

Record World

JULY 19, 1980



Devo

Hits of the Week

SINGLES

POCO, "UNDER THE GUN" (prod. by Flicker) (writer: Cotton) (Tarentula, ASCAP) - (3:13). Paul Cotton's plaintive vocals ride a massive wall of guitars on this initial release and title cut from the new LP. Already bolting up the chart, it's a dynamite rocker for AOR-pop. MCA 41269.

ROBBIE DUPREE, "HOT ROD HEARTS" (prod. by Chudacoff - Bunetta) (writers: LaBounty-Geyer) (Captain Crystal/Blackwood/Dar-Jan, BMI) (3:34). The top 5 success of "Steal Away" vaulted Dupree to instant stardom and this follow-up, with a chartmaker entry, will keep him there. Elektra 47005.

GERRY RAFFERTY, "THE ROYAL MILE (SWEET DARLIN')" (prod. by Murphy-Rafferty) (writer: Rafferty) (Screen Gems-EMI, BMI) (3:52). Rafferty's cuddly tenor earned perpetual mass appeal endearment with "Baker Street." Here's more toe-tappin' pop-rock with instant radio appeal. UA 1366.

ROBERT JOHN, "HEY THERE LONELY GIRL" (prod. by Tobin-Piccirillo) (writers: Shuman-Carr) (Famous, ASCAP) (3:08). John's sweet falsetto & a candy-coated chorus should duplicate Eddie Holman's earlier chart-topping release. A solid multi-format bet. EMI-America 8049.

SLEEPERS

DARYL HALL & JOHN OATES, "HOW DOES IT FEEL TO BE BACK" (prod. by Hall-Oates) (writer: Oates) (Hot-Cha/Six Continents, BMI) (3:58). John Oates handles the lead vocals with emotional urgency on this punchy rocker from the forthcoming "Voices" LP. RCA 12048.

ROSSINGTON COLLINS BAND, "DON'T MISUNDERSTAND ME" (prod. by Rossington - Collins - Harwood) (writers: Collins-Krantz-Harwood) (Moonpie, BMI) (3:32). This long-awaited reconfiguration of Lynyrd Skynyrd fronts Dale Krantz' lead vocals over bruising, bluesy rock'n'roll. MCA 41284.

LARSEN-FEITEN BAND, "WHO'LL BE THE FOOL TONIGHT" (prod. by Li-Puma) (writer: Feiten) (Buzz Feiten, BMI) (3:52). Backed by a stellar rhythm section and the Seawind Horns, Neil & Buzzy concoct a lavish brand of jazz/pop/rock that calls to mind Steely Dan. WB 49282.

CLOUT, "PORTABLE RADIO" (prod. by Beggs) (writers: Hall-Oates) (Six Continents & Hot-Cha, BMI) (3:18). The South African sextet covers this Hall & Oates tune with Abba-ish aplomb. From the forthcoming "Six Of The Best" LP, it's primed for pop radio. Epic 9-50900.

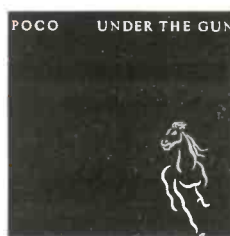
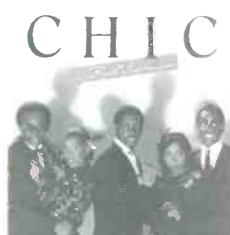
ALBUMS

CHIC, "REAL PEOPLE." Once the quintet with the platinum touch kicks off its new LP with an exhilarating string instrumental, the fascinatin' rhythms never stop. The title track will make waves, while "I Loved You More" is the sleeper ballad for all formats. Atlantic ST 16016 (8.98).

POCO, "UNDER THE GUN." This tenacious group scored gold last album around, and under the winning songwriting and vocal leadership of guitarists Paul Cotton and Rusty Young, they can anticipate similar success with instant AOR/pop adds like the title song of their new LP. MCA 5132 (8.98).

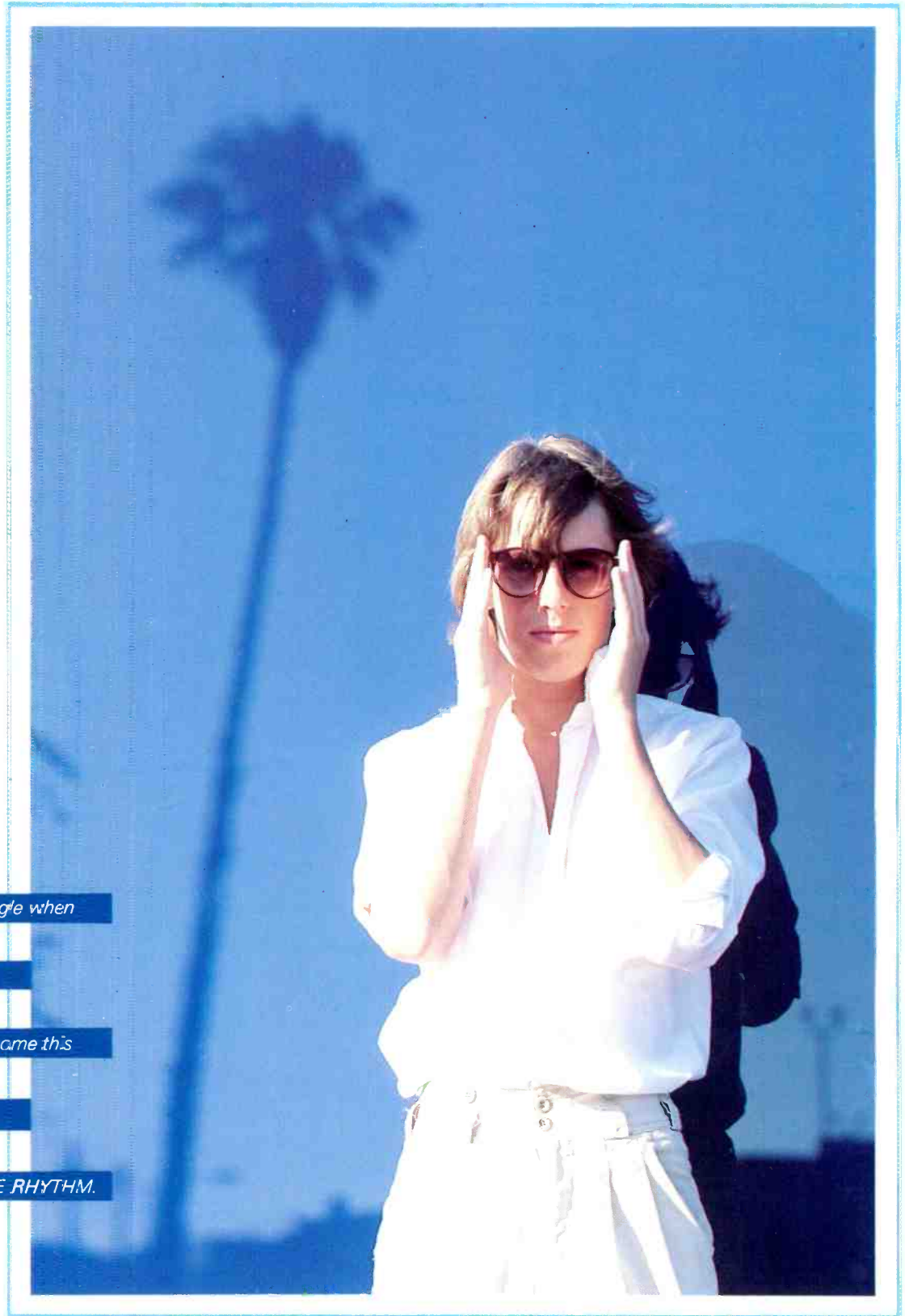
KERRY LIVGREN, "SEEDS OF CHANGE." Kansas member and writer of "Dust In The Wind," Livgren goes it alone on guitar and keys with guests like ARS bassist Paul Goddard and Sabbath vocalist Ronnie James Dio, who sings "Mask Of The Great Deceiver." Kirshner NJZ 36567 (CBS) (7.98).

LE ROUX, "UP." Jeff Pollard's full-blown vocals dominate the sextet's third album, with AOR-programmable, high-powered cuts like "It Could Be The Fever" balanced by the multi-format appeal of smoothly harmonized songs like (not Russell's) "Roll Away The Stone." Capitol ST 12092 (7.98).



Ali Thomson

"Take A Little Rhythm"



We all know a summer single when

we hear one...and "Take A Little

Rhythm"^(AM2234) has become this

summer's hit single. It is from Ali's

brilliant debut album...TAKE A LITTLE RHYTHM.

Spend this summer with Ali Thomson's "Take A Little Rhythm"

ON A&M RECORDS & TAPES



"Take A Little Rhythm" SP4803



Produced by Ali Thomson and Jon Kelly/Management: Mismanagement, Inc.

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Record World



JULY 19, 1980

Gortikov Tells C'right Royalty Tribunal Rate Hike Would Be Harmful To Industry

By BILL HOLLAND

■ WASHINGTON—The issue of the mechanical license royalty rate continued under discussion this past week at the Copyright Royalty Tribunal as Stanley M. Gortikov underwent cross-examination from lawyers representing the NMPA and AGAC on a variety of related topics ranging from the possible consequences of an abandonment of the traditional "retail price" of records to even a hypothetical set of suggestions if the CRT were to grant the rate hike the publishers and composers have called for in the proceeding.

Gortikov, under intense questioning from the lawyers, stuck to the RIAA's basic thesis that under the present economic condi-

tions, a rate hike would be harmful to the industry, and that an increase is not necessary when one takes into consideration that the volume of sales in the American market has made the present rate equitable.

The lawyers for the publishers and composers, however, attempted in a variety of approaches to have Gortikov engage in a "dialogue" with their clients' viewpoints that an increase is needed. They were not all that successful, although throughout the cross-examination there were several instances of the RIAA president being forced to try on hypotheses as if he were trying on pairs of shoes that he knew wouldn't fit.

With Gortikov suggesting that continued growth in the industry plus technological advances

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CBS Inc. Reports Second Quarter Results

■ NEW YORK—As expected, CBS Inc. revenues increased in the second quarter of 1980, but the company's net income and earnings-per-share declined. Second quarter revenues were \$974.3 million, an increase of 7 percent over 1979 second quarter revenues of \$908.7 million. Second quarter net income was \$54.4 million, a decrease of 17 percent from 1979 second quarter net income of \$65.8 million. Second quarter earnings-per-share were \$1.95, a decrease of 18 percent from the \$2.37 in 1979.

CBS/Records Group revenues in the second quarter decreased five percent, as increased inter-

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Rosenblatt Named Pres. of Geffen Label

■ LOS ANGELES — Veteran Warner Bros. Records executive Ed Rosenblatt has been confirmed as the president and chief operating officer for the new Warner-affiliated label venture created earlier this year by David Geffen.

Rosenblatt's appointment, rumored in recent months, was verified by a joint announcement from Geffen and Warner Bros. chairman Mo Ostin, setting August 15 as the official date for Rosenblatt's move to his new post. The transition is expected to coincide with initial staffing of the new venture, with announce-

Demand for Prerecorded Tapes, New LPs Keys Increase in Holiday Weekend Sales

By DAVID MCGEE and SOPHIA MIDAS

■ NEW YORK — Although the Fourth of July holiday weekend is traditionally a time when consumers desert retail record stores, key accounts reporting to *Record World's* Retail Report last week reported sales over the three-day period to be equal to and in many cases slightly above those of 1979. Strong out-of-the-box showings by new superstar releases; continued brisk activity on hit LPs; and a noticeable rise in sales of prerecorded cassette tapes (over and above the steady weekly increases normally seen on these items) were the key factors in retailers' weekend success. One dealer, though, went to the heart of the matter in crediting his strong showing to the increase in consumers' disposable income as banks begin to free up credit.

From the retailers' point of view, the timing of new releases by Bob Dylan, Jackson Browne, the Rolling Stones and Queen could hardly have been more impeccable. In its first full week in the stores, Dylan's "Saved" sold in such numbers as to earn it Chartmaker of the Week honors at a bulletted 45 on the July 12 Album Chart (this week the LP is 33 bullet). Even more impressive were the first week tallies of the Browne, Stones and Queen albums, which thoroughly dominated retail activity in all areas of the country last week. The LPs debut, respectively, at 6, 2 and 20, all bulletted.

Despite concentrating primarily on the aforementioned items, consumers also found other hit product to their liking as well. Chief among these would be the soundtrack to "Urban Cowboy," a slow starter that has increasingly picked up steam as the movie opens across the country. Last week the LP held position on the chart, but moves up to 3 bullet this week.

What retailers expected least of all, perhaps, was the heavy demand for prerecorded cassette tapes, even though this configuration has become a large percentage of most accounts' total annual volume. In virtually all contacts made by RW, dealers reported unusually large numbers of tape sales: at Record Bar, for example, tape sales of the chain's number one album, "Urban Cowboy," outstrip those of the LP counterpart by nearly two-to-one. King Karol's Ben Karol summed up the situation thusly: "Our business

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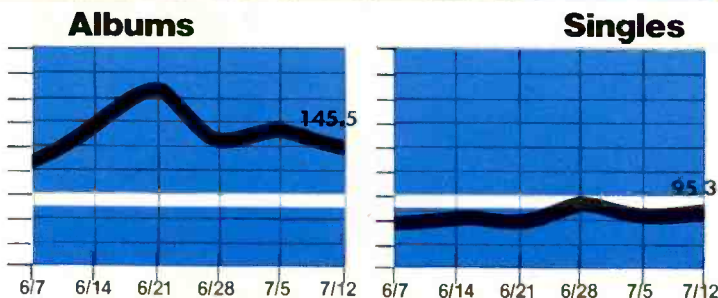
Ed Rosenblatt

ments of additional appointments indicated for the near future.

Geffen, in an official statement, hailed the appointment of the former senior vice president and director of sales and promotion for Warner Bros., saying, "We're obviously flattered that an indus-

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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.

NARM Issues Anti-Piracy Memorandum

■ CHERRY HILL, N.J.—The newly-created Anti-Piracy Task Force of the National Association of Recording Merchandisers (NARM) has prepared a memorandum for distribution to all NARM members dealing with the potential liability of recording merchandisers for the distribution and sale of counterfeit sound recordings. The memorandum discusses applicable criminal and civil sta-

tutes and potential liability under such statutes. Additionally, the memorandum gives an outline of possible steps that might be taken to combat counterfeiting.

Criminal liability under the statutory provisions requires proof that the merchandiser had knowledge that the recordings were counterfeited. While the Justice Department generally will not

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■ **Page 179.** During his eight years in the music business, writer-arranger-producer-session musician David Foster has worked and achieved success with a highly-diverse array of artists—everyone from Jaye P. Morgan to Earth, Wind & Fire to Cheech and Chong. In this week's Dialogue, Foster reviews his career and discusses future projects.



■ **Page 210.** Willie Nelson's annual Fourth of July Picnic drew record-breaking crowds to Austin last weekend. In this week's issue RW reports on the big bash on the Pedernales, and also covers the premiere of the film "Honeysuckle Rose," which features Nelson in his first starring role.

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Shein, Wolff Named Boardwalk VPs

■ **LOS ANGELES**—Neil Bogart, president of Boardwalk Entertainment Company, has announced the further expansion of the new company with the appointment of Ellen Wolff and David Shein to his executive staff. As vice president of business affairs, Shein will serve as chief financial officer for Boardwalk and will oversee the administration of the company. Wolff, in her capacity as vice president of creative services, will be responsible for the creation of marketing and advertising campaigns and will supervise media relations for all divisions of Boardwalk.

Both executives began their affiliation with Bogart at Casablanca Record & FilmWorks, where Shein served as vice president
(Continued on page 200)

Port Joins NARM Board

■ **CHERRY HILL, N.J.**—George Port, Pickwick International's vice president of corporate relations, has joined the board of directors of NARM (National Association of Recording Merchandisers).

An attorney by profession, Port, a graduate of New York University School of Law, joined Pickwick in 1977, as general counsel and secretary, was named general manager of Pickwick Records in 1978 and assumed his current position as vice president, corporate relations, early this year.

Port has been actively involved in the business end of the recorded music industry since 1969, when he was named house counsel for ABC Records. He later served as vice president of business affairs for the Record Club of America (1971-74) and held the same position with Springboard International (1974-77).

