BROTHERS/Atlantic 3666	6
22	27	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	4
23	26	MISUNDERSTANDING GENESIS/Atlantic 3662	8
24	15	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	15
25	16	CALL ME BLONDIE/Chrysalis 2414	21
26	30	ONE FINE DAY CAROLE KING/Capitol 4864	8
27	19	SEXY EYES DR. HOOK/Capitol 4831	21
28	22	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	14
29	39	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	4
30	41	TAKE YOUR TIME (DO IT RIGHT) PART I* THE S.O.S. BAND/ Tabu 9 5522 (CBS)	7
31	31	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	12
32	28	STOMP! BROTHERS JOHNSON/A&M 2216	18
33	37	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	8
34	38	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	10
35	23	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	25
36	47	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	5
37	32	LOST IN LOVE AIR SUPPLY/Arista 0479	21
38	46	INTO THE NIGHT BENNY MARDONES/Polydor 2091	5
39	53	SAILING* CHRISTOPHER CROSS/Warner Bros. 49507	4
40	50	JOJO BOZ SCAGGS/Columbia 1 11281	4
41	48	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	4



CHARTMAKER OF THE WEEK

42	—	EMOTIONAL RESCUE ROLLING STONES Rolling Stones 20001 (Atl)	1
43	45	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	7
44	40	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	16
45	34	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	11
46	54	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	4
47	33	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	14



48	35	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	20
49	60	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	2
50	90	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	2
51	55	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 9 50887	6
52	61	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	5
53	57	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	7
54	58	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	7
55	63	TULSA TIME/COCAINE ERIC CLAPTON AND HIS BAND/ RSO 1039	4
56	74	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	3
57	64	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	3
58	—	BOULEVARD JACKSON BROWNE/Asylum 47003	1
59	69	SHANDI KISS/Casablanca 2282	3
60	66	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	4
61	65	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	9
62	76	PLAY THE GAME QUEEN/Elektra 46652	2
63	70	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	4
64	72	IT'S FOR YOU PLAYER/Casablanca 2265	4
65	67	STOP YOUR SOBBING PRETENDERS/Sire 49506 (WB)	4
66	68	ALABAMA GETAWAY GRATEFUL DEAD/Arista 0519	4
67	73	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515	3
68	78	OLD-FASHION LOVE COMMODORES/Motown 1489	3
69	75	FAME IRENE CARA/RSO 1034	4
70	71	MY MISTAKE KINGBEEES/RSO 1032	4
71	77	WHO SHOT J.R.? GARY BURBANK/Ovation 1150	4
72	81	BEYOND HERB ALPERT/A&M 2246	3
73	80	DANCIN' IN THE STREETS TERI DESARIO WITH K.C./ Casablanca 2278	3
74	82	IT HURTS TOO MUCH ERIC CARMEN/Arista 0506	2
75	84	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	2
76	87	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 600 (Atl)	2
77	62	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	7
78	86	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	2
79	79	I GET OFF ON IT TONY JOE WHITE/Casablanca 2279	3
80	—	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	1
81	88	CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220	2
82	83	ON THE REBOUND RUSS BALLARD/Epic 9 50883	3
83	36	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	20
84	85	YOU AND ME ROCKIE ROBBINS/A&M 2231	5
85	89	SITTING IN THE PARK G.G./Arista 0510	2
86	42	ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278	8
87	—	FREE ME ROGER DALTRY/Polydor 2105	1
88	98	WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246	2
89	—	SOMEONE THAT I USED TO LOVE NATALIE COLE/ Capitol 4869	1
90	51	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic 3649	13
91	43	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	9
92	56	AND THE CRADLE WILL ROCK VAN HALEN/Warner Bros. 49501	7
93	97	BONEY MORONIE CHEEKS/Capitol 4883	2
94	96	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	3
95	99	ROCK-BRIGADE DEF LEPPARD/Mercury 76064	2
96	44	HURT SO BAD LINDA RONSTADT/Asylum 46624	14
97	—	IF I WERE YOU TOBY BEAU/RCA 11964	1
98	52	CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204	8
99	100	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	2
100	—	ARE 'FRIENDS' ELECTRIC? GARY NUMAN & TUBEWAY ARMY/Atco 7206	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 24



Record World Album Airplay

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

JULY 5, 1980

FLASHMAKER



FEEL THE HEAT
HENRY PAUL BAND
Atlantic

MOST ADDED

- FREE ME** (single)—Roger Daltrey—Polydor (30)
- EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones (28)
- BOULEVARD** (single)—Jackson Browne—Asylum (25)
- FEEL THE HEAT**—Henry Paul—Atlantic (24)
- ROCK 'N' ROLL ENFORCERS**—Silencers—Precision (21)
- CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col (13)
- ONE OF THE KIDS**—Paul Warren & Explorer—RSO (11)
- SAVED**—Bob Dylan—Col (8)
- UP**—Le Roux—Capitol (7)
- NEW ADVENTURES**—Polydor (5)

WNEW-FM/NEW YORK

- ADDS:**
- EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - HEARTS IN HER EYES** (12")—Records—Virgin
 - ONE OF THE KIDS**—Paul Warren & Explorer—RSO
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision

HEAVY ACTION:

- LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
- EMPTY GLASS**—Pete Townshend—Atco
- PRETENDERS**—Sire
- GLASS HOUSES**—Billy Joel—Col
- ARGYBARGY**—Squeeze—A&M
- GO TO HEAVEN**—Grateful Dead—Arista
- EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
- DUKE**—Genesis—Atlantic
- SPIDER**—Dreamland
- XANADU**—Original Soundtrack—MCA

WBCN-FM/BOSTON

- ADDS:**
- AMERICAN GLUE**—Mix—Word of Mouth
 - BODY LANGUAGE**—Patti Austin—CTI/Col
 - COME UPSTAIRS**—Carly Simon—WB
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - SAVED**—Bob Dylan—Col
 - TIGHT SHOES**—Foghat—Bearsville
 - TONIGHT YOU'RE MINE**—Eric Carmen—Arista
 - XANADU**—Original Soundtrack—MCA
 - 415 MUSIC SAMPLER**—415

HEAVY ACTION:

- FLESH AND BLOOD**—Roxy Music—Atco
- PRETENDERS**—Sire
- CAREFUL**—Motels—Capitol
- WARM LEATHERETTE**—Grace Jones—Island
- THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI-America
- ONE FOR THE ROAD**—Kinks—Arista
- LONDON CALLING**—Clash—Epic
- BLUES BROTHERS**—Original Soundtrack—Atlantic
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- ME MYSELF I**—Joan Armatrading—A&M

WLIR-FM/LONG ISLAND

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - HOLD ON**—Carolyn Mas—Mercury
 - NEW ADVENTURES**—Polydor
 - ONE OF THE KIDS**—Paul Warren & Explorer—RSO
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - UP**—Le Roux—Capitol

HEAVY ACTION:

- CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
- BLOTTO** (EP)—Blotto
- DIRTY LOOKS**—Stiff/Epic
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THERE AND BACK**—Jeff Beck—Epic
- EMPTY GLASS**—Pete Townshend—Atco
- GO TO HEAVEN**—Grateful Dead—Arista
- ONE FOR THE ROAD**—Kinks—Arista
- LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
- ARGYBARGY**—Squeeze—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- BOULEVARD**—Jackson Browne—Asylum
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Arista
 - FREE ME** (single)—Roger Daltrey—Polydor
 - HOLD ON**—Carolyn Mas—Mercury
 - KINGBEES**—RSO
 - ONE OF THE KIDS**—Paul Warren & Explorer—RSO
 - ROBBIE DUPREE**—Elektra
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - UP**—Le Roux—Capitol

HEAVY ACTION:

- EMPTY GLASS**—Pete Townshend—Atco
- GLASS HOUSES**—Billy Joel—Col
- DUKE**—Genesis—Atlantic
- AGAINST THE WIND**—Bob Seger—Capitol
- GO TO HEAVEN**—Grateful Dead—Arista
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- SCREAM DREAM**—Ted Nugent—Epic
- THE UP ESCALATOR**—Graham Parker—Arista
- MCCARTNEY II**—Poul McCartney—Col
- ARGYBARGY**—Squeeze—A&M

WCOZ-FM/BOSTON

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - FREE ME** (single)—Roger Daltrey—Polydor
- HEAVY ACTION:**
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - DUKE**—Genesis—Atlantic
 - WOMEN AND CHILDREN FIRST**—Van Halen—WB
 - GLASS HOUSES**—Billy Joel—Col
 - AGAINST THE WIND**—Bob Seger—Capitol
 - LOVE STINKS**—J. Geils—EMI-America
 - FACE TO FACE**—Angel City—Epic
 - BRITISH STEEL**—Judas Priest—Col
 - THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI-America
 - JUST ONE NIGHT**—Eric Clapton—RSO

WBLM-FM/MAINE

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - NEW MUSIK**—Epic/Nu-Disk
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
- HEAVY ACTION:**
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - DUKE**—Genesis—Atlantic
 - AGAINST THE WIND**—Bob Seger—Capitol
 - THE WALL**—Pink Floyd—Col
 - GLASS HOUSES**—Billy Joel—Col
 - ROBIN LANE & THE CHARTBUSTERS**—WB
 - THE UP ESCALATOR**—Graham Parker—Arista
 - ME MYSELF I**—Joan Armatrading—A&M
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet

WQBK-FM/ALBANY

- ADDS:**
- ACT OF LOVE**—Voyager—RCA
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - HOLD ON**—Carolyn Mas—Mercury
 - NERVUS REX**—Dreamland
 - ONE OF THE KIDS**—Paul Warren & Explorer—RSO
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - THE CORRECT USE OF SOAP**—Magazine—Virgin
 - UP**—Le Roux—Capitol
- HEAVY ACTION:**
- THERE AND BACK**—Jeff Beck—Epic
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
 - PETER GABRIEL**—Mercury
 - ONE FOR THE ROAD**—Kinks—Arista
 - PRETENDERS**—Sire
 - THE UP ESCALATOR**—Graham Parker—Arista
 - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
 - BEBE LE STRANGE**—Heart—Epic
 - TOMMY TUTONE**—Col

WCMF-FM/ROCHESTER

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - NO RESPECT**—Rodney Dangerfield—Casablanca
 - ROADIE**—Original Soundtrack—WB
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
- HEAVY ACTION:**
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - DUKE**—Genesis—Atlantic
 - EMPTY GLASS**—Pete Townshend—Atco
 - WOMEN AND CHILDREN FIRST**—Van Halen—WB
 - PETER GABRIEL**—Mercury
 - BRITISH STEEL**—Judas Priest—Col
 - THE UP ESCALATOR**—Graham Parker—Arista
 - AGAINST THE WIND**—Bob Seger—Capitol
 - TOMCATTIN'**—Blackfoot—Atco
 - ONE FOR THE ROAD**—Kinks—Arista

WMJQ-FM/ROCHESTER

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - BREAKFAST IN MARIN** (single)—Sean Tyla—Polydor
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - ME MYSELF I**—Joan Armatrading—A&M
 - ONE OF THE KIDS**—Paul Warren & Explorer—RSO
 - ROBBIE DUPREE**—Elektra
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - UP**—Le Roux—Capitol
- HEAVY ACTION:**
- ROMANCE DANCE**—Kim Carnes—EMI-America
 - TOMCATTIN'**—Blackfoot—Atco
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - DAKOTA**—Col
 - METAL RENDEZ-VOUS**—Krakus—Ariola-America
 - SPIDER**—Dreamland
 - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
 - DUKE**—Genesis—Atlantic
 - PETER GABRIEL**—Mercury

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - MAKE A LITTLE MAGIC**—Dirt Band—UA
 - NO RESPECT**—Rodney Dangerfield—Casablanca
 - ONE BAD HABIT**—Michael Franks—WB
- HEAVY ACTION:**
- DUKE**—Genesis—Atlantic
 - AGAINST THE WIND**—Bob Seger—Capitol
 - GO TO HEAVEN**—Grateful Dead—Arista
 - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PHOENIX**—Dan Fogelberg—Full Moon
 - CHRISTOPHER CROSS**—WB
 - COME UPSTAIRS**—Carly Simon—WB
 - 21 AT 33**—Elton John—MCA
 - GLASS HOUSES**—Billy Joel—Col

WMMR-FM/PHILADELPHIA

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - NO RESPECT**—Rodney Dangerfield—Casablanca
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - HEAVY ACTION:**
 - EMPTY GLASS**—Pete Townshend—Atco
 - THE UP ESCALATOR**—Graham Parker—Arista
 - DUKE**—Genesis—Atlantic
 - ONE FOR THE ROAD**—Kinks—Arista
 - GLASS HOUSES**—Billy Joel—Col
 - GO TO HEAVEN**—Grateful Dead—Arista
 - AGAINST THE WIND**—Bob Seger—Capitol
 - WOMEN AND CHILDREN FIRST**—Van Halen—WB
 - ARGYBARGY**—Squeeze—A&M
 - CATS**—Elektra

WYDD-FM/PITTSBURGH

- ADDS:**
- BOULEVARD** (single)—Jackson Browne—Asylum
 - EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - FREE ME** (single)—Roger Daltrey—Polydor
 - KINGBEES**—RSO
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - SAVED**—Bob Dylan—Col
- HEAVY ACTION:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - JUST ONE NIGHT**—Eric Clapton—RSO
 - DUKE**—Genesis—Atlantic
 - HAVE A GOOD TIME**—Iron City House-rockers—MCA
 - WOMEN AND CHILDREN FIRST**—Van Halen—WB
 - IN AMERICA** (single)—Charlie Daniels—Epic
 - EMPTY GLASS**—Pete Townshend—Atco
 - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - LOVE STINKS**—J. Geils—EMI-America
 - TOMCATTIN'**—Blackfoot—Atco

WHFS-FM/WASHINGTON

- ADDS:**
- EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - GO NUTZ**—Herman Brood—Ariola-America
 - ONE OF THE KIDS**—Paul Warren & Explorers—RSO
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
 - SHAKIN' STREET**—Col
 - TONIGHT** (single)—Ronnie Spector—Polish
 - YACHTS WITHOUT RADAR**—Yachts—Polydor
 - 415 SAMPLER**—415
- HEAVY ACTION:**
- ME MYSELF I**—Joan Armatrading—A&M
 - THE UP ESCALATOR**—Graham Parker—Arista
 - FLESH AND BLOOD**—Roxy Music—Atco
 - ONE FOR THE ROAD**—Kinks—Arista
 - TOMMY TUTONE**—Col
 - GO TO HEAVEN**—Grateful Dead—Arista
 - FREEDOM OF CHOICE**—Devo—WB
 - KINGBEES**—RSO
 - TRUTH DECAY**—T. Bone Burnett—Takoma
 - SCREAMING TARGETS**—Jo Jo Zep & the Falcons—Col

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

Record World Album Airplay



JULY 5, 1980

TOP AIRPLAY



EMPTY GLASS
PETE TOWNSHEND
Atco

MOST AIRPLAY

- EMPTY GLASS**—Pete Townshend—Atco (34)
DUKE—Genesis—Atlantic (27)
AGAINST THE WIND—Bob Seger—Capitol (22)
ONE FOR THE ROAD—Kinks—Arista (19)
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum (19)
GLASS HOUSES—Billy Joel—Col (17)
WOMEN AND CHILDREN FIRST—Van Halen—WB (16)
TOMCATTIN'—Blackfoot—Atco (15)
JUST ONE NIGHT—Eric Clapton—RSO (13)
GO TO HEAVEN—Grateful Dead—Arista (12)

WQDR-FM/RALEIGH

- ADDS:**
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
DREAMER'S MATINEE—Don Schlitz—Capitol
NIGHTHAWKS—Mercury
SAVED—Bob Dylan—Col
SPLENDID HOTEL—Al Dimeola—Col
HEAVY ACTION:
AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco
MIDDLE MAN—Boz Scaggs—Col
GLASS HOUSES—Billy Joel—Col
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
THE UP ESCALATOR—Graham Parker—Arista
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
DUKE—Genesis—Atlantic
JUST ONE NIGHT—Eric Clapton—RSO
SNAKES AND LADDERS—Gerry Rafferty—UA

WYMX-FM/AUGUSTA

- ADDS:**
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FEEL THE HEAT—Henry Paul—Atlantic
FREE ME (single)—Roger Daltrey—Polydor
NEW ADVENTURES—Polydor
NIGHTHAWKS—Mercury
PLAY THE GAME (single)—Queen—Elektra
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
VOLUME—Ray Gomez—Col

HEAVY ACTION:

- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
TOMCATTIN'—Blackfoot—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB
SCREAM DREAM—Ted Nugent—Epic
EMPTY GLASS—Pete Townshend—Atco
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
DUKE—Genesis—Atlantic
BLUES BROTHERS—Original Soundtrack—Atlantic
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
HEAVEN AND HELL—Black Sabbath—WB

WSHE-FM/FT. LAUDERDALE

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
CAREFUL—Motels—Capitol
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FEEL THE HEAT—Henry Paul—Atlantic
FREE ME (single)—Roger Daltrey—Polydor
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
TOUCH—Atco
HEAVY ACTION:
ROADIE—Original Soundtrack—WB
EMPTY GLASS—Pete Townshend—Atco
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
SCREAM DREAM—Ted Nugent—Epic
HEAVEN AND HELL—Black Sabbath—WB
DUKE—Genesis—Atlantic
ONE FOR THE ROAD—Kinks—Arista
BLUES BROTHERS—Original Soundtrack—Atlantic
DEPARTURE—Journey—Col
TOMMY TUTONE—Col

WMMS-FM/CLEVELAND

- ADDS:**
AMERICAN NOISE—Planet
BOULEVARD (single)—Jackson Browne—Asylum
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FEEL THE HEAT—Henry Paul—Atlantic
FREE ME (single)—Roger Daltrey—Polydor
PETER GABRIEL—Mercury
LOVE AFFAIR—Radio
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
HEAVY ACTION:
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
FLESH AND BLOOD—Roxy Music—Atco
MIDDLE MAN—Boz Scaggs—Col
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
ONE FOR THE ROAD—Kinks—Arista
WOMEN AND CHILDREN FIRST—Van Halen—WB
EMPTY GLASS—Pete Townshend—Atco
GLASS HOUSES—Billy Joel—Col
PRETENDERS—Sire

WABX-FM/DETROIT

- ADDS:**
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BOULEVARD (single)—Jackson Browne—Asylum

- EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones
FREE ME (single)—Roger Daltrey—Polydor
METAL RENDEZ-VOUS—Krokus—Ariola-America
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
SHAKIN' STREET—Col
UNMASKED—Kiss—Casablanca

HEAVY ACTION:

- AGAINST THE WIND**—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
FLUSH THE FASHION—Alice Cooper—WB
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
21 AT 33—Elton John—MCA
NAKED BUT NOT DEAD—Mitch Ryder—Seeds & Stems
TOMCATTIN'—Blackfoot—Atco
ONE FOR THE ROAD—Kinks—Arista
FLESH AND BLOOD—Roxy Music—Atco

WLUP-FM/CHICAGO

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
CAREFUL—Motels—Capitol
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FREE ME (single)—Roger Daltrey—Polydor
PLAY THE GAME (single)—Queen—Elektra
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
HEAVY ACTION:
WOMEN AND CHILDREN FIRST—Van Halen—WB
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
BRITISH STEEL—Judas Priest—Col
MCCARTNEY II—Paul McCartney—Col
REBEL GIRL (single)—Survivor—Atlantic
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
PRETENDERS—Sire
ON THROUGH THE NIGHT—Def Leppard—Mercury

KSHE-FM/ST. LOUIS

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
FEEL THE HEAT—Henry Paul—Atlantic
FLESH AND BLOOD—Roxy Music—Atco
FREE ME (single)—Roger Daltrey—Polydor
LOVE AFFAIR—Radio
ONE OF THE KIDS—Paul Warren & Explorer—RSO
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
HEAVY ACTION:
DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
JUST ONE NIGHT—Eric Clapton—RSO
DANGER ZONE—Sammy Hagar—Capitol
EMPTY GLASS—Pete Townshend—Atco
OZARK MOUNTAIN DAREDEVILS—Col
GO TO HEAVEN—Grateful Dead—Arista
TOMCATTIN'—Blackfoot—Atco
TIGHT SHOES—Foghat—Bearsville
DEPARTURE—Journey—Col

KQRS-FM/MINNEAPOLIS

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
FREE ME (single)—Roger Daltrey—Polydor
PLAY THE GAME (single)—Queen—Elektra
HEAVY ACTION:
WOMEN AND CHILDREN FIRST—Van Halen—Col
JUST ONE NIGHT—Eric Clapton—RSO
CRASH AND BURN—Pat Travers—Polydor
AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
TOMCATTIN'—Blackfoot—Atco
SCREAM DREAM—Ted Nugent—Epic
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
ONE FOR THE ROAD—Kinks—Arista

KL0L-FM/HOUSTON

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FEEL THE HEAT—Henry Paul—Atlantic
FREE ME (single)—Roger Daltrey—Polydor
HEAVY ACTION:
EMPTY GLASS—Pete Townshend—Atco
JUST ONE NIGHT—Eric Clapton—RSO
BLUES BROTHERS—Original Soundtrack—Atlantic
DUKE—Genesis—Atlantic
WOMEN AND CHILDREN FIRST—Van Halen—WB
BRITISH STEEL—Judas Priest—Col
SCREAM DREAM—Ted Nugent—Epic
GLASS HOUSES—Billy Joel—Col
HEAVEN AND HELL—Black Sabbath—WB
FLUSH THE FASHION—Alice Cooper—WB

KFML-AM/DENVER

- ADDS:**
BARNET DOGS—Russ Ballard—Epic
CAREFUL—Motels—Capitol
COME UPSTAIRS—Carly Simon—WB
FREE ME (single)—Roger Daltrey—Polydor
H—Bob James—Tappan Zee
NEW ADVENTURES—Polydor
PABLO MOSES—Manga
RHAPSODY AND BLUES—Crusaders—MCA
SAVED—Bob Dylan—Col
THE BARBARA DICKSON ALBUM—Col
HEAVY ACTION:
BLUES BROTHERS—Original Soundtrack—Atlantic
THE GAME'S UP—Sniff 'n' the Tears—Atlantic
ME MYSELF I—Joan Armatrading—A&M
LIGHTS IN THE NIGHT—Flash and the Pan—Epic
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
TRUTH DECAY—T. Bone Burnette—Takoma
SOLO IN SOHO—Philip Lynott—WB
EMPTY GLASS—Pete Townshend—Atco
VOLUME—Ray Gomez—Col
FLESH AND BLOOD—Roxy Music—Atco

KBPI-FM/DENVER

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FEEL THE HEAT—Henry Paul—Atlantic
FREE ME (single)—Roger Daltrey—Polydor
HEAVY ACTION:
GO TO HEAVEN—Grateful Dead—Arista
BARNET DOGS—Russ Ballard—Epic
SPIDER—Dreamland
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
GLASS HOUSES—Billy Joel—Col
JUST ONE NIGHT—Eric Clapton—RSO
SCREAM DREAM—Ted Nugent—Epic
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
TOMCATTIN'—Blackfoot—Atco

KSJO-FM/SAN JOSE

- ADDS:**
FEEL THE HEAT—Henry Paul—Atlantic
HUEY LEWIS—Chrysalis
XANADU—Original Soundtrack—MCA
HEAVY ACTION:
THE WALL—Pink Floyd—Col
FLESH AND BLOOD—Roxy Music—Atco
SOLO IN SOHO—Philip Lynott—WB
ONE FOR THE ROAD—Kinks—Arista
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE UP ESCALATOR—Graham Parker—Arista
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
PRESSURE—Bram Tchaikovsky—Polydor
EVENING STANDARDS—Jags—Island
AGAINST THE WIND—Bob Seger—Capitol

KZOK-FM/SEATTLE

- ADDS:**
BOULEVARD (single)—Jackson Browne—Asylum
EMOTIONAL RESCUE (single)—Rolling Stones—Rolling Stones
FREE ME (single)—Roger Daltrey—Polydor
ONE OF THE KIDS—Paul Warren & Explorer—RSO
HEAVY ACTION:
AGAINST THE WIND—Bob Seger—Capitol
THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
GLASS HOUSES—Billy Joel—Col
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
EMPTY GLASS—Pete Townshend—Atco
BRITISH STEEL—Judas Priest—Col
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
FACE TO FACE—Angel City—Epic

42 stations reporting this week. In addition to those printed are:

- WAAF-FM WXRT-FM KOME-FM
WPLR-FM WKDF-FM KNAC-FM
WAQX-FM WQFM-FM KZAP-FM
WKLS-FM KZEW-FM KZAM-AM
ZETA 7-FM KGB-FM KZEL-FM
Y95-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ NEW WAYV: When a station jumps from a 3.5 to a 12 ARB share in its market, there's reason to take notice—no "margin for error" argument stands up against numbers like that. That's the sort of jump taken in the last survey by WAYV (FM 95) in Atlantic City, and according to PD **Larry Giordano**, programming had the largest role in the ratings leap. Giordano says the process really began in 1979 under former PD **Kingsley Smith**, who remains with the station as an air personality. "The station was basically a soft LP format," says the current PD, "But they were playing songs because they were soft and not necessarily because they were good." Two Januarys ago, Smith and Giordano made their first format alteration, an experiment with all-night disco, and the reaction was so "phenomenal" that they tried it every night. By summer, '79, the station was practically all disco, and Giordano points out that although disco formats had become practically a "dirty word" by late autumn, the jump on the bandwagon had established FM 95's identity. For its own survival, FM 95 began playing "pop and rock songs that were basically compatible," with disco and developed from there. The station now maintains a long playlist (about 100 titles), including "a lot more R&B than most pop stations would play," according to the PD. The mix of medium to light rotation records apparently is the key, with everything from **Christopher Cross'** "Sailing" to **Alice Cooper's** "Clones" to **Kurtis Blow's** "The Breaks." Heavy play ranges from **S.O.S. Band** to **Rupert Holmes**, keeping in mind that the station is a bit mellower in the daytime than at night. "To read our playlist, you'd think we were crazy," stated Giordano, "but it definitely works." He's right—the station covers an area with about one half million in population, and they turned up second overall in ages 18 to 34, first overall for ages 25-54, and second among males and females 18 years old and over, moving from sixth to second place in the market.

A REAL MUTHA FOR YA: Programming changes have also taken place at Boston's WCOZ-FM, now known as the "Rock 'N' Roll Mutha." PD **John Sebastian**, who's been there about a month, reported that the station has been "cutting down on, or practically cutting out, ballads, disco . . . there's very little mid or slow tempo music played." Sebastian said that music by groups such as "**Zeppelin**, **Stones** and the **Who**" pretty well defines the new station parameters, and he mentioned select cuts by **Graham Parker**, **Devo** and **Flash & The Pan** as representative of the newer artists that the station would be playing. Sebastian said he had had "great success" with a similar format at KUPD in Phoenix, and he feels that it fills a major gap in Boston radio. The format change has not precipitated any personnel changes. MD **Kate Ingram** and the air staff remain intact.

MOVES: **Don Kelly** leaves WIP in Philadelphia after ten years to take over VP/GM at KLAC in Los Angeles . . . **Larry Knight** named PD at KCBQ/San Diego . . . **Cliff Hunter** is the new GM, **Lee Roy Hansen** the new PD at KSJO in San Jose . . . With the departure of **Bob Scott**, Stephen Harris will be acting PD at WBMX in Chicago . . . **Danny Davis**, Casablanca Records vice president of promotion, was named best promotion person of the year in the recent Bobby Poe Pop Music Survey Awards. Congratulations!!! . . . **Rick Bisceglia** has left his post as MD of New York's WXLO-FM to cross the great divide and join Ariola America Records as national pop promotion director. Bisceglia, who worked his way up from a position answering 'XLO's request line three years ago, is making his debut in the record business, but he's quite comfortable with the move. "It'll be just like being in radio," he said, "because half the time, I'll be spending time with guys like me. And the other half will be different and exciting . . . WMMR-FM/Philadelphia's assistant MD **Marc Goodman** (sorry, **Charlie**) reports that the 10th anniversary/birthday party for air personality **Michael Pearson** was highlighted by the presentation of a framed letter of congratulation for Pearson from Philadelphia Mayor **Bill Green**, who regularly calls Pearson with requests . . . Congratulations are in order to **Jose Diaz** of WBLM-FM, Portland, Maine, and his wife **Joanne**, on the birth of five pound, 10 ounce daughter **Lyla Lynn**,

on Father's Day . . . **Herb Oscar Anderson**, New York's legendary "Morning Mayor" of WABC fame, will be sitting in for **Harry Harrison** on New York's WCBS-FM (5:30AM to 9:00AM) the week of June 30 . . . The inimitable **Jonathan King** will be filling **Barry Gray's** slot on WMCA in New York July 2, 3 and 4. King, who's best remembered in the U.S. for his hit "Everyone's Gone To The Moon," is a record company exec, recording star and air personality in England. He's currently in the U.S. covering the Presidential election for the BBC. Let's hope the Big Apple is ready for King's sardonic British humor—keep in mind that his last overseas single was titled "It's Illegal, It's Immoral, It's Unhealthy, But It's Fun."

A PACT WITH IMPACT: The ABC Radio Network and DIR Broadcasting have signed a major production agreement whereby DIR's concert program, the "King Biscuit Flower Hour," will be distributed exclusively by ABC, while DIR will create and produce new forms of programming for ABC, in addition to producing ABC's "Supergroups In Concert" series. The official announcement was made jointly by **Edward F. McLaughlin**, president of the ABC Radio Network, **Bob Meyrowitz**, president, and **Peter Kauff**, executive vice president of DIR, at an evening reception in New York last Monday, June 23. The agreement is effective January 1, 1981.

The ABC/DIR pact allegedly conflicts with some of DIR's existing contracts, notably one with WNEW-FM in New York. WNEW-FM made no official comments on the DIR announcement, although **NEW GM Mel Karmazin** told the New York Post two weeks ago that, to his knowledge, the ABC agreement would not affect his station's contract with DIR.

AT THE SOURCE: WNEW-FM recently became the New York affiliate for NBC Radio's young adult network, according to a joint announcement made by **Charles Renwick**, executive vice president, radio networks for NBC, and WNEW-FM GM Mel Karmazin. An NBC spokesman assured Radio Replay that this affiliation is not affected by or connected in any way to the 'NEW situation with DIR.



"I can name that tune in three —"

Record World Imports

By JEFFREY PEISCH

■ **OUR HEROES REVISITED:** In a distorted kind of way, it's a relief to report that the latest releases from the **Clash** and **Elvis Costello** aren't tour-de-forces, demanding lengthy discussion. This column has certainly praised the work of Costello and the Clash in the past; the old adjectives lose their bite after too much use. This is not to say that the three new songs by Costello ("Dr. Luther's Assistant" "Ghost Train" and "Just a Memory") and the one ("Bankrobbers" in two versions) by the Clash aren't hep. They are merely letdowns considering the last efforts by the artists. The songs are interesting though as documents of peripheral interests of both Costello and the Clash.

The Costello songs (on a four-song EP featuring "New Amsterdam" from the "Get Happy!" LP) are particularly interesting because Costello is presented as a solo artist, not with the **Attractions**. No instrument credits are given, but the songs have sparse instrumentation, and word has it that Costello might have played most of the tracks himself. "Just a Memory," a ballad with typical Costello cynicism, is sung with only piano and organ support.

The gem of the EP is "Dr. Luther's Assistant," a bizarre tale that harkens to mind the **Beatles**, circa "Strawberry Fields Forever." If Costello was inspired by mid-'60s Motown on the "Get Happy!" LP, he now seems to be exploring music from a different genre of the same time period. (Can we expect a psychedelic LP next?) The vocals on "Luther," on certain phrases, sound eerily like John Lennon's. Like Lennon, Costello has a nasal tone, and he slurs the last syllable of each line. The end of "Luther" features a reversed guitar riff, straight from the fab four.

The Clash's "Bankrobbers" is the b-side of the German "Train in Vain" single. A straight, rather uninspired reading of the song is followed by a talk-over version featuring toaster **Mikey Dread** and **Blockhead Mickey Gallagher**, who both joined the Clash on their last tour. While Mikey Dread is not as funky a talk-over artists as, say, **Big Youth**, he does get a pretty good rap going to the Clash's rhythm. Instrumentally, the song highlights Gallagher, who fills in the holes of the mix with a bubbling synthesizer (the first for a Clash record?).

ROCKERS: Rockers, according to the writer of the current movie of the same name, is the "latest popular word for reggae music. Although it doesn't mark a change in style, it expresses the new-found optimism that comes with international acclaim." This couldn't be exemplified better than on the great new album by **I-Roy**, "Ten Commandments" (Virgin). The music is dark and funky, (like dub) and features a booming bass, yet it is melodic (like early '70s reggae typified by Marley). The lyrics, contemporary readings of the 10 commandments, combine a rasta-like harsh and preachy tone with a modern, hip jive. One thing that often turns Americans (both black and white) off to reggae is the near oppressive tone of the lyrics, with ceaseless references to Babylon (the corrupt establishment, according to Rastafarian beliefs) and Zion (Ethiopia, Rastafarians' promised land). "Ten Commandments" avoids this without seeming light. The best example is the rapping intro to "Commandment IV": "The I-Man (me) says thou shall not take the name of the lord in vain, cause if you do brothers and sisters it might cause you pure pain." The interjecting of the "brothers and sisters" in the middle creates a perfect balance.

INDIES: "Marty Thau Presents 2X5" (Red Star) is a collection of two songs each by five New York City bands (get it?), produced by Blondie's **Jimmy Destri**. Marty Thau, who is Red Star Records, puts his name in the title of the album for a reason. He sees the record industry as money, and not music oriented. He's been fighting the establishment for years; "2X5" is his vindication, proving that "rock 'n' roll survives" without industry support.

Thau was at Buddha Records during the bubblegum era; he managed the **New York Dolls**, and worked with **Blondie**, the **Ramones** and **Robert Gordon**. According to Thau, the record industry is "run by a bunch of middle-aged accountants and lawyers self-indulgently jerking themselves off." During the New York City punk explosion four years ago, Thau says he faced nothing but "incredulity, ridicule, disbelief and self-serving ignorance" from the industry.

Although Thau's liner notes border on '60s-era rhetoric ("rock 'n' roll was not to be denied" is a gem), his sentiments are well taken. "2X5" documents a (still) burgeoning and very diverse rock scene in Manhattan. The songs on "2X5" (by the **Fleshtones**, **Revlon**, **Bloodless Pharoahs**, **Comateens**, and **Student Teachers**) ooze with the very essence of rock. "Red Hot Woman," by the Revlons, typifies the spirit

of the album. After the first verse, the band locks into a one-chord rhythm figure and stays there for a complete minute. The theory is, of course, that the groove is all-important, and if the groove is right, you can repeat it till you drop—it will always sound good. For the most part the groove is right on "2X5" . . . Two other fine American compilations, from the Bay area, can be mentioned (regrettably) only briefly. "415 Music" is a collection by 415 Records. Several of the bands on the LP (**Readymades**, **Mutants**, **SVT**, **Jo Allen and the Shapes**, the **Offs**) have recorded singles for the label. Other contributors are **Times 5**, **391**, **Sudden Fun**, **Donuts**, **Symptom**, and the **VIPs**. "Can You Hear Me? Music from the Deaf Club" (Optional/Walking Dead Records) features six bands (**Dead Kennedys**, **KGB**, **Pink Section**, **Tuxedo Moon** and the **Offs** and **Mutants** again) recorded live at (yes) the San Francisco Club of the Deaf. "Deaf School" is perhaps a little more outside than "415." All the songs on both LPs are wonderfully American. Jocks: check these out; find the hits.

MORE ALBUMS: On "Snap Crackle & Bop" (Epic). **John Cooper Clarke** has added musicians to his descriptive raps of the underworld. Although Clarke hardly needed any help, the music compliments him well, particularly on "Evidently Chickentown" and "Sleepwalk." This is surely Clarke's best effort. Why doesn't Epic release him domestically? . . . "Le Chat Bleu" (Capitol) by **Mink DeVille** was to be discussed at length in this column. But since the New York, N.Y. column has already praised the LP, Imports will simply second the motion . . . The new album by **Suicide** (ZE) produced by **Ric Ocasek**, will definitely be released here soon. It's a gas.

SINGLES: **Graham Parker's** U.K. single of "Stupifaction" has a b-side ("Women in Charge") not on the U.S. LP . . . **Public Image Limited** bassist **Jah Wobble** has a single, "Betrayel" b/w "Battle of Britain by Mr. X." (Virgin). Hint: It doesn't sound like PiL, and its not reggae. We like the b-side better, it only it didn't have the dumb construction noises in the background.

Capitol's Congrats for LRB



Capitol group The Little River Band were congratulated backstage after their Giant Stadium gig by radio and Capitol staffers and a fellow artist, Stephen Priest of The Sweet. LRB is presently touring the U.S. in support of their "Backstage Pass" LP and the solo effort LP of Beeb Birtles/Graham Goble, "The Last Romance." On hand backstage were standing from left: Stephen Priest; LRB's Graham Goble; Dave Morrell, NE AOR promotion manager; Beeb Birtles from LRB; Maureen O'Connor, east coast press/artist relations manager; Stu Tatik, NY sales representative; LRB's Glenn Shorrock; Ira Derfler, NY district manager; Arthur Field, NY promotion manager; Mitchell Schoenbaum, director east coast talent acquisition; and Doreen D'Agostino-Nappi, east coast press/artist relations coordinator. Kneeling (l-r) Steve Sutton, PD WYSP; LRB's Derek Pellicci; Glenn Wheatley, LRB's manager; and Mike Lessner, Phila. promotion manager.

CBS Names LaVan Survey Research Dir.

■ **NEW YORK**—Gerard LaVan has been appointed director, survey research, CBS Records. The announcement was made by Jerry Shulman, director, market research & planning, CBS Records.

LaVan will be responsible for CBS Records' annual record buyer surveys and various marketing projects.

Prior to joining CBS, LaVan was manager, market research, Holt, Rhinehart and Winston. He was also manager of election and field operations at CBS News.

MCA July LPs Set

■ **LOS ANGELES**—MCA Records album releases for July have been announced by label President Bob Siner.

The product scheduled the second week of the month includes the second album from Rocket Records' Judie Tzuke, "Sports Car;" Rob Stoner's "Patriotic Duty," on MCA; "Saturday Nite Suite Sweet," the debut album from "Saturday Night Live" co-star Garrett Morris; "Live Fireworks" from contemporary Christian recording group Fireworks; and "Energy," the second album from Leon Haywood.

A/C Chart

JULY 5, 1980

JULY 5	JUNE 28		WKS. ON CHART
1	1	THE ROSE BETTE MIDLER Atlantic 3656 (5th Week)	15
2	3	LITTLE JEANNIE ELTON JOHN/MCA 41236	10
3	4	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	8
4	5	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	7
5	8	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	7
6	6	AGAINST THE WIND BOB SEGER/Capitol 4863	10
7	2	STEAL AWAY ROBBIE DUPREE/Elektra 46621	10
8	11	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	4
9	12	MORE LOVE KIM CARNES/EMI-America 8045	6
10	7	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	12
11	13	ONE FINE DAY CAROLE KING/Capitol 4864	7
12	15	SHINING STAR MANHATTANS/Columbia 1 11222	7
13	9	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	14
14	16	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	6
15	17	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	6
16	10	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	13
17	19	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	7
18	14	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	10
19	20	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	7
20	18	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	15
21	24	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	3
22	22	COMING UP PAUL McCARTNEY/Columbia 1 11263	7
23	26	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	3
24	21	LOST IN LOVE AIR SUPPLY/Arista 0479	21
25	30	MISUNDERSTANDING GENESIS/Atlantic 3662	2
26	32	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	3
27	35	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	3
28	31	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	7
29	36	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	3
30	37	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	3
31	34	ONE MORE TIME FOR LOVE BILLY PRESTON AND SYREETA/ Tamla 54312 (Motown)	3
32	33	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	6
33	25	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista 0494	6

CHARTMAKER OF THE WEEK

34	—	THAT LOVIN YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS Warner Bros. 49262	1
35	38	JOJO BOZ SCAGGS /Columbia 1 11281	3
36	39	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	2
37	45	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	2
38	49	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	2
39	—	BEYOND HERB ALPERT/A&M 2246	1
40	23	SEXY EYES DR. HOOK/Capitol 4831	20
41	42	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	2
42	43	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	2
43	44	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	2
44	—	LOVE FANTASY PHILADELPHIA LUV ENSEMBLE/Pavillion 9 6404 (CBS)	1
45	46	DOC EARL KLUGH/United Artists 1355	2
46	27	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	9
47	48	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	3
48	—	YEARS FROM NOW DR. HOOK/Capitol 4885	1
49	50	I DON'T WANT YOU TO GO LANI HALL/A&M 2232	2
50	—	BLAME IT ON THE NIGHT TERRY WILLIAMS/IA 504	1



Retail Rap

By SOPHIA MIDAS

■ AN EMOTIONAL RESCUE—The long-awaited **Rolling Stones** album "Emotional Rescue" was shipped to retailers last Wednesday and should prove to be an incentive for getting the consumer off the beach and into record stores as summer doldrums begin to set in. If you see what appears to be eight different album jackets, don't be misled. The Stones' album cover has been inserted in a poster which the manufacturer has folded eight different ways. According to Rolling Stones Records' marketing spokesmen, the multi-faceted poster should offer retailers many innovative ways to merchandise the album. The unusual images on the poster are the result of a type of heat photography known as thermography. The shooting was done in a medical office in Paris. Retailers should look out for forthcoming display materials which will originate from this artwork.

THOSE FUNNY LOOKING RECORDS—A growing number of companies have been taking an interest in the latest configuration of records, the 10-inch. When A&M pioneered the concept about a year ago with its **Joe Jackson** 10-inch, retailers looked upon the configuration as a novelty—and a nice item for collectors, but now that Epic's **Cheap Trick** 10-inch is jumping into an increasing number of Top 30 reports around the country, retailers are beginning to take this new configuration more seriously. Everybody's **Tom Keenan** commented, "I'm still inclined to believe that Epic's Nu-Disks are a novelty, but I have to admit that we are doing very well with them, and have had re-orders on virtually all of them. Whatever they are, I'll go with the consumer. I'd like to see CBS come out with another batch of them so we can better judge their marketability." Although the Cheap Trick 10-inch is by far the most active of the four-record Nu-Disk package, retailers are beginning to report increasing activity on the **New Musik** 10-inch. Radio programmers, according to merchandisers, are taking an interest in the "Straight Lines" cut from this record. The general consensus among retailers is that although the consumer finds the new configuration attractive, he will not buy the product unless the music is "good." "The music and the addition of a single in the Cheap Trick package are responsible for spurring sales of this 10-inch," said one retailer, "and not the configuration." Many record merchandisers have asked whether 10-inch records should be treated as singles or albums. According to **Steve Tremain**, "The RIAA will not be considering this new configuration as a single or an album. A new policy for the 10-inch will soon be announced with the likelihood that a new category will be set up."

IN-STORE ACTION—Epic Recording artist **Ted Nugent** signed autographs at the Pontiac, Michigan location of Full Moon Records & Tapes. A crowd of 2,000 fans were at the store to help Nugent celebrate the release of his latest album, "Scream Dream." According to Full Moon Records & Tapes spokesmen, this was the most successful promotion in the six-year history of the outlet . . . **Def Leppard** made an in-store appearance at Dog Ear's Glenview store and greeted over 300 fans. Dog Ear's **Mark Hollingsworth** reported, "The band members of Def Leppard are all between the ages of 18-20 and so were the fans that showed up to see them."



JOINING HANDS—Camelot Music is joining Motown Records in celebrating the label's 20th anniversary with a chain-wide promotion which started June 15 and will end July 12. Eleven of Motown's biggest hits, including releases by the **Commodores**, **Diana Ross**, and **Jermaine Jackson** will be specially priced from \$4.99 and up. 22 x 28 signs saluting Motown and point of purchase materials are being prominently displayed in each store, along with a wall-plaque display featuring the Motown roster. Radio support has been programmed in 22 markets with two sixty second rotating spots . . . Record Bar and Reynolds Aluminum are offering the public the chance to clean up Mobile, Alabama. Reynolds will provide a trailer and scales for weighing aluminum to be recycled, and Record Bar will give participants a discount equal to the value of their recycled aluminum. Every pound of cans will be worth 30¢ off any purchase at Record Bar.

Retail Report Record World



JULY 5, 1980

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

SALESMAKER OF THE WEEK



SOS
SOS BAND
Tabu

TOP SALES

- SOS—SOS Band—Tabu
- BLUES BROTHERS—Atlantic (Soundtrack)
- ONE FOR THE ROAD—Kinks—Arista

KORVETTES/NATIONAL

- BLUES BROTHERS—Atlantic (Soundtrack)
- FOUND ALL THE PARTS—Cheap Trick—Epic (10")
- FREEDOM OF CHOICE—Devo—WB
- GLOW OF LOVE—Change—RFC
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- NAUGHTY—Chaka Khan—WB
- POWER—Temptations—Gordy
- SOS—SOS Band—Tabu
- TOMCATTIN'—Blackfoot—Atco
- UNMASKED—Kiss—Casablanca

PICKWICK/NATIONAL

- BLUES BROTHERS—Atlantic (Soundtrack)
- CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
- DIANA—Diana Ross—Motown
- HEROES—Commodores—Motown
- NAUGHTY—Chaka Khan—WB
- SAN ANTONIO ROSE—Willie Nelson & Ray Price—Col
- TOMCATTIN'—Blackfoot—Atco
- TRILOGY—Frank Sinatra—Reprise
- UNMASKED—Kiss—Casablanca
- URBAN COWBOY—Asylum (Soundtrack)

RECORD BAR/NATIONAL

- AIRBORN—Mike Oldfield—Virgin
- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- DANGER ZONE—Sammy Hagar—Capitol
- FOUND ALL THE PARTS—Cheap Trick—Epic (10")
- HORIZON—Eddie Rabbitt—Elektra
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- ONE IN A MILLION YOU—Larry Graham—WB
- ROMANCE DANCE—Kim Carnes—EMI-America
- SHEILA & B. DEVOTION—Carrere
- THERE & BACK—Jeff Beck—Epic

SOUND UNLIMITED/NATIONAL

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- COME UPSTAIRS—Carly Simon—WB
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- HEROES—Commodores—Motown
- ME MYSELF I—Joan Armatrading—A&M
- NAUGHTY—Chaka Khan—WB
- ONE FOR THE ROAD—Kinks—Arista
- PETER GABRIEL—Mercury
- RHAPSODY & BLUES—Crusaders—MCA
- TOMMY TUTONE—Col

KING KAROL/NEW YORK

- COME UPSTAIRS—Carly Simon—WB
- DIANA—Diana Ross—Motown

- DON'T LOOK BACK—Natalie Cole—Capitol
- FLESH & BLOOD—Roxy Music—Atco
- HEROES—Commodores—Motown
- NAUGHTY—Chaka Khan—WB
- RHAPSODY & BLUES—Crusaders—MCA
- SOS—SOS Band—Tabu
- TONIGHT YOU'RE MINE—Eric Carmen—Arista
- UNMASKED—Kiss—Casablanca

RECORD WORLD-TSS/NEW YORK

- BLUES BROTHERS—Atlantic (Soundtrack)
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- LAST STROLL—Walter Egan—Col
- McCARTNEY II—Paul McCartney—Col
- ME MYSELF I—Joan Armatrading—A&M
- PEARLS—Carole King—Capitol
- ROADIE—WB (Soundtrack)
- SOS—SOS Band—Tabu
- UNMASKED—Kiss—Casablanca
- UP ESCALATOR—Graham Parker—Arista

SAM GOODY/EAST COAST

- DIANA—Diana Ross—Motown
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FIRIN' UP—Pure Prairie League—Casablanca
- GLASS HOUSES—Billy Joel—Col
- McCARTNEY II—Paul McCartney—Col
- ME MYSELF I—Joan Armatrading—A&M
- NAUGHTY—Chaka Khan—WB
- ONE FOR THE ROAD—Kinks—Arista
- PETER GABRIEL—Mercury
- URBAN COWBOY—Asylum (Soundtrack)

RECORD & TAPE COLLECTOR/BALTIMORE

- ABOUT FACE—Face Dancer—Capitol
- '80—Gene Chandler—20th Century-Fox
- FAME—RSO (Soundtrack)
- GLOW OF LOVE—Change—RFC
- ME MYSELF I—Joan Armatrading—A&M
- METAL RENDEZ-VOUS—Krokus—Ariola-America
- NIGHTHAWKS—Mercury
- ONE FOR THE ROAD—Kinks—Arista
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
- TOMCATTIN'—Blackfoot—Atco

KEMP MILL/WASHINGTON, D.C.