Advance Orders Okayed For 8-LP Presley Set

■ **NEW YORK**—RCA Records has received so many phone calls from consumers requesting reserved copies of the soon-to-be-released, 8-album "Elvis Aron Presley" LP that the label has asked its retailers to accept reservations from customers.

The boxed set, to be released worldwide August 5, will receive a one-time-only pressing of 250,000 copies. According to Larry Gallagher, division VP, national sales, RCA Records, "it's possible (that) the (records) could be completely sold out before the albums reach the stores."

When the initial press stories announcing the LPs appeared last month, RCA was immediately deluged with phone calls, not only from major American cities, but from Honolulu, London and Wales. The label decided at a national sales conference call last Friday (4) to ask retailers to take reservations, with small down payments, from customers.



Ellen Wolff



David Shein

Holmes Gets Gold



MCA Records recording artist Rupert Holmes (third from right) is presented with a gold record by label president Bob Siner (to his left) for the album "Partners In Crime" during the singer/songwriter's recent engagement at the Sahara Tahoe. Pictured from left are: Ron Raphael of The Holmes Line management company; George Mangrum, local promotion manager in San Francisco for MCA Records; Siner; Holmes; an unidentified fan; and Normand Kurtz, Holmes' manager.

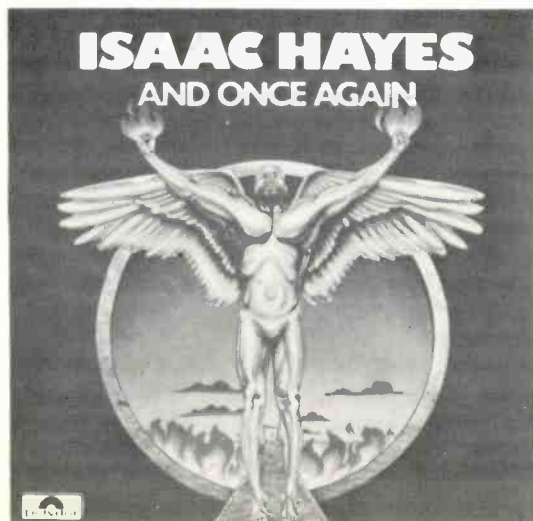
Powerhouse Picks

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

George Benson (Qwest/WB) "Give Me The Night." An established black hit, this single is rapidly advancing up the pop chart by means of a growing list of top 40 call letters.

Jackson Browne (Asylum) "Boulevard." A look at the primaries and secondaries indicates the national picture is quickly coming into focus. The album containing this hit debuts at #6 this week.

The Game Must Go On!



That's the reaction, loud and clear, from radio stations around the country. The song they're insisting on as the new Isaac Hayes single is the great classic, "It's All In The Game". And the way Isaac Hayes wraps it in the sexy, smooth style that makes his fans ga-ga, who are we to argue?

Presenting "It's All In The Game" ^{PD-2090} the new single from Isaac Hayes' album, *And Once Again*. Playing by Popular Demand. On Polydor Records and Tapes.

POLYDOR INCORPORATED
A POLYGRAM COMPANY
Distributed by Polygram Distribution, Inc.


Give the gift
of music.

Write or call your Polygram Distribution office for displays or other promotion items.

Cincinnati Task Force Publishes Study; Ban on Festival Seating Is Suggested

By JEFFREY PEISCH

■ NEW YORK—The City of Cincinnati's Task Force on Crowd Control and Safety completed its long-awaited report on crowd management last week (8) and submitted the report to Cincinnati city manager Sylvester Murray. Without a doubt, the report's most important and potentially controversial statement is its clear and concise recommendation that "festival seating should be banned in all enclosed and restricted facilities at events accommodating more than 2,000 people."

After stating the difference between festival seating and general admission seating (festival provides an open area without seats; general admission entitles all patrons to seats, on a first-come, first-choice basis), the report reads: "In a festival-seating crowd, the individual can best achieve his or her goal—a prime viewing location—by competing with others for those limited areas. That competition can generate degrees of excitement and unruliness at entrances sufficient to endanger public safety . . . Rowdiness and vandalism are encouraged by the lack of restrictions on patron seating and movement throughout a facility."

The report suggests that festival seating can "work well" outdoors, and that "general admission seating should be permitted for events that are expected to attract a disciplined and orderly audience." In a recommendation that will no doubt lead to squabbles over interpretation, the report says, "reserved seating should be the only seating allowed for those events that attract excitable and competitive crowds."

The task force's report is the result of over six months of research. Four days after eleven people died outside a Who concert at Cincinnati's Riverfront Coliseum, Cincinnati mayor J. Kenneth Blackwell instructed city

Millennium Ups Three

■ NEW YORK — Jimmy Ienner, president, Millennium Records, has announced the appointment of Karen Poulos to the position of assistant to the president. She will also assume the duties of A&R coordinator.

Don Ienner, vice president, director of national promotion, announced the appointment of Kate Jansen to the position of promotion and sales coordinator. Ken Franklin has had top 40 and AOR national secondary radio promotion added to his present college radio promotion duties.

manager Murray to "make recommendations to the city relating to public safety and crowd control at large public and private gatherings." Sixty people were interviewed for the report, which was written by Paul L. Wertheimer, public information officer, city manager's office.

The report's recommended ban of festival seating will most likely be criticized by those involved in arena rock promotion. As a comprehensive study of crowd control the report represents a direct challenge to practices accepted by a majority of concert promoters and facility managers. Since the tragedy in Cincinnati, legislation attempting to ban festival seating has met with little success (RW June 14). The International Association of Auditorium Managers, an organization that contributed to the task force's report, has lobbied strongly against such legislation.

Other recommendations of the report will no doubt be welcomed by the concert promotion industry. The report makes over 100 recommendations in eight areas of study. Among the more interesting suggestions are those involving the delegation of responsibility at gatherings. The question of responsibility — for security and other arrangements — at last December's Who concert remains unresolved. In its stated objectives, the task force said, in fact, that "determining the responsibility for the tragedy is not a charge of the task force."

The task force's report states
(Continued on page 209)

Gidion, Newman and Green Join Handshake Label Staff

■ NEW YORK — Ron Alexenburg, president of Handshake Records, has announced the appointments of Peter Gidion as vice president, national promotion; Joel Newman as director, west coast operations and Larry Green, director, midwest and southeast operations.

Alexenburg's strategy divides the country into three geographical areas with each of his executives responsible for promotion, artist relations and product follow-through on the radio and retail level.

Peter Gidion was national

promotion director for MCA and Epic Records and vice president, promotion for Infinity Records. Joel Newman was associate director of national promotion for Epic, Portrait and Associated Labels and afterwards had the same title at Infinity and Arista Records. Larry Green, who comes to Handshake after seven years at A&M was that label's national promotion director for the past two years.

Joel Newman will be based in Los Angeles, Larry Green in Chicago and Peter Gidion in New York.



From left: Peter Gidion, Joel Newman, Ron Alexenburg, Larry Greene

ASCAP Honors Writers, Publishers

■ NEW YORK — The American Society of Composers, Authors and Publishers honored its writer and publisher members along with the recording artists, producers, and record labels of the songs which reached the top 10 of the pop, soul, and adult con-

temporary charts during 1979.

In a tri-city celebration spanning New York, Nashville, and Los Angeles on July 9, there were 127 songs honored with 18 multiple publisher award-recipients and 17 multiple writer award-recipients. Several writer award-winners are members of foreign performing rights organizations that have reciprocal agreements with ASCAP.

Multiple writer award-recipients included Ashford and Simpson with six awards; Dino Fekaris and Freddie Perren, Rick James (CAPAC), and Billy Joel with four awards each; Randy Goodrum, Lionel Richie, and Smokey Robinson with three awards each; and the Isley Brothers, Keith Crier and Paul Service, Rick Davies and Roger Hodgson (PRS), Lou Gramm and Mick Jones, Mick Jagger (PRS) and Keith Richards (PRS), Kenny Loggins, Mike McDonald, David Paich, J. D. Souther, and Rod Temperton (PRS) each received two awards.

Multiple publisher award-recipients included Jobete Music with eleven awards; Almo Music with eight awards; April Music with six awards; Chappell & Co.,

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Regional Breakouts

Singles

East:

George Benson (Qwest/WB)
Fred Knoblock (Scotti Bros.)
Queen (Elektra)

South:

S.O.S. Band (Tabu)
Christopher Cross (Warner Bros.)
Eddie Rabbitt (Elektra)
Fred Knoblock (Scotti Bros.)
Johnny Lee (Full Moon/Asylum)

Midwest:

Ali Thomson (A&M)
Boz Scaggs (Columbia)
Eddie Rabbitt (Elektra)
Fred Knoblock (Scotti Bros.)
Queen (Elektra)
Roger Daltrey (Polydor)

West:

Queen (Elektra)

Albums

East:

Rolling Stones (Rolling Stones)
Jackson Browne (Asylum)
Queen (Elektra)

South:

Rolling Stones (Rolling Stones)
Jackson Browne (Asylum)
Queen (Elektra)

Midwest:

Rolling Stones (Rolling Stones)
Jackson Browne (Asylum)
Queen (Elektra)
Xanadu (MCA)

West:

Rolling Stones (Rolling Stones)
Jackson Browne (Asylum)
Queen (Elektra)

Eddie Rabbitt · Horizon

The new album. (SE-276)

Includes
"Drivin' My Life Away"
(E-46656)
Featured in the new movie and on
the soundtrack album of "Roadie."



On Elektra Records and Tapes

© 1991 Elektra/Asylum Records, A Warner Communications Co.

Produced by David Malloy

Personal Management: Stan Moress/Scotti Brothers



Scotti Brothers



'Team Concept' Emphasized at E/A Mktng. Meetings

By SAMUEL GRAHAM

■ LOS ANGELES—Increased internal communication and cooperation, including the development of complete and thorough pre-release "game plans" for all product, are the expected results of Elektra/Asylum Records' recent marketing meetings. According to E/A vice president and director of marketing Vic Faraci, all of the label's national department heads (sales, promotion, advertising, merchandising, publicity, etc.) and 19 regional marketing managers attended the three-day gathering, June 27-29 in La Costa, California.

Elektra/Asylum's new "team concept," Faraci stressed during a conversation with *Record World* last week, is analogous to that of a successful baseball club, "with each player having to be a strong link in the whole. We reviewed the role of each individual on the team," Faraci said, "and although there weren't any real revelations, per se, I certainly think people saw how each department intermingles and crosses over."

Before Faraci's move to E/A from the WEA Corporation earlier this year, "each department was separate—each had a head, but they weren't tied into one head overall," a new role now filled by Faraci. "Now we've tied it together from the beginning stages into one marketing unit, instead of having a few separate units come together at some point during the life of a record. The important thing is that everyone knows our goals and objectives for every record from week to week."

A pre-planned marketing campaign will now accompany each new E/A release, Faraci added, incorporating such factors as how much product will be shipped; how it will be promoted at radio; what kind of advertising will be employed, and where it will be placed; what merchandising pieces will be employed at retail the nature of the label's publicity strategy; how the marketing plan can be coordinated into an act's tour, and so on. While admitting that the development of such a campaign is, or should be, standard operating procedure for most labels, Faraci noted that at Elektra/Asylum, at least, "the difference is that now we'll be discussing all of this together, and at one time. It is, in fact, like a team meeting, where every player will know what he has to do to make a hit record."

Communication between the home and field offices should



Pictured from left at the E/A regional staff meeting are: (standing) Oscar Fields, Waymon (Slack) Johnson, Scott Burns, Tom Roos, Carter Russell, Rick Alden, Tony Dwyer, Jay Bolton, Randy Edwards, Joe Morrow, Jimmy Bowen, Ralph Ebler, Dave Urso; (crouching) Jerry Sharell, Nick Hunter, Denny Nowak, Dave Cline, Lou Maglia, Sylvia Rhone, Morty Gilbert, Phyllis Palmetto, Bill Berger and Rip Pelley; (kneeling) Primus Robinson, Alan Golden, John Michael Provenzano, Vic Faraci, Bill Smith, Burt Stein and Marty Schwartz.

improve as a result of the meetings, Faraci said, with weekly conference calls between the two relaying "what we've achieved this week and what are the goals for the following week. Each week we have a new goal for every act, whether it be taking a record from the secondaries into the primaries or whatever. We expect that input from both ends — from the home office to the field and vice versa — will be increased now, which is exactly what we were looking for when we went to La Costa."

Good Timing

E/A's internal tightening, Faraci enthused, couldn't have come at a better time, what with the week ending June 27 (when the La Costa meeting began) having been "our biggest

ever." Two major albums for the label, Queen's "The Game" and Jackson Browne's "Hold Out," were released that very day; this week, both debuted on RW's Album Chart with bullets in the top 20, including Browne at number six and Queen at number 20. Singles from those albums, Browne's "Boulevard" and Queen's "Play the Game," are now at numbers 37 and 51, respectively, both bulleted.

Full Moon/Asylum's "Urban Cowboy" soundtrack is now bulleted at number three, which, added to the Queen and Browne performances, would seem to substantiate Faraci's claim that the E/A and their distributed labels are at this point "hotter than we've ever been."

Injunction Issued in Natl. Music Case; Anti-Trust Claims Against RIAA Dropped

■ NEW YORK—All appeals from the dismissal of anti-trust claims against the Recording Industry Association of America and any of its member companies were dropped as a result of a permanent injunction judgment signed June 24 by Judge Ellen Burns in U.S. District Court for Connecticut, New Haven.

The judgment signed by Judge Burns prohibits defendants National Music Corp., Ronald J. Morf, Market Research Corp. of America, Anthony E. Newman, Joseph Martin and Pearl Music Inc., and third party defendants Joseph Martin individually and doing business as The Tape Co. Inc., from unauthorizedly duplicating any sound recording owned by the plaintiffs including RCA Corp., whether or not such recording is protected by the copyright law, and from the distribution of such unauthorized recording.

The case has its origins in a

September 1975 Federal Court action in California, *Capitol Records, et al. v. Joseph Martin*, in which Martin was enjoined from duplicating copyrighted sound recordings, with no mention made of recordings released prior to Feb. 15, 1972. After an operation called "National Music" was uncovered in Connecticut (acting as a sales arm for Martin's manufacturing company, Pearl Music), RCA Corp. and Atlantic Records initiated a civil action in U.S. District Court in Connecticut in April 1977 against National Music and other defendants noted above.

In October 1977, the Federal Court in California found Martin guilty of contempt for violating the permanent injunction barring him from the unauthorized duplication of copyrighted sound recordings produced by the seven record company plaintiffs in the original September 1975
(Continued on page 200)

A&M Plans Campaign For O'Connor S'track

■ LOS ANGELES—English singer/songwriter Hazel O'Connor will make her recording debut with the August 1 release of "Breaking Glass," the original soundtrack from the film scheduled for release by Paramount in October.

The film portrays O'Connor as a young English singer who rises from oblivion to the top. All music was written and performed by O'Connor.

The focus of the A&M marketing campaign will be to establish O'Connor as an important recording artist well in advance of release of the film. To that end, special Hazel O'Connor "Breaking Glass" video marketing presentations have been prepared and will be shown to selected retail, radio, press, and other important elements within the industry.

A pre-release "teaser" campaign consisting of select mailings of Hazel O'Connor stickers, album cover press proofs, and imported singles (from A&M's U.K. company) were distributed to various "tastemakers" within the music business.

A press campaign is underway with O'Connor embarking on a two-week promotional tour with stopovers in 12 cities.

Marketing Concept

The overall A&M marketing concept will be to focus on Hazel O'Connor, the recording artist. Special sales programs and a select street-level sniping and poster campaign are now in the final stages of execution. Additional plans call for segments of the film to be used as an in-store merchandising aid focusing on Hazel as a performing artist.

A Phase II "market expansion" campaign will be coordinated with the forthcoming release of the film.

So. Recording Assn. Hosting Music Meet

■ ORLANDO—The Southern Recording Assn., whose membership is comprised of Orlando-area recording studios, will host its 1980 SRA Music Conference Aug. 8-10 here. The conference will include six workshops covering such subjects as copyrighting and publishing, plus an ASCAP-sponsored cocktail party and a tour of SRA member studios.

Included among the 17 guest speakers at the conference will be Ed Shea (ASCAP), Jerry Smith (BMI), C. Dianne Petty (SESAC), and Nancy McAleen (U. S. Copyright Office).

For more information about the third annual event, write the SRA at Box 7996, Orlando, Fla. 32854.

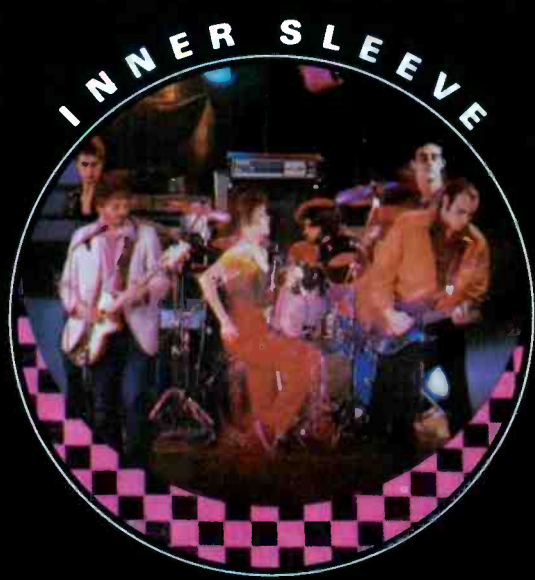
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Give the gift of music.

Regional Labels Find Blues Mkt. Small But Sturdy

By SAMUEL GRAHAM & SAM SUTHERLAND

■ LOS ANGELES — The market for contemporary blues remains a decidedly specialized one, but renewed market interest and the very longevity of the genre are among the keys to how regional independent labels are posting profits on projects long considered unprofitable by the majors.

That's one of the major economic lessons learned from a recent *RW* survey of the current health for blues sales, and a review of recent changes in the audience they reflect (*RW*, July 12, 1980). Apart from attesting to the hardness of the field, smaller labels' current experiences provide evidence that the much-touted "Slump of '79" has actually been beneficial to precisely those interests once expected to suffer most—smaller, more modestly financed independent companies.

Signs of a revival hardly mark the first turnaround in public attention for the first Afro-American musical strain ever to reach record buyers: as several respondents were quick to note, the smaller indies' current domination of the field is at least partially due to an ill-conceived effort on the part of the majors to foster a large-scale revival over a decade ago.

That's the view held by Bob Koester, a Chicago blues and jazz maven known both for his Delmark label, long home for regional blues and avant garde acts, and the Jazz Record Mart, one of the country's oldest retail specialists in those areas. "In the '60s," says Koester, "some majors thought that the blues would be the next big thing, so they jumped in with both feet.

"But their expectations, as usual for the big money guys, were absurd. They over-pressed and ended up dumping and deleting a lot of titles."

What resulted, claims Koester, was a decidedly risky boom—in lower-priced cut-outs and overruns, rather than front-line product. A cut-out business built around a combined catalogue reflecting various blues lines overshadowed a more realistic, profitable trade. "The blues dollar was going to the cut-out bins, after a buyer checked out the few new releases that were around," says Koester, who feels the audience expanded in numbers, but clearly shrunk in terms of net profit to dealers and labels.

For the majors, that emphasis on volume had been intended to offset the reality of the market's size—too small to anticipate

routine six-figure sales, and justify the investment and risk larger firms commit in search of platinum sales.

But for the nation's smaller labels, that retreat has provided a clear field, one that had, in fact, helped some of today's majors build to their current stature from indie beginnings. Now, as then, cost-efficiency and precise market identification are the tools at hand.

Rounder Records, which began life over a decade ago with a folk-dominated catalogue but has since added both outside and label-financed blues titles, provides a good example of how these larger indies have been able to capture bullish sales as a result of their size.

For Rounder, the obvious blues king has to be George Thorogood and the Destroyers, whose label debut LP carried its rowdy, rockin' bar blues past the Gold level. Yet, according to Rounder's Bill Nowlin, the true test of the market can be better made via more conventional blues releases, whose tallies usually fall well below the break-even point for a conventional mainstream pop or rock

contender.

Rounder's recent signings include relative veterans like John Hammond, Jr., Robert Lockwood Jr. and Johnny Shines, and John Jackson, and Nowlin notes that Rounder's goals for these acts don't hinge on Thorogood-sized expectations.

Hammond, for example, has recorded in the past for larger labels like Columbia, Atlantic and Vanguard, where profits were unlikely to accrue before the company sold at least 50,000 units. For Rounder, such a "loser" could mark a major hit and reliable profit center, since marketing and production costs under that company's scaled-down scheme allow a break-even point that seldom exceeds the \$10 thousand to \$20 thousand range, and often proves substantially lower.

Bruce Iglauer, founder of the Chicago-based Alligator, agrees. Iglauer, who began his catalogue with cost-conscious sessions cut after-hours in local clubs, has shifted in recent years to comparatively costly schedules using modern studio facilities and additional musicians, yet he

(Continued on page 180)

Far Out Names Bradley Natl. Publicity Dir.

■ LOS ANGELES—Steve Gold and Jerry Goldstein heads of Far Out Management, have announced the appointment of Eileen Bradley to the post of national publicity director for the Far Out Companies, which in addition to Far Out Management include Far Out Productions, Far Out Music and LAX Records.

Bradley comes to Far Out from Bobby Vinton Enterprises, where she headed the publicity department for the Vinton-owned Tapestry Records. Prior to that she was national publicity director for Phonogram/Mercury records for three years.

A&M Names Powell Singles Sales Manager

■ LOS ANGELES — Ernie Campagna, vice president of sales for A&M Records, has announced the appointment of John Powell to the position of national singles sales manager.

Powell joined A&M in 1970 doing local promotion in the Baltimore/Washington area, then local marketing manager. In 1979 he was appointed national director of retail promotion.

Dan Aykroyd Spreads the Blues

By SAM SUTHERLAND

■ NEW YORK—As a writer and performer for "Saturday Night Live" during the NBC-TV series' golden years, Dan Aykroyd has proven himself one of the most influential comedic talents of the decade. But when the talk turns to the blues, the Canadian-born comic is serious indeed.

Reached for an exclusive interview last week, Aykroyd paused between rehearsals for the current Blues Brothers tour to talk about why he and "SNL" peer John Belushi chose to build a stage act, album, and, most recently, multi-million dollar feature around their personae as bluesmen. And while the duo and its blue-chip stage band have a major concert itinerary before them, and a crucial box office test in the form of Universal's just-released film, Aykroyd was more concerned with paying homage to his influences than plugging those new projects.

"If there's any mission in this thing—in the movie, we say, 'We're on a mission from God'—that mission really is to make it so the radio stations are playing 'Soothe Me' by Sam and Dave again," said Aykroyd, commenting on the Blues Brothers' own debut as purveyors of vintage '60s soul and earlier Chi-

cago blues styles, and the more recent swing toward a dominant R&B emphasis heard on their Atlantic soundtrack album and in the film itself.

"Just remember, the blues and rhythm & blues are all akin," explains Aykroyd of the switch in style and the decision to retain the blues identification despite the change. "It's all one thing, basically, and can be listened to as a group of music."

Indeed, like many blues fans, Aykroyd stresses the regional spread of the various styles that contributed to modern blues. And whatever laughs his role as Elwood Blues may attract, he and his partner remain sensitive to jabs from those critics assuming their alter-egos are exploitative: told that the indie label owners and blues producers credit the Blues Brothers, along with George Thorogood, with opening new doors for the genre, he reacts quickly.

"That's not what I hear," says Aykroyd. "All I get is shit. But nobody else is doing this type of music; it seems nobody else is as interested in reviving it."

"I think it's a sad state of affairs that this is where the music industry is, that two essentially writer-comedians have to take on this role to re-promote this type of music."

Those comments aren't directed at a new generation of younger blues artists now seeking regional audiences and providing small labels with renewed market strength. When the conversation turns to such regional favorites as the Lamont Cranstan Band, the Fabulous Thunderbirds, the Nighthawks, and the Robert Cray Band, the comic-turned-bluesman waxes enthusiastic. Along with earlier blues greats from the '30s, '40s and '50s, "There were tremendous inspirations for John and I," according to Aykroyd, who traces the decision to form the Blues Brothers to another rock/blues showman, Wayne Cochran, whose C. C. Riders remain club circuit workhorses.

The lifestyle of those bands has also shaped the duo's work. Aykroyd remains in awe of the stamina required, noting, "The way these guys do it is to tour 300 days a year. B. B. King's on the road 340 days a year, and, still, if he sells 200 thousand he's doing really well."

Thus, one underlying goal of the Blues Brothers remains exposure for its influences as much as its own work. Discussing his own current idols, like Thunderbird harmonica player and singer Kim Wilson, he frankly downplays his own

(Continued on page 180)

And Now...

Heartquake

MCA-41276



Vargas

The Second Single From

Bernadette Peters

MCA-3230

Produced by Brooks Arthur



A Peters/Palm Tree Production in association with Thomas Hammond

MCA RECORDS

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The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ **DOIN' THAT RAG:** Randy Newman is already at work on his score for the forthcoming movie version of E. L. Doctorow's early '70s best-seller, "Ragtime." As COAST went to press, the singer, songwriter and composer had already completed several studio sessions, laying down the first elements for the movie's music even before the cameras start rolling.

If that announcement raises a twinge of déjà vu, it should: Newman was first enlisted for the project when producer **Dino DiLaurentis** initially acquired the movie rights concurrent with the book's success. **Robert Altman**, the producer's original choice as director, had agreed that the singer, songwriter and composer was uniquely equipped to handle the project.

Altman was fired, though, and the project went into suspension, leaving a somewhat dazed Newman, who had later recounted the initial talks with bemused delight at the chance, even without a follow-through.

Now **Milos Forman** has been signed to direct, the movie's again in active development, and Newman is again first choice: in fact, says manager **Elliot Abbott**, the movie's makers specifically asked the artist to prepare some score elements in advance of filming, enabling Forman to shoot to the music, rather than forcing Newman to compose to finished footage.

Beyond that, Abbott—whose Renaissance Management handles another underutilized film music comer, **Ry Cooder**, whose soundtrack for "The Long Riders" is among the year's most evocative—would only say that early sessions have involved up to 25 pieces for ensemble support, and that what he's heard so far is "brilliant." Given Newman's credentials, and Forman's equal expertise at blending image with music ("Hair!"), that wouldn't surprise us at all.

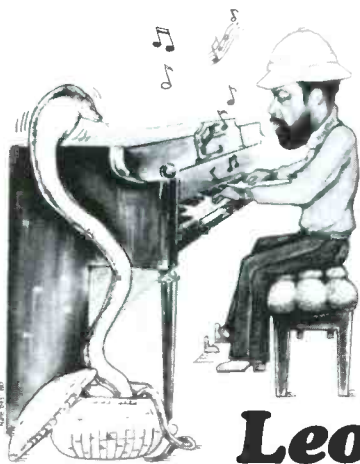
WHERE ARE THEY NOW: The following item, reprinted here in its entirety, appeared in the Los Angeles Times on July 3: "**John Lennon** has made a lot of records, but none quite like the one his cow has just set. The ex-Beatle and his wife, **Yoko Ono**, sold one of their prize Holsteins at the state fair in Syracuse, N.Y., for \$250 thousand. The old record was \$235 thousand. The Lennons have about 250 Holsteins on their New England farm, but 'they're not eager to sell,' a spokesman said, 'because of their love for the animals.'" (Ed. note: Well, they may love cattle, but they must not be too crazy about minks, chinchillas, foxes and other hairy creatures; apparently, the Lennons have so many furs that they had to buy one apartment unit at the Dakota in N.Y.C. just for their stoles, coats, wraps and so on. So there.)

SEVEN YEAR ITCH: RW's western outpost was already past deadline last week when news came of the **Eagle's** return to Santa Monica Civic Auditorium for their first live shows there since the concert debut for "Desperado," performed at the venue just over seven years ago.

The band's upcoming concerts there, slated to be held on July 27, 28 and 29, are reportedly a gesture of thanks to area fans, who in recent years have enabled the band to count on a relative "long run" with their Forum appearances.

We're told Monday's (7) turnout at the box office, which was to

(Continued on page 203)



Can Music
Really Charm
Your Soul?...

The Answer
Lies in The
Music of

Leon Huff

Coming On Philadelphia International Records & Tapes



Cover Story:

Devo Delivers with a Unique Sound

By SAMUEL GRAHAM

■ General Boy, who occasionally sends out letters containing news of the five-man band called Devo, told us last year that "there is a direct connection between Devo's work in the field of music and the big wiggly world around us." Sounds fairly profound, right?

The idea, said the General, is that such insidious elements as "spudmen in gas lines who forgot that guns don't argue" (this was in 1979, remember, when people really were pulling guns on each other at gas stations) are sending us headlong into World War III—not so much a war of weapons as what he called "a major attack of corkscrews in the brain." The solution to this madness: why, listening to Devo records, of course. What else?

Suburban Robots

A lot of folks might be wondering what these boys named Devo, who have now recorded three albums for the Warner Bros. label, are all about. This much is known: the name is derived from their so-called "theory of de-evolution" — a theory that manifests itself in such weird ways as the Booji Boy's (son of General Boy, natch) sticking a fork into a toaster. They used to call themselves "suburban robots that monitor reality," Warners literature describe their music as "the sound of things falling apart." Throw in the fact that Devo hails from Spudsville, USA (also known as Akron, Ohio), and you're talking about a band that most likely won't be seen in many Vegas showrooms—at least not this year.

Cult Item

Devo's first album (named after their slogan "Are We Not Men? We Are Devo") featured such semi-classics as "Jocko Homo" and a wacky "(I Can't Get No) Satisfaction" and became an off-the-wall cult item. Spuds everywhere mimicked

singer Mark Mothersbaugh's stilted vocal delivery and the whole band's stiff, robot-like posturing and oddly fascist salute. People bought — for 15 bucks, right there in the lobby, next to the cold hot dogs—yellow, one-size-fits-all suits with amorphous little squiggles all over them, just like the ones Devo wore. And to top it off, Devo became one of the few pop acts other than Elvis Presley to spawn imitators — a record of Devo clones entitled "Devotees" was actually released by a local L.A. label, Rhino Records.

Changes

A second album, "Duty Now For the Future," followed last year. Now there's "Freedom of Choice," and the changes in Devo are apparent even before you put the record on the turntable. For one thing, they're no longer wearing modified football helmets; the new headgear looks more like a layered flower pot. What's more, their outfits now look more like leisure suits than the uniforms people wear to clean out contaminated nuclear power plants. The music has changed as well; the sound is a bit more mainstream, with vocals closer to actual singing than the previous drone effect. Devo's first two albums were favorites of the press, but this one has been scoring some airplay and doing the other good things needed to sell records. That's okay by them—after all, cult followings are fine, but they won't get you a contract renewal in these troubled times.

Mark and the other Devos—bassist Jerry Casale, guitarist Bob Mothersbaugh and Bob Casale and drummer Alan Myers—have just started an American tour after two successful months in Japan and Europe. Look for them in your town—and don't forget to eat your potatoes.

A&M Taps Morris

■ LOS ANGELES — Charlie Minor, vice president and executive director of promotion at A&M Records, has announced the appointment of Dana Morris to the position of promotion director/southern California.

Morris began her career in the music industry in 1974 handling independent promotion for the Pacific Northwest. In 1977, she went to work for Arista Records doing local promotion in Seattle, and most recently she held the position of local promotion representative for Los Angeles.

IHE Names Turtle

Production Vice Pres.

■ LOS ANGELES — Jon Turtle has departed National Subscription (ON) Television to join International Home Entertainment, Inc. as vice president-production development and sales. The announcement was made by IHE principal Robert S. Levinson.

During the past year at ON, Turtle was involved with both product acquisition and programming. He previously spent four years as a film buyer for the Mann Theaters chain.

**The Henry Paul Band.
Gutsier than ever. Kickin' up a storm.
So hot you can feel the heat.**

Feel the Heat.

**The Henry Paul Band's no holds barred
brand of rock 'n' roll...**



Produced by Henry Paul and David Thoener.
SD 19273

HOT ROCK.

**On Atlantic Records
and Tapes.**



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Record World Single Picks

PAT BENATAR—Chrysalis 2450



YOU BETTER RUN (prod. by Olsen) (writers: Cavaliere-Brigate) (Downtown, ASCAP) (3:02)

It's always great to hear a Rascals song and this woman makes the experience even more enjoyable. On the "Roadie" soundtrack and also from her forthcoming "Crimes Of Passion" LP, it's already getting AOR reaction. Benatar, with her carnal vocal phrasing, shows why she's the most successful of the new female rockers.