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- COME UPSTAIRS—Carly Simon—WB
- DETENTE—Brecker Brothers—Arista
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- NIGHTHAWKS—Mercury
- ONE WAY FEATURING AL HUDSON—MCA
- RHAPSODY & BLUES—Crusaders—MCA
- WAX ATTACK—Wax—RCA
- YOU & ME—Rockie Robbins—A&M

WAXIE MAXIE/WASHINGTON, D.C.

- ABOUT FACE—Face Dancer—Capitol
- BLUES BROTHERS—Atlantic (Soundtrack)
- FAME—RSO (Soundtrack)
- HEROES—Commodores—Motown
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion

- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- ME MYSELF I—Joan Armatrading—A&M
- ONE FOR THE ROAD—Kinks—Arista
- RHAPSODY & BLUES—Crusaders—MCA
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America

GARY'S/RICHMOND

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- GO TO HEAVEN—Grateful Dead—Arista
- McCARTNEY II—Paul McCartney—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- MUSIC MAN—Waylon Jennings—RCA
- SOS—SOS Band—Tabu
- TALE OF THE TAPE—Billy Squier—Capitol
- UNMASKED—Kiss—Casablanca
- WOMEN & CHILDREN FIRST—Van Halen—WB

WEBB/PHILADELPHIA

- BEST LOVE I EVER HAD—Jerry Butler—Phila. Intl.
- BLOWFY'S PARTY—Blowfly—Weird World
- CONCERNED PARTY NUMBER ONE—Captain Sky—TEC
- '80—Gene Chandler—20th Century-Fox
- FAME—RSO (Soundtrack)
- FIGURES CAN'T CALCULATE—William DeVaughan—TEC
- LOVE JONES—Johnny Guitar Watson—DJM
- SHEET MUSIC—Barry White—Unlimited Gold
- SLICK—WMOT/Fantasy
- SUN OVER THE UNIVERSE—Sun—Capitol

FATHERS & SONS/MIDWEST

- BLUES BROTHERS—Atlantic (Soundtrack)
- COME UPSTAIRS—Carly Simon—WB
- FAME—RSO (Soundtrack)
- HEROES—Commodores—Motown
- METAL RENDEZ-VOUS—Krokus—Ariola-America
- ONE FOR THE ROAD—Kinks—Arista
- ONE IN A MILLION YOU—Larry Graham—WB
- ROBBIE DUPREE—Elektra
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
- SOS—SOS Band—Tabu

NATL. RECORD MART/MIDWEST

- DIANA—Diana Ross—Motown
- FEEL THE HEAT—Henry Paul Band—Atlantic
- ME MYSELF I—Joan Armatrading—A&M
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- PETER GABRIEL—Mercury
- SILENCER—Col
- SOS—SOS Band—Tabu
- TAKE A LITTLE RHYTHM—Ali Thomson—Asylum
- TOMCATTIN'—Blackfoot—Atco
- URBAN COWBOY—RSO (Soundtrack)

RECORD RENDEZVOUS/CLEVELAND

- AIRBORN—Mike Oldfield—Virgin
- CORRECT USE OF SOAP—Magazine—Virgin
- ETCETERAVILLE—Random Hold—Passport
- FAME—RSO (Soundtrack)
- FLESH AND BLOOD—Roxy Music—Atco
- FREEDOM OF CHOICE—Devo—WB
- NERVUS REX—Dreamland
- ONE FOR THE ROAD—Kinks—Arista
- ROADIE—WB (Soundtrack)
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America

ROSE RECORDS/CHICAGO

- BLUES BROTHERS—Atlantic (Soundtrack)
- CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
- COME UPSTAIRS—Carly Simon—Elektra
- FLESH & BLOOD—Roxy Music—Atco
- HEROES—Commodores—Motown
- ONE FOR THE ROAD—Kinks—Arista
- PEARLS—Carole King—Capitol
- SOS—SOS Band—Tabu
- THIS TIME—Al Jarreau—WB
- URBAN COWBOY—Asylum (Soundtrack)

1812 OVERTURE/MILWAUKEE

- CAREFUL—Motels—Capitol
- ENDANGERED SPECIES—Klaatu—Capitol
- FAME—RSO (Soundtrack)
- FLESH & BLOOD—Roxy Music—Atco
- HEROES—Commodores—Motown
- LIGHTS IN THE NIGHT—Flash & the Pan—Epic
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- METAL RENDEZ-VOUS—Krokus—Ariola-America
- PETER GABRIEL—Mercury
- SPECIAL THINGS—Pleasure—Fantasy

GREAT AMERICAN/MINNEAPOLIS

- AFTER MIDNIGHT—Manhattans—Col
- BEST OF JERRY JEFF WALKER—MCA
- DIANA—Diana Ross—Motown
- HEROES—Commodores—Motown
- LOVE TRIPPIN'—Spinners—Atlantic
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- ONE FOR THE ROAD—Kinks—Arista
- OSKAR MOUNTAIN DAREDEVILS—Col
- SEDUCTION—James Last Band—Polydor
- URBAN COWBOY—Asylum (Soundtrack)

LIEBERMAN/MINNEAPOLIS

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- CAMEOSIS—Cameo—Chocolate City
- FLESH & BLOOD—Roxy Music—Atco
- ME MYSELF I—Joan Armatrading—A&M
- PETER GABRIEL—Mercury
- SOS—SOS Band—Tabu
- TOMCATTIN'—Blackfoot—Atco
- UP FROM THE ALLEY—Lamont Cranston—Waterhouse
- VOLUNTEER JAM VI—Various Artists—Epic

TURTLES/ATLANTA

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BODY LANGUAGE—Patti Austin—CTI
- DELEGATION—Mercury
- I'VE GOT SOMETHING TO SAY—David Allan Coe—Col
- NIGHTHAWKS—Mercury
- SEDUCTION—James Last Band—Polydor
- SOS—SOS Band—Tabu
- SPLENDIDO HOTEL—Al DiMeola—Col
- TALE OF THE TAPE—Billy Squier—Capitol
- VOLUNTEER JAM VOL. VI—Various Artists—Epic

TAPE CITY/NEW ORLEANS

- BLUES BROTHERS—Atlantic (Soundtrack)
- '80—Gene Chandler—20th Century-Fox
- LOVE TRIPPIN'—Spinners—Atlantic
- NAUGHTY—Chaka Khan—WB

- ONE FOR THE ROAD—Kinks—Arista
- ROADIE—WB (Soundtrack)
- SHINE—Average White Band—Atlantic
- SOS—SOS Band—Tabu
- TIGHT SHOES—Foghat—Bearsville
- UNMASKED—Kiss—Casablanca

SOUND WAREHOUSE/COLORADO

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- COME UPSTAIRS—Carly Simon—WB
- ENDANGERED SPECIES—Klaatu—Capitol
- ONE FOR THE ROAD—Kinks—Arista
- ROMANCE DANCE—Kim Carnes—EMI-America
- SUN OVER THE UNIVERSE—Sun—Capitol
- THIS TIME—Al Jarreau—WB
- TIGHT SHOES—Foghat—Bearsville
- TOMCATTIN'—Blackfoot—Atco

CIRCLES/ARIZONA

- INFLATION—Stanley Turrentine—Elektra
- LOVE TRIPPIN'—Spinners—Atlantic
- ONE IN A MILLION YOU—Larry Graham—WB
- ONE WAY FEATURING AL HUDSON—MCA
- SEDUCTION—James Last Band—Polydor
- SOS—SOS Band—Tabu
- SPECIAL THINGS—Pleasure—Fantasy
- SUN OVER THE UNIVERSE—Sun—Capitol
- TOMCATTIN'—Blackfoot—Atco

LICORICE PIZZA/LOS ANGELES

- AFTER THE ROSES—Kenny Rankin—Atlantic
- BLUES BROTHERS—Atlantic (Soundtrack)
- CAREFUL—Motels—Capitol
- ETCETERAVILLE—Random Hold—Passport
- FLESH & BLOOD—Roxy Music—Atco
- FOUND ALL THE PARTS—Cheap Trick—Epic (10")
- ONE FOR THE ROAD—Kinks—Arista
- SOS—SOS Band—Tabu
- SPLENDIDO HOTEL—Al DiMeola—Col
- VOLUNTEER JAM VI—Various Artists—Epic

MUSIC PLUS/LOS ANGELES

- COME UPSTAIRS—Carly Simon—WB
- '80—Gene Chandler—20th Century-Fox
- HARD WAY—Point Blank—MCA
- HEROES—Commodores—Motown
- LOVE TRIPPIN'—Spinners—Atlantic
- ROBBIE DUPREE—Elektra
- ROCKS, PEBBLES & SAND—Stanley Clarke—Epic
- ROMANCE DANCE—Kim Carnes—EMI-America
- RIVERS OF MEMORY—Jessica Williams—Clean Cuts
- SOS—SOS Band—Tabu

EUCALYPTUS RECORDS/WEST & NORTHWEST

- BLUES BROTHERS—Atlantic (Soundtrack)
- DIANA—Diana Ross—Motown
- FOUND ALL THE PARTS—Cheap Trick—Epic (10")
- METAL RENDEZ-VOUS—Krokus—Ariola-America
- MUSIC MAN—Waylon Jennings—RCA
- ONE FOR THE ROAD—Kinks—Arista
- PETER GABRIEL—Mercury
- RIOT—Capitol
- SOS—SOS Band—Tabu
- UNMASKED—Kiss—Casablanca

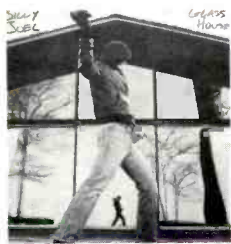
Record World Albums

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

JULY 5, 1980

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

JULY 5
JUNE 28



WKS. ON CHART

1	1	GLASS HOUSES BILLY JOEL Columbia FC 36384 (6th Week)	16	H
2	2	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	17	H
3	3	MCCARTNEY II PAUL MCCARTNEY/Columbia FC 36511	4	H
4	21	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	7	X
5	4	THE WALL PINK FLOYD/Columbia PC2 36183	28	L
6	6	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	7	L
7	7	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	10	L
8	5	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	43	H
9	9	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	13	G
10	10	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197	14	G
11	12	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	8	H
12	8	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	12	H
13	17	HEROES COMMODORES/Motown M8 939M1	2	H
14	16	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	26	H
15	15	MICKEY MOUSE DISCO /Disneyland/Vista 2504	15	X
16	19	SCREAM DREAM TED NUGENT/Epic FE 36404	6	H
17	18	GIDEON KENNY ROGERS/United Artists LOO 1035	12	H
18	13	PRETENDERS /Sire SRK 6083 (WB)	23	G
19	30	DIANA DIANA ROSS/Motown M8 936M1	4	H
20	20	DUKE GENESIS/Atlantic SD 16014	11	H
21	11	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	10	G
22	22	AT 23 ELTON JOHN/MCA 5121	6	H
23	14	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	12	H
24	23	CHRISTOPHER CROSS /Warner Bros. BSK 3383	17	G
25	27	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	8	G
26	31	UNMASKED KISS/Casablanca NBLP 7225	3	H
27	24	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)	12	H
28	26	DEPARTURE JOURNEY/Columbia FC 36339	16	H
29	25	THE LONG RUN EAGLES/Asylum 5E 508	37	H
30	60	ONE FOR THE ROAD KINKS/Arista A2L 8401	2	K
31	34	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	9	G
32	32	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438	8	G
33	28	MAD LOVE LINDA RONSTADT/Asylum 5E 510	18	H
34	59	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)	2	G
35	33	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016	22	H
36	40	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385	3	G
37	43	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372	5	G
38	35	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	43	H
39	67	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	2	H
40	39	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	78	G
41	37	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	10	G
42	54	TOMCATTIN' BLACKFOOT/Atco SD 32 101	2	H
43	29	THE UP ESCALATOR GRAHAM PARKER/Arista AL 9517	6	H
44	46	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387	5	G
45	50	ME MYSELF I JOAN ARMATRADING/A&M SP 4809	5	G
46	47	POWER TEMPTATIONS /Gordy G8 994M1 (Motown)	7	H
47	44	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista AL 9515	13	H
48	41	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA/Reprise 3FS 2300 (WB)	12	X
49	58	THIS TIME AL JARREAU/Warner Bros. BSK 3434	3	G
50	48	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	59	G
51	49	KENNY KENNY ROGERS/United Artists LWAK 979	39	H

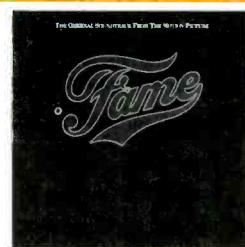
52	69	PETER GABRIEL /Mercury SRM 1 3848	3	G
53	42	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	6	G
54	38	ROBERTA FLACK FEATURING DONNY HATHAWAY /Atlantic SD 16013	14	H
55	52	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	33	G
56	57	BRITISH STEEL JUDAS PRIEST/Columbia JC 36443	5	G
57	55	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	27	G
58	36	GO TO HEAVEN GRATEFUL DEAD/Arista AL 9508	8	H
59	64	DON'T LOOK BACK NATALIE COLE/Capitol ST 12079	4	G
60	51	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716	18	H
61	53	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	29	H
62	62	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	5	G
63	61	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	10	G
64	45	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120	20	G

CHARTMAKER OF THE WEEK

65 128 FAME


(ORIGINAL SOUNDTRACK)

RSO RX 1 3080



1 H

66	65	FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436	6	G
67	68	SPIRIT OF LOVE CON FUNK SHUN/Mercury SRM 1 3806	13	G
68	56	CATCHING THE SUN SPYRO GYRA/MCA 5108	15	H
69	70	CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262	14	G
70	77	FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212	4	G
71	72	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516	5	H
72	84	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	3	G
73	75	MONSTER HERBIE HANCOCK/Columbia JC 36415	6	G
74	63	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825	8	G
75	73	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	34	L
76	76	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	6	G
77	82	STARDUST WILLIE NELSON/Columbia KC 35305	22	G
78	78	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	11	H
79	81	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327	20	H
80	103	FOUND ALL THE PARTS CHEAP TRICK/Epic/Nu-Disk E4 36453	1	X
81	104	FLESH AND BLOOD ROXY MUSIC/Atco SD 32 102	1	H
82	66	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259	18	H
83	83	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	21	G
84	85	INVISIBLE MAN'S BAND /Mango MLPS 9537	4	G
85	86	THE CARS /Elektra 6E 135	99	G
86	100	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506	2	G
87	105	LOVE TRIPPIN' SPINNERS/Atlantic SD 19270	1	G
88	80	PARADISE PEABO BRYSON/Capitol SOO 12063	9	H
89	119	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	1	G
90	95	YOU AND ME ROCKIE ROBBINS/A&M SP 4805	3	G
91	87	CORNERSTONE STACCATO/A&M SP 3711	37	H
92	102	ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427	1	G
93	94	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	5	G
94	92	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	3	G
95	74	AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269	6	G
96	98	RELEASED PATTI LABELLE/Epic JE 36381	2	G
97	90	A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483	3	H
98	107	TOMMY TUTONE /Columbia NJC 36372	1	G
99	108	LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836	1	G
100	99	VAN HALEN /Warner Bros. BSK 3075	2	G



Sheila
AND
B. DEVOTION

^{king}
of the world

INCLUDING THE HIT

Spacer

New Album
Produced by CHIC

CARRERE

Record World Albums 101-150

JULY 5, 1980

JULY 5 JUNE 28

- 101** 111 PEARLS—SONGS OF GOFFIN AND KING CAROLE KING/
Capitol SOO 12073
- 102** 112 FOR MEN ONLY MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- 103** 71 YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC
36122
- 104** 114 LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219
(Atl)
- 105 91 SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1
- 106 96 HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379
- 107 79 LADY T TEENA MARIE/Gordy G7 992R1 (Motown)
- 108 109 ARGYBARGY SQUEEZE/A&M SP 4802
- 109 89 ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828
- 110 93 ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS
ARTISTS/Casablanca NBLP 7198
- 111** 121 TIGHT SHOES FOGHAT/Bearsville BHS 6999 (WB)
- 112 106 PARALLEL LINES BLONDIE/Chrysalis CHR 1192
- 113 118 GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008
- 114** 124 DANGER ZONE SAMMY HAGAR/Capitol ST 12069
- 115 115 OLD CREST ON A NEW WAVE DAVE MASON/Columbia
JC 36144
- 116** 135 SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270
- 117** — ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS
BAND/MCA 5130
- 118 125 '80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- 119** 129 PRIME TIME ROY AYERS/WAYNE HENDERSON/Polydor
PD 1 6276
- 120 110 DREAM COME TRUE EARL KLUGH/United Artists LT 1026
- 121 123 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol
SKBB 11523
- 122 88 LOST IN LOVE AIR SUPPLY/Arista AB 4268
- 123** — COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443
- 124 101 SHINE AVERAGE WHITE BAND/Arista AL 9523
- 125 113 A DECADE OF ROCK AND ROLL 1970 TO 1980
REO SPEEDWAGON/Epic KE2 36444
- 126 126 WINNERS KLEER/Atlantic SD 19262
- 127 97 THE WHISPERS/Solar BXL1 3521 (RCA)
- 128 130 NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros.
BSK 3421
- 129** 139 ROBBIE DUPREE/Elektra 6E 273
- 130 134 SNAKES AND LADDERS GERRY RAFFERTY/United Artists LOO
1039
- 131 132 FACE TO FACE ANGEL CITY/Epic NJE 36344
- 132 137 TWO G.Q./Arista AL 9511
- 133 136 THE HARD WAY POINT BLANK/MCA 5114
- 134 122 FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110
- 135** — CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK)
VILLAGE PEOPLE/Casablanca NBLP 7220
- 136** — RHAPSODY AND BLUES CRUSADERS/MCA 5124
- 137** — LOVE JONES JOHNNY GUITAR WATSON/DJM 31 (Mercury)
- 138** — VOLUNTEER JAM VI VARIOUS ARTISTS/Epic KE2 36438
- 139** 150 THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-
America SW 17033
- 140 140 THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/
Source SOR 3197 (MCA)
- 141 — SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/
Columbia JC 36476
- 142 — THE NIGHTHAWKS/Mercury SRM 1 3833
- 143 127 KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172
- 144 146 DETENTE BRECKER BROTHERS/Arista AB 4272
- 145 — BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND
CREW/Brunswick BL 754221
- 146 — ROMANCE DANCE KIM CARNES/EMI-America SW 17030
- 147 — ONE WAY FEATURING AL HUDSON/MCA 5127
- 148 — SPECIAL THINGS PLEASURE/Fantasy F 9600
- 149 138 WELCOME TO THE CLUB IAN HUNTER/Chrysalis CH2 1296
- 150 — METAL RENDEZ-VOUS KROKUS/Ariola-America OL 1502
(Arista)

Albums 151-200

JULY 5, 1980

- 151 INFLATION STANLEY TURRENTINE/
Elektra 6E 269
- 152 THE RIGHT COMBINATION LINDA
CLIFFORD/CURTIS MAYFIELD/
Curton/RSO RS 1 3084
- 153 AFTER THE ROSES KENNY RANKIN/
Atlantic SD 19271
- 154 ROADIE (ORIGINAL SOUNDTRACK)
VARIOUS ARTISTS/Warner Bros.
2HS 3441
- 155 SEDUCTION JAMES LAST BAND/
Polydor PD 1 6283
- 156 HORIZON McCOY TYNER/Milestone
M 9094 (Fantasy)
- 157 SUN OVER THE UNIVERSE SUN/
Capitol ST 12088
- 158 NEVER RUN NEVER HIDE BENNY
MARDONES/Polydor PD 1 6263
- 159 ROBIN LANE & THE CHARTBUSTERS/
Warner Bros. BSK 3424
- 160 ABOUT FACE FACE DANCER/Capitol
ST 12082
- 161 CAREFUL MOTELS/Capitol ST 12070
- 162 DO THEY HURT? BRAND X/Passport
PB 9845 (Jem)
- 163 KINGBEES/RSO RS 1 3075
- 164 IN THE POCKET NEIL SEDAQA/
Elektra 6E 259
- 165 HANG TOGETHER ODYSSEY/RCA
AFL1 3526
- 166 WHITE MUSIC CRACK THE SKY/
Lifesong LS 8028
- 167 KITTYHAWK/EMI-America SW 17029
- 168 LET'S MAKE A NEW DOPE DEAL
CHEECH & CHONG/Warner Bros.
HS 3391
- 169 YOU'VE GOT WHAT IT TAKES
BOBBY THURSTON/Prelude PRL
12174
- 170 THE CORRECT USE OF SOAP
MAGAZINE/Virgin VA 13144
(Atl)
- 171 THEIR GREATEST HITS 1971-1975
EAGLES/Asylum 7E 1052
- 172 OZARK MOUNTAIN DAREDEVILS/
Columbia JC 36375
- 173 THE MUPPET MOVIE (ORIGINAL
SOUNDTRACK) THE MUPPETS/
Atlantic SD 16001
- 174 AIRBORN MIKE OLDFIELD/Virgin
VA 13143 (Atl)
- 175 GREATEST HITS VOL. 2 ABBA/
Atlantic SD 16009
- 176 BARNET DOGS RUSS BALLARD/Epic
NJE 36186
- 177 TONIGHT FRANCE JOLI/Prelude PRL
12179
- 178 HIGHWAY TO HELL AC/DC/Atlantic
SD 19244
- 179 BODY LANGUAGE PATTI AUSTIN/CTI
JZ 36503 (CBS)
- 180 TAKE A LITTLE RHYTHM ALI
THOMSON/A&M SP 4803
- 181 NIGHT MOVES BOB SEGER & THE
SILVER BULLET BAND/Capitol SW
11557
- 182 PAVAROTTI'S GREATEST HITS
LUCIANO PAVAROTTI/London
PAV 2003-4
- 183 LED ZEPPELIN IV/Atlantic SD 19129
- 184 ARISE IN HARMONY THIRD WORLD/
Island ILPS 9574 (WB)
- 185 FRIDAY NIGHT BLUES JOHN
CONLEE/MCA 3246
- 186 SOLD OUT FOOLS/EMI-America SW
17024
- 187 THIN RED LINE CRETONES/Planet
P5 (Elektra/Asylum)
- 188 ORIGINAL MIRRORS/Arista AB 4269
- 189 ANNIE (ORIGINAL CAST ALBUM)/
Columbia PS 34712
- 190 SLOWHAND ERIC CLAPTON/RSO RS
1 3030
- 191 BUT WHAT WILL THE NEIGHBORS
THINK RODNEY CROWELL/Warner
Bros. BSK 3407
- 192 WARM LEATHERETTE GRACE JONES/
Island ILPS 9592 (WB)
- 193 GREASE (ORIGINAL SOUNDTRACK)/
RSO RS 2 4002
- 194 PRIVATE LIGHTNING/A&M SP 4791
- 195 SHEILA AND B. DEVOTION/
Carrere CAR 38 124 (Atl)
- 196 THE MESSAGE IS STILL THE SAME
D.J. ROGERS/ARC/Columbia JC
36376
- 197 BEST OF THE DOOBIES DOOBIE
BROTHERS/Warner Bros. BSK 3112
- 198 LOVE'S ONLY LOVE ENGELBERT
HUMPERDINCK/Epic JE 36431
- 199 TOO MUCH PRESSURE SELECTER/
Chrysalis CHR 1274
- 200 ENDANGERED SPECIES KLAATU/
Capitol ST 12080

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

Album Cross Reference

AIR SUPPLY	122	EARL KLUGH	120
AMBROSIA	41	GLADYS KNIGHT & THE PIPS	44
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ROY AYERS/WAYNE HENDERSON	119	LIPPS, INC.	10
PAT BENATAR	55	KENNY LOGGINS	143
BLACKFOOT	42	JEFF LORBER	71
BLACK SABBATH	37	LYNRYD SKYNYRD	113
BLONDIE	112	MANHATTANS	31
BRECKER BROS.	144	TEENA MARIE	107
BROTHERS JOHNSON	60	DAVE MASON	115
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ROCKY BURNETTE	139	PAUL MCCARTNEY	3
CAMEO	25	HAROLD MELVIN	140
KIM CARNES	146	STEPHANIE MILLS	21
CARS	85	MOLLY HATCHET	134
GENE CHANDLER	118	MICKEY MOUSE DISCO	15
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CHEAP TRICK	80	WILLIE NELSON & RAY PRICE	141
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CHRISTOPHER CROSS	24	CAN'T STOP THE MUSIC	135
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AL DI MEOLA	116	ROSE	14
GEORGE DUKE	97	URBAN COWBOY	4
ROBBIE DUPREE	129	GRAHAM PARKER	43
EAGLES	29	RAY PARKER JR. & RAYDIO	47
FATBACK	63	TOM PETTY	38
ROBERTA FLACK FEATURING DONNY HATHAWAY	54	PINK FLOYD	5, 83
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RODNEY FRANKLIN	103	PRETENDERS	18
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LARRY GATLIN	76	REO SPEEDWAGON	125
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JERMAINE JACKSON	9	SOUTHSIDE JOHNNY	99
MICHAEL JACKSON	8	SPINNERS	87
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JOURNEY	28	TEMPTATIONS	46
JUDAS PRIEST	56	PETE TOWNSEND	11
AL JARRAU	49	PAT TRAVERS	69
CHAKA KHAN	36	TOMMY TUTONE	98
CAROLE KING	101	VAN HALEN	12, 100
KINKS	30	VOLUNTEER JAM VI	138
KISS	25	GROVER WASHINGTON, JR.	105
KLEER	126	JOHNNY GUITAR WATSON	137
		WHISPERS	127

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—"Most artists are really afraid, especially once they have had a success, to step outside of the bag they have created for themselves and be adventurous." Those words come from Eddy Grant, a multi-talented artist who can count himself among the courageous. The handsome 32 year-old, Britain-based musician and entrepreneur is one of the most successful and enterprising musicians in Europe. He has delved in rock as guitarist, vocalist and composer with the Equals and chalked up the first in a string of hits with "Baby Come Back." In 1974 Grant acquired his own pressing plant to handle records coming out of his Ice Records label, the first black owned and operated record company in Europe.