D. L. BYRON—Arista 0524



DOWN IN THE BOONDOCKS (prod. by Iovine-Small) (writer: South) (Lowery, BMI) (3:30)

This '65 top 10 hit for Billy Joe Royal should be Byron's ticket to fame. His vocal exhibits just the right amount of detached toughness and desperation while the band (led by Peter Wood's keyboards and Rich Cannata's hot sax) drives with startling conviction. Billy Joel adds background vocals for extra pop appeal on this immediate radio add.

KLARK KENT—Kryptone/IRS 9012 (A&M)



AWAY FROM HOME (prod. by Kent-Gray) (writer: Kent) (Kinetic Collections)

Kent, alias Stewart Copeland of the Police, debuts with some captivating, rude boy lyrics about leaving home and starting alone. What could turn into a teen theme is an outstanding package complete with a catchy melody, strong bass line, and Kent's oddly affecting vocals. Great AOR pop potential.

STEPHEN BISHOP & YVONNE ELLIMAN—WB 49513



YOUR PRECIOUS LOVE (prod. by Howe) (writers: Ashford-Simpson) (Jobete, ASCAP) (3:28)

Bishop and Elliman are extremely effective counterparts as Steven's relaxed charm balances Yvonne's fiery passion on this made-for-pop-A/C slice. A David Sanborn sax break is timeless pop and the arrangement is pure class. From the "Roadie" soundtrack, it's a stylish update of the Marvin Gaye & Tammi Terrell '67 hit.

Pop

ELYON MOTELLO—Passport (Jem) 7920

POP ART (prod. by Ward-Butcher) (writers: Butcher-Ward) (Roland Kluger) (3:15)

A bright new talent enters the pop scene with the release of this title cut from the quintet's forthcoming LP. Motello plays quirky, timely pop-rock that should garner widespread radio reaction.

FRANK SINATRA—Reprise 49517

YOU AND ME (We Wanted It All) (prod. by Burke) (writers: Sager-Allen) (Unichappell/Begonia Melodies/Irving/Woolnough, BMI) (4:08)

Sinatra returned to top 40 prominence with his "... New York, New York." This second release from the "Trilogy" LP is a Sager-Allen cover with a regal string arrangement surrounding Frank's stately vocal. For pop-A/C.

J. D. SOUTHER—Columbia 1-11302

IF YOU DON'T WANT MY LOVE (prod. by Souther) (writer: Souther) (Ice Age, ASCAP) (4:15)

Souther lets his Tex Mex roots show throughout the pretty pop gloss on this cool side from the "You're Only Lonely" LP. Jai Winding's organ emphasizes the border feeling.

ENGLAND DAN SEALS—Atlantic 3674

LATE AT NIGHT (prod. by Lehning) (writers: Seals-Van Hoy) (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI) (3:26)

The first single from his new "Stones" LP is a charmingly seductive piece that's sure to find a home on pop-A/C and even country radio. Seals' loveable tenor is in the spotlight with Rafe Van Hoy's gut string guitar providing the backing.

THE J. GEILS BAND—EMI-America 8047

JUST CAN'T WAIT (prod. by Justman) (writers: Wolf-Justman) (Center City, ASCAP) (3:11)

The band sounds like it's enjoying itself as much as the gold-nearing-platinum audience that's been gobbling the "Love Stinks" LP. Certified boogie music with a hook that will grab summer listeners.

SPYRO GYRA—MCA 41275

PERCOLATOR (prod. by Beckenstein-Calandra) (writer: Beckenstein) (Harlem/Crosseyed Bear, BMI) (2:29)

Spyro Gyra defines mass appeal music better than any group today. The fusion of various influences and genres is complete and appropriate for almost any occasion. This cut from the "Catching The Sun" LP is no exception.

GRACE SLICK—RCA 12041

DREAMS (prod. by Frangipane) (writer: Delaney) (Dream King, BMI) (3:47)

The title-track from her latest LP puts the spotlight on Grace's potent vocal performance which recalls her finest moments with the Airplane. A stunning ballad with a grandiose arrangement.

BILLY JOE ROYAL—Mercury 76069

LET'S TALK IT OVER (prod. by Nix) (writers: Nix-Roberts) (Low-Nix, BMI) (3:25)

It's been way too long since "Down In The Boondocks" and "I Knew You When" which makes this cut from Royal's upcoming LP all the more special. Produced and co-written by former ARS drummer Robert Nix, it's a sharp pop-rocker with screaming guitar breaks.

SAMMY HAGAR—Capitol 4893

HEARTBEAT (prod. by Workman) (writers: Hagar-Hagar) (WB/The Nine/Side B, ASCAP) (3:25)

Hagar is in the thick of the current heavy metal sweepstakes and this melodic powerhouse cut from his new "Danger Zone" LP should take him to the top.

CHOICE—Polydor/BGO 2104

ROCK & ROLL ROCKET (prod. by Blackman) (writer: Blackman) (Mad Moon, ASCAP) (3:12)

Drum explosions pelt the sweltering rhythm guitar track creating a tribal-like aura while the vocal chant appropriately completes this driving rocker. An Atlanta-based quintet with a big future.

THE MOTELS—Capitol 4896

DANGER (prod. by Carter) (writers: Davis-McGovern) (Clean Sheets/Clams Casino, BMI/ASCAP) (3:23)
This first cut from the new "Careful" LP finds the west coast quintet with a new line-up but still fronting Martha Davis' alluring vocals. A pulsating guitar underscores her nocturnal fears.

B.O.S./Pop

JOHNNY MATHIS—Columbia 1-11313

DIFFERENT KINDA DIFFERENT (Duet with Paulette) (prod. by Gold) (writers: McLeod-Sawyer) (Jobete, ASCAP) (2:56)

The perennial hitmaker issues this title cut from his new LP and it's a dandy duet with former Harlette Paulette McWilliams. The vocals are incomparable and a cinch on several formats.

SHADOW—Elektra 47002

MYSTERY DANCER (prod. by Ware) (writers: Williams-Beck-Willis-Ware) (Finish Line, BMI/WBW/Almo, ASCAP) (3:54)

A cool fusion instrumental track shows shades of rock and R&B while Clarence Willis uses his effervescent soprano with maximum results on this lilting spin.

JERRY KNIGHT—A&M 2248

JOY RIDE (prod. by Kershenbaum) (writer: Knight) (Almo/Crimco, ASCAP) (3:29)

Formerly the bassist for Raydio, Knight continues to build a successful solo career with this funky outing from his self-titled LP. The hook is right for pop airplay & the rhythm for dancers.

THE TEMPTATIONS—Gordy 7188 (Motown)

STRUCK BY LIGHTNING TWICE (prod. by Bond-Weatherspoon) (writers: Weatherspoon-Weatherspoon-Bond) (Book, BMI) (3:36)

A smart and subtle bass line maintains just the right amount of briskness to propel this gem without becoming obtrusive while the Temp's delicious vocal interplay puts on quite a show.

THE O'JAYS—TSOP 9-4790 (CBS)

GIRL, DON'T LET IT GET YOU DOWN (prod. by Gamble-Huff) (writers: Gamble-Huff) (Might Three, BMI) (3:36)

This initial release on the revived label has the venerable group in top form as they waltz through a Gamble-Huff penned & produced masterpiece. Great for several formats.

EDWIN STARR—20th Century-Fox 2455 (RCA)

GET UP-WHIRLPOOL (prod. by Starr) (writer: Starr) (ATV/Zonal, BMI) (3:59)
Simple jungle percussion is all Edwin Starr needs to open this boilermaker with his gritty soul shouts. A classic joint-jolter from his "Stronger Than You Think I Am" LP.

MYSTIC MERLIN—Capitol 4895

CAN'T STOP DANCIN' (NO MATTER WHAT I DO) (prod. by Kipps) (writers: Dorsey-Gonzalez) (Edward B. Marks, BMI) (3:55)

There's a heck of a lot going on here and the common thread is funk. Multi-vocal overlays are smartly arranged among neat guitar twangs, tempo shifts and a "funk-a-phone" break.

CAROL WILLIAMS—Emerald City 7221 (Atl)

ONE MORE TIME (prod. by Guarino) (writers: Gregory-O'Neil) (September, BMI) (3:40)

Williams garnered a sizeable disco following with her "More" remake a few years ago. She should broaden that base with this dramatic ballad that features her forceful vocal.

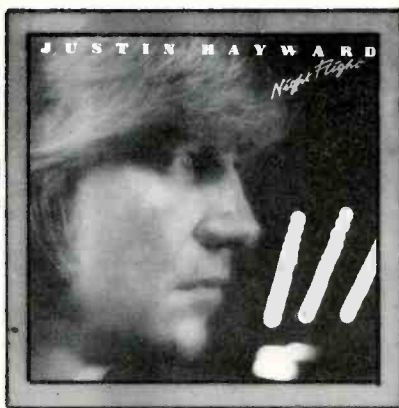


Record World Album Picks



AFL1-3603

DAVE DAVIES—RCA AFL1-3603 (7.98)
The high-pitched voice and untamed guitar of the legendary Kinks stand up well on their own, with Dave's own (in most cases) drumming and bass playing. He serves up his rock 'n' roll rare, but songs like "Imagination's Real" reveal a gentler side, and "Nothin' More To Lose," with its backing vocal surprises, sounds like an AOR perennial.



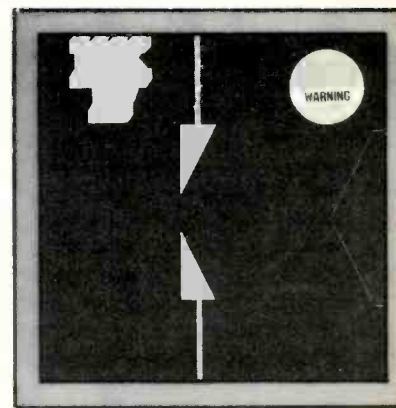
NIGHT FLIGHT

JUSTIN HAYWARD—Deram DRL-1-4801 (Phonogram) (7.98)
The fragile voice of many of the Moody Blues' recurrent favorites goes solo after a long period of absence. His vocals and guitar will be recognizable to AOR audiences, and the production values of this effort suggest new pop and A/C frontiers for the artist. The title and the brassy "A Face In The Crowd" stand out.



WORLDS APART

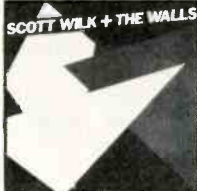
BLACKJACK—Polydor PD-1-6279 (7.98)
This quintet made a sizable dent AOR-wise with its debut last year, and their second album's hard-driving sounds should build on that following. This Eddy Offord production opens with an interpretation of "My World Is Empty Without You," and features the sounds of a real baby being born to introduce "Welcome to the World."



MUSIC MADNESS FROM THE KINETIC KID

KLARK KENT—Kryptonite/I.R.S. SP 70600 (A&M) (6.98)
The erstwhile mysterious Mr. Kent's secret identity is Stewart Copeland, who's believed to drum for famous rock group the Police. The eight tunes on this ten-inch, kryptonite-green disc are lighthearted in approach, with Kent playing everything, singing and rapping between the lines


SCOTT WILK & THE WALLS

Warner Bros. BSK 3460 (7.98)
 Wilk's appearance and vocal inflections indicate devotion to E. Costello, but he's an original enough songwriter to pull it off. "Suspicion" will be played often, while "Familiarity Breeds Mutation" deserves notice for the title alone.


ROCK THERAPY

COLIP! WINSKI—Takoma TAK 7083 (Chrysalis) (7.98)
 Winski completed an apprenticeship with the greats before recording solo, and his feel for rockabilly shines through in a presentation that's right for contemporary rock audiences.

DETENTE

THE BRECKER BROTHERS—Arista AB 4272 (7.98)
 New York's horn wizards continue to groove on their own with the able production and keyboard help of George Duke. Saxman Michael adds a soulful lead vocal to "You Ga (Ta Give It)."

DEEP THOUGHT

JOHN OTWAY—Stiff USE 5 (7.98)
 Otway's no-holds-barred performances have won him acclaim in England, and this U.S. debut introduces him with cuts from his current and previous U.K. LP's, with two produced by Pete Townshend and Otway's trademark version of "The Man Who Shot Liberty Valence."


BROKEN HOME

Atlantic SD 19274 (7.98)
 This British quartet's debut is a treat for the ears, produced by Robert John Lange, whose influence lets every detail of their considerable instrumental and vocal talents shine through. Will wear well on AOR playlists.


MUSIC FOR PARTIES

SILICON TEENS—Sire SRK 6092 (WB) (7.98)
 A real human voice is discernable on this album—otherwise the instruments are all synthetic, the beat metronomic. Includes faves like "Do Wha Diddy Diddy" and "Judy In Disguise."


NO FRIGHT

LIVE WIRE—A&M SP 4814 (7.98)
 This British quartet's second album bristles with the individualistic vocals of Mike Edwards, and the tricky guitar rhythms of Simon Boswell, the LP's producer. "One More Show" is catchiest.

JUST HOW SWEET IS YOUR LOVE

RHYZE—SAM LP 703 (7.98)
 The song "Singing And Dancing" pretty well describes what this septet is all about. The title is a real handclapper, and the emotions expressed in "Home" will appeal to any listener.


WAITING ON YOU

BRICK—Bang JZ 36262 (CBS) (7.98)
 These five gentlemen are in the business of making music to move the body and the spirit, and they accomplish that goal by including danceable numbers such as "Get Fired Up," along with emotive ballads like "All The Way," written by Paul Davis.


RIISING SUN

ALAN PRICE—Jet NJZ 36510 (CBS) (7.98)
 Ever the stylist, the suave and sophisticated Mr. Price reinterprets his classic "House Of The Rising Sun" with a picked-up beat and barely a hint of his famous organ solo. Other tasty tidbits include "The Love That I Needed."

LOVE AFFAIR

Radio RR 2004 (7.98)
 A young band from Cleveland makes its debut with bell-clear pop-palatable lead and harmony vocals, and a rhythm section that really kicks when the need is there. Listen to "Crazy."

GREATEST COUNTRY HITS OF THE '70s

VARIOUS ARTISTS—Columbia JC 36549 (7.98)
 If the past decade was the fertile period for country we're told it was, then this LP is an important addition to any collection, with artists like Willie Nelson, Johnny Cash, Mickey Gilley, Larry Gatlin and others.

By DAVID McGEE

■ R-E-S-P-E-C-T: It's a wonder **Rodney Dangerfield** didn't take up residence at RW's New York offices last week when he paid a promotional visit here to tell us about his Casablanca album "No Respect." For lo and behold was Dangerfield warmly greeted by one and all, and treated with uncommon . . . respect. This so unnerved him that he vented his frustration on our own **Doree Berg**, whom the comedian spotted galavanting around in shorts, her hair in pigtails. "What are you, 14 years old?" quipped Dangerfield. "Come back when ya grow up."

With that he retired to the columnist's office where he waxed enthusiastic about all the attention coming his way of late, the new album being but one part of a media blitz that includes: profiles in Time and People magazines; a segment on ABC-TV's "20/20"; his sixty-third appearance on the Tonight Show, July 23; a starring role in the film "Caddy Shack," set for release July 25; and a spate of in-store and club appearances around the country in support of "No Respect."

Dangerfield released a couple of albums in the early '60s, but says the current one "is the first I've gotten any help on. The ones before, the company didn't even put them in stores."

Considering his stature as a comedian, Dangerfield keeps a relatively low profile. Most of his time is spent at his New York nightclub, with occasional visits to Las Vegas plus a television appearance or two.

Seemingly mild-mannered and low-keyed, Dangerfield, in explaining the decade-and-a-half gap between recordings, does little to allay this impression. Early on, he says, "I really didn't do anything to help my career along. I started a nightclub 11 years ago and just worked there for nine years, didn't do anything else. I had no manager, no agency, just went my merry way and worked the club and that was it. So I didn't do anything." He shrugs and raises an eyebrow. "Weird, I know. I should have been going to parties, doing things, getting around. But I just worked. And two years ago I got an agency and I've got a manager now, so I'm pushing for different things."