One of the first projects completed in his studios was "Living On The Frontline," which became a top ten hit in Europe, where reggae has long enjoyed popularity. Grant arranged for distribution of his label in the U.S. with Epic and his album, "Walking On Sunshine," enjoyed some initial success with the title track in the R&B market. On that release Grant wrote, produced, arranged and performed all of the material. His second album finds him as versatile as ever, with the title track, "My Turn To Love You," showing even stronger R&B appeal.

Grant represents a new image of black British musicians. Once known primarily as simply reggae artists, they are now being viewed as artists capable of making music that is universal in influence and appeal. And Grant remains one of the very few who are totally involved in their careers at the business level. "That is the only way that I can guarantee my longevity in the music business. I hope that this will be a pattern for other black musicians in England."

Grant is anxious to make the U.S. market aware of his music because he feels it is the base he will need in order to grow as an artist. "For a guy in England to become a major artist," he explains, "the route is there, but he hasn't got the bottom line of 20 million black people to buy his music. He hasn't got the media representation that you've got in this country. He is fighting a double-edged sword and it never works out."

"I consider myself to be very fortunate to have come through and to have made some relative success with the situation. But I think had I been in America that little success would have been considerably larger. I would have perhaps been of some greater social significance to the black community here. In England the opportunity just is not there because the market isn't there. And if the market isn't there, the record executive can't see the point of connection or the marketing possibilities because your image is not there."

When asked about why he thinks there has been difficulty in promoting reggae music in this market, Grant offers a new perspective.

"It is never, ever the music that makes it, it is the personality that makes it. If the personality cannot represent the music, the music will not stand a chance. In every instance, whether it's rock or funk, or whatever, you have to have the personality to represent the music and make it acceptable to the masses."

"What is it that makes an artist go above all other artists? It's marketing, people doing it for you to a point where you have no control over what happens to you any more. I think the time is now coming for music like reggae, calypso and so forth; we, the artists, have to find from within ourselves what the genuine article is that makes our music tick and sell that to the people. Not sell what the marketing men think you are."

(Continued on page 38)

Black Oriented Album Chart

JULY 5, 1980

- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- DIANA**
DIANA ROSS/Motown M8 936M1
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- HEROES**
COMMODORES/Motown M8 939M1
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- LOVE TRIPPIN'**
SPINNERS/Arista SD 19270
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- TWO**
C.Q./Arista AL 9511
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (A1)
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- RELEASED**
PATTI LABELLE/Epic JE 36381
- FOR MEN ONLY**
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/AM SP 3716
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- 1980**
B.T. EXPRESS/Columbia JC 36333
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- WINNERS**
KLEER/Atlantic SD 19262
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- SHINE**
AVERAGE WHITE BAND/Arista AL 9523
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- BOUNCE. ROCK. SKATE. ROLL**
VAUGHAN MASON AND CREW/Brunswick BL 754221
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- TONIGHT**
FRANCE JOLI/Prelude PRL 12179
- SYREETA**
Tamla T7 372R1 (Motown)

PICKS OF THE WEEK

HEROES

THE COMMODORES—Motown M8-939M1



The universal appeal of this group is certain to get an even bigger boost from this latest release.

Indications are already strong from their current "Old-Fashion Love" single that this LP will be their biggest yet. The production work on this nine-tune package couples them once again with James Carmichael. Watch for "All The Way Down" to continue this super group's multi-format success.

SPECIAL THINGS

PLEASURE—Fantasy F-9600



This nine man band has always demonstrated the potential to become one of the biggest

self-contained units in music. On their latest album they move one step closer to that goal. The laid-back funk on these tracks is catchy and they lend themselves well to airplay. The material is all original and produced by the group and engineer Phil Kaffel. Listen to "Now You Choose Me."

DIFFERENT KINDA DIFFERENT

JOHNNY MATHIS—Columbia JC 36505



As the title appropriately says, Mathis is venturing into something new here. The LP opens with the

title track, an especially strong duet with a vocalist identified only as Paulette. The other tracks on this Jack Gold-produced LP are equally well done, with Johnny beautifully covering "With You I'm Born Again" and more. There's a strong contemporary feel here that should propell Mathis back into the limelight.

FOR THE SAKE OF LOVE

DONNA WASHINGTON—Capitol ST-12076



This album is an impressive debut for this new solo vocalist. She can hardly go wrong with an

all-star line-up of talent that includes Patrice Rushen, Ndugu Chancler, Harvey Mason and others. The eight tunes cover different tempos and styles and are produced by Cecil Hale and Don Daniels. Listen to "First Things First" and the title track as this bright, young talent makes a bid for instant stardom.

Black Oriented Singles

JULY 5, 1980

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

JULY 5	JUNE 28				WKS. ON CHART
1	1	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND Tabu 9 5522 (CBS)			12
2	3	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239			12
3	2	SHINING STAR MANHATTANS/Columbia 1 11222			17
4	8	ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221			9
5	5	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208			12
6	4	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469			16
7	6	FUNKYTOWN LIPPS, INC./Casablanca 2233			16
8	10	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664			7
9	7	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)			14
10	12	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)			10
11	13	YOU AND ME ROCKIE ROBBINS/A&M 2213			10
12	9	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)			15
13	11	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361			11
14	16	SITTING IN THE PARK G.Q./Arista 0510			8
15	14	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103			17
16	15	CLOUDS CHAKA KHAN/Warner Bros. 49216			11
17	23	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)			8
18	17	POWER TEMPTATIONS/Gordy 7183 (Motown)			11
19	18	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215			13
20	21	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)			9
21	22	I DON'T GO SHOPPING PATTI LABELLE/Epic 9 50872			9
22	19	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia 1 11249			12
23	26	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238			6
24	27	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869			6
25	25	BEHIND THE GROOVE TEENJA MARIE/Gordy 7184 (Motown)			9
26	20	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)			19
27	30	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)			7
28	42	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506			2
29	32	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234			7
30	36	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620			6
31	40	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)			4
32	33	I AIN'T NEVER ISAAC HAYES/Polydor 2090			7
33	34	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown)			8
34	24	LADY WHISPERS/Solar 11928 (RCA)			17
35	47	JOJO BOZ SCAGGS/Columbia 1 11281			3
36	37	LOVE'S SWEET SENSATION CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029			7
37	41	ALL THE WAY BRICK/Bang 9 4810 (CBS)			6

38	38	SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl)			7
39	50	THE BREAKS (PART I) KURTIS BLOW/Mercury 566			3
40	46	FIGURES CAN'T CALCULATE WILLIAM DEVAUGHN/TEC 767			4
41	45	I WANNA KNOW YOUR NAME FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA)			4
42	54	OLD-FASHION LOVE COMMODORES/Motown 1489			2
43	48	WE SUPPLY STANLEY CLARKE/Epic 9 50890			5
44	39	SKYYZOO SKYY/Salsoul 72121 (RCA)			6
45	52	PARTY LIGHTS GAP BAND/Mercury 76062			4
46	63	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)			2
47	49	HONEY, HONEY DAVID HUDSON/Alston 3450 (TK)			7
48	53	ROLLER SKATE VAUGHAN MASON AND CREW/Brunswick 754221			4
49	57	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522			2
50	51	DO YOUR THANG ONE WAY FEATURING AL HUDSON/ MCA 41238			6
51	56	LOVE JONES JOHNNY GUITAR WATSON/DJM 1304 (Mercury)			4

CHARTMAKER OF THE WEEK

52	—	REBELS ARE WE CHIC Atlantic 3665			1
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53	—	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)			1
54	28	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494			17
55	61	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035			2
56	29	STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236			11
57	66	BY YOUR SIDE CON FUNK SHUN/Mercury 76006			2
58	64	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)			2
59	—	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515			1
60	—	BEYOND HERB ALPERT/A&M 2246			1
61	67	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851			2
62	68	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)			2
63	69	YEARNIN' BURNIN' PLEASURE/Fantasy 893			2
64	70	STEAL AWAY ROBBIE DUPREE/Elektra 46621			2
65	—	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)			1
66	—	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)			1
67	—	SPACE RANGER (MAJIC'S IN THE AIR) SUN/Capitol 4873			1
68	—	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887			1
69	35	WELCOME TO MY WORLD DELEGATION/Mercury 76056			7
70	62	GEE WHIZ INTERLUDE/Star Vision Int'l. 1103			4
71	31	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037			12
72	43	DON'T TELL ME, TELL HER ODYSSEY/RCA 11962			9
73	44	HANGING OUT KOOL & THE GANG/De-Lite 804 (Mercury)			8
74	58	WOLF TICKETS PARLET (FEATURING JEANETTE WASHINGTON)/Casablanca 2260			4
75	65	LITTLE RUNAWAY STONE CITY BAND/Gordy 7182 (Motown)			3

Black Music Report (Continued from page 37)

In the case of Grant himself, he thinks his status in this country will grow when there is "a general awareness of who I am or what I am. You have to expose the personality to the people and they will be the final judge. It's like the difference between a Muhammad Ali and a Joe Frazier. They are both great boxers, but when Ali was put in the marketplace his personality was of such a nature that people warmed up to him. They hated him at first, but they came to understand that there was a genuine man there. It was the fabric of the man that most people, in the final analysis, grabbed hold of. That is when you become a great star as opposed to a hype. What I'm trying to say is I don't sell my music, I sell myself. Once you have been accepted as a man, you can sell anything. Even wallpaper."

Glenn Dorsey, manager, producer and a bassist for the Jones Girls,

has launched his first solo effort, entitled "Movin' On," on his own Good Records label. It's a good up-tempo cut with the female trio providing background and lead vocals. The song is already picking up stations in Boston, Washington, D.C. and Baltimore. It's available from Good Records, 150 E. 94 St., Brooklyn, N.Y. 11212, (212) 774-2436. "Casper's Groovy Ghost" is a "mini-LP" issued by the AVI label that is beginning to show good airplay. The LP is one of the few rap records gathering attention. It's retailing at a special price of \$4.98. Bob Scott, program and music director at WBMX, has left that station. Chris Turner, WGIV's PD and MD, is leaving there to return to WHAT where he will assume the roles of music director and assistant program director.

Video Panel (Continued from page 8)

"and Congress really hasn't dealt with the copyright issue. In audio as well as video it's in jeopardy because kids are carrying around those loud 'attache' cases and they're buying one cassette and duplicating five; and then WNEW-FM subtly announces that at midnight it will play 'Tusk' uninterrupted. It's a very big dilemma. I'm concerned how many prerecorded cassettes will be sold or rented and how people who labored on those projects will be compensated."

Nevertheless, Bleier said that Warner Bros. is "optimistic and hopeful" about the home video market, but at the same time is "a little cautious too."

"Everyone's painting a rosy picture of videodisc's future," he added, "but you must remember that in videodisc we now have three competitive systems, all incompatible with each other. There's no better way to kill a market than to tell people that what they're buying will soon be obsolete. How

about all those people who bought the first 30-minute Betas? These systems are also expensive, so you have to believe the economy is going to affect the market."

Home Box Office's Peter A. Gross suggested that the fundamental question is if videodiscs really make sense as a market. "We at HBO don't consider them competition; we think of them as records, even though they're very different. I have a couple of albums I like to listen to, but how many times can you watch a TV program or a movie? Is the consumer really going to put out \$20 each for a lot of titles, particularly if pay TV does its thing? The kinds of uses I see for videodiscs are in children's programming and for educational purposes. It's no coincidence that every time Disney produces a film they're interested in the Betamax case."

On the matter of copyright law and adequate compensation, Berman told the audience that one movie company has promulgated the thesis that a single synchronization license for music covers all the bases. "But the original synch license does not authorize the manufacture of thousands of video devices," he stated. "Possibly a lawsuit will be required to resolve the dispute between publishers and motion picture producers. It's really just a dollar and cents problem. If publishers are reasonable, no doubt an accommodation will be reached with the producer to allow production and sale of video devices."

The first half of the session dealt with pay cable TV's future in light of the boom in video. Gross feels that if pay cable is allowed to, as he put it, "do its thing," it will offer enough services and special programming to make a significant dent in the home video market. "Cable has the capacity to deliver hundreds of channels, entertainment services, security services, shopping services, and it's adaptable to two-way communication with its subscribers. Cable's success will depend on its finding those kinds of services that work. We haven't found the combination yet that will guarantee long-term success."

In Gross's estimation, the development of more sophisticated technologies in cable will spell the end of programming as it is now, with the exception of children's and sports shows which are aimed for specific audiences. "We've entered a new phase of pay cable," Gross

said, "and that's due to the phenomenon of 'tiering.' We're offering our services, Showtime and other services. As this practice increases you'll find all kinds of other services being made available and you'll see more diversification on pay TV, particularly."

Bleier, however, opined as to how he feels cable's future is far less promising than Gross predicts. Public policy in telecommunication, he claims, "has usually been dead wrong. It's highly politicized, and the people who make policy are the ones farthest from the marketplace."

"Right now cable itself is a medium of shortage: there's a shortage of parking space in the sky, a shortage of transponders on the satellites. Cable penetrates only 20 percent of the country, but it is growing rapidly. But all the channels on the box are not available. Maybe time and the marketplace will solve these problems, but I'm not optimistic. Technical imitations will cause a lot of confusing evolutionary growth."

"Peter also says that HBO's 'locomotives' are feature films, and they are treating films as America has treated its locomotives: America's destroyed its railway system. HBO's taken its existing product too much for granted."

Regency Signs Peek

■ LOS ANGELES — Dan Peek, MCA/Songbird recording artist, has signed with Regency Artists, Ltd. for worldwide representation, according to Richard A. Rosenberg, president of the Los Angeles-based firm.

CRT Hearings

(Continued from page 10)

bled the 1972 figures.

This past week the RIAA legal staff at the Tribunal heard testimony from Walter Yetnikoff, president, CBS Records, and Dr. George Butler, vice president of jazz/progressive A&R, CBS records.

Tom Brennan, the chairman of the CRT, said that the record industry testimony will last into July, and that the mechanical royalty fee hearings are "running behind everyone's schedule."

High Court Denies Heilman Petition

(Continued from page 4)

of a raid by the FBI in Lake Villa, Ill., in 1975, to where he had moved E-C Tape's shipping operation after an injunction had been issued against both Heilman and E-C Tape in Wisconsin. Stipulations entered into by Heilman at the time of the trial admitted that he was still doing business as late as January 1976. Evidence admitted in the trial in the civil action, Mercury Records, et al, v. E-C Tape and David Heilman, in December 1979, indicated that tapes were still being shipped at least through the fall of 1977 and possibly as late as the trial date itself.

In March 1980, judgment was finally entered in the Mercury Records civil suite, a class action begun in 1972, for close to \$3.5 million in both compensatory and punitive damages. He also has been the subject of other civil actions, including one in California, A&M Records v. David Heilman and E-C Tape, resulting in a \$130,000 fine.

BMA Underway

(Continued from page 4)

White, Stevie Wonder, Valerie Simpson and others counted among the earliest registrants.

As of Thursday (26), with the only session held being a closed-door meeting with the BMA's board of directors, many participants expressed optimism about the forthcoming seminars. With a scheduled presentation to President and Mrs. Carter as one of the conference's highlights, media coverage for the entire affair was extensive.

Perf. Rights Bill

(Continued from page 3)

diction of the Judiciary subcommittee. However, Danielson is also chairman of the subcommittee on Administrative Law and Governmental Relations as well as a member of the Judiciary subcommittee).

If the bill had gone through final subcommittee markup this past month, it could have been considered by the Congress.

H.R. 997 is a bill which would enable recording artists to receive a royalty fee from broadcasters for the use of their recorded performances. It follows Congressional hearings and a Copyright Office economic study which concluded the need for such a royalty.

It was initially proposed in an amendment of the 1976 Copyright Law which drew massive opposition by the broadcast industry and the jukebox and background music companies.

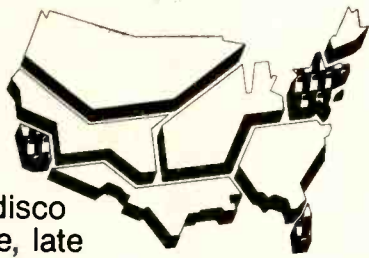
The Jazz LP Chart

JULY 5, 1980

1. **CATCHING THE SUN**
SPYRO GYRA/MCA 5108
2. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
3. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
4. **ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
5. **MONSTER**
HERBIE HANCOCK/Columbia JC 36415
6. **HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
7. **WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
8. **YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
9. **A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
10. **ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
11. **SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
12. **INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
13. **DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
14. **PRIME TIME**
ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6276
15. **LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
16. **DETENTE**
BRECKER BROTHERS/Arista AB 4272
17. **TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
18. **HORIZON**
McCOY TYNER/Milestone M 9094 (Fantasy)
19. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
20. **HIROSHIMA**
Arista AB 4252
21. **RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
22. **DO THEY HURT?**
BRAND X/Passport PB 9845 (Jem)
23. **KITTYHAWK**
EMI-America SW 17029
24. **BARTZ**
GARY BARTZ/Arista AB 4263
25. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP 5501
26. **SKAGGLY**
FREDDIE HUBBARD/Columbia FC 36418
27. **LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
28. **1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
29. **EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
30. **FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715

The Record World

1



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

G. Benson: a WXLO, a WYRE, a KFRC, a KHJ, a KEARTH, 39-37 Y100.

Blues Bros.: 17-15 WFBR, on WFIL, 20-16 WICC, 15-13 WFIL, 25-23 WKBW, 13-13 WNBC, 22-19 WPGC, 18-17 WYRE, 19-16 KFI, a28 PRO-FM, 19-13 JB105, e Q107, 31-28 Y100, 24-22 14Q, 29-26 96X.

J. Browne: a WAXY, a WIFI, a28 WTIC-FM, a KFI, a KEARTH, e 96X.

R. Burnette: 27-20 WABC, 11-7 WCAO, 13-9 WFBR, 15-13 WFIL, 16-15 WIFI, 22-16 WKBW, 28-21 WNBC, 18-13 WPGC, 2-1 WRKO, 27-22 WXLO, 12-11 KFI, 19-14 KFRC, 24-21 KHJ, 14-12 KEARTH, 29-23 KSFX, 2-2 PRO-FM, 2-1 F105, 4-2 JB105, 11-8 KC101, 24-12 Q107, 36-33 Y100, 11-10 14Q, e 96X.

K. Carnes: 15-11 WAXY, 25-21 WCAO, 29-23 WFBR, 20-16 WFIL, 18-12 WICC, 27-25 WKBW, 27-24 WPGC, 16-13 WRKO, 30-28 WXLO, 26-21 WYRE, d27 KFI, d30 KFRC, 24-22 KEARTH, ex-29 KSFX, 18-14 PRO-FM, 16-12 F105, 23-18 JB105, 19-13 KC101, on 14Q, a35 96X.

Commodores: d25 WCAO, hb-25 WFBR, a WICC, ae WNBC, 28-26 WPGC, d34 JB105, a29 KC101, a 14Q.

C. Cross: a WAXY, a WBBF, a WCAO, a WFBR, ae WFIL, 27-21 WICC, d29 WIFI, d30 WKBW, 30-23 WNBC, a WRKO, a27 WTIC-FM, on WXLO, ae PRO-FM, a32 JB105, 30-27 KC101, 29-26 Y100, 25-20 14Q, 25-22 96X.

C. Daniels Band: a37 WABC, 24-17 WBBF, 14-11 WFBR, 22-19 WICC, 21-14 WIFI, a30 WNBC, 7-5 WPGC, 11-8 WYRE, 25-18 KFI, 32-26 F105, 22-19 JB105, 24-22 KC101, 5-2 14Q.

Dirt Band: d28 WCAO, hb-30 WFBR, 27-24 WFIL, on WKBW, hb-e WPGC, e WTIC-FM, e WYRE, hb-29 PRO-FM, a F105, a35 JB105, a30 KC101, a 14Q.

ELD: e-50 WABC, 16-13 WBBF, 24-19 WCAO, 15-13 WFBR, 21-19 WFIL, a WICC, 30-21 WIFI, 15-14 WKBW, d27 WNBC, 15-12 WPGC, 16-14 WYRE, 19-18 KSFX, 10-9 PRO-FM, 22-20 F105, 18-15 JB105, 22-21 KC101, 14-11 Q107, 38-36 Y100, 21-19 14Q, 19-17 96X.

Genesis: 13-10 WBBF, 18-14 WCAO, 18-16 WFBR, 24-18 WFIL, 25-22 WICC, 1-1 WIFI, 14-7 WKBW, 21-18 WPGC, 29-23 WRKO, on WXLO, 20-18, WYRE, d26 KFRC, 13-10 PRO-FM, 35-27 F105, 30-27 JB105, 28-24 KC101, 25-23 Q107, 27-25 14Q, a36 96X.

L. Graham: 28-23 WCAO, 25-18 WFBR, 26-21 WPGC.

B. Joel: 3-3 WABC, 2-1 WCAO, 2-1 WFBR, 8-3 WFIL, 17-19 WIFI, 1-1 WKBW, 6-4 WNBC, 4-8 WPGC, 9-6 WRKO, 18-13 WXLO, 2-1 KFI, 10-5 KFRC, 8-6 KHJ, 3-1 KEARTH, 5-3 KSFX, 9-4 PRO-FM, 8-5 F105, 2-1 JB105, 13-5 KC101, 5-6 Q107, 20-12 Y100, 1-1 14Q.

R. Lane: a WIFI, 13-11 WRKO, hb-20 PRO-FM, 21-17 F105, on JB105, 28-24 14Q.

Manhattans: 12-8 WABC, 16-13 WAXY, d24 WBBF, 8-5 WCAO, 8-6 WFBR, 17-14 WFIL, 16-11 WICC, 23-19 WKBW, 3-2 WPGC, 18-16 WRKO, 19-11 WXLO, 9-7 WYRE, 4-4 KFI, 27-20 KFRC, 3-2 KHJ, 7-6 KEARTH, 17-12 PRO-FM, 14-9 F105, 15-9 JB105, 12-7 KC101, 4-4 Q107, 8-7 Y100, d27 14Q, 8-6 96X.

B. Mardones: ae WFIL, d30 WICC, 29-22 WIFI, a WKBW, a WRKO, on KFI, 27-23 PRO-FM, 32-29 JB105, 2-2 KC101, on 14Q, 31-27 96X.

Meco: d22 WBBF, 29-25 WFIL, d26 WICC, 24-20 WKBW, d29 WRKO, a30 WTIC-FM, on WXLO, d19 KFI, on KFRC, 29-23 KHJ, on KSFX, 21-18 PRO-FM, 25-21 JB105, a28 KC101, 28-27 Y100, 10-4 14Q.

O. Newton-John: 13-9 WAXY, 16-13 WBBF, 14-10 WCAO, 19-14 WFBR, 14-12 WFIL, 13-9 WICC, 12-6 WKBW, 15-12 WRKO, 26-21 WXLO, 12-10 WYRE, 17-14 KFI, 16-11 KFRC, 13-8 KHJ, 11-8 KEARTH, 20-15 KSFX, 25-22 PRO-FM, 26-23 F105, 21-17 JB105, 15-14 KC101, 26-20 Y100, 16-8 14Q, 27-24 96X.

R. Pinette & Oak: on WFIL, on WKBW, 10-9 WRKO, on WXLO, 3-3 PRO-FM, 20-14 F105, 9-3 14Q.

Pure Prairie League: 32-25 WABC, 23-16 WCAO, 7-5 WFBR, 6-5 WFIL, 5-4 WIFI, 18-17 WKBW, 18-11 WNBC, 20-15 WPGC, 17-15 WRKO, 24-19 WXLO, 13-12 KFI, 30-29 KFRC, 26-22 KHJ, 22-19 KEARTH, on KSFX, 8-7 PRO-FM, 15-13 F105, 17-14 JB105, 10-9 KC101, e Q107, 24-21 Y100, 22-18 14Q.

E. Rabbitt: a WCAO, a WFBR, d30 WRKO, d30 KFI, on KFRC, on KEARTH.

Rolling Stones: a WAXY, a WICC, a WIFI, a WPGC, a WRKO, a WYRE, a KFI, a KFRC, a KEARTH, a KSFX, a27 PRO-FM, a F105, a31 JB105, a35 Y100, e 96X.

L. Ronstadt: hp WABC, on WFIL, a WICC, a29 WNBC, a29 WTIC-FM, a27 WXLO, a KFI, d27 KEARTH, e Q107.

B. Scaggs: d29 WCAO, 30-26 WFBR, d29 WFIL, 30-24 WICC, a26 WIFI, d28 WKBW, hb-29 WPGC, 28-24 WRKO, 29-26 WYRE, d28 KFI, 26-23 KFRC, 21-17 KSFX, 23-19 PRO-FM, d31 F105, 34-30 JB105, 26-19 KC101, d30 14Q.

S.O.S.: 4-4 WABC, 28-22 WFBR, 28-20 WFIL, d29 WICC, a WKBW, 23-17 WNBC, 24-17 WPGC, 2-5 WXLO, a WYRE, 28-20 KFI, a KFRC, 6-4 KHJ, a20 KEARTH, 11-5 KSFX, on PRO-FM, 35-25 JB105, 25-15 Y100, 23-16 96X.

Spinners: 13-9 WABC, 16-13 WCAO, 6-4 WFBR, 2-2 WFIL, 10-5 WKBW, 7-5 WNBC, 10-11 WPGC, 12-10 WRKO, 9-8 WXLO, 11-10 KFI, on KFRC, 21-17 KHJ, 15-11 KEARTH, 17-11 KSFX, 11-8 PRO-FM, 13-8 F105, 9-4 JB105, 8-6 KC101, 13-6 Y100.

A. Thompson: 30-27 WCAO, 27-24 WFBR, d28 WFIL, a WICC, a WKBW, a WPGC, a WRKO, on WTIC-FM, d29 WYRE, a KFI, ae PRO-FM, d35 F105, on JB105, on 14Q, a37 96X.

P. Townshend: d29 WAXY, a WCAO, hb-27 WFBR, ae WFIL, d28 WICC, 10-9 WIFI, 29-22 WKBW, 29-22 WNBC, a WPGC, 25-20 WRKO, a29 WXLO, d30 WYRE, on KFI, hb-24 PRO-FM, 29-26 JB105, e Q107, 26-23 14Q, 34-31 96X.

J. Walsh: a WBBF, 3-3 WCAO, 10-7 WFBR, 2-2 WIFI, on WKBW, 5-6 WPGC, 30-25, WRKO, 29-25 KFRC, 27-25 KEARTH, 22-17 PRO-FM, 31-25 F105, 26-20 JB105, 11-15 Q107, 37-34 Y100, 20-17 14Q.

2



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

Air Supply: e WAYS, d30 WBBQ, a WCGQ, e WCIR, e WFLB, e WISE, e WKIX, a WLAC, d29 KXX-106, 26-19 Q105, a29 92Q, 22-20 94Q.

C. Cross: 38-25 WANS-FM, 29-27 WAYS, d29 WBBQ, 14-10 WBSR, 27-23 WCGQ, d30 WCIR, 18-9 WERC, 30-25 WFLB, e WGH, 24-18 WGSV, 27-22 WHHY, 37-27 WISE, 37-30 WIVY, e WLAC, 29-26 WLCY, d23 WQXI, 20-14 WRFC, 28-23 WRJZ, a34 WSGA, 30-28 KJ-100, d27 KX-104, 15-7 KXX-106, 29-24 BJ-105, d23 V100, 27-25 Q105, 27-22 Z93, e 92Q, 14-8 94Q.

R. Dalfrey: a WBBQ, a WCGQ, a WFLB, a KXX-106, a Q105.

E.L.O.: 15-12 WAKY, 24-22 WAYS, 12-10 WBBQ, 10-6 WCGQ, 18-13 WCIR, 16-15 WERC, 19-16 WFLB, 4-1 WHHY, 8-4 WISE, 19-15 WIVY, 18-14 WLAC, 27-22 WLCY, 12-10 WNOX, 21-17 WMC-FM, 24-21 WQXI, 21-18 WRFC, 16-12 WRJZ, 17-12 WSGA, 15-12 KJ-100, 15-13 KX-104, 9-6 KXX-106, 8-6 BJ-105, 16-9 V100, 14-12 Q105, 10-9 Z93, 21-20 92Q, 13-12 94Q.

M. Gilley: 26-22 WAKY, 16-14 WAYS, e WBBQ, d26 WCIR, 12-10 WERC, 17-13 WFLB, 17-16 WGSV, 28-23 WHBQ, 14-12 WISE, 23-23 WKIX, 27-25 WLAC, d23 WLCY, a26 WNOX, a WMC-FM, 10-9 WQXI, 16-12 WRFC, 29-25 WRJZ, 22-19 WSGA, 26-23 KJ-100, 28-27 KXX-106, e BJ-105, 12-12 Z93, a30 92Q, 11-9 94Q.

KISS: e WBBQ, a WERC, e WGH, a WIVY, d30 WLAC, 25-23 WSGA, a KX-104, d28 Q105, e 92Q.

J. Lee: a WGSV, a WHBQ, a WHHY, a WLCY, a WQXI, a35 WSGA, 28-23 94Q.

B. Mardones: a29 WAKY, a WANS-FM, e WAYS, e WBBQ, 21-13 WBSR, 28-25 WCGQ, e WCIR, 28-19 WERC, e WFLB, 19-17 WHHY, d34 WISE, 30-26 WLAC, e WLCY, 24-19 WNOX, 21-18 WQXI, e WRFC, 35-31 WSGA, 29-27 KJ-100, a KX-104, 17-10 KXX-106, a Q105, d30 Z93, e 92Q, 17-11 94Q.

R. Orbison/E. Harris: e WAYS, a WBBQ, d32 WBSR, 29-25 WGSV, e WHHY, a WISE, a WIVY, e WKIX, a WLAC, e WLCY, d27 WQXI, a WRFC, a WRJZ, 21-18 94Q.

K. Rogers: 20-13 WAKY, 23-15 WANS-FM, 25-23 WAYS, 9-6 WBBQ, 5-5 WBSR, 2-4 WCGQ, 25-22 WCIR, 8-4 WERC, 32-19 WFLB, 24-14 WGH, 6-7 WGSV, 14-13 WHHY, 9-5 WISE, 38-33 WIVY, 22-21 WKIX, 22-21 WLAC, 18-13 WLCY, 11-8 WRFC, 20-17 WRJZ, 7-7 WSGA, 21-19 KJ-100, 22-21 KX-104, d26 V100, 18-17 Q105, 18-17 92Q.

Rolling Stones: a WANS-FM, a WBBQ, a WCGQ, a WCIR, a WERC, a WGH, a WGSV, a WHBQ, a29 WHHY, a WISE, a38 WIVY, a WLAC, a29 WNOX, a WMC-FM, a32 WSGA, e KJ-100, a KX-104, a KXX-106, a37 BJ-105, a Q105, a Z93.

L. Ronstadt: a30 WAKY, a WANS-FM, d30 WCGQ, a WFLB, e WHHY, a WLAC, d30 WLCY, d25 WQXI, a WRFC, 31-29 WSGA, a29 KJ-100, e KX-104, e BJ-105, e V100, a Q105, a28 Z93.

S.O.S. Band: a WANS-FM, 26-21 WAYS, 20-14 WBBQ, 28-23 WCIR, 29-21 WERC, 8-3 WFLB, a28 WHBQ, e WISE, 15-11 WIVY, 21-18 WKIX, 24-20 WLAC, a WMC-FM, 28-24 WRFC, 1-1 WSGA, 21-12 KX-104, 7-6 Q105, d29 Z93.

Hottest:

Rock

Christopher Cross, Rolling Stones

Disco

S.O.S.

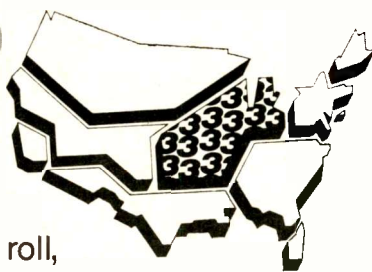
Radio Marketplace

A. Thomson: a28 WAKY, d37 WANS-FM, 20-17 WAYS, 28-23 WBBQ, 20-16 WBSR, d26 WCGQ, e WCIR, d34 WFLB, e WGH, 26-22 WGSV, 11-8 WHHY, 34-31 WISE, 39-35 WIVY, e WKIX, e WLAC, a WLCY, 25-22 WQXI, e WRFC, e WRJZ, a KX-104, 21-19 KXX-106, 38-29 BJ-105, 28-24 Z93, a 92Q, 18-14 94Q.

P. Townshend: 29-24 WAKY, d31 WANS-FM, e WAYS, d27 WBBQ, e WBSR, 25-21 WCGQ, e WCIR, d27 WERC, e WFLB, e WGH, d30 WHHY, 33-30 WISE, d36 WIVY, 29-28 WLAC, 17-16 WNOX, a WMC-FM, d25 WRFC, d28 WRJZ, a33 WSGA, 23-22 KJ-100, 28-24 KX-104, 29-26 KXX-106, 32-27 BJ-105, 30-27 V100, 30-29 Q105, 21-18 Z93, e 92Q, 30-27 94Q.

J. Walsh: 14-12 WBBQ, 20-19 WLAC, 18-15 WMC-FM, 16-10 WSGA, 16-15 KX-104, 1-1 KXX-106, 22-20 Q105, 2-1 Z93, e 92Q, 6-5 94Q.

3



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

Blues Brothers: 17-17 CKLW, 12-10 WDRQ, 16-12 WEFM, on WGCL, 39-28 WLS, d29 WOKY, 17-16 WPEZ, 25-23 WSKS-FM, 20-19 KBEQ, 16-12 Q102, 20-18 92X, 10-5 96KX.

J. Browne: a WDRQ, a29 WEFM, a WFFM, a WOKY, a WPEZ, a WSKS-FM, a KBEQ, a35 Q102, a 92X.

K. Carnes: 25-25 CKLW, 25-19 WDRQ, 17-15 WFFM, 28-28 WGCL, 23-20 WHB, 14-9 WNDE, 21-21 WOKY, 28-26 WPEZ, 15-8 WZUU, 15-11 WZZP, 26-21 KSLQ, 29-14 KXOK, 27-23 Q102.

E. Clapton: 22-18 WEFM, a WOKY, a KBEQ, 20-14 Q102.

C. Cross: 27-26 WDRQ, d30 WEFM, a17 WGCL, a22 WHB, a19 WNDE, 29-27 WOKY, d29 WSKS-FM, 19-18 WZUU, d13 WZZP, a29 KSLQ, a33 Q102, a24 92X.

Genesis: 13-11 CKLW, 11-9 WDRQ, 6-4 WEFM, 12-11 WFFM, 13-8 WGCL, 25-16 WLS, 12-8 WOKY, 29-27 WPEZ, 19-17 WSKS-FM, 25-20 WZZP, 7-2 KBEQ, 11-10 KSLQ, 8-5 KWK, a31 Q102, 24-20 92X, 18-13 96KX.

F. Knoblock: aCKLW, aWFFM, a25 WHB, d29 WZZP, a KSLQ.

R. Orbison & E. Harris: 22-21 WHB, a WOKY, a KXOK.

B. Preston & Syreeta: 29-22 CKLW, 30-27 WDRQ, 29-25 WFFM, 24-23 WOKY.

Rolling Stones: a CKLW, a WDRQ, a WEFM, a WOKY, a WPEZ, a WSKS-FM, a KBEQ, a34 Q102, a 92X.

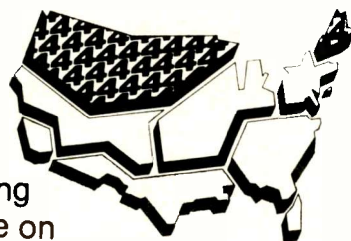
B. Scaggs: a CKLW, on WDRQ, a WEFM, 26-17 WFFM, 20-17 WNDE, on WOKY, on WPEZ, 30-27 WSKS-FM, a27 WZZP, on KBEQ, on KSLQ, a32 Q102, a25 92X.

A. Thomson: on CKLW, 30-26 WFFM, a WGCL, a24 WHB, 26-25 WOKY, on WPEZ, 28-25 WSKS-FM, on WZUU, a

WZZP, d23 KBEQ, 30-28 KSLQ, a28 KXOK, d29 96KX.

P. Townshend: 28-19 CKLW, 20-18 WDRQ, 21-20 WEFM, 29-26 WGCL, on WOKY, 23-18 WPEZ, 29-26 WSKS-FM, 15-7 KBEQ, d30 KSLQ, on KWK, 32-26 Q102, d23 92X, 9-6 96KX.

4



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

Air Supply: a20 KDWB, a KGW, e KKO, 31-27 KMJK, e KS95-FM.

C. Cross: 26-22 WEAQ, 24-15 WGUY, a WJBQ, a KCPX, d25 KGW, a KKLS, e KKO, 34-29 KLEO, d30 KMJK, d20 KS95-FM.

Genesis: d27 WEAQ, 29-28 WGUY, d24 WJBQ, d19 WOW, 11-8 KCPX, 15-10 KDWB, d28 KGW, 17-11 KKLS, e KKO, 33-28 KLEO, a KMJK, a KS95-FM.

B. Mardones: e WGUY, e WOW, a29 KCPX, d30 KGW, a KKLS, d33 KMJK.

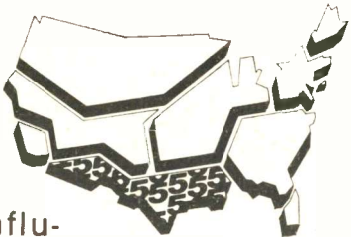
Rolling Stones: a KCPX, a KMJK.

A. Thomson: e WGUY, 21-17 WJBQ, e WOW, a25 KCPX, d29 KGW, a33 KLEO, e KMJK.

P. Townshend: 28-25 WEAQ, 28-27 WGUY, 10-6 WOW, 23-21 KCPX, a17 KDWB, d25 KKLS, d25 KKO, 30-26 KLEO, e KS95-FM.

J. Walsh: 18-16 KCPX, a KGW, a KKLS, d24 KKO, 13-9 KMJK.

5



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

Blues Brothers: 23-20 WQUE, 23-20 WTIX, 28-25 KGB, 19-18 KNOE-FM, d27 KRBE, 14-12 KROY-FM, 26-23 KTSA, 25-23 KUHL, d29 B97.

K. Carnes: 17-14 WQUE, 20-16 WTIX, 28-26 KFMK, 25-21 KGB, 24-21 KNOE-FM, 18-18 KRBE, 30-24 KTSA, 16-7 KUHL, a14 B100, 23-20 B97.

C. Daniels Band: 27-24 WQUE, 14-13 WTIX, 30-29 KFMK, d26 KGB, 18-13 KNOE-FM, 30-25 KRBE, 21-14 KROY-FM, a KTSA, 26-17 KUHL, 30-26 B97.

Dirt Band: a WQUE, a KFMK, on KRBE, d30 KROY-FM, on KUHL.

L. Graham: a36 WQUE, d30 WTIX.

C. King: 26-15 WQUE, 37-32 WTIX, 26-22 KFMK, 25-22 KNOE-FM, 23-20 KRBE, d29 KTSA, on KUHL, on B97.

K. Rogers: d18 WQUE, d35 WTIX, 10-9 KFMK, 23-28 KGB, d30 KNOE-FM, 29-24 KRBE, 17-15 KTSA, on KUHL, d15 B100, 16-12 B97.

Rolling Stones: a WQUE, a KGB, a30 KRBE, a KROY-FM, a B97.

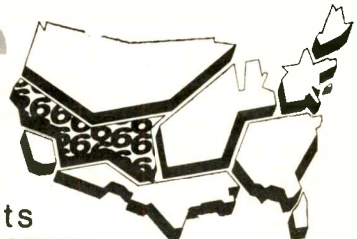
B. Scaggs: d25 WQUE, a KFMK, 27-24 KNOE-FM, 13-8 KROY-FM, a KTSA, on KUHL, d16 B100, on B97.

A. Thomson: on WQUE, a WTIX, on KRBE, a KROY-FM, a KTSA, d28 KUHL.

P. Townshend: d30 WQUE, 36-23 WTIX, a KGB, on KNOE-FM, a KRBE, 11-9 KROY-FM, d28 KTSA, 30-21 KUHL, a B97.

J. Walsh: 21-19 WQUE, 12-8 WTIX, 25-25 KFMK, d29 KRBE, 24-21 KTSA.

6



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

J. Browne: a KNUS, a KOPA, a29 KZZP.

C. Cross: 30-26 KIMN, 8-7 KNUS, a KOFM, d29 KOPA, 13-10 KZZP.

C. Daniels Band: 24-20 KIMN, 38-35 KNUS, d28 KOFM, 11-5 KOPA, 14-7 KUPD, a KVIL, 8-3 KZZP.

Dirt Band: d30 KIMN, e KNUS, e KOPA, d16 KVIL.

E.L.O.: 17-15 KIMN, 39-38 KNUS, 24-21 KOFM, e KVIL, 6-6 KZZP, 19-17 Z97.

Genesis: 18-12 KIMN, a KNUS, 21-18 KOFM, 6-9 KOPA, 21-18 KUPD, d20 KVIL, 9-7 KZZP.

Meco: a KIMN, a KOFM, e KVIL, a25 Z97.

K. Rogers: 18-12 KIMN, a KNUS, 29-24 KOFM, 6-9 KOPA, d20 KVIL.

Rolling Stones: a KNUS, e KUPD.

B. Scaggs: d27 KIMN, e KNUS, d30 KOFM, d28 KOPA, a KVIL, 18-15 KZZP.

A. Thomson: a KIMN, e KNUS, e KOPA, 16-14 KZZP.

P. Townshend: d28 KIMN, e KNUS, a KOPA, 18-14 KUPD, 23-18 KZZP.

J. Walsh: 21-19 KIMN, 28-25 KNUS, 17-14 KOPA, 9-2 Z97.

B.O.S.

George Benson, Larry Graham, S.O.S.

Country

Mickey Gilley

A/C

Christopher Cross, Ali Thomson

LP Cuts

None

Whitesnake Preview



Jerry Greenberg and Bob Greenberg, founders of the Mirage Records label (distributed by Atlantic Records), recently visited the various WEA branch offices across the country. The prime purpose of the trip was to introduce the WEA marketing, sales and promotion personnel to the first artist signed to Mirage, the British rock group Whitesnake. At special branch meetings, selections from the group's upcoming LP, "Ready An' Willing," were previewed; and special advance information kits on the group were distributed. The album is planned for release in early July. Shown at the Whitesnake presentation at the WEA branch office in New York City (from left) are: (seated) WEA branch manager Bruce Tesman, Mirage Records' Jerry Greenberg, and WEA sales manager Mike Holzman; Standing are members of the New York WEA staff.

The Coast (Continued from page 21)

Tucson, Arizona, the **Bram Tchaikovsky** band's bus broke down, leaving them stranded in the nasty desert heat until the Highway Patrol showed up and got the band to the gig on time. Bram himself, however, wasn't particularly upset—since he's a motorcycle/auto enthusiast (hey, he played in a band called **the Motors**, didn't he?), he knew there was something wrong with the bus all the way back in L.A., so he quietly bet manager **Richard Ogden** that the vehicle would never make it to Tucson. Sounds like easy money to us. By the way, we're told that the wrecker that came out to get the disabled bus broke down itself . . . Casablanca isn't the only label with a **Rodney Dangerfield** album out now, you know. Rhino Records also has one, called "The Loser," which they're offering at a \$7.98 list. Rhino plans to concentrate entirely on in-store promotions, instead of the usual radio route; if you're looking for a copy to play in your store, contact them at 11609 W. Pico, L.A. 90064 . . . Just married: **Doug Isaac**, director of Regency Artists' contemporary music division, and **Lynda Gibson**, an executive assistant at International Creative Management . . . **Lee Armstrong** has left Motown International. He can be reached at 4128 Valley Spring Drive, Westlake, California (91632), 805-497-8698.

CONCERT NEWS: **Eagles** have confirmed that they'll appear at a benefit for Senator **Alan Cranston** of California on July 31 at the Long Beach Convention Center. Tickets for the show are on sale this Monday (30) at the usual outlets and will range from \$7.50 to \$10.50 to \$12.50. **Larry Vallon** is producing, while the Cranston folks are offering special \$125 dollar tix that will include a cocktail party before the show, preferred parking and a buffet dinner afterwards . . . The **Eagles**, by the way, sold 140 thousand concert tickets in just two days when they appeared with **Heart** and the **Little River Band** on June 14 in New Haven, Conn. and the next day at the Meadowlands in New Jersey. Not bad for a bunch of acoustic mafiosi . . . **Christine McVie** of **Fleetwood Mac** was happy to see her dad, step-mother and their two kids when the Mac recently played eight dates at Bingley Hall in Stafford, England. McVie dedicated "Songbird" to her father; meanwhile, 6-year-old step-brother Nicholas commented that the band was "loud," and was seen stuffing bits of tissue in his ears . . . **Fleetwood Mac** ran into **Mick Jagger** after their show in Cologne, Germany, incidentally, and an all-night jam developed with Jagger, **Lindsey Buckingham** and Christine on guitars and **Mick Fleetwood** on nearby coffee table.

MISTAKEN IDENTITY: Owing to circumstances beyond somebody's control (not ours, of course), veteran guitar whiz **Dave Johnstone**, one-time mainstay of **Elton John's** studio and stage bands, was mysteriously tagged as a drummer in an **Alice Cooper**/"Roadie" photo panel in last week's issue. Johnstone is still playing guitar, and to our knowledge has no plans to switch his choice of weaponry.

LATE FLASH: By the time this column reaches readers, two old COAST friends, **Connie Plimsoul** and **Steven X. Rea**, will have tied the knot. Ms. Plimsoul, known to our readers in earlier incarnations as Constance Brown Geller, now makes her moniker even longer. While Mr. Rea, who recently joined the staff of *Oui*, assumes sufficient added responsibility to invite speculation over his continued managerial involvement with **Hornets Attack Victor Mature**, top-rated local insect rockers. Our heartfelt congratulations to both.

New York, N.Y. (Continued from page 19)

point, however, **Alan H. Bomser**, partner in the firm of Straniere, McKenna, Bomser, Runes & Nachison in New York City, offered a timely bit of advice to the young attorneys in the audience who might have occasion to seek a synchronization license from a publisher. Said Bomser: "I represented an independent filmmaker who thought he had captured on infra-red film a spirit leaving a human body, and the spirit was singing 'Fly Me To the Moon.' I called the publisher of the song and asked for a synchronization license. The publisher said 'No way, not for any amount of money.' So you might have a problem if the publisher objects to your subject matter."

MAJOR LEAGUE BASEBALL is putting together a film a series of film clips showing free-swinging melees, bench-clearing brawls, crashing slides and outfield collisions to the tune of **Michael Franks'** song "Baseball" from his "One Bad Habit" album. Quite unexpectedly, **Dave Parker**, the Pittsburgh Pirates' mammoth rightfielder who is listened to when he speaks, has initiated a campaign to have Franks' song replace **Sister Sledge's** "We Are Family" as the Bucs' theme song. Parker even had Franks work out with club so his teammates could meet the artist. Results of Parker's campaign will be relayed to New York, N.Y. readers if and when they become available. Producer of the film, by the way, is an estimable RW Flashmakers opponent, **Peter Hanley**, who is responsible for many of the baseball features seen on TV, including "This Week in Baseball," featuring Mel Allen, and HBO's "Race for the Pennant."

THE SECOND HALF of **Paula Batson's** excuse for not running in the Willie Nelson Runner's Classic mentioned here last week is "I'm not in shape." (For those who missed last week's column, the first half of her excuse was "Because.")