Dangerfield began working professionally as a comedian at age 19 (he's 58 now). After starting out as a two-dollars-a-night singing waiter, he plugged away for nine more years before "retiring." At age 40 he began playing clubs again on a part-time basis, and four years after that was doing the stand-up routine full time. Why did he quit in the first place? "I got married and my wife was a singer and we wanted a normal life." He shrugs again. "But the best-laid plans don't work out sometimes."

As for his image, the comedian says the lovable loser is someone an average joe can easily relate to. "In life nobody thinks they're a winner, nobody gets the whole rainbow. Everyone feels they get no respect. **Jack Benny** was very nice. He was in my club and told me his image was he's 39 and he's cheap. 'But yours,' he said, 'gets into the soul of everyone.' So I guess everyone more or less identifies with things going wrong."

The talk turned to new comedians, and Dangerfield mentioned **Steve Martin** and **Andy Kaufman** as favorites of his. But he didn't have many other names to add to the list. "The idea of comedy," he philosophized, "is to create a sense of 'nowness,' like it's happening right now, it's not a routine. Young comedians, you get the feeling very often that they're reciting their material—they're not creating that feeling of 'nowness.' It's very difficult to become a stand-up comedian. It takes you 20 years to really get it right."

MAJOR BILL UPDATE: The ol' Maj checked in last week upon returning from a grand tour of Europe where, he claims, he and **J.R. Ewing** are the hottest things going. While there he visited Berlin for the first time in 28 years and had dinner with **Arthur C. Bronner** ("The **Samuel B. Goldwyn** of Europe" according to the Maj), who told the Major he's interested in doing a film version of "Requiem for Elvis."

But the real reason for the call was to inform New York, N.Y. of the next LeCam release, Volume Two of the Maj's "Texas Gold" EP series. "I'm not going to call it my last record because I've been caught lying too many times about that," said the Maj. "But it is my last idea. I've been thinkin' about the good old days when the original original of 'Hey Paula' was out, before I put the organ and vibes on it, and how it's one of the biggest collector's items of all time. Then this idea hit me, and I thought it was so unusual that I'd do it, because collectors all over the world are looking for things with Major Bill's name on 'em."

What it is is a record featuring, on one side, the "original original"
(Continued on page 200)

RKO Asks FCC To Allow Formation Of New Company for B'cast Stations

By BILL HOLLAND

■ WASHINGTON — The FCC's January decision to strip RKO General Inc. of licenses to run three of its major market TV stations was a controversial decision now in the courts, but this past week a brand-new development put the FCC once again in the center of the controversy — whether or not to allow RKO to create a new and separate company for the remaining 13 broadcast stations, which include 12 radio stations.

RKO told the FCC the stock for a new publicly held company would be distributed to General Tire shareholders, but the man-

agement would then divest itself of the stock and have it placed in a trust until the divestiture is completed. The separate company will have "no connection or overlap with . . . the directors or management of General Tire."

The FCC broadcast bureau in its filed comments this past week recommended the Commission hold hearings on the plan, calling the possible spin-off proposal "a possible alternative" to continued operation of the station by current RKO management.

The bureau also concluded that the FCC should not grant renewals to the stations as they presently exist.

The National Association of Broadcasters, in a written statement filed with the Commission, noted that the FCC would serve "on no useful purpose by insisting on another 'pound of flesh' by forbidding the suggested transfer to what it calls an 'independent qualified licensee'."

Critics of the separate company proposal include such citizen groups as the National Citizens Committee for Broadcasting and the Black Citizens for Fair Media, who point out that even the new proposal would allow the controlling shareholders of General Tire & Rubber Co. to "realize a profit from those shares paid by the new corporation or sale of the stock."

The citizens group propose the FCC issue a notice seeking new applicants.

E/A Names Alfano Special Projects Mgr.

■ LOS ANGELES—Sammy Alfano has been named to the newly created post of manager/special projects for the promotion department of Elektra/Asylum Records, according to Burt Stein, national promotion director.



Sammy Alfano

Alfano moved to Los Angeles from Houston nine years ago after his start in the record business as regional promotion representative for Capitol Records. He served as national promotion director for Capitol Records. He served as national promotion director for ABC and a year as a national independent consultant before joining E/A nearly four years ago as national singles promotion director.

RSO Releasing First 10-Inch Single

■ LOS ANGELES — RSO Records will release the label's first 10-inch record, "Meco Plays Music From 'The Empire Strikes Back,'" by Meco Monardo, on July 14th.

Rossington-Collins Kicks Off Tour



MCA recording artists the Rossington-Collins Band are shown at a celebration party after their recent concert at Atlanta's Fox Theatre, where the group kicked off their national tour in support of its "Anytime, Anyplace, Anywhere" LP. Shown from left are Leon Tsillis, MCA southeast special projects director; Al Bergamo, president, MCA Records Distributing Corp.; Bob Siner, president, MCA Records; and band members Gary Rossington, Allen Collins and Derek Hess.

David Foster and the Team Approach To Success

By SAMUEL GRAHAM



From left: David Foster, Ned Shankman, Ron DeBlasio

■ It may seem unlikely that a young musician who grew up on an island in Canada, studied classical piano and bassoon as a child and didn't even think about popular music until age 13 should end up co-writing such quintessential pop/R&B tunes as Earth, Wind and Fire's "After the Love Has Gone" and Cheryl Lynn's "Got To Be Real," as well as the likes of Kenny Loggins' "Celebrate Me Home" and Hall and Oates' "It's a Laugh"—but that's just what 30 year-old David Foster did. Starting with "The Rocky Horror Show" some eight years ago, Foster has amassed an amazing array of writing, arranging, producing and playing credits; aside from those mentioned above, he's worked with artists from Jaye P. Morgan and the Keane Brothers to Alice Cooper, Tavares and even Cheech and Chong. Among his recent projects are album productions for Ray Kennedy (ARC/Columbia) and the Average White Band (Arista), writing and arranging with Boz Scaggs ("Middle Man," on Columbia, as well as a track from Elektra/Asylum's "Urban Cowboy" soundtrack), and considerably more. In the following Dialogue, Foster and his two managers, Ron DeBlasio and Ned Shankman, discuss their collective goals for Foster—primarily a production company—as well as his background, his RCA band Airplay (formed with guitarist Jay Graydon) and some of his criteria for choosing his musical projects.

Record World: David, what started you along your path as a studio musician?

David Foster: When I was a kid, I was always interested in the credits on the back of albums; to the public, I suppose, that goes unnoticed. As an up-and-coming musician living on Vancouver Island, I was kind of removed from things . . . In fact, if I wanted a certain album I had to order it, and it would take a few months to come. Once I got it I pored over it in depth; listening and reading, so I got to recognize a lot of the names on album covers, and dreamed that maybe one day I'd be amongst the hot session players. Your goals change all the time—when I was 13 and just getting into pop music, as opposed to the classical training that I'd had, I thought that if I could ever reach the heights of playing at the big night club in town as the house piano player, that would be it for me. To be a studio musician was definitely part of my goal. I didn't know how I was going to get there, though.

RW: When you got to L.A. in 1972, working on "The Rocky Horror Show" was one of the first things you did, wasn't it?

Foster: I was playing audition piano, and one of the people who called and asked me to play for their audition was a lady named Liz Torres; she was going to audition for "The Rocky Horror Show," I trucked along, and we got up and did our number. The musical director was there, and he came up to me afterwards and asked me if I would like a job in the band. That was exciting for me, because I had just arrived in L.A., didn't have a steady income, and didn't know many people. That was the beginning of my meeting musicians and so on.

RW: It seems unusual for an aspiring musician to have session playing as a goal, rather than being out front leading the band. Did you originally see yourself more as a performer or as a behind-the-scenes type?

Foster: I had done some performing, but I think I always saw myself as behind the scenes. It didn't ever feel real comfortable for me to be out bopping hard on stage.

RW: Had arranging and writing been part of your background as well, or did those things come naturally after the playing?

Foster: When you're a keyboard player, you have a lot of facilities right in front of you with the 88 notes—much more so than a

drummer or a guitar player. Keyboard is the instrument that I think every arranger should have a working knowledge of, and being a keyboard player, that (arranging) was there naturally for me. I didn't take any lessons in it; it just sort of came about by trial and error.

I distinctly remember my first string chart, and it was horrible, but the players weren't much better. I took that little tape home of my first chart—I had no idea what I was doing, and in my cockiness I was probably too proud to ask someone what the ranges of the instruments were—but I took it home and pored over it, and my next chart was 100 percent better.

RW: Did any one area—playing, arranging, writing, or the producing that came later—eventually become more important than the others, something you especially wanted to concentrate on?

Foster: I suppose production was the long-range goal, and has been for some years. Like I said, the keyboard playing part of my career was always sort of there—I didn't have to work at it every day. Out of the keyboard playing came the arranging, and that became fairly natural for me after the trial and error process I talked about. The producing, being on the other side of the glass, was a whole new thing for me. That continues to be my long-range goal.

I'm getting to the point now where I can be a little more selective . . . I

want to have a good time in the studio —on a couple of occasions I haven't, and I don't want to go through that again.

RW: I gather that by now your priorities have changed some from where they started, to the point that you're thinking about developing a higher profile for yourself, becoming a "name" that people will recognize outside of the backs of album covers.

Foster: If you're good at what you do, I think, the higher profile starts happening on its own. But Ned and Ron are looking way past that. Knowing you're a creative person and an artist, any business that you have to take care of detracts from what you really want to be doing, which is making records. I try to have a good business sense, but I prefer to be in the studio, and I think it's important for people in my position to have other people, professional people, who take care of all the business that's involved.

When you produce a record, you spend three months doing it, day and night—it's a marriage (with the artist). To just hand the record over after three months to the record company and say, "Well, thank you very much" and move on, I think is heartbreaking sometimes. And now, with Ned and Ron, we're hoping that we can follow up on the three months of hard work.

Ned Shankman: Someone like David has so much emotion invested in terms of the creativity of the music itself: forming it, developing it, fashioning it, shaping it. The standard job description of a producer is that he finds material, finds the artist and delivers master recordings on budget. That's the end of the producer's job, and then he goes on to the next project. But in reality, in three month's time, you get very intensely involved with the artist you're working with, and to just walk away from it at that point, as David said, leaves this huge void. So we have been concerned up front with making sure that there is a good management team behind the artist that David is producing, that there's a big commitment from the record company, and that there's a big commitment from the artist himself to make something happen with that record company.

Past that, our advice to David is that he develop his own production company, so his services will not just be loaned out, so to speak, to whatever project, but so that he can also develop his own artists and have a little more control of his own destiny.

RW: So the development of your own production company would enable you to maintain relations with these people once you've worked with them.

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Blues Market: Small But Sturdy

(Continued from page 172) notes that his break-even still averages at 8,500 units.

That scale of economies has made recent releases by artists like Koko Taylor, Albert Collins, Son Seals and Lonnie Brooks moneymakers. "A good-selling record for me would sell between 12 and 20 thousand," reports Iglauer, "and I can pretty much count on selling a minimum of 10 thousand on most of our titles at this point."

Such a sales base may remain cottage-sized to the corporate titans, but for Iglauer and his peers its constancy and signs of some expansion translate into potential for growth. If, as Flying Fish's Bruce Kaplan notes, "The best selling blues artists probably aren't selling enough records to keep them from being dropped by the majors," there's enough interest to fuel an entire mini-business.

One sign of its health is the relative stability of catalogue sales, estimated by several labels to be far more durable than in the days of instant blues cut-outs. Both recent catalogue and long-term classics are selling through — provided, of course, that the retailer knows the market well enough to order sensibly, and is knowledgeable enough to identify true perennials.

Ronna Wallace Named Programming Director, CBS Video Enterprises

■ NEW YORK — Ronna Wallace has been appointed director, programming, CBS Video Enterprises, as announced by Ned Kandel, vice president, programming, CBS Video Enterprises.



Ronna Wallace

Since April 1979 Wallace has served as director of programming, VidAmerica, a division of the Video Corporation of America. From 1976 to 1979 she held the position of director, programming acquisition, QUBE, Warner Cable Corporation. From 1972 until 1976 she was assistant station manager, KUSP-FM in Santa Cruz, California, and prior to that was consulting station manager at KVAN-FM in Portland, Oregon.

Thus Bruce Bromberg, the veteran western promotion executive and frequent blues producer whose most visible current project has been his co-production for newcomer Robert Cray on Tomato, notes that such veterans as Albert King, Lightnin' Hopkins, John Lee Hooker and Clifton Chenier have "just about tripled" catalogue sales on their Tomato numbers over recent quarters.

Similarly, Ovation Records' Cary Baker notes that that label's blues catalogue titles, such as Willie Dixon's "What's Happened to My Blues" and self-titled album by Mighty Joe Young, have garnered more orders in recent months than they did when the titles were first released over a year ago.

That steady turnover allows more precise ordering, with Alligator's Iglauer estimating returns from his product at around two percent, excluding defectives, per annum. Other sources say their returns seldom reach 10 percent, and all agree the potential catalogue life for a viable blues title can be several times that of a pop hit.

Meanwhile, the attrition of major manufacturers seeking independent distribution has also aided blues interests. Gary Marx, whose Waterhouse Records is now banking on the Lamont Cranston Band, a mid-western outfit, to provide a major sales breakthrough, says his label's recent treatment by distributors typifies the new spirit of cooperation.

Dan Aykroyd

(Continued from page 172)

skills. Alluding to Wilson and other young harp players such as Curtis Salgado of The Robert Cray Band, Aykroyd notes, "I could never touch these guys. You've got to remember, I'm the George Plimpton of the blues harmonica. I've got a lot to learn, and I know my limitations on that little instrument. And I know who's good: I hear these players all the time."

If he's modest about his playing, he remains proud that soul veterans like Ray Charles, Aretha Franklin and James Brown, along with Cab Calloway and bluesman John Lee Hooker, recognized the script for the movie, "The Blues Brothers," as a valentine to their own efforts. Apart from dreaming of perhaps opening his own blues club some day, Aykroyd's current wish is fairly simple: whatever the reaction to the Brothers' current work, "I just hope they understand, over all the screaming, what we're trying to do."

"In the beginning days of the label, I had trouble getting paid," says Marx, who sees that hurdle as a predictable one for new, untested firms. Now, I have none. The distributors are more willing to deal, and they're now more receptive to that first call from a new label."

That means the more mainstream-influenced Cranston album released several weeks back ("Up From The Alley") has made vendors happy by matching their last album's total to date — around 33 thousand pieces — within a month of release.

Iglauer notes that when he first began taking Alligator through MS Distributing in Chicago, "they had Arista, Motown, ABC, A&M—a whole lineup of major labels they represented. Now all they have are Arista and Chrysalis. They're having to spend more time than before promoting catalogue, not just hits, and that's where we're strong."

Hurdles do remain, however. Radio exposure, while better in recent years, remains scattered, with black FM formats now the only crossover-minded programmers investigating the field, despite the traditional strength of blues-based hard rock on white AOR formats of the past. Paradoxically, Chicago itself — long the fountainhead for amplified blues, and the principal terminus for various styles prior to their rock era resurgence—may be a predominantly white blues market as far as record sales and radio numbers go.

A conservative mood at retail is another possible hurdle, feels Alligator's Iglauer. Although he has been able to double his annual gross income with heartening consistency ("I end up plowing it back into the label, though," he notes), he and other label chiefs worry that under-ordering could adversely affect their sales. "What concerns me now is that as the market worsens, retailers are more and more cautious about what they'll order," explains Iglauer.

Poco Tour Set

■ LOS ANGELES — MCA Records recording artists Poco kick off a month-long concert tour July 31st in Portland, Oregon. The tour, starting in the western states, will move into the mid-west for a week before heading south and ending up this particular concert schedule August 28 in El Paso.

The tour is in support of Poco's new album on MCA, "Under The Gun," as well as the title track, the first single.

CBS Taps Harrison

■ NEW YORK—Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced the appointment of James Harrison as staff assistant to the deputy president and chief operating officer, CBS/Records Group.



James Harrison

Harrison will assist in the administration of the office of the deputy president and chief operating officer, CBS/Records Group. He will carry out special assignments as requested by Asher and the deputy group president staff, maintain an internal follow-up system for reviewing key issues and projects in the CBS Records Division and the CBS Records International Division on both a Divisional and Group level, and assist in the coordination of new projects for the CBS Records group deputy president and his staff regarding human resources management, marketing and operations.