SOFTBALL NEWS: The Flashmakers' Pro Sports and Entertainment League record fell to 4-2 when the brutes from the National Council for Compensation Insurance broke loose for 10 runs in the bottom of the sixth inning and notched a 14-7 win over the beleaguered RW squad. Nevertheless there were some bright spots for the losers. "Easy Ed" "The Goose" **Levine** continued his hot hitting by blasting a tape-measure home run over the center field wall in the third inning. In the fourth, **Stan Mieses**, who pitched well enough to win the game had it been played on a regulation field (there were some odd ground rules that won't be discussed in these pages), belted an inside-the-park round-tripper in the fourth, and looked for all the world like a white **Willie Wilson** motoring around the bases. The most pleasant surprise was the Flashmakers' newest prospect, rookie **Geoffrey Felder** (aka **Doc Pomus's** son), who had two hits in three trips to the plate and drove in three runs in one of the more auspicious debuts in RW history.

Felder continued his hot streak against WXLO, going two for three and driving in two runs in a 16-13 RW win. The truly hot bat, though, belonged to Mieses, who belted a grand slam home run and a triple and drove in six runs (everybody on the RW squad drove in at least one run).

JVC Touts Videodisc (Continued from page 12)

separate investment in a videocassette recorder. Blank and pre-recorded cassettes for use with the system likewise command higher prices than JVC's pre-recorded VHD/AHD discs, which will likely match RCA's announced price points of \$10 to \$20 based on title.

Program Time

Fleming also stressed the basic, non-digital VHD player's already competitive stereophonic capability. Without claiming the lower distortion, wider dynamic range and presence attainable on the pure audio AHD disc, Fleming still pointed to RCA's initial plans for mono-only players.

In the race for program time, he noted that JVC, like RCA, will store up to two hours on a single disc, with JVC's more compact disc—a little over 10 inches in diameter — enabling software pressers to adapt exist record-pressing technology, ala RCA,

while saving additional costs through the use of less raw material.

Unlike conventional analog audio discs, "Our discs will use a conductive plastic pressing compound," said Fleming, who later specified that raw material as a virgin vinyl compound that won't initially be recycled for later product, owing to the closer tolerances and more demanding standards required by the high-speed player.

One area left largely untouched, likely owing to the Thorn/EMI tie was the spectrum and depth of programming that will be available in initial VHD video releases and AHD digital audio discs. Executives have reportedly projected about 200 titles in release during the first year, but the earlier entry of RCA and MCA has enabled those systems to license a much larger amount of existing material.

Classical Retail Report

JULY 5, 1980

CLASSIC OF THE WEEK



PAVAROTTI'S GREATEST HITS London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- MAHLER: SONGS—Stade, Davis—Columbia
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUETS—Angel
- PUCCINI: LA BOHEME—Scotto, Neblett, Kraus, Milnes, Levine—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Ormandy—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—Columbia

SAM GOODY/EAST COAST

- BERLIOZ: CLEOPATRE, HERMINIE—Baker, Davis—Philips
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- THE COMPLETE CARUSO: VOL. VIII—RCA
- MAHLER: SONGS—Columbia
- PAVAROTTI'S GREATEST HITS—London
- PERLMAN: SPANISH ALBUM—Angel
- PUCCINI: LA BOHEME—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- STRAUSS: A NIGHT IN VENICE—Columbia
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

KING KAROL/NEW YORK

- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- MAHLER: SONGS—Columbia
- PAVAROTTI'S GREATEST HITS—London
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- PUCCINI: LA BOHEME—Angel
- RCA DIGITAL SAMPLER
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital
- WALTON: FACADE NO. 2—Peters International

RECORD & TAPE, LTD./ WASHINGTON

- COPLAND, IVES: APPALACHIAN SPRING, OTHER WORKS—Sound 80
- GALWAY: SONG OF THE SEASHORE—RCA
- HAYDN: PIANO MUSIC—Kalish—Nonesuch
- MAHLER: SONGS—Columbia

- NEVILLE MARRINER IN SHORT ORCHESTRAL SELECTIONS—Angel Digital
- MOZART: CLARINET CONCERTO—Ozawa—DG
- PAVAROTTI'S GREATEST HITS—London
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips
- TAKEMITSU: WAVES, OTHER MUSIC—Tashi—RCA

HARMONY HOUSE/DETROIT

- BEETHOVEN: COMPLETE SYMPHONIES—DG
- BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- STRICTLY FOR THE BIRDS—Menuhin, Grappelli—Angel
- MOLIERE: FILM SOUNDTRACK—Harmoni Mundi
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- PERLMAN: SPANISH ALBUM—Angel
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- RAMPAL: JAPANESE MELODIES—Columbia

STREETSIDE/ST. LOUIS

- BEETHOVEN: FIDELIO—Behrens, Hoffman, Solti—London Digital
- BRUCKNER: SYMPHONY NO. 6—Solti—London
- MAHLER: SONGS—Columbia
- MOZART: SONGS—Ameling—Seraphim
- PAVAROTTI'S GREATEST HITS—London
- PROKOFIEV: ROMEO AND JULIET SUITE—Kurtz—Seraphim
- PUCCINI: LA BOHEME—Angel
- SCHUBERT: ROSAMUNDE INCIDENTAL MUSIC—Boskovsky—Seraphim
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital
- STRAVINSKY: PETRUSHKA—Mehta—Columbia Digital

TOWER RECORDS/ SAN FRANCISCO

- DVORAK: SYMPHONY NO. 8—Karajan—Angel
- GREATEST FILM MUSIC—Karajan, others—DG
- JOPLIN: RAGS—Rifkin—Angel Digital
- MAHLER: SONGS—Columbia
- PAVAROTTI'S GREATEST HITS—London
- PERLMAN: SPANISH ALBUM—Angel
- PETTERSON: SYMPHONY NO. 8—Comissiona—DG
- LEONTYNE PRICE: PRIMA DONNA VOL. V—RCA
- SATIE: PIANO MUSIC—Quist—Windham Hill
- SHOSTAKOVICH: SYMPHONY NO. 5—Columbia Digital

* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: Korvettes/East Coast, J&R Music World/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

A New Boheme from Angel

By SPEIGHT JENKINS

■ NEW YORK—The operas comprising the list of the golden dozen—those that sell out regularly no matter who is singing—change over the decades, but since at least the turn of the present century, Puccini's *La Boheme* has been on the list: not just in America and Italy but in every country where opera is produced. Its popularity comes from the wealth of melody and the feeling of youth that pervades every bar and also from the splendidly constructed libretto and the opportunities for almost every kind of singer.

Anybody frequently in an opera house has heard a great *Boheme* with young singers, around the age of the characters, whose ardor makes the story that much more poignant, and another kind of great *Boheme* with superstars who get carried away with the music and sing it marvelously, without excess. The latter, however, is rare. Puccini definitely did not want stars or superannuated stars singing this music; he wrote it for young singers, unknown if possible, who would convey the spirit of the music and text. The popularity of the opera, however, has rendered his requirements unimportant to most impresarios, and the public is often the worse for it. Yet when superstars really settle down and sing this music, the evening can be unforgettable.

The new entry—currently no. 14—is from Angel Records and has as its strongest point the conductor. James Levine made his debut at the Metropolitan Opera in Puccini—it was a *Tosca*—and he has time and again demonstrated a feeling for the Italian master's works. In each Puccini work he has conducted at the Met he has neither driven the music too hard nor let it bog down. His tight sense of rhythm has kept the music moving easily through the vital tempo changes and modifications that Puccini's music really moving to the listener. All these attributes work for him here: his reading of *Boheme* is full of pathos, youth and poetry. Never does it slide into excess, and such a moment as Colline's Coat Song comes through as a proper, serious act of giving, not a sentimental gesture. Above all he makes this *Boheme* alive, avoiding any suggestion of ennui. The fourth act is a good example; there his work with the Mimi, Renata Scotto, seems often to be two minds

working as one.

The Italian soprano makes the death scene unbearably poignant, drawing from it every ounce of emotion but not going too far. I know of no final scene in any recorded *Boheme* so moving. Miss Scotto does her usual involved, involving performance on the music of Act III, with the "Addio" a trifle too dynamically extreme, but still effective. Earlier in the opera, particularly in the first act the soprano makes her performance far too complicated, milking every phrase of so much meaning that Mimi seems far too sophisticated a figure. More simplicity is demanded.

Of her male compatriots the best by far is Sherrill Milnes, whose Marcello plumbs the character and comes out with a robust Bohemian, full of fun, sympathy and a lot of feeling. Milnes has never sounded any healthier on a recording, and he is seconded by splendid performances by Paul Plishka as Colline and Matteo Manuguerra as a brilliant Schauvard. Such character roles as Benoit and Alcindoro go to top interpreters: Italo Tajo for the first and Renato Cappecci for the second.

Carol Neblett's Musetta is blowsy and full-bodied, a little heavy in places but quite well enough sung. The problem in the album is Alfredo Kraus' Rodolfo. Perfectly phrased with the grace and elegance of which the Spanish tenor is a long-term master, his Rodolfo lacks the amplitude for the role. And with neither amplitude nor a very sensuous sound casting him with Milnes as Marcello seems almost cruel. There are many baritones in the world able to sing Marcello; why—other than because he was available—should anyone cast the baritone with the richest, largest, most sensuous voice possible opposite a light lyric tenor with none of those qualities?

Sayles/Morgen Bows

■ LOS ANGELES—Sayles/Morgan Associates, a public relations firm offering general services with special emphasis on books/authors and recording/performing artists, has been formed by Nancy Sayles and Marty Morgan.

New offices are at 12501 Chandler Boulevard, Suite 101, North Hollywood, Ca. 91607; phone: (213) 769-4466.

RCA Readies Presley Package

(Continued from page 3)

(Presley's) uniqueness and offer his fans a lasting memento of his art."

Included in "Elvis Aron Presley" as well as the music will be a 13-minute, 41-second monologue by the late singer, as well as a 20-page booklet containing "historic" information and photographs. Each of the eight inner sleeves will carry a separate photograph of Presley—"each one portraying a particular period of time," said Deary—and recording information about each track on the enclosed discs. In addition, each sleeve will have its own color, with all eight colors combined in a rainbow effect that will appear on the special silver labels prepared for each disc.

A duplicate of Presley's signature on his first recording contract, a contract acquired by RCA from Sun Records, will be stamped into the area between the lead-out grooves and label on each record. That signature is also featured on each inner sleeve, as well as on the cover of the entire set, where it appears by itself, in gold on a silver background.

Cataloguing of the many Presley recordings began just after his death in 1977, Deary said, and "each performance is the very best we have—none of them is second best, believe me." Some of the performances, she added, were chosen from as many as 20 different versions of the same song.

Each of the eight discs is designed to represent a different stage of Presley's career, Deary said. The first includes a live performance from Las Vegas in April, 1956, backed with the monologue (in which "Elvis discusses his thoughts and beliefs on various subjects"). Disc two is another live recording, this one from a benefit performance given in March, 1961 to raise funds for a monument to the men killed on

the U.S.S. Arizona at Pearl Harbor, Hawaii in 1941.

The third disc, "Collectors' Gold from the Movie Years," concentrates on Presley's film career and includes alternate takes, false starts and assorted laughing and talking from the recording sessions for those films and their soundtracks. Disc four includes ten songs from three Presley TV specials: 1968's "Elvis," 1973's "Aloha from Hawaii via Satellite" and 1977's "Elvis in Concert," which was filmed during Presley's last concert tour.

Disc five, "The Las Vegas Years," contains all-unreleased versions of songs taped during Presley's various performances in that city from 1969 through 1972, while disc six, "Lost Singles," is comprised of eight singles that never appeared on albums.

"Beyond the Reef," the one song that has never been heard in any form, is included on disc seven's first side. "Beyond the Reef" and the side's three other tunes are performed by Presley alone, accompanying himself on the piano. Side two of the seventh disc and both sides of the eighth are taken from a complete 1975 concert, with all material never before released.

Deary, who also celebrates her 25th year with RCA in 1980—and who was responsible for the "Legendary Performer" Presley series—called "Elvis Aron Presley" "a labor of love. We wanted to make this package as perfect as possible for the 25th anniversary; and we wanted to do something that would convey the worth, the magic, the charisma, the humor of the man—the human-ness, really—that we don't usually see. You can't help but be touched by it."

The package is also being released in tape formats. All graphic materials included with the discs will be included in the tape packages.

Nabisco, GEC To Market Cassettes

(Continued from page 3)

ket compilation and greatest hits packages of several artists.

Although no licensing contracts have been signed yet between GEC and record labels, pacts are expected to be completed soon.

The Magnetic Gold idea was conceived by Samuel S. Attenberg, chief executive officer and vice chairman of the board of GEC. Attenberg, who has a history in the music industry, describes himself as the music man in the venture. Robert M. Phillips, chief operating officer, president and director of GEC, has a background in mass marketing.

Attenberg compares the new venture to the L'eggs stockings campaign launched several years ago, in which stockings were mass-marketed in grocery stores. When he thought of the idea for Magnetic Gold cassettes, he approached the advertising firm (Dancer, Fitzgerald & Sample) that handled the L'eggs campaign. GEC will buy advertising at a rate or \$10 million a year. The ads, to be aired on prime time, will feature music, but not live shots, of the artists being marketed. A typical 60-second spot features a housewife in a store deciding what to have for dinner. The husband, having discovered the Magnetic Gold rack, answers "Streisand, Beethoven, Sinatra."

Aside from backing GEC financially, Nabisco will offer its contacts and expertise on distribution to GEC sales people. Nabisco's distribution currently reaches 130,000 outlets. Nabisco sales people will introduce GEC workers to the correct managers in the outlets, and the Nabisco sales force will lend its sales monitoring system to GEC. Within two years GEC will have 500 sales people.

Outlets will buy Magnetic Gold tapes from GEC for thirty percent less than the list price. The tapes will feature bold, easily readable graphics; the rack will be placed as close to checkout counters as possible. A rack will offer up to 100 titles at any given time. Titles on racks, and from location to location, will be rotated constantly. GEC will market between 500 and 600 titles each year. Although GEC is now buying cassettes directly from labels, according to Attenberg the company will soon begin building its own cassettes. GEC will use BASF tape with a head cleaning leader.

Attenberg and Phillips emphasized that GEC will market only proven-sellers and therefore will not face a returns problem. "Since we can fill an order in a week," said Attenberg, "we can add as little as two or three copies of a title to a rack each time a

salesman visits a store."

Taking this a step further, Phillips said, "We won't have to go through the horrors of making projections on sales. We will monitor sales on a weekly basis; the consumer will decide what titles he wants." Phillips also said that, because there will be no promotional mailing list and no "duds" that are supported by big-sellers, GEC can afford to sell the cassettes at a relatively low price.

The subtext behind the campaign is Attenberg and Phillips' belief that a large segment of music listeners today, specifically fans of adult contemporary artists, no longer visit record stores.

"There are a lot of people that grew up with certain artists, that no longer buy those artists' records," said Phillips. "They listen to them on the radio, but for some reason they don't go to the record stores... The record industry is set up now to sell popular music to young people. The ambience that you need to sell that kind of music is totally inconsistent with our target market.

"Some of the artists we'll be marketing are very popular, but they're not the latest thing. The one place our audience, the non-teenage music listeners, visits is the supermarket, and we're bringing music to the audience. We're bringing two needs together: the need to do business in a supermarket and the desire to buy adult/contemporary music. Our audience neither has the time, nor the interest, nor the patience to go through current pop catalogues. We're saying, 'Here's a representative sampling of all that's available of what we know is the type of music you prefer listening to. Your entire universe is right here in the store.'"

Feist To Speak In California

■ NEW YORK—While in Southern California for the July 15 meeting of the board of directors of the National Music Publishers' Association at Beverly Hills' Beverly Wilshire Hotel, NMPA president Leonard Feist will also report to two other groups on recent developments in the world of popular music publishing.

At 6:30 p.m. on Tuesday, July 15, he will speak to the Music Publishers Forum at the Continental Hyatt House on Sunset Boulevard. On the following evening, he will address attorney Martin Cohen's class on international music publishing in Room 175, Dodd Hall, on the UCLA campus. The "extension" course begins at 7:00 p.m.



Cover and inner sleeves of Presley package

Donna Summer Suit

(Continued from page 3)

for by options in the original contract, setting and asking damages of \$12 million as a result of that lapse.

Summer's Summer Nights, Inc., and unnamed cross-defendants are charged with inducing that breach, with an additional request made for \$21 million in punitive damages and any other costs determined during trial.

"Key Man" Clause

Conflict over Summer's publishing rights further raise the damages and injunctive relief sought, with the cross-complaint seeking compensation for Rick's Music of \$10 million in alleged damages, and requesting an additional \$15 million in exemplary damage payments.

As for the controversial "key man" clause expected to be a point of conflict, the Casablanca cross-complaint challenges the interpretation of that paragraph in the original contract as provided in Summer's complaint. The new action asserts "Summer has no present right to terminate the recording agreement; that the contract continues in effect, and that Summer remains bound thereunder."

Meanwhile, both Neil Bogart and Joyce Bogart also filed new documents pertaining to Summer's action, also on June 20. Most serious of these was Joyce Bogart's cross-complaint, seeking rescission of Summer's charges and charging the singer with breach of contract.

Cross-Complaints

Ms. Bogart also charges unnamed defendants, purported to be involved with the singer and her current actions, with wrongful interference in the singer's contractual affairs and business relationships. The cross-complaint seeks from Summer damages of \$200,000 in connection with the alleged breach of contract, as well as an accounting of Summer's earnings prior to enactment of a June 30, 1979 agreement between Summer, current manager Susan Munao, and Ms. Bogart that terminated Bogart's management contract.

The unnamed cross-defendants accused of wrongful interference are also named in a request for punitive damages that the action seeks on behalf of Joyce Bogart.

Crucial to Ms. Bogart's cross-complaint, and to her separate answering testimony filed in response to Summer's complaint, are key paragraphs in the termination and release agreement that Bogart alleges specifically absolve her of any residual culpability in connection with Summer's career.

According to the cross-complaint, and to the copy of the original agreement appended to it, Summer, Joyce Bogart and Susan Munao voluntarily waived their rights under Section 1542 of California's Civil Code, governing further liability for unforeseen claims that may arise after the general release agreement. Where that section provides recourse for future claims, the waiver and subsequent paragraphs seek to indemnify Bogart "from and against any and all damages, liabilities, judgments, costs and expenses (including, without limitation, reasonable attorneys' fees and legal costs . . .) which Bogart may suffer or incur, directly or indirectly, as a result of or in connection with any claim, demand or action asserted by a third party . . ."

Denial

Neil Bogart, now staffing his new Boardwalk Entertainment venture, also filed answering testimony, and departed from the usual straight denials normally dominating such documents. Instead, Bogart's 19-page filing buttresses his denial of key allegations in the Summer action by challenging several of its more provocative charges.

Regarding his marriage to Joyce Bogart, cited in the original complaint as a key to charges of undue influence, his testimony charges that the singer was fully aware of the couple's relationship, including their cohabitation prior to marriage. Summer's assertion that she was under emotional and psychological pressures that impeded her business judgment is also challenged, with Bogart testifying that the singer "was

at all times mentally alert and capable of conducting her business affairs," and did so "vigorously."

In defense of his conduct as Casablanca chief, Bogart denies ever acting as a de facto manager, and further asserts that he did not in any way induce her to enter into her management arrangement with Joyce Bogart.

Bogart: Summer Was Millionaire

Asserting that Summer's original contract and subsequent amendments provided her with "favorable agreements, royalty rates, advances and other remuneration," Bogart further asserts that she received the highest royalty of any label act, and that various contractual negotiations requested by Summer made her a multi-millionaire.

Bogart estimates her income from Casablanca and Rick's Music to date as over \$10 million, and total earnings from her career at over \$15 million. Completion of the remaining obligations called for by the Casablanca agreement would bring Summer an additional \$10 million, according to the filing, which later seeks to dismiss Summer's own charges of damages of \$5,000,000, and denies any fraud or deceit.

Bogart Seeks Dismissal of Suit

His defense, in summary, asserts that neither of Summer's complaints shows a cause of action against him, and asks that the suit be dismissed. Bogart also seeks payment of legal costs, and any additional relief deemed appropriate by the court.

At press time, it was reported that principals on both sides of the pending action were continuing with the lengthy process of depositions.

Capitol Inks Elektrics



New York-based five-member rock 'n' roll group the Elektrics has signed a worldwide recording agreement with Capitol Records, Inc., according to Rupert Perry, vice president, A&R, CRI. Elektrics' debut LP, "Current Events," is set for release July 14. Pictured after the agreement was signed (from left) are: (seated) Elektrics members Chris James, Marco Delmar, Carl Worner and Bob Drew (not pictured is fifth member Andy Papa); Bruce E. Garfield, national talent acquisition director; Mitchell Schoenbaum, east coast talent acquisition manager; Frank Breuer, group's manager; Don Zimmermann, president, Capitol/EMI America/United Artists Records Group; Andy Gould, consultant, April-Blackwood Publishing; and Peter Ker, producer of "Current Events."

EMI/UA Amalgamation

(Continued from page 3)

Music, Europe and International.

This announcement was followed by the surprise news that John Bush, who replaced Ramon Lopez a few weeks ago as EMIR UK managing director, has left the company. Bush has been with EMI most of his record industry career and his reason for departure, which was immediate, is given as "personal."

Only a few months ago, most of EMI Records' licensed labels, including Motown, were moved over to the Liberty/UA operation in order to free EMI Records for the signing of new artists and the building of their careers. Though no details are given yet it is assumed that Busby's new role will include not only the UA and the EMI-licensed labels, but the complete EMI Records roster as well.

A regional director will be appointed responsible for all UK record operations which will presumably lift some of the load off Busby's shoulders, but meanwhile the following EMI Records UK executives will also report to Ken East: Richard Baldwyn (music for pleasure MD), Austin Bennett (World Records MD) Nick Payne (finance director, EMIR), Roger Shenton (manufacturing and distribution director), and Eddie White (personnel and admin. manager).

Said chairman and chief executive of EMI Music, Bhaskar Menon, "The decision to amalgamate our UK record operation into a single rationalized organization will considerably enhance our impact in the rather difficult situation prevailing in the UK market."

Busby, Bennett and Baldwin will have as a priority the artistic, marketing and sales areas of the operation. Over at EMI Records' international division, general manager Paul Watts has left the company. He is replaced by Richard Lyttleton from July 1. Lyttleton will report to Cliff Busby and is currently MD of EMI Finland. He has been with EMI since 1966 apart from a short break after which he rejoined in 1974 and was transferred to Scandinavia.

RCA-Pye Pact

(Continued from page 3)

ket in records and tapes and the emerging home video market. ACC will make available to the joint company its vast movie and video catalogue which will be the foundation of the new company's entry into the prerecorded video-cassette business and its video disc base.

Recording artists under the new company include John Denver, David Bowie, Dolly Parton, Charley Pride, Captain and Tennille, Jefferson Starship, Al Stewart, Nazareth, Kiss and many more.

Record World en España

By JAVIER ALONSO

■ A Gloria se la echaba de menos, pues ha estado sin grabar un tiempo considerable. Pero ha decidido volver, en plenitud de madurez artística. "Contra viento y marea" es la cara A del sencillo, y la cara B está ocupada por "Toda una vida," vieja canción de la que saca un gran partido. Pronto habrá elepé.

Pequeña Compañía y su "Cha-Cha-Chás/Boleros 2." Tras hacer la hazaña con su disco anterior de boleros, de poner de nuevo de moda tal ritmo nada menos que en México, que es la patria del bolero, y también en Cuba, repiten suerte de sonido latino en este disco que encantará a todos.

Toto Cutugno lanzó al mercado "Toto Cutugno canta en español." Es una recopilación de éxitos de los que hay que reseñar forzosamente la trascendencia de algunos de ellos, o sea, de la mayoría. Se abre la audición del LP con la versión original en español del tema vencedor del último Festival de Sanremo "Solo tú, solo yo," luego viene "Aeropuerto Kennedy" que fue no 1 en Francia en la versión de Sheila, "Dame el corazón" otro gran éxito del cantante, para citar algunos de la primera cara del disco. En la segunda, destacan temas como,

"Solos," "Amor ya no," "Mía."

El cantante riojano **Jose M. Purrón** fué representante de España en el Festival de la OTI en 1978. Su último LP "A la orilla del mar" acaba de salir al mercado.