FBI Modsoun Probe Yields New Indictment

■ NEW YORK — Velma Hydock was indicted on five counts of wire fraud and one count of mail fraud on July 7 in U.S. District Court, Eastern District of New York, Brooklyn, an Organized Crime Strike Force spokesman announced.

The indictment is a direct result of the FBI Modsoun undercover investigation and the continuing Grand Jury investigation into the manufacture and sale of counterfeit recordings underway since that FBI operation and multi-state raids in Dec. '78.

According to the indictment, Hydock was allegedly involved in the manufacture and sale of counterfeit sound recordings, individually and through a non-legal entity, Morgan Custom Tape in Stockbridge, Ga., which she wholly owned and controlled. Product involved included recordings released by ABC, Atlantic, Buddah, CBS, K-tel, RCA, RSO, Roulette and WB.

Arraignment for Hydock has been set for July 17 at 1:30 in Federal District Court, Westbury before Judge Pratt, according to Jerry D. Bemstein, Special Attorney with the Strike Force. If convicted, Hydock faces a maximum penalty of 30 years.



CAR 38-126

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ON **CARRERE** RECORDS AND TAPES.
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 Give the gift
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Record World Disco

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Two essential albums and a slew of disco disc releases make for a surprisingly busy week with a variety of nice surprises.

Dynasty has cracked the top 15 in their third week out with "I've Just Begun to Love You;" they follow with an album this week, "Adventures in the Land of Music," and true to Solar form, it's a highly consistent album, made with obvious care and style, certain to be a chartbuster. The quartet co-wrote several of the songs on the album (as well as all the biggest hits on the recent *Whispers* and *Shalams* projects) along with producer **Leon Sylvers III**, and all of the uptempo cuts crowd the single for attention. Especially: "Day and Night" (6:03), a fine midtempo boogie with a rock-solid backbeat and bright, splashy harmonies. It really gets going in the last stretch of jamming. "Groove Control" (4:52), a crisp, easy-beat sound, and "Ice Breaker" (5:22), a clever Smokey-style wordplay, are also worth noting, as well as "Do Me Right" ("and I'll do you the same thing too"), a 6:02 cut that's R&B at heart, of course, but disco-structured, with a number of good transitions throughout. Personal favorite: "Something to Remember," a cross of black styles from several periods so apt and successful it's stunning. Chalk up another killer for the greatly gifted Solar staff of producers and stars.

The other big news this week is the arrival of the fourth **Chic** album, "Real People" (Atlantic). In the year since the appearance of "Good Times," their singular sound (and that song in particular) has become the most influential in R&B, spawning a number of hits just as successful as the original model. ("Best of My Love" was a comparably influential record a couple of years back.) "Real People" bears close consideration not only because of this, but because, by and large, it does live up to their formidable reputation, especially on a nearly perfect side one. Jammed together here are four fine new songs, leading off with "Open Up" (3:52), this collection's jazz instrumental, featuring the three-woman Chic string section. Their hurrying charts are written in a horn-like way that's quite unusual. It gets sort of tricky halfway through with a couple of stops and a jazz-tempo break, but the rest of it moves so well that it seems silly not to make use of it, especially in the more flexible roller-rink locations. On "Real People" (5:20) and "I Got Protection" (6:22), producers **Nile Rodgers** and **Bernard Edwards** make one crucial change in their strategy: the lyrics are sung solo by **Luci Martin** and **Alfa Anderson**—this in itself brings one so much closer to the message it's just amazing. The songs sound more meaningful, more articulate than ever. (My favorite line, from "Protection": "I bet you think you're pretty smart—now let's see how

you take rejection.") The harmonies are slightly fuller and this, too, makes "Real People" easier on the ears compared to the severe unisons of "Risqué." Also note Rodgers' lead guitar, which turns up in almost every cut—very rhythmic, his runs have a better "fit" in the arrangement than almost any other solos we can think of, going all the way back to "Lowdown" or "That Lady." Last, note the ballad, "I Loved You More"—Rodgers and Edwards are writing real smasheroos lately; compare this with the equally fine "Friend to Friend," on the current Diana Ross album. Very consistent and listenable; it's the most-likely-to-be-overheard this week at my house.

OTHER ALBUMS: Lately, it's been up to all of us to search through the current albums for club possibilities; this week a couple of finds were tipped to us in the process of chart researching. New York DJ Tee Scott suggests the "**Rene and Angela**" album on Capitol for one cut, "Turn it Out" (4:20). **Skip Drinkwater** and Rufus' **Bobby Watson** produced; Watson brings along several cohorts from the group and the result is a bright, attacking bit of pop-funk that leaves a pleasing ring in the ear similar to "Haven't You Heard." Catchy and sprightly, especially in the little chanting break. A particular favorite was mentioned to us by RFC's extremely openminded Bob Shaw: "Diamond in the Rough," by **Bobbi Walker** (Casablanca). Produced by **Stuart Alan Love** and arranger **David Blumberg** and backed by west coast session stars, this is a most attractive and satisfying debut, made up mostly of midtempo rhythmic ballads that could suit the early morning hours. Check "Stop the Clock" (4:54), a hypnotic, sensual piece that would make a good disco disc joined to a two-minute instrumental reprise that concludes the album. Great, sexy chant: "Oh my, oh my, can't get enough." Also: "Something About You" (4:21) and a rockish synthesizer sleaze cut, "Rock Bottom." This one's another favorite at home.

DISCO DISC: An interesting, mostly R&B bunch this week. **Steve Arrington**, a member of the group Aurra, has a solo debut "Summer-time Lovin'" on Salsoul that pretty much defies categorization. It's a strange, steamy stomper that just misses being oppressively insistent; New York DJ **Larry Levan's** rough-edged mix is almost all bass guitar and drum, slugging all the way through a 7:54 length. Words like "offbeat," "intense," "unpredictable" properly describe this funk-rock fusion (especially the last, in the case of the seemingly random screaming climax) — it definitely sounds different from anything else around. Arrington wrote and produced; I'd have to say he makes a big first impression on me. Another writer-producer **Alfonzo Surret**, bows this week with "Make it Feel Good" (MCA), shipped this week in a non-commercial lengthened version (5:10). This cut is a spare production with a great beat and lots of sharp angles; Surret leads with a robust, open-throat voice. Simply done; it works. In a similar groove: "I Wanna Get With You" by **Ritz** was produced by **Arthur Baker** (a principal in the T.J.M. and North End records) and **Andrei Carriere**; it's the debut release of New York's Posse label (161 West 54th Street, New York, NY 10019). Its vocal portion recalls the horns-and-vocal group repatee of Crown Heights Affair, followed by a mounting series of grooving breaks and changes. More good party-time stuff: **Starpoint's** "I Just Wanna Dance With You" (5:00) on Chocolate City, funk-R&B flavored, is gathering the support of a starting hit here in the city, from

(Continued on page 183)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

DETROIT STUDIO 54/DETROIT

DJ: KEN COLLIER

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—Change—WB/RFC (LP)
I AIN'T NEVER—Isaac Hayes—Polydor
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young and Company—Brunswick
I LOVE YOU DANCER—Voyage—Marlin
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
PARTY ON—Pure Energy—Prism
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSQ
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown
WATSON BEASLEY—Watson Beasley—WB (LP)

MUSIC HALL/SAN FRANCISCO

DJ: LESTER TEMPLE

CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
DANCE PART 1/EMOTIONAL RESCUE/SHE'S SO COLD—Rolling Stones—Rolling Stones
EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?—Two Tons O' Fun—Fantasy/Honey
THE GLOW OF LOVE—Change—WB/RFC (LP)
I AIN'T NEVER—Isaac Hayes—Polydor
I'LL CRY FOR YOU—Kumano—Prelude
LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—WB
PARTY ON—Pure Energy—Prism
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSQ
RHYTHM OF THE WORLD/I WANNA TAKE YOU THERE (NOW)/LOVE IS—Gino Soccio—WB/RFC
SAME OLD SCENE—Roxy Music—Atco
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
THINK—Aretha Franklin ("Blues Brothers" Original Soundtrack)—Atlantic
WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME/BULLSHIT/A ROLLING STONE—Grace Jones—Island
WATSON BEASLEY—Watson Beasley—WB (LP)

FUN HOUSE/NEW YORK

DJ: JONATHAN FEARING

BEHIND THE GROOVE—Teena Marie—Gordy
THE BREAKS—Kurtis Blow—Mercury
DANCE PART 1—Rolling Stones—Rolling Stones
DON'T LET YOUR CHANCE GO BYE/WHAT'S ON MY MIND—Watson Beasley—WB
I LOVE YOU DANCER—Voyage—Marlin
I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD—Gino Soccio—WB/RFC
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I'M READY—Kano—Emergency
IN THE FOREST—Baby'O—Baby'O
SEARCHING—Change—WB/RFC
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
SKYYZOO—Skyy—Salsoul
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
WARM LEATHERETTE—Grace Jones—Island (LP)
YOUR LOVE IS A LIFESAVER/STRETCHIN' OUT—Gayle Adams—Prelude

McKNIGHT/PITTSBURGH

DJ: JIM KOLICH

THE BREAKS—Kurtis Blow—Mercury
CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
DON'T LET YOUR CHANCE GO BYE—Watson Beasley—WB
DON'T STOP, KEEP MOVIN'—Poussez—Vanguard
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
HELPLESS—Jackie Moore—Columbia
I AIN'T NEVER—Isaac Hayes—Polydor
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young and Company—Brunswick
LET'S GO DANCING—Rocky Mizell—TK...
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSQ
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
YOU MADE ME DO IT AGAIN—Elaine and Ellen—Ovation

Record World Disco File Top 50

JULY 19, 1980	JULY 12		WKS. ON CHART				
1	1	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"*) NJZ 36332 (CBS)	14	26	33	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"*) 49506	2
2	6	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"*) M8 936 M1	5	27	28	KEEP SMILIN' CARRIE LUCAS/Solar (12") YD 12015 (RCA)	5
3	5	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"*) PRL 12179	6	28	19	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"*/LP cut) G7 992R1 (Motown)	17
4	3	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/ Cotillion (12"*/LP cut) SD 5219 (Atl)	10	29	37	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"*) ILPS 9592 (WB)	2
5	10	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"*/LP cut) RFC 3430	5	30	17	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (12"*/LP cut) M7 928 R1	15
6	4	IN THE FOREST BABY'O/Baby'O (12") BO 1003	13	31	—	LOVE DON'T MAKE IT RIGHT ASHFORD AND SIMPSON/ Warner Bros. (12"*) 49269	1
7	11	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA "FAME" ORIGINAL SOUNDTRACK/RSO (12") RX 13080	7	32	32	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (12"*/LP cut) NJZ 36319 (CBS)	6
8	2	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./ RFC (12"*/LP cut) 3438	17	33	—	HELPLESS JACKIE MOORE/Columbia (12") 43 11293	1
9	8	I AIN'T NEVER ISAAC HAYES/Polydor (12"*) PD 1 6269	7	34	30	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/ Columbia (12"*) JC 36415	11
10	9	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"*/LP cut) PRL 12178	9	35	—	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	1
11	7	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	10	36	39	DON'T STOP, KEEP MOVIN' POUSSÉZ/Vanguard (12"*) VSD 79433	6
12	12	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/ Drive (12") 441 (TK)	10	37	31	CLOUDS CHAKA KHAN/Warner Bros. (12"*) BSK 3385	11
13	14	PARTY ON PURE ENERGY/Prism (12") PDS 404	5	38	38	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/ Columbia (12"*) JC 36387	6
14	13	I'M READY KANO/Emergency (12") EMDS 6504	9	39	29	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	19
15	26	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	3	40	40	PARTY BOYS FOXY/Dash (Disconet 12" remix*) 30015 (TK)	8
16	18	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	5	41	36	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	13
17	23	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O' FUN/ Honey/Fantasy (12"*) F 9584	20	42	35	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	15
18	25	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	5	43	44	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (LP cuts) 5127	2
19	27	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	3	44	45	SUGAR FROSTED LOVER FLAKES/Magic Disc (12") MD 1980	2
20	24	GET IT OFF CAMERON/Salsoul (LP cut) SA 8535 (RCA)	4	45	—	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (LP cut) GA 9506 (Salsoul)	1
21	16	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	11	46	42	HOOKEED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	14
22	15	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	15	47	46	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/ Prelude (LP cuts) PRL 12177	10
23	21	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"*) NBLP 7223	8	48	48	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia (12"*) JC 36333	12
24	20	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	10	49	49	THE GROOVE RODNEY FRANKLIN/Columbia (12"*) JC 36122	10
25	22	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"*/LP cut) AL 9515	7	50	50	SKYYZOO SKYY/Salsoul (12") SG 329 (RCA)	6

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 182)

both clubs and radio. Starpoint producer **Lionel Job** also does the same duty for **Southroad Connection** on their U.A. single, "We Came to Funk You Out" (6:59). This cut preaches the funk loudly, brightened up with disco-style percussion and sequencing. Could be a wide appeal cut, heavy enough for funk clubs; sharp enough for disco clubs.

ODDS AND ENDS: Briefly, this week's reissues. **Grace Jones'** startling, ambitious "Warm Leatherette" album has indeed caught the imagination of the clubgoers; four cuts have been repressed on disco disc; they are charted cuts plus "The Hunter Gets Captured by the Game," on Island disco disc, non-commercially. RSO has released a four-cut disco disc EP with material from various Curtom/RSO singles and albums by **Curtis Mayfield**, **Linda Clifford**, **TTF** and **Fred Wesley**. Our favorite was Mayfield's insinuating, low-key "Love Me, Love Me Now;" I've always found his high register very sexy, and in this lovely arrangement of strings, acoustic guitar and sighing, he's in just the right setting. Not frenzied, but very involving, especially in the vamp, with a siren-like effect over on the right. **One Way** featuring **Al Hudson's** currently charting "Do Your Thang" has been pressed on disco disc non-commercially; also

note the flip, which is their comment on the several hit records that borrowed from their hit last year (as the Partners), "You Can Do It": it's called, "Copy This." We hurriedly mentioned the **Queen** album last week to point out the Chic-style "Another One Bites the Dust;" under closer inspection, we like it even more. It's due to be pressed on disco disc soon, making for easier handling, as there's barely a second of silence in the lead-in groove on the album. The song apparently tells the story of a sniper whose mind has snapped in the heat of summer: the bass and guitar figures recall the gummy overbearing of "Bounce, Rock" and the raw edge of all the rap records. A friend of our mused: "Well, if they can sound like Elvis Presley, they can sound like Chic if they want to."

BUSINESS TALK: New York's Rockpool Promotions and Dance Music Magazine will be holding a New Music Seminar this Monday, July 14, at S.I.R. Studios, 310 West 52nd Street, New York. The day-long workshop will include panels on radio, artist development, press and publicity, retailing, independent labels and dance promotion, as they apply to the new rock and roll and dance-rock; a discussion of the interaction of the R&B and European-derived disco with dance-rock will also be held.

Record World Singles 101-150

JULY 19, 1980	JULY 19	JULY 12		
101	110		YEARS FROM NOW DR. HOOK/Capitol 4885 (Roger Cook/Cookhouse, BMI)	
102	106		HALF MOON SILVER HOTEL/MCA 41277 (Blair/Bellhop, BMI)	
103	120		FIRST... BE A WOMAN LEONORE O'MALLEY/Polydor 2055 (Seacoast, BMI)	
104	—		(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH/Atco 7222 (Thames Talent, ASCAP)	
105	105		ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)	
106	—		DREAMS GRACE SLICK/RCA 12041 (Dream King, BMI)	
107	108		THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)	
108	102		NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)	
109	109		CALLING ALL GIRLS HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)	
110	118		STUPEFACTION GRAHAM PARKER/Arista 0532 (Carbert, BMI)	
111	114		CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS) (Web IV, BMI)	
112	101		THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Alma, ASCAP/Irving, BMI)	
113	107		ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)	
114	115		REGRETS KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)	
115	—		I HEAR YOU NOW JON & VANGELIS/Polydor 2098 (WB/Spheric B.V., ASCAP)	
116	116		DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown) (Jobete, ASCAP)	
117	113		LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)	
118	—		LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys, Me-Benish, ASCAP)	
119	122		ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)	
120	123		JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	
121	124		TELL ME TERENCE BOYLAN/Elektra 46631 (Steamed Clam, BMI)	
122	—		FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894 (Bait & Beer, ASCAP)	
123	125		CALIFORNIA RADIO MARY BURNS/MCA 41260 (WB, ASCAP)	
124	112		WALKING ON A CLOUD B. J. THOMAS/MCA 41207 (Home Sweet Home, BMI)	
125	119		DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)	
126	—		DOWN IN THE BOONDOCKS D. L. BYRON/Arista 0524 (Lowery, BMI)	
127	129		I WANNA KNOW YOUR NAME FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA) (Mighty Three, BMI)	
128	126		I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA) (Assorted, BMI)	
129	121		TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)	
130	—		GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)	
131	128		FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI)	
132	—		NIGHT FLIGHT JUSTIN HAYWARD/Deram 401 (Mercury) (Jeff Wayne/Red Rats, BMI)	
133	—		TURN ON YOUR LIGHT IN TRANSIT/RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree, BMI)	
134	133		COULD THIS BE HEAVEN ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)	
135	111		REBEL GIRL SURVIVOR/Scotti Bros. 517 (Atl) (Sabertooth, BMI/WB, ASCAP)	
136	136		YOU'RE GOOD FOR ME EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI)	
137	132		THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)	
138	130		THE PYRAMID SONG J. C. CUNNINGHAM/Scotti Brothers 519 (Atl) (Flowering Stone/Lockhill-Selma, ASCAP)	
139	140		WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253 (Irving/Swanee Bravol, BMI)	
140	144		TOMMY, JUDY & ME ROE HEGEL/RCA 12009 (Do Kirshner/Blackwood, BMI)	
141	117		I AIN'T NEVER ISAAC HAYES/Polydor 2090 (Rig' Song, BMI)	
142	131		DANCING WITH THE MOUNTAINS JOHN DENVER/RCA 12017 (Cherry Lane, ASCAP)	
143	141		WITHOUT YOU MARSHALL TUCKER BAND/Warner Bros. 49259 (Marshall Tucker, BMI)	
144	127		MARSEILLES ANGEL CITY/Epic 9 50881 (Albert/Marks, BMI)	
145	—		KING'S CALL PHILIP LYNOTT/Warner Bros. 49272 (Pippin The Friendly Ranger/Clappell, ASCAP)	
146	—		COMFORTABLY NUMB PINK FLOYD/Columbia 1 11311 (Pink Floyd, BMI)	
147	150		ROCKABILLY REBEL MATCHLESS/Sire 49217 (WB) (Magnet/World Song, ASCAP)	
148	—		SOLID ROCK BOB DYLAN/Columbia 1 11318 (Special Rider, ASCAP)	
149	—		PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)	
150	—		I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee	
AGAINST THE WIND Szymczyk (Gear, ASCAP)	28
ALABAMA GETAWAY Lyons (Ice Nine, ASCAP)	97
ALL NIGHT LONG Walsh (Wow Flutter, ASCAP)	17
ALL OUT OF LOVE Porter (Arista/PRM, ASCAP/Riva, PRS)	42
A LOVER'S HOLIDAY Petrus (Little Macho, ASCA)	70
ARE 'FRIENDS' ELECTRIC? Numan(Beggars Banquet, PRS)	99
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI)	40
BEYOND Alpert-Badazz-Armer (Chappell, ASCAP)	60
BIGGEST PART OF ME Piro-Group (Rubicon, BMI)	38
BONEY MORONIE Makar (Venice, BMI)	92
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP)	37
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	43
CARS Numan (Beggars Banquet/Andrew Heath, PRS)	22
COMING UP McCartney (MPL, ASCAP)	3
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	4
DANCIN' IN THE STREETS Casey (Jobete, ASCAP)	71
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	39
DRIVIN' MY LIFE AWAY Malloy (DeDave/Briarpatch, BMI)	46
DYNAMITE Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	94
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP)	26
EMPIRE STRIKES BACK Monardo-Bongiiovi-Quinn (Fox Fanfare/Bantha, BMI)	31
EVERYTHING WORKS IF YOU LET IT Marlin (Adult, BMI)	62
FAME Gore (MGM, BMI)	53
FREE ME Wayne (April/Russell Ballard, ASCAP)	68
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	2
GIMME SOME LOVIN' Tischler (Island, BMI)	19
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	34
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	86
HEY THERE LONELY GIRL Tobin-Piccirillo (Famous, ASCAP)	81
HONEY, HONEY Clarke (Sherlyn/Lindseyanne, BMI)	95
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	56
HOW DOES IT FEEL TO BE BACK Hall-Oates (Hot-Cha/Six Continents, BMI)	88
I CAN'T LET GO Asher (Blackwood, BMI)	33
IF I WERE YOU Fuller (Fullness/Blackwood, BMI)	93
I GET OFF ON IT White (Tennessee Swamp Fox, ASCAP)	77
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI)	20
I'M ALRIGHT (THEME FROM CADDYSHACK) Loggins-Botnick (Milk Money, ASCAP)	84
I'M HAPPY JUST TO DANCE WITH YOU Norman (Maclen, BMI)	74
IN AMERICA Boylan (Hat Band, BMI)	11
INTO THE NIGHT Maraz (Papa Jack, BMI)	30
IT HURTS TOO MUCH Maslin (Camex, BMI)	78
IT'S FOR YOU Peluso-Beckett (Big Stick, BMI)	59
IT'S HARD TO BE HUMBLE Butler (Songpainter, BMI)	54
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	1
JOJO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	29
JUST CAN'T WAIT Justman (Center City, ASCAP)	89
KING OF THE HILL Raphael (Critique, BMI)	63
LANDLORD Ashford-Simpson (Nick-O-Val, ASCAP)	47
LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	8
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP)	32
LET'S GO 'ROUND AGAIN Foster (Average, ASCAP)	61
LET MY LOVE OPEN THE DOOR Thomas (Eel Pie, BMI)	23
LITTLE JEANNIE Frank-John (Jodrell, ASCAP)	10
LIVING AFTER MIDNIGHT Allom (Arnakata/World Artist, BMI)	96
LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	57
LOVE THAT GOT AWAY Lehning (Warner-Tamerlane/El Sueno, BMI)	58
LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP)	16
MAGIC Farrar (John Farrar, BMI)	7
MAKE A LITTLE MAGIC Hanna-Edwards (DeBone-Aire/Vicious Circle, ASCAP)	35
MIRAGE Douglas (Red Admiral/Eric Troyer, BMI)	98
MISUNDERSTANDING Hentschel-Group (Hit Run/Pus, ASCAP)	14
MORE LOVE Tobin (Jobete, ASCAP)	15
MY MISTAKE Holman-Fitzgerald (Short Fuse, BMI)	69
OLD FASHION LOVE Carmichael-Group (Jobete, ASCAP)	50
ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI)	21
ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	41
ONE MORE TIME FOR LOVE Peters (Golden Cornflake, BMI)	52
ON THE REBOUND Ballard-Stanley (April/Russ Ballard, ASCAP)	73
PLAY THE GAME Group (Beechwood/Queen, BMI)	51
ROCK BRIGADE Allom (Zomba, BMI)	91
SAILING Omartian (Pop'n'Roll, ASCAP)	25
SAVE ME Wissert-Mason (Blackwood/Bruiser, ASCAP)	79
SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI)	44
SHANDI Poncia (Group, ASCAP/Mad Vincent, BMI)	49
SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI)	12
SHINING STAR Graham (Content, BMI)	5
SHIVER AND SHAKE Clearmountain-Group (Cactus, ASCAP)	100
SOMEONE THAT I USED TO LOVE Masser (Screen Gems-EMI, BMI)	72
STAND BY ME Norman (Rightsong/Trio/ADT, BMI)	27
STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	13
STRANGERS IN MY HOME TOWN Outed-Berman-Group (Riff Bros, ASCAP)	87
TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)	24
TAKE YOUR TIME (DO IT RIGHT) PART I Sigidi (Avante Garde, ASCAP/Interior/Sigidis, BMI)	18
THAT LOVIN' YOU FEELIN' AGAIN Ahern (Acuff-Rose, BMI)	65
THEME FROM NEW YORK, NEW YORK Burke (Unart, BMI)	64
THE ROSE Rothchild	6
THE ROYAL MILE (SWEET DARLIN') Murphey-Rafferty (Screen Gems-EMI, BMI)	75
TIRED OF TOEIN' THE LINE Seiter-House (Trio-Cheshire, BMI)	9
TULSA TIME Astley (Bibo, ASCAP)	45
TWO PLACES AT THE SAME TIME Parker (Raydiola, ASCAP)	55
UNDER THE GUN Flicker (Tarantula, ASCAP)	76
UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	80
WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI)	36
WE LIVE FOR LOVE Coleman (Rare Blue/Neil Geraldo, ASCAP)	66
WE'RE GOIN' OUT TONIGHT Blackmon (Better Nights, ASCAP/Better Days, BMI)	90
WHATEVER YOU DECIDE Holbrook-Kimmet (Fourth Floor, ASCAP)	85
WHEN THINGS GO WRONG Wissert (Leeds/MCA, ASCAP)	83
WHY NOT ME Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	48
YOU AND ME Martin (Chinnichap/Careers, BMI)	82
YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)	67

Record World Singles



JULY 19, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JULY 19	JULY 12		WKS. ON CHART
1	1	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL Columbia 1 11276 (2nd Week)	9
2	2	FUNKYTOWN LIPPS, INC./Casablanca 2233	17
3	3	COMING UP PAUL McCARTNEY/Columbia 1 11263	13
4	5	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	10
5	6	SHINING STAR MANHATTANS/Columbia 1 11222	13
6	4	THE ROSE BETTE MIDLER/Atlantic 3656	17
7	10	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	9
8	8	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	11
9	9	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	11
10	7	LITTLE JEANNIE ELTON JOHN/MCA 41236	12
11	12	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	8
12	11	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	15
13	13	STEAL AWAY ROBBIE DUPREE/Elektra 46621	15
14	20	MISUNDERSTANDING GENESIS/Atlantic 3662	10
15	16	MORE LOVE KIM CARNES/EMI-America 8045	8
16	18	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	6
17	17	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	10
18	21	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	9
19	19	GIMME SOME LOVIN' THE BLUES BROTHERS/Atlantic 3666	8
20	14	I'M ALIVE ELO/MCA 41246	9
21	23	ONE FINE DAY CAROLE KING/Capitol 4864	10
22	15	CARS GARY NUMAN/Atco 7211	22
23	26	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	6
24	28	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	7
25	29	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	6
26	31	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	3
27	30	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	10
28	22	AGAINST THE WIND BOB SEGER/Capitol 4863	12
29	34	JOJO BOZ SCAGGS/Columbia 1 11281	6
30	32	INTO THE NIGHT BENNY MARDONES/Polydor 2091	7
31	35	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	6
32	24	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	17
33	40	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	4
34	44	GIVE ME THE NIGHT* GEORGE BENSON/Qwest/WB 49506	4
35	41	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	6
36	39	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	9
37	43	BOULEVARD* JACKSON BROWNE/Asylum 47003	3
38	25	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	16
39	27	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	17
40	33	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	12
41	46	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	5
42	47	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	7
43	36	CALL ME BLONDIE/Chrysalis 2414	23
44	37	SEXY EYES DR. HOOK/Capitol 4831	23
45	50	TULSA TIME ERIC CLAPTON AND HIS BAND/RSO 1039	6
46	51	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	5
47	49	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	9
48	63	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	4
49	54	SHANDI KISS/Casablanca 2282	5
50	58	OLD-FASHION LOVE COMMODORES/Motown 1489	5
51	56	PLAY THE GAME QUEEN/Elektra 46652	4



52	57	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	6
53	61	FAME IRENE CARA/RSO 1034	6
54	45	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	18
55	38	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	14

CHARTMAKER OF THE WEEK

56	—	HOT ROD HEARTS ROBBIE DUPREE Elektra 47005	1
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57	68	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	2
58	66	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	4
59	60	IT'S FOR YOU PLAYER/Casablanca 2265	6
60	65	BEYOND HERB ALPERT/A&M 2246	5
61	62	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/ Arista 0515	5
62	48	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 9 50887	8
63	59	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	6
64	53	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	13
65	67	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	4
66	55	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	16
67	88	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	2
68	75	FREE ME ROGER DALTRY/Polydor 2105	3
69	69	MY MISTAKE KINGBEE/RSO 1032	6
70	52	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	9
71	72	DANCIN' IN THE STREETS TERI DESARIO WITH K.C./ Casablanca 2278	5
72	79	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	3
73	81	ON THE REBOUND RUSS BALLARD/Epic 9 50883	5
74	77	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	3
75	—	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366	1
76	86	UNDER THE GUN POCO/MCA 41269	2
77	78	I GET OFF ON IT TONY JOE WHITE/Casablanca 2279	5
78	71	IT HURTS TOO MUCH ERIC CARMEN/Arista 0506	4
79	87	SAVE ME DAVE MASON/Columbia 1 11289	2
80	89	UPSIDE DOWN DIANA ROSS/Motown 1494	2
81	—	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	1
82	84	YOU AND ME ROCKIE ROBBINS/A&M 2231	7
83	83	WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246	4
84	—	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	1
85	—	WHATEVER YOU DECIDE RANDY VANWARMER/Bearsville 49258 (WB)	1
86	—	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	1
87	—	STRANGERS IN MY HOME TOWN FOGHAT/Bearsville 49510 (WB)	1
88	—	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048	1
89	—	JUST CAN'T WAIT J. GEILS BAND/EMI-America 8047	1
90	91	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	5
91	93	ROCK-BRIGADE DEF LEPPARD/Mercury 76064	4
92	92	BONEY MORONIE CHEEKS/Capitol 4883	4
93	94	IF I WERE YOU TOBY BEAU/RCA 11964	3
94	95	DYNAMITE STACY LATTISAW/Coillion 45015 (Atl)	2
95	96	HONEY, HONEY DAVID HUDSON/Alston 3750 (TK)	2
96	97	LIVING AFTER MIDNIGHT JUDAS PRIEST/Columbia 1 11308	2
97	90	ALABAMA GETAWAY GRATEFUL DEAD/Arista 0519	6
98	—	MIRAGE ERIC TROYER/Chrysalis 2445	1
99	99	ARE 'FRIENDS' ELECTRIC? GARY NUMAN & TUBEWAY ARMY/Atco 7206	3
100	—	SHIVER AND SHAKE SILENCERS/Precision 9 9800 (CBS)	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 184

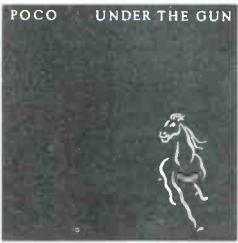


Record World Album Airplay

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

JULY 19, 1980

FLASHMAKER



UNDER THE GUN
POCO
MCA

MOST ADDED

- UNDER THE GUN—Poco—MCA (25)
- AFL1 3603—Dave Davies—RCA (19)
- HUEY LEWIS & THE NEWS—Chrysalis (10)
- MAKE A LITTLE MAGIC—Dirt Band—UA (9)
- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA (8)
- CRASHES—Records—Virgin (6)
- KINGS (EP)—Elektra (5)
- SCOTT WILK & THE WALLS—WB (5)

WNEW-FM/NEW YORK

- ADDS:**
- AFL1 3603—Dave Davies—RCA
 - FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
 - HOLD ON—Carolyn Mas—Mercury
 - HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
 - HUEY LEWIS & THE NEWS—Chrysalis
 - MUSIC FOR PARTIES—Silicon Teens—Sire
 - SEAN TYLA'S JUST POPPED OUT—Sean Tyla—Polydor
 - UNDER THE GUN—Poco—MCA
 - WHY DO FOOLS FALL IN LOVE (12")—Heaters—Col
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
 - EMPTY GLASS—Pete Townshend—Atco
 - FLESH AND BLOOD—Roxy Music—Atco
 - THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
 - ME MYSELF I—Joan Armatrading—A&M
 - AGAINST THE WIND—Bob Seger—Capitol
 - THE GAME—Queen—Elektra
 - THE UP ESCALATOR—Graham Parker—Arista
- WBCN-FM/BOSTON**
- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - GLORY BOYS—Secret Affair—Sire
 - HOLD ON—Carolyn Mas—Mercury
 - MAKE A LITTLE MAGIC—Dirt Band—UA
 - MUSIC FOR PARTIES—Silicon Teens—Sire