Uno de nuestros mejores guitarristas es sin duda **Manolo Sanlugar**, su manera de tocar la guitarra tiene un estilo muy distinto del de **Paco De Lucía**; **Sanlugar** es un buen compositor y concertista, su nuevo LP "Candela" (dedicado a su mujer) así nos lo demuestra. Su guitarra despide al contacto con sus dedos una gran sensibilidad.

Betty Missiego quedó segunda en el Festival de Seúl (Corea), tuvo un clamoroso éxito. En estas semanas Betty ha lanzado un sencillo "Nostalgia," es una bonita y dulce canción de amor.

También quedaron en segundo lugar el grupo infantil **Parchis**, en el Festival de Varsovia. El primer puesto lo ocupó Finlandia. **Parchis** defendió la canción "Por el deporte a la Paz."

■ The temporary phone number for Record World's Latin American office is (305) 558-9759. This number will remain in use until further notice.

Latin American Album Picks



ES . . . AMOR

FELITO FELIX—Caytronics CYZ 6005

Con muy buenos arreglos de Zito Zelante, Felito Félix de Puerto Rico interpreta temas de su propia inspiración de corte romántico y sentimental. Excelente producción. Se destacan "Ya no eres la misma de ayer," "Triste realidad," "Yo no te puedo olvidar" y "Más, mucho más."

■ With arrangements by Zito Zelante, Felito Felix from Puerto Rico offers a very commercial package of romantic tunes. Very good production. "Te sigo queriendo," "Aunque no me quieras," "Tú será para mí," others.



PANIAGUA PRESENTA A

ROGELIO—Discolor LP 4417

En producción de Mateo San Martín, Rogelio Paniagua de Dominicana y sobrino de Leonardo Paniagua luce sus habilidades como intérprete de música sentimental y rítmica dominicana. Excelentes interpretaciones de "Boda gris," "Ya no puede ser," "Cataclismo" y "El Tronco seco."

■ Produced by Mateo San Martín, Rogelio Paniagua from the Dominican Republic offers a very saleable package of boleros and romantic tunes such as "Ya no puede ser," "Extravío," "Que pena me da tu caso," others.

(Continued on page 48)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ A pesar de las grandes demostraciones recibidas de la industria latina en general de Estados Unidos y Latinoamérica, los editoriales lanzados por radio y prensa condenando el robo y quema de nuestras oficinas de Hialeah, Fla., las aseveraciones de los Cuerpos de Policía e Incendio de la propia ciudad, de que las investigaciones siguen su curso activo y la protección a mi propiedad y persona se han duplicado, la inseguridad es palpable en cada pulgada de mi piel. En el alma y en los nervios la química produce reacciones diversas, que a su debido tiempo se harán notar. Cuando los hombres renuncian al concepto de poseer y se alejan de las cadenas establecidas por los intereses de grandeza y poder económico, siempre están dispuestos a comenzar de nuevo. Tomás Fundora es energía, un ente, una personalidad disciplinada cuya vibración alimenta sus funciones físicas y espirituales con fuerza inusitada. Solo me ata lo que llevo puesto, porque me inhiben las exposiciones físicas. De no ser así, hace mucho tiempo me hubiera decidido a andar "en cueros." Y así ando por este mundo. Pero me preocupa dormir y descansar. Es el único modo de cargar esta batería



Charo

Carlos Marrero, **Claudio del Villar**, cantante exclusivo RCA, México, **David Bass**, artista exclusivo Son Lat de Estados Unidos, el compositor



Salvador's

Juan Pablo Cabrera y este redactor, la tragedia tendió su manto de nuevo, haciendo que accidentalmente se dispersa el arma que cargaba **David Bass**. El disparo atravesó a **Claudio del Villar** a media espalda, pasando un pulmón y se alojó en el brazo izquierdo. Durante toda esta semana temimos por su vida. Hoy, salido del Salón de Cuidado Intensivo del Hospital de Hialeah y fuerza de peligro, su vida y su talento brillan aún más para nosotros. En los momentos malos no todo el mundo está dispuesto a cooperar. Para **David Bass** y todos los involucrados en la última guardia, el accidente quedará para siempre en la memoria.



Pablo y Alberti

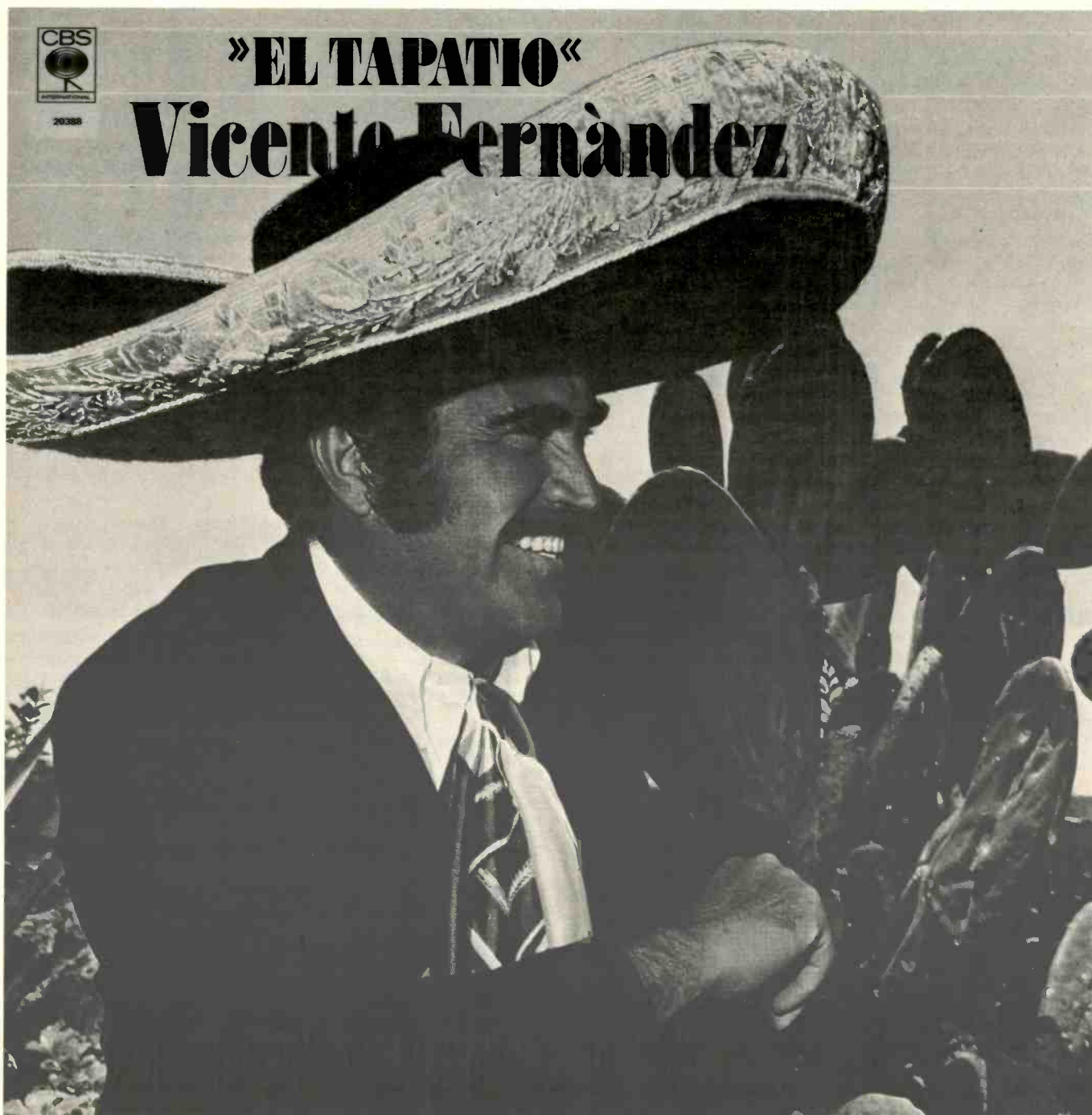
Mal van las cosas, cuando los artistas, compositores y periodistas tienen que cuidar sus propias vidas y haciendas y las de sus amigos. Protesto energicamente del modo en que este asunto ha sido manejado por las autoridades y les hago responsable publicamente por lo que pudiera seguir pasando en el futuro.

Suplico encarecidamente a mis lectores y amigos telegramas dirigidos a: Mayor of Hialeah, City Hall, Hialeah, Fla., protestando energicamente y suplicando total esclarecimiento del atentado sufrido por Record World y Tomás Fundora. ¡Les estaré muy agradecido!

Genial el sencillo lanzado por Caytronics, presentando a **Charo** en "La Mojada" (Wet Back) . . . **Aldo Matta**, artista Caytronics, de tournee por Perú, Miami y Puerto Rico. Su "álbum" lanzado por Caytronics titulado "Vivamos la Aventura" está lanzándolo a su consolidación como estrella . . . Regresó **Salvador's** del sello Arriba a California, después de exitosa gira por la costa este de Estados Unidos. Su nuevo

(Continued on page 48)

DISCOS CBS INTERNATIONAL PRESENTS



EL TAPATIO

El Tapatío
Por si no te vuelvo a ver
Que te vas te vas
El Parchado

De que manera te olvido

Déjame que me vaya

No me sé rajar
Tu Voz
Le pusieron 7 leguas
El Polvorete

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By WYOU (WOODY GARCIA)

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GUSTAVO ROJAS
2. TUS OJOS CASTANOS
NELSON NED
3. QUIERO BAILAR
NYDIA CARO
4. MI LOCA TENTACION
GILBERTO MONROIG
5. QUE PENSARA SI LE DIGO
BETTY MISSIEGO
6. NO ME LO DIGAN
VITIN AVILES
7. COMO YO TE AMO
ROCIO JURADO
8. UN AMOR ESPECIAL
MIAMI SOUND MACHINE
9. HEY
JULIO IGLESIAS
10. CUENTAME TU HISTORIA
ROBERTO CARLOS

San Antonio

By KCOR

1. EL GORRIÓN Y YO
MANOELLA TORRES—CBS
2. SI ME DEJAS DE AMAR
LOS BABY'S—Peerless
3. COMO YO TE AMO
RAPHAEL—Alhambra
4. QUE NO
PEDRO MARIN—Gamma
SAMUEL—Velvet
ANEXO 3—Alhambra
5. INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
6. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
7. EL MARTES ME FUSILAN
VICENTE FERNANDEZ—CBS
8. Y SURGIO EL AMOR
JOSE LUIS—T.H.
9. QUIEREME
ANGELA CARRASCO—Pronto
10. NO PIDAS MAS PERDON
YOLANDA DEL RIO—Arcano

Costa Rica

By RADIO TITANIA

1. GRACIAS POR LA MUSICA
ABBA
2. FLORES DE PAPEL
VIA LIBRE
3. ESTOY AQUI
JAQUE MATE
4. HOY QUE NO DUERMES CONMIGO
FAUSTO
5. NO PUEDO EVITARLO
ANDY GIBB
6. AMANTES
JULIO IGLESIAS
7. SE ENAMORO
JAIME MOREY
8. QUEDATE ESTA NOCHE
TRIGO LIMPIO
9. PERO DIME
TRIGO LIMPIO
10. SIEMPRE ACABO POR LLORAR
JOSE LUIS RODRIGUEZ

Uruguay

By JUANJO ALBERTI

1. GRACIAS POR LA MUSICA
ABBA—RCA
2. HEY
JULIO IGLESIAS—CBS
3. BALADA PARA ADELINA
RICHARD CLAYDERMAN—Paalacio
4. ULTIMO TREN A LONDRES
ELECTRIC LIGHT ORCHESTRA—Epic
5. OTRO LADRILLO EN LA PARED
PINK FLOYD—CBS
6. FUI HECHO PARA AMARTE
KISS—Palacio
7. ESA ESQUINA
LOS IRACUNDOS—RCA
8. BOOGIE WOOGIE DANCIN' SHOES
CLAUDJA BARRY—Chrysalis
9. CONTACTO
EDWIN STARR—Palacio
10. I WANT YOU TO BE MINE
KAYAK—Palacio

Ventas (Sales)

Miami

1. ESE HOMBRE
ROCIO JURADO—Arcano
2. HEY
JULIO IGLESIAS—CBS
3. COMO YO TE AMO
RAPHAEL—Alhambra
4. EL COLLAR DE CLODOMIRO
CHIRINO—Oliva Cantu
5. DESAHOGO
ROBERTO CARLOS—CBS
6. BRUJERIA
EL GRAN COMBO—Combo
7. TUS OJOS CASTANOS
NELSON NED—Alhambra
8. NO ME DIGAN QUE ES MUY TARDE
ISMAEL MIRANDA—Fania
9. ALELUYA SI SENOR
ALMA—Alhambra
10. PREGUNTALE
CHARANGA CASINO—SAR

Sao Paulo

By NOPEM

1. PLEASE DON'T GO
K.C. AND THE SUNSHINE BAND—CBS
2. FREAK LE BOOM BOOM
GRETCHEN—Copacabana
3. CRAZY LITTLE THING CALLED LOVE
QUEEN—EMI
4. ME ESQUECI DE VIVER
JOSE AUGUSTO—EMI
5. I HAVE A DREAM
ABBA—RCA
6. MOSKAU
GENGHIS KHAN—RGE
7. EXTASE
QUILHERME ARANTES—Warner Bros.
8. APENAS TRES MINUTOS
BARROS DE ALENCAR—RCA
9. UMA ESTRELA VAI BRILHAR
RICARDO BRAGA—RCA
10. PALOMA
SUNDAY—RGE

Rio De Janeiro

By NOPEM

1. PLEASE DON'T GO
K.C. AND THE SUNSHINE BAND—CBS
2. ME ESQUECI DE VIVER
JOSE AUGUSTO—EMI
3. BANDOLINS
OSWALDO MONTENEGRO—Warner Bros.
4. AQUELA NUVEM
GILLIARD—RGE
5. FREAK LE BOOM BOOM
GRETCHEN—Copacabana
6. D.I.S.C.O.
OTTOWAN—Carr
7. SHIPS
BARRY MANILOW—Ariola
8. BABE
STYX—EMI
9. CRAZY LITTLE THING CALLED LOVE
QUEEN—EMI
10. ALO ALO MARCIANO
ELLIS REGINA—Elektra

Spain

By JAVIER ALONSO

1. LA QUIERO A MORIR
FRANCIS CABREL—CBS
2. MORIR DE AMOR
MIGUEL BOSE—CBS
3. HEY
JULIO IGLESIAS—CBS
4. AREI
PEDRO MARIN—Hispavox
5. QUIEN PUSO MAS
VICTOR MANUEL—CBS
6. EL HOMBRE DE GOMA
MICKEY—Marfer
7. DIME QUE ME QUIERES
TEQUILA—Zafiro
8. CUANDO EL DESTINO
ROCIO DURCAL—Ariola
9. ENAMORADO DE LA MODA JUVENIL
RADIO FUTURA—Hispanovox
10. TEMO QUE ME ARRASTRES
TEBEO—Zafiro

Latin American Album Picks

(Continued from page 46)

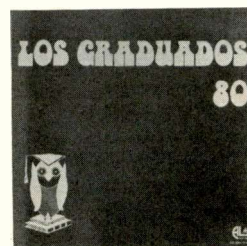


ORLANDO MARIN & HIS ORCHESTRA

Alegre JMAS 6015

Los Graduados de Colombia y en un original Sonolux, Colombia, lucen su ritmo y sabor interpretativos de música up-tempo. Muyailable y salsoso. "Me duele aquí" (L. Bermudez), "Quiero que sepas" (R. Riolpe), "Celos" (A. Velasquez) y "Descarada" (C. Perez).

■ Los Graduados from Colombia offers a very contagious package of up-tempo music. Very good sound. "El Polvorete" (M. González), "Recuerdos de mi vieja" (Ch. Cervantes) and "Me voy de la vida" (J. Barros).



LOS GRADUADOS 80

AI ASS 6505

En producción de Al Santiago y con excelente músicos salseros, esta producción presenta a Orlando Marin en los timbales y como leader de la orquesta. Mueve a bailar en "La Casa" (T. Jimenez), "Quife, Quite" (Ch. Davile), "Ritmo bembé" (Davila) y "Está de Bala" (O. Marin). Chirivico Davila se luce en las partes vocales.

■ Produced by Al Santiago and with the backing of superb salsa musicians, this production with Orlando Marin as leader and playing the timbales, is full of stamina and spicy Latin rhythm. Good sound! "Orlando's guajira" (O. Marin), "Sin Discusión" (Davila) and "Aprovechate" (O. Marin). Chirivico Davila does the vocals.

Radio Action

Most Added Latin Record

(Tema más programado)

(International)	●	(Salsa)
"Ese Hombre"	●	"Brujería"
(M. Alejandro-A. Magdalena)	●	(Jorge Borrego)
ROCIO JURADO	●	EL GRAN COMBO
(RCA-Arcano)	●	(Combo)

Nuestro Rincon

(Continued from page 46)

sencillo con "Triste Despedida" y "Esperame" está recibiendo excelente acogida . . . El joven cantautor uruguayo **Jorge Pablo** acaba de lanzar al mercado su nuevo disco simple en la etiqueta Sondor con "Recuerdos de Estudiantes" y "Dulce pequeña." El popular productor de discos y discjockey montevidiano **Juanjo Alberti** está brindando su total apoyo a **Jorge Pablo** . . . Firmó Salsa Record de **Ismael Maiso-nave** a **Raúl Marrero**. Su long playing será lanzado al mercado a finales de Julio bajo el título "Quien dijo Miedo," producido y con arreglos del fraternal **Joe Cain** . . . Y ahora . . . ¡Hasta la próxima!

ABBA

EN ESPAÑOL

“Gracias por la Música”

Su primer álbum todo en español.
Ya a la venta en toda Latinoamérica.



Contiene sus grandes éxitos internacionales... Reina Danzante, Hasta Mañana, Fernando, Dame, Dame, Dame, Conociéndome, Conociéndote, y otros.

Distribuido en Latinoamérica por RCA.

RCA Records
International

Gospel Album Picks

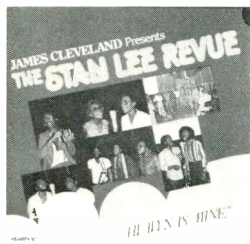
(Continued from page 53)



DREAMIN'

REBA—*Greentree R 3571 (Great Circle)*

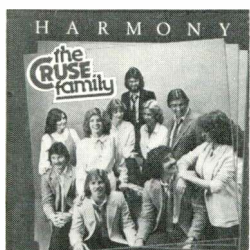
Reba is synonymous with great songs and dynamic performances. This LP proves no exception. An energetic adult/contemporary sound appeals to all age groups.



HEAVEN IS MINE

STAN LEE REVUE—*Savoy SL 14543 (Arista)*

Produced by James Cleveland this new group makes a solid mark in contemporary black gospel. Representative of its fine style is "Soon I Will Be Done," "I Believe He Cares" and the title cut.



HARMONY

CRUSE FAMILY—*Impact R 3592 (Great Circle)*

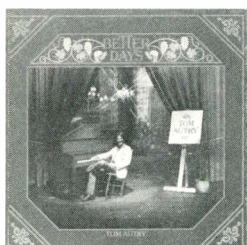
This LP's title perfectly describes the multi-voice sound of the Cruse Family. An easy MOR feel supported by a few well-crafted songs from family members adds to the appeal. "Today," "Power" and "I Can See So Much Clearer Now" are top selections.



INTERCEDING

SPEERS—*Heart Warming R 3563 (Great Circle)*

An MOR feel on side one is balanced by a southern gospel flavor on side two. The Speer Family shines on "He's Ever Interceding," "Use Me" and "The Church Of The Living God."



BETTER DAYS

TOM AUTRY—*Star Song SSR 0017*

Joined by Dallas Holm, Autry gives Bill Withers' "Lean On Me" a new meaning with an artful performance. Other prime cuts are "To Love You" and "Justified."

Catholic Marketplace (Continued from page 52)

currently in the market will have to look at it that way if they are to be successful. I think this is also true of the local stores and radio stations," concludes Odell. Word's 1980 marketing objectives have been identified as launching a marketing plan to identify the Catholic music and record market, reviewing its present product line in light of Catholic style, needs, interest and theology, investigating Catholic artists and musicians, and introducing Word music and records to the market.

Sparrow Records artist John Michael Talbot is a lay Franciscan Catholic and one of his albums, "The Lord's Supper," is taken lyrically in part from old liturgical masses. "John has created quite a reaction in the Catholic market as a new liturgical musician," says Bill

Hearn, Sparrow's marketing services manager. "His albums 'The Lord's Supper' and 'Come To The Quiet' are very suited to that market." According to Hearn "The Lord's Supper" was originally distributed to the Catholic market by Epoch/NALR (North American Liturgy Resources) and did fairly well. Epoch/NALR is a Phoenix-based company providing printed and recorded contemporary and liturgical music aimed at the Catholic church communities.

Children's Discs

"We are going to a lot of the Catholic workshops and conventions and are beginning to work on a special catalogue with product in it specifically for the Catholic market," continues Hearn. "We are going to solicit sales directly from the Catholic stores. Our children's records—

the Agapeland series, 'The Messiah,' 'The Lord's Supper,' 'Come To The Quiet' and 'The Painter'—are what we are currently focusing our attention on."

Compatibility

Mike Cowart, the Benson Company's senior vice president, also expresses excitement over the potential of the Catholic market. "We are convinced that it is a huge marketplace," he says, "and that our product is certainly compatible. We are about three months into investigation as to how to get there and what new product the Catholic market is looking for. We've had some good response from reviews and advertising we've had in a Catholic-oriented magazine with some of our contemporary things. It's a whole new marketplace that we have not explored."

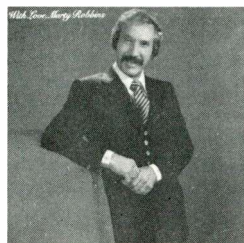
Country Album Picks



DOUBLE TROUBLE

GEORGE JONES and JOHNNY PAYCHECK—*Epic JE 35783*

These two country legends obviously had great fun in the studio recording classics from several musical fields, including "Maybelline," "When You're Ugly Like Us," "You Can Have Her," and "Kansas City."



WITH LOVE, MARTY ROBBINS

MARTY ROBBINS—*Columbia JC 36507*

This self-produced Robbins product is a smooth collection of love songs, most of which are ballads. Highlights include "One Man's Trash (Is Another Man's Treasure)," "Slipping From Me," and "Wonderful World of You."

WHERE DID THE MONEY GO?

HOYT AXTON—*Jeremiah 5001*

Wouldn't we all like to know the answer to the title track? Hoyt's unique stories and ideas are couched in pleasant rhythms and slick backup vocals. Standout cuts are the title tune, "Some People Ride," and "Politicians."



Ambition Label Bows

■ WASHINGTON, D.C. — Steve Leeds, of Steve Leeds Promotions, and Bruce Rosenstein, of Cross-Country Records, have announced the formation of Ambition Records.

Ambition Records is based in New York and Washington, D.C. Interested distributors and retailers can contact Steve Leeds at 212-765-8553, and Bruce Rosenstein at 703-243-4899.

Mazur Bows Company

■ LOS ANGELES — Irwin Mazur, who for the past three and a half years has held the position director of west coast operations for publishers April/Blackwood, has announced his resignation from that company to form Amazin' Music, an independent production, personal management and publishing company.

Fourth St./Mushroom Taps Dave Greenwald

■ LOS ANGELES—Fourth Street East/Mushroom Records has announced the appointment of Dave Greenwald to the position of director of national promotion. He most recently was with Polydor.

Greenwald's responsibilities at Mushroom will include supervision of all top 40, AOR and A/C promotion activities and advertising coordination, distributor promotion supervision and field marketing.

Down-Pat Bows

■ LOS ANGELES — Patrick Williams and Don Hahn have formed Down-Pat Productions to handle record production and publishing.

Jill Ferguson has been named director of creative affairs and new artists contact.

Down-Pat offices are headquartered in Santa Monica at 311 Ocean Avenue, Suite 203.

Record World Country

A Little Bit of Soap



MCA artist Bill Anderson and IBC artist Jeanne Pruett (left) are shown with a recreation of the Grand Ole Opry stage that was used for a recent segment of the ABC-TV daytime series "One Life to Live." Anderson has been asked back to tape July 14-17 in New York for shows which are due to air in late July. Also shown are "One Life" actors Mary Gordon Murray and Wayne Massey.

Nashville Report

By AL CUNNIFF

■ Did you stop to think that all three performing rights organizations in Nashville are now headed by females? When **Connie Bradley** was tapped to succeed Ed Shea as head of ASCAP's southern regional office, she joined ranks with BMI's **Frances Preston** and SESAC's **C. Dianne Petty**. One question: Why aren't there more females in top label spots in Nashville?

Elektra has just released a fine version of **Sonny Curtis's** "Love Is All Around." If you have a good memory, you'll recall the song was released by Ovation about 10 years ago. Sonny told RW he also penned another lesser-known TV theme ("Love" was Mary Tyler Moore's theme). "I wrote the theme for a show called 'Scyznicky,' which I think was on the air for about 13 weeks," Sonny chuckled. "It was about an ex-Marine in New York who worked with a boys' club."

HOW OLD WOULD THEY BE? Here's how old these country music greats would be if they were alive today: **Elvis Presley**, 44 (Jan. 8 1935—Aug. 16, 1977); **Buddy Holly**, 43 (Sept. 7, 1936—Feb. 3, 1959); **Hank Williams**, 56 (Sept. 17, 1923—Jan. 1, 1953); **Patsy Cline**, 47 (Sept. 8, 1932—March 5, 1963); **Jim Reeves**, 55 (Aug. 20, 1924—Aug. 2, 1964); **Johnny Horton**, 51 (April 3, 1929—Nov. 5, 1960); **Don Rich**, 38 (Aug. 15, 1941—July 17, 1974); **Lefty Frizzell**, 52 (March 31, 1928—July 19, 1975). It's kind of shocking to see how young each artist would still be; each would probably still be active on the music scene. (Thanks to the Country Music Foundation Library and Media Center for research assistance.)

COMBINE MUSIC is hotter than the proverbial pistol, with no fewer than eight songs on RW's Singles and Country Singles charts. The pop cuts are "Love the World Away," **Kenny Rogers**; and "I Get (Continued on page 57)

Music Row Reference Center Reports Surge in Media Interest in Country Music

By AL CUNNIFF

■ NASHVILLE — The Country Music Foundation Library and Media Center, the informal clearinghouse for information on country music's past and present, has reported a "tremendous surge" in media interest in country artists, trends, and music. Television magazine shows, radio programs, magazines, publishing and marketing houses, and movie researchers are taking an unprecedented interest in country-related topics, according to Robert Oermann, the library's head of technical services.

"This is an indication that, as the Country Music Association has predicted, country music is the music of the 1980s," Oer-

mann told *Record World*. The country music scholar and library specialist said that Time/Life Inc., the Smithsonian Institution, and Franklin Mint have all been in regular contact with the CMF Library and Media Center concerning country album packages of historical recordings.

"The Smithsonian is involved in the mastering stage of a reissue of historical country music recordings," Oermann explained. "Their multi-album set will cover country music from the 1920s to present. This will be marketed to the institution's members, much like their recent jazz issues. Also, starting in 1981, the Smithsonian will hold a series of country concerts, including such historical greats as Pee Wee King and Patsy Montana."

Oermann said Time/Life Inc. is in the test marketing stage with a historical country music reissue set of its own. The pub- (Continued on page 57)

Kenny Rogers Passes One Year Mark Atop Country Album Chart

■ NASHVILLE — With this week's issue UA artist **Kenny Rogers** passes the 52-week mark as holder of the top spot on the *Record World* Country Albums chart.

Kenny's "Gambler" album went number one in the June 23, 1979 chart and remained in that slot until it was replaced by Rogers' "Kenny" album on the Oct. 20, 1979 chart. That album was displaced on April 26, 1980 by Kenny's "Gideon" album, which remains number one to date.

The "Gambler" album actually went number one in RW charts on Feb. 3, 1979, but was dislodged during the weeks of June 2 and 16 by Waylon Jennings' "Greatest Hits" package. That means Rogers has held the number one post for 69 of the last 71 weeks.

'Nashville Connection' Set For Airwaves

■ NASHVILLE — Biff Collie and Scott Evans of Winner Productions have announced the formation of "Nashville Connection," a weekly radio show highlighting America's top 30 country music songs.

Evans, Winner's marketing director, said each countdown show will be co-hosted by a major country music figure and Collie. Collie, Nashville-based journalist and producer, will continue his "Inside Nashville" syndicated radio show.

The pilot "Countdown" show is said to feature Charlie Daniels. Nashville Connection has offices at 20 Music Sq. West in Nashville. Phone is (615) 637-5742.

PICKS OF THE WEEK

SINGLE **JOHNNY DUNCAN AND JANIE FRICKE, "SHE'S OUT OF MY LIFE"** (prod.: Billy Sherrill) (writer: T. Bahler) (Fiddleback/Peso/Kidada, BMI) (3:14). Fricke and Duncan never sounded better together than on this outstanding cover of Michael Jackson's pop smash. Production and performance blend for an immediate, intimate quality. Columbia 1-11312.

SLEEPER **SONNY CURTIS, "LOVE IS ALL AROUND"** (prod.: not listed) (writer: S. Curtis) (Mark Three, BMI) (2:37). Everyone is familiar with this theme song from the "Mary Tyler Moore Show," but not as many people know that Curtis wrote and sang the song for the show. This is an appealing version of a very likeable song. Elektra 46663.

ALBUM **TOM T. HALL, "A SOLDIER OF FORTUNE."** The country storyteller offers more of his distinctive musical vignettes that feature characters and ideas uniquely "Tom T." Steel guitar and vocal harmony enhance the appeal of such tracks as "Whiskey Castles," "I'll Go Somewhere and Sing My Songs Again," and the title track. RCA AHL1-3685.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Brenda Lee — "Don't Promise Anything (Do It)"

Johnny Duncan & Janie Fricke — "She's Out of My Life"

Jerry Reed — "Friendly Family Inn"

Statler Brothers — "Charlotte's Web"

Jim Ed & Helen — "The Bedroom"

"She's Out of My Life" is one of those rare songs that you know is destined to be a classic the first time you hear it. It's in the top ten on pop charts by Michael Jackson, and now Johnny Duncan and Janie Fricke have given a superb performance for country listeners. Don't miss it! Already playing at KSO, KEBC, WJQS, WUNI, WQQT, KTS, WJEZ, KVOO, KSOP, KRMD, WBAM, WPNX, WSLR, KMPS, KEEN.

Steve Wariner has a good start with "The Easy Part's Over" at WWVA, WQIK, KGA, WQQT, WIRE, KRAK, WFAI, KSOP, WBAM, WTMT, WSLR, WDEN, WPNX, KEBC, KBUC, KVOO, KRMD, KKYY.

Vassar Clements is getting attention with the Hank Williams classic "There'll Be No Teardrops Tonight" at KEBC, WKKN, KVOO, KRAK, KFDI, KMRS, KKYY, WGTO. Rita Remington's "We Were Meant to Be Lovers" playing at KVOO, KFDI, KXLR.

Brenda Lee is moving strongly at WSM, WPLO, KSO, KRMD, WTMT, WQIK, KXLR, KEEN, WCMS, KWJJ, KSOP, KFDI, KBUC, WBAM, KEBC, KVOO, WWVA, WDEN, KKYY.

Hank Cochran has a remake on "Make The World Go Away" playing at KTS, KLLL, KVOO, KRMD, KFDI. Jerry Reed spinning at WPLO, WCMS, KKYY, WUNI, WSM, WMZQ, WIRK, KCKC, KSO, KSSS, KEBC, WGTO, KRMD, KVOO, WPNX.

Super Strong: Merle Haggard, Anne Murray, Conway Twitty, Lynn Anderson, Ed Bruce.

Billy Walker and Barbara Fairchild are airing "Let Me Be The One" at KLLL, WPNX, KD JW, KIKK, KFDI, KKYY, WSLC, KVOO, KSOP, WTOD.

Margo Smith has "My Guy" playing at WQIK, WSAI, KRAK, KD JW, WIRK, WFAI, KCUB, KLZ, WUBE, KRMD, KEBC, KBUC, WTMT, WPNX, WWVA, KMPS, KWKH, WCMS, KFDI, KVOO, KSOP.

SURE SHOTS

Johnny Duncan & Janie Fricke — "She's Out of My Life"

Dolly Parton — "Old Flames Can't Hold A Candle To You"

LEFT FIELDERS

Sonny Curtis — "Love Is All Around"

Pam Rose — "The Book of You and Me"

The Shoppe — "Star Studded Nights"

Steve Gillette — "Sweet Melinda"

AREA ACTION

Sheila Andrews — "It Don't Get Better Than This" (WDEN, KFDI, KVOO)

Lavender Agency Adds PR Division

■ NASHVILLE—Shorty Lavender, president of the Shorty Lavender Talent Agency, has announced the formation of a public relations division within his operation.

Lavender's new director of public relations is Jeff Walker, formerly of Con Brio Records, and executive consultant for Aristo Music Associates, Inc.

Combined CBS/Top Billing Promo Push Boosts Johnny Duncan's Major Market Tour

By AL CUNIFF

■ NASHVILLE — Columbia artist Johnny Duncan, who embarks this week on his first in support of a new album, is the focal point of a major promotional push coordinated between CBS and Duncan's booking agency, Top Billing.

Duncan's major market tour, which is set to run through early September, will take him to Tulsa, Dallas, Houston, Phoenix, Salt Lake City, Grand Rapids, Portland, Dayton, Amarillo, and other markets. Duncan's foray has been dubbed the "Dreams" tour, for his latest Columbia album, "In My Dreams."

"We've never had the opportunity to market Duncan's product alongside a tour," said Mary Ann McCready, director, artist development, CBS Nashville. "About 18 months ago Duncan, who had had seven number one records but had never toured to support the LP product containing those hits, began to put together a great live show that represents his music on record. He also acquired a new manager, Jimmy Carter, and a new booking agency, Top Billing.

"After those moves Duncan had the right teamwork behind him to put him in the right markets, at the right venues, at the right time, which is within 90 days of an album's release." McCready said CBS artist development and publicity departments have worked closely with Top Billing's creative services and booking departments to maximize Duncan's impact in each market.

Duncan segments on such TV shows as "Pop Goes the Country," "Nashville on the Road" and "That Nashville Music" will air during the "Dreams" tour,

and other radio and TV exposure will be exploited by CBS and Top Billing. Duncan is currently represented on country charts with "I'm Going to Love You Tonight in My Dreams," and his duet single with Janie Fricke, "She's Out of My Life," is already attracting significant radio attention. A Fricke/Duncan LP is due out in late September, and Duncan will have another single from "Dreams" during the tour.

Duncan, who was previously booked by ICM Los Angeles, signed with Top Billing three months ago. "This is overall a very important move in Duncan's career," said Andrea Smith, Top Billing's senior vice president. "He's put together a new show specifically for this tour and with the combined efforts of Top Billing and CBS this could be a breaking point in Duncan's career."

CBS's McCready said Duncan's major market visits will be coordinated with in-store displays, radio time buys, album giveaways, and other promotional efforts.

Mutual To Broadcast Cash Retrospective

■ WASHINGTON, D.C. — The Mutual Broadcasting System has slated its "Johnny Cash Silver Anniversary Special" for broadcast by nearly 400 stations Friday (4).

The two-hour retrospective honoring Cash's 25 years in the entertainment business is produced by Ed Salamon, program director at New York's Mutual-owned WHN radio. The show will feature a Cash interview and musical highlights from the Columbia Records artist's career.

'River' Runs Deep



RCA recording group Alabama celebrated the success of their current single, "Tennessee River," during a recent southern style bar-b-que at Nashville's Music Mill recording studios. Joining the festivities were (from left): Bob Beranato, RCA manager, pop artist relations; Harold Shedd, MDJ Productions; Mark Herndon, Alabama; Tim McFadden, RCA manager, country promotion, northeast region; Jeff Cook, Alabama; Pam Zimmerman, RCA manager, adult-contemporary promotion; Teddy Gentry, Randy Owen, Alabama; and Georgeann Galante, No-Big Production.

Media Interest in Country Music

(Continued from page 55)

lishing and marketing concern, which has issued similar collections in other musical fields, will market the country package nationally.

The Franklin Mint and the CMF are working jointly on "The Greatest Country Music Recordings of All Time," a collection of 25 boxed sets of albums representing the best country songs from the 1920s to the present. "The Franklin Mint has done this with classical and jazz packages, and they've chosen country for their third issue," Oermann said. "The CMF is consulting on this project, and the Franklin Mint is using our Audio Lab for mastering."

The CMF library has also been handling research requests from such national TV shows as ABC's "20/20," which is planning a feature on Willie Nelson. The show will also touch on country music's history, and will focus on the Texas honky tonk tradition, spotlighting such artists as Ernest Tubb, Lefty Frizzell, Bob Wills, and others.

"Skip Stevenson from NBC's 'Real People' was here during Fan Fair to do segments on country fans," Oermann said. The popular magazine show also covered the fiddling championships held at Opryland.

ABC interviewer Barbara Walters featured Kenny Rogers as part of her recent special, which included talks with outstanding

male personalities of the day. Oermann said Walters' researchers called the CMF library for background information on Rogers and country music.

"Paul Harvey now regularly runs country-related editorials on his syndicated radio show," Oermann said, citing Harvey's talks on country lyrics, and the "rags to riches" stories of Roy Acuff, Bob Nolan, and Charley Pride.

"Magazines such as 'People' and 'Playboy' frequently call for facts on country personalities," Oermann said.

Country stars have made their presence known in many other TV and movie vehicles as well in recent weeks. Tanya Tucker made her acting debut in a made-for-TV movie, "Amateur Night," and Kenny Rogers got heavy ratings with the TV movie based on his "Gambler" hit record. Oermann also cited the appearance of Bill Anderson and Jeanne Pruett on the ABC daytime TV series "One Life to Live," which featured a re-creation of the Grand Ole Opry stage, and Bill Anderson's new syndicated TV show, "Backstage at the Opry."

"We're feeling the impact of country artists' appearances in such films as 'Urban Cowboy,' 'Bronco Billy,' and 'Roadie,'" Oermann said, "and we'll soon have 'Honeysuckle Rose' and 'Nine to Five,' which will also star country artists" (Willie Nelson and Dolly Parton, respectively).

Nashville Report (Continued from page 55)

Off on it," **Tony Joe White**. The country cuts are by Kenny Rogers, **Reba McEntire**, **Larry Gatlin & the Gatlin Brothers Band**, **Charly McClain**, **Billie Jo Spears**, and **Red Steagall**. As if that weren't enough, the publisher also has new cuts by **Johnny Lee**, **Hank Thompson**, **Bobby Goldsboro**, and **Tari Hensley**, not to mention Kenny Rogers' new U.K. single, "Goodbye Marie."

Dolly Parton was at Audio Media last week working on her new RCA album. The LP will contain the title tune to Dolly's new movie, "Nine to Five," with originals such as "Working Girl" plus classics such as "House of the Rising Sun" and "Detroit City" . . . Another RCA great, **Waylon Jennings**, was said to be in Muscogee Shoals producing tracks by wife **Jessi Colter**. Waylon will begin shooting on an ABC-TV special late this month. His special should air in November.

COUNTRY ARTISTS have been all over RW's Singles Chart the past couple of weeks. **Kenny Rogers**, **Eddie Rabbitt**, and the **Charlie Daniels Band** are making a real onslaught on the pop charts, as is **Mickey Gilley** in his pop debut. **Joe Sun's** recent charting with "Shotgun Rider" was also his first pop entry. **Roy Orbison** and **Emmylou Harris** are rising with their track from the "Roadie" movie, and other artists with "country backgrounds," **Mac Davis** and **Glen Campbell**, are also represented on the pop charts.

Ronnie Milsap and producer **Tom Collins** teamed again for four tracks at Woodland studios June 23 and 24. Speaking of Collins, his Pi-Gem publishing company has purchased the building that formerly housed Owen Bradley's offices at 25 Music Sq. East. Pi-Gem expects to move in by late August . . . **Cristy Lane's** hit version of the **Marijohn Wilkin-Kris Kristofferson** tune "One Day at a Time" is just the latest in a string of hit covers on that song, which has been cut over 140 times, according to publisher Buckhorn Music. Recent international hit versions have included Lena Martell (England), Gloria (Ireland), the Hawking Brothers (Australia), and Marie Gibson (South Africa).

Country Single Picks

COUNTRY SONG OF THE WEEK

DOLLY PARTON—RCA JH-12040

OLD FLAMES CAN'T HOLD A CANDLE TO YOU (prod.: Gary Klein) (writers: P. Sebert, H. Moffatt) (Right Song, BMI) (3:22)

This tune sounds like it's in a hit groove from its opening notes. Dolly does a great job on this solid country composition, which should attract substantial radio interest.

JOHN WESLEY RYLES—MCA 41278

MAY I BORROW SOME SUGAR FROM YOU (prod.: Ron Chancey) (writers: C. Moman, B. Emmons) (Vogue/Baby Chick, BMI) (3:08)

Ryles, one of the finer country singers on record, gets the most out of this pretty, slow song that's built around a clever story idea.

SHEILA ANDREWS—Ovation 1146

IT DON'T GET BETTER THAN THIS (prod.: Brien Fisher) (writers: J. Fisher, D. Harp) (Plum Creek, BMI) (2:31)

This mover features sharp guitar pickin' and excellent backup vocals. It's a happy love song with an uplifting sound.

CRYSTAL GAYLE—United Artists X1362-Y

HEART MENDER (prod.: Allen Reynolds) (writers: R. Leigh, M. Blackford) (United Artists, ASCAP) (2:54)

This fetching ballad pulled from Crystal's "When I Dream" UA album should get great radio attention in the wake of her recent country chart success.

STEVE GILLETTE—Regency 45033

SWEET MELINDA (prod.: Graham Nash & Larry Baunach) (writers: S. Gillette, D. McKechnie) (Cherry Lane, ASCAP) (2:47)

This uptempo "road" song is about a homesick trucker who can't wait to get back to his woman at home. The falsetto notes in the chorus are especially catchy.

THE SHOPPE—Rainbow Sound 8022-45

STAR STUDDER NIGHTS (prod.: Jim Grier) (writer: S. Throckmorton) (Cross Keys, ASCAP) (2:20)

There's a nice hook to this happy reminiscence about that special girl from Georgia.

VASSAR CLEMENTS—Flying Fish 4004

THERE'LL BE NO TEARDROPS TONIGHT (prod.: not listed) (writer: H. Williams) (Fred Rose, BMI) (3:14)

There's a loose, happy mood to this swinging country tune full of excellent fiddle, guitar, and piano licks.

PAM ROSE—Epic 9-50906

THE BOOK OF YOU AND ME (prod.: Pete Drake) (writers: P. Rose, M. A. Kennedy, D. Goodman) (Window/Little Jewel, BMI) (2:42)

Sweet memories and tattered souvenirs all find their place in this sensitive tune about the final chapter in the book of love.

THE STATLER BROTHERS—Mercury 57031

CHARLOTTE'S WEB (prod.: Jerry Kennedy & Snuff Garrett) (writers: C. Crofford, J. Durrill, S. Garrett) (Peso/Duchess, BMI) (2:53)

Any guy would be glad to be caught in Charlotte's web, as the Statlers tell us. Hot on the trail of their recent TV award, they should find high radio interest in this release.

RAYBURN ANTHONY—Mercury 57024

CHEATIN' FIRE (prod.: Jerry Kennedy) (writers: R. Allison, D. C. Hall, D. Miller) (East Memphis, BMI) (2:47)

This ballad about the hot flames of love's cheatin' fire offers us a solid vocal performance and great steel guitar play.

THE WRIGHT BROTHERS—Nasco 034

PICK-A-ROSE (prod.: Bob Tubert) (writer: D. Dakel) (Mother Martha, BMI) (3:09)

An interesting story/song, this uptempo release features tight vocal harmony somewhat in the style of the Gatlin Brother..

THE COULTERS—Citylights 9-50905

FOR ME, YOU'RE ALL THERE IS (prod.: Steve & Rudy Gatlin) (writer: D. Hanner) (Sabal/Blendingwell, ASCAP) (3:12)

This gentle ballad presents soft vocals, gentle chords, and slick production.

Record World Country Singles

JULY 5, 1980

TITLE, ARTIST, Label, Number

JULY 5	JUNE 28		WKS. ON CHART
1	4	FRIDAY NIGHT BLUES JOHN CONLEE MCA 41233	10
2	1	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867	13
3	3	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	11
4	5	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	10
5	9	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	9
6	11	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	9
7	13	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	9
8	2	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	15
9	14	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	8
10	15	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	9
11	16	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	7
12	6	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	12
13	20	TENNESSEE RIVER ALABAMA/RCA 12018	6
14	21	CLYDE WAYLON JENNINGS/RCA 12007	6
15	19	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	8
16	17	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/ Epic 9 50873	10
17	23	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	6
18	22	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	5
19	25	WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239	6
20	24	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	7
21	27	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	7
22	18	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	11
23	29	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	5
24	30	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	3
25	33	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	3
26	35	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	4
27	34	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	5
28	36	SURE THING FREDDIE HART/Sunbird 110	5
29	37	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	4
30	32	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	6
31	31	HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642	7
32	40	CRACKERS BARBARA MANDRELL/MCA 41263	3
33	38	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	5
34	43	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	2
35	41	OVER LEON EVERETT/Orlando 107	6
36	39	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	7
37	7	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	13
38	8	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	13
39	44	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	6
40	10	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	12
41	12	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	12
42	66	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271	2
43	53	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983	3
44	26	THE CHAMP MOE BANDY/Columbia 1 11255	11
45	63	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	3
46	28	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	14
47	42	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE WILLIE NELSON/RCA 11999	8
48	45	J.R. B. J. WRIGHT /Soundwaves 4604	9
49	57	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257	3



50	55	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	5
51	58	SONG OF THE PATRIOT JOHNNY CASH/Columbia 1 11283	5
52	59	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	4
53	61	WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL) GEORGE JONES & JOHNNY PAYCHECK/ Epic 9 50891	3
54	69	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	3
55	46	LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266	8

CHARTMAKER OF THE WEEK

56	—	MISERY AND GIN MERLE HAGGARD MCA 41255	1
57	65	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	4
58	68	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	3
59	88	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	2
60	62	NO WAY TO DROWN A MEMORY STONEY EDWARDS/ Music America 107	7
61	71	IT'S TOO LATE JEANNE PRUETT/IBC 00010	2
62	64	CACTUS AND A ROSE GARY STEWART/RCA 11960	4
63	70	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	2
64	67	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	6
65	73	WE'RE BACK IN LOVE AGAIN JOHNNY RUSSELL/Mercury 57026	3
66	75	SUE TOMMY OVERSTREET/Elektra 46658	2
67	76	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893	2
68	86	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039	2
69	81	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	2
70	72	FALLING TOGETHER NIGHTSTREETS/Epic 9 50886	5
71	47	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	13
72	—	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia 1 11296	1
73	—	THE LAST COWBOY SONG ED BRUCE/MCA 41273	1
74	74	I WANNA DO IT AGAIN BILL WENCE/Rustic 1009	5
75	100	LONG DROP ROY HEAD/Elektra 46653	2
76	51	SOLDIER OF FORTUNE TOM T. HALL/RCA 12005	7
77	48	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	10
78	49	BEDROOM BALLAD GENE WATSON/Capitol 4854	13
79	79	DO THAT TO ME ONE MORE TIME STEPHANY SAMONE/ MDJ 1004	5
80	87	HOW FAR DO YOU WANT TO GO RONNIE McDOWELL/ Epic 9 50895	2
81	—	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	1
82	—	ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE) MARTY ROBBINS/Columbia 1 11291	1
83	—	MY GUY MARGO SMITH/Warner Bros. 49250	1
84	84	YOU'RE THE PERFECT REASON DAVID HOUSTON/Country International 145	5
85	94	THE STORES ARE FULL OF ROSES JACK GRAYSON/Hitbound 4503	3
86	95	GOODBYES DON'T COME EASY KEITH STEGALL/Capitol 4874	2
87	—	LOVE GOES TO HELL WHEN IT DIES WAYNE KEMP/ Mercury 55479	1
88	—	BEGGIN' FOR MERCY LOUISE MANDRELL/Epic 9 50896	1
89	—	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	1
90	—	THE EASY PART'S OVER STEVE WARINER/RCA 12029	1
91	99	THERE'S NOBODY LIKE YOU KIN VASSY/IA 505	2
92	60	IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/ Columbia 1 11267	7
93	54	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	8
94	89	THIS IS TRUE STEVE DOUGLAS/Demon 1954	4
95	85	GOODBYE EYES PEBBLE DANIEL/Elektra 46643	4
96	50	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	14
97	98	BAYOU LULLABY PENNY DeHAVEN/Elektra 46645	2
98	—	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	1
99	52	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	11
100	56	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	11





10th Anniversary



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