- ONE OF THE KIDS—Paul Warren & Explorer—RSO
- PARTY IN THE WAR ZONE—Viva Beat—Charisma
- RED LIGHT (single)—Linda Clifford—RSO
- STATESBORO BLUES (single)—Pat Travers—Polydor
- UNDER THE GUN—Poco—MCA

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - LOVE STINKS—J. Geils—EMI-America
 - THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
 - PRETENDERS—Sire
 - THE GAME—Queen—Elektra
 - FLESH AND BLOOD—Roxy Music—Atco
 - WARM LEATHERETTE—Grace Jones—Island
 - EMPTY GLASS—Pete Townshend—Atco
 - ONE FOR THE ROAD—Kinks—Arista
 - I JUST CAN'T STOP IT—English Beat—Sire

WLIR-FM/LONG ISLAND

- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - CHIPMUNK PUNK—Chipmunks—Excelsior
 - HOW DOES IT FEEL (single)—Hall & Oates—RCA
 - HUEY LEWIS & THE NEWS—Chrysalis
 - I JUST CAN'T STOP IT—The English Beat—Sire
 - LIVE AT LAST (import)—Black Sabbath—Jem
 - NO RESPECT—Rodney Dangerfield—Casablanca
 - THIS BEAT GOES ON (EP)—Kings—Asylum
 - UNDER THE GUN (single)—Poco—MCA
 - YACHTS WITHOUT RADAR—Yachts—Polydor

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - THE WALL—Pink Floyd—Col
 - BRITISH STEEL—Judas Priest—Col
 - EMPTY GLASS—Pete Townshend—Atco
 - GO TO HEAVEN—Grateful Dead—Arista
 - ARGYBARGY—Squeeze—A&M
 - THERE AND BACK—Jeff Beck—Epic
 - KITTYHAWK—EMI-America
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - PRETENDERS—Sire

WCOZ-FM/BOSTON

- ADDS:**
- FEEL THE HEAT—Henry Paul—Atlantic
 - NEW ADVENTURES—Polydor
- HEAVY ACTION:**
- FACE TO FACE—Angel City—Epic
 - DREGS OF THE EARTH—Dixie Dregs—Arista
 - TIGHT SHOES—Foghat—Bearsville
 - DUKE—Genesis—Atlantic
 - VOLUME—Ray Gomez—Col
 - GLASS HOUSES—Billy Joel—Col
 - OZARK MOUNTAINS DAREDEVILS—Col
 - AGAINST THE WIND—Bob Seger—Bob Seger—Capitol
 - EMPTY GLASS—Pete Townshend—Atco
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum

WAAF-FM/WORCESTER

- ADDS:**
- CAREFUL—Motels—Capitol
 - CRASHES—Records—Virgin
 - ON THE REBOUND—Russ Ballard—Epic
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- ONE FOR THE ROAD—Kinks—Arista
 - GLASS HOUSES—Billy Joel—Col
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - AGAINST THE WIND—Bob Seger—Capitol
 - ROBIN LANE & THE CHARTBUSTERS—WB
 - EMPTY GLASS—Pete Townshend—Atco
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - FOUND ALL THE PARTS—Cheap Trick—Epic/Nu Disk
 - THE GAME—Queen—Elektra

WPLR-FM/NEW HAVEN

- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - CACTUS AND A ROSE—Gary Stewart—RCA
 - CHICAGO FIRE—Son Seals—Alligator
 - TOMMY TUTONE—Col
 - UNDER THE GUN—Poco—MCA
 - TOM PETTY (import singles)—Backstreet/MCA

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - THE GAME—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
 - THERE AND BACK—Jeff Beck—Epic
 - EMPTY GLASS—Pete Townshend—Atco
 - TIGHT SHOES—Foghat—Bearsville
 - LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
 - ONE FOR THE ROAD—Kinks—Arista

WBLM-FM/MAINE

- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - CHIPMUNK PUNK—Chipmunks—Excelsior
 - I JUST CAN'T STOP IT—English Beat—Sire
 - KINGS (EP)—Elektra
 - MAKE A LITTLE MAGIC—Dirt Band—UA
 - NIGHT FLIGHT—Justin Hayward—Deram
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- EMPTY GLASS—Pete Townshend—Atco
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FLESH AND BLOOD—Roxy Music—Atco
 - HOLD OUT—Jackson Browne—Asylum
 - THE GAME—Queen—Elektra
 - GO TO HEAVEN—Grateful Dead—Arista
 - ONE FOR THE ROAD—Kinks—Arista

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- JUST ONE NIGHT—Eric Clapton—RSO
- DUKE—Genesis—Atlantic

WQBK-FM/ALBANY

- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - GLORY BOYS—Secret Affair—Sire
 - HUEY LEWIS & THE NEWS—Chrysalis
 - I JUST CAN'T STOP IT—English Beat—Sire
 - MUSIC FOR PARTIES—Silicon Teens—Sire
 - NIGHT FLIGHT—Justin Hayward—Deram
 - SEAN TYLA'S JUST POPPED OUT—Sean Tyla—Polydor
 - SHEER GREED—Girl—Jet
 - UNDER THE GUN—Poco—MCA
 - 415 COMPILATION—415
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - PRETENDERS—Sire
 - EMPTY GLASS—Queen—Elektra
 - THE GAME—Queen—Elektra
 - PETER GABRIEL—Mercury
 - THERE AND BACK—Jeff Beck—Epic
 - THE UP ESCALATOR—Graham Parker—Arista
 - COME UPSTAIRS—Carly Simon—WB
 - DAMN THE TORPEDOES—Tom Petty—Backstreet

WCMF-FM/ROCHESTER

- ADDS:**
- FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
 - LAST STIFF COMPILATION—Various Artists—Stiff
 - LOOKING FOR TROUBLE—Toronto—A&M
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - PETER GABRIEL—Mercury
 - DUKE—Genesis—Atlantic
 - EMPTY GLASS—Pete Townshend—Atco
 - AGAINST THE WIND—Bob Seger—Capitol
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - TOMCATTIN'—Blackfoot—Atco
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - THE GAME—Queen—Elektra

WMJQ-FM/ROCHESTER

- ADDS:**
- HOW DOES IT FEEL (single)—Hall & Oates—RCA
 - LOOKING FOR TROUBLE—Toronto—A&M
 - ROCKS, PEBBLES AND SAND—Stanley Clarke—Epic
 - SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
 - SEEDS OF CHANCE—Kerry Livgren—Kirshner
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- DAKOTA—Col
 - HOLD OUT—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - DUKE—Genesis—Atlantic

- EMPTY GLASS—Pete Townshend—Atco
- ROMANCE DANCE—Kim Carnes—EMI-America
- TOMCATTIN'—Blackfoot—Atco
- BRITISH STEEL—Judas Priest—Col
- NARITA—Riot—Capitol

WIOQ-FM/PHILADELPHIA

- ADDS:**
- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - GLASS HOUSES—Billy Joel—Col
 - DUKE—Genesis—Atlantic
 - COME UPSTAIRS—Carly Simon—WB
 - AGAINST THE WIND—Bob Seger—Capitol
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
 - MAD LOVE—Linda Ronstadt—Asylum
 - UNDERTOW—Firefall—Atlantic
 - 21 AT 33—Elton John—MCA

WMMR-FM/PHILADELPHIA

- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - CAREFUL—Motels—Capitol
 - HUEY LEWIS & THE NEWS—Chrysalis
 - KINGS (EP)—Elektra
 - THE WHITE ALBUM—National Lampoon—Jem
 - TURNING JAPANESE (single)—Vapours—EMI-UA
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - ONE FOR THE ROAD—Kinks—Arista
 - EMPTY GLASS—Pete Townshend—Atco
 - DUKE—Genesis—Atlantic
 - THE UP ESCALATOR—Graham Parker—Arista
 - HOLD OUT—Jackson Browne—Asylum
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - PETER GABRIEL—Mercury
 - GO TO HEAVEN—Grateful Dead—Arista
 - BLUES BROTHERS—Original Soundtrack—Atlantic

WKLS-FM/ATLANTA

- ADDS:**
- AFL1-3603—Dave Davies—RCA
 - HUEY LEWIS & THE NEWS—Chrysalis
 - UNDER THE GUN—Poco—MCA
- HEAVY ACTION:**
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - JUST ONE NIGHT—Eric Clapton—RSO
 - EMPTY GLASS—Pete Townshend—Atco
 - SCREAM DREAM—Ted Nugent—Epic
 - BLUES BROTHERS—Original Soundtrack—Atlantic
 - DUKE—Genesis—Atlantic
 - ONE FOR THE ROAD—Kinks—Arista
 - DEPARTURE—Journey—Col

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

Record World Album Airplay



JULY 19, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (33)
EMPTY GLASS—Pete Townshend—Atco (31)
HOLD OUT—Jackson Browne—Asylum (25)
ONE FOR THE ROAD—Kinks—Arista (20)
THE GAME—Queen—Elektra (20)
DUKE—Genesis—Atlantic (19)
AGAINST THE WIND—Bob Seger—Capitol (14)
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (12)
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum (11)
BLUES BROTHERS—Original Soundtrack—Atlantic (10)

WYMX-FM/AUGUSTA

ADDS:

AFL1-3603—Dave Davies—RCA
NERVUS REX—Dreamland
SCOTT WILK & THE WALLS—WB
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
TOMCATTIN'—Blackfoot—Atco
THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
SCREAM DREAM—Ted Nugent—Epic
EMPTY GLASS—Pete Townshend—Atco
ORIGINAL SOUNDTRACK—Blues Brothers—Atlantic
ORIGINAL SOUNDTRACK—Urban Cowboy—Full Moon/Asylum
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk

WMMS-FM/CLEVELAND

ADDS:

AFL1-3603—Dave Davies—RCA
CITY BOY—Jerry Bush—Midwife
DARLIN' (single)—Ronnie Spector—Polish Records
DOWN IN THE BOONDOCKS (single)—D. L. Byron—Arista
HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
HUEY LEWIS & THE NEWS—Chrysalis
I JUST CAN'T STOP IT—English Beat—Sire
SCOTT WILK & THE WALLS—WB
UNDER THE GUN—Poco—MCA
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum

THE GAME—Queen—Elektra
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
FLESH AND BLOOD—Roxy Music—Atco
THERE AND BACK—Jeff Beck—Epic
DEPARTURE—Journey—Col
ONE FOR THE ROAD—Kinks—Arista
AGAINST THE WIND—Bob Seger—Capitol
AMERICAN NOISE—Planet

WWW-FM/DETROIT

ADDS:

ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
FLESH AND BLOOD—Roxy Music—Atco
FREE ME (single)—Roger Daltrey—Polydor
LOVE AFFAIR—Radio
MAKE A LITTLE MAGIC—Dirt Band—UA
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
THE GAME—Queen—Elektra
UNDER THE GUN (single)—Poco—MCA

UNMASKED—Kiss—Casablanca

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
SCREAM DREAM—Ted Nugent—Epic
DUKE—Genesis—Atlantic
FLUSH THE FASHION—Alice Cooper—WB
ORIGINAL SOUNDTRACK—Blues Brothers—Atlantic
KINGBEES—RSO
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
ROADIE—Original Soundtrack—WB
NAKED BUT NOT DEAD—Mich Ryder—Seeds & Stems

Y95-FM/ROCKFORD

ADDS:

AFL1-3603—Dave Davies—RCA
MAKE A LITTLE MAGIC—Dirt Band—UA
ME MYSELF I—Joan Armatrading—A&M
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
HEAVEN AND HELL—Black Sabbath—WB
ANIMAL MAGNETISM—Scorpions—Mercury
EMPTY GLASS—Pete Townshend—Atco
BRITISH STEEL—Judas Priest—Col
DUKE—Genesis—Atlantic
FLESH AND BLOOD—Roxy Music—Atco
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col

WLUP-FM/CHICAGO

ADDS:

ARE HERE—The Kings—Elektra
CRASHES—Records—Virgin
ME MYSELF I—Joan Armatrading—A&M
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

HOLD OUT—Jackson Browne—Asylum
DUKE—Genesis—Atlantic
PETER GABRIEL—Mercury
FREE ME (single)—Roger Daltrey—Polydor
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
REBEL GIRL (single)—Survivor—Scotti Brothers
ORIGINAL SOUNDTRACK—Blues Brothers—Atlantic
SOLO IN SOHO—Philip Lynott—WB

WKDF-FM/NASHVILLE

ADDS:

CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
I'M ALRIGHT (THEME FROM CADDYSHACK)—Kenny Loggins—Col
MAKE A LITTLE MAGIC—Dirt Band—UA
THE GAME—Queen—Elektra
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

ORIGINAL SOUNDTRACK—Urban Cowboy—Full Moon/Asylum
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
TOMCATTIN'—Blackfoot—Atco
JUST ONE NIGHT—Eric Clapton—RSO
EMPTY GLASS—Pete Townshend—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB
DEPARTURE—Journey—Col
VOLUNTEER JAM VI—Various Artists—Epic

WQFM-FM/MILWAUKEE

ADDS:

CHIPMUNK PUNK—Chipmunks—Excelsior
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
ONE OF THE KIDS—Paul Warren & Explorer—RSO
THE GAME—Queen—Elektra
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

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

KL0L-FM/HOUSTON

ADDS:

AFL1-3603—Dave Davies—RCA
FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
HUEY LEWIS & THE NEWS—Chrysalis
LOVE AFFAIR—Radio
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco
HOLD OUT—Jackson Browne—Asylum
DUKE—Genesis—Atlantic
THE GAME—Queen—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
BRITISH STEEL—Judas Priest—Col
ONE FOR THE ROAD—Kinks—Arista
HEAVEN AND HELL—Black Sabbath—WB

KGB-FM/SAN DIEGO

ADDS:

AFL1-3603—Dave Davies—RCA
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
FEEL THE HEAT—Henry Paul—Atlantic
FREE ME (single)—Roger Daltrey—Polydor
ON THE REBOUND—Russ Ballard—Epic
ONE FOR THE ROAD—Kinks—Arista
TAKE A LITTLE RHYTHM—Ali Thompson—A&M

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
JUST ONE NIGHT—Eric Clapton—RSO
PRETENDERS—Sire
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE WALL—Pink Floyd—Col
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
MCCARTNEY II—Paul McCartney—Col

KOME-FM/SAN JOSE

ADDS:

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

KSJO-FM/SAN JOSE

ADDS:

FOOL FOR YOUR LOVING (single)—Whitesnake—Mirage
MAKE A LITTLE MAGIC—Dirt Band—UA
PARTY IN THE WAR ZONE—Viva Beat—Charisma
SEAN TYLA'S JUST POPPED OUT—Sean Tyla—Polydor
SEEDS OF CHANGE—Kerry Livgren—Kirshner

TURNING JAPANESE (single)—Vapours—EMI-UA
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

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

KZAM-AM/SEATTLE

ADDS:

CRASHES—Records—Virgin
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
SAVAGE MUSIC—Tigers—A&M
TURNING JAPANESE (single)—Vapours—EMI-UA

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FREEDOM OF CHOICE—Devo—WB
ARGYBARGY—Squeeze—A&M
THE UP ESCALATOR—Graham Parker—Arista
ONE FOR THE ROAD—Kinks—Arista
MUSIC MADNESS FROM THE KINETIC KID—Klark Kent—IRS
CAREFUL—Motels—Capitol
TEENAGE HEARTBREAK—Sorrrows—Pavillion
FLUSH THE FASHION—Alice Cooper—WB
EVENING STANDARDS—Jags—Island

KZEL-FM/EUGENE

ADDS:

AFL1-3603—Dave Davies—RCA
BROKEN HOME—Atlantic
CRASHES—Records—Virgin
DOWN IN THE BOONDOCKS (single)—D. L. Byron—Arista
HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
HUEY LEWIS & THE NEWS—Chrysalis
MAKE A LITTLE MAGIC—Dirt Band—UA
SAVAGE MUSIC—Tigers—A&M
SCOTT WILK & THE WALLS—WB
UNDER THE GUN—Poco—MCA

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
BLUES BROTHERS—Original Soundtrack—Atlantic
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
SEAN TYLA'S POPPED OUT—Sean Tyla—Polydor
EMPTY GLASS—Pete Townshend—Atco
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
THERE AND BACK—Jeff Beck—Epic
ONE FOR THE ROAD—Kinks—Arista

36 Stations reporting this week. In addition to those printed are:
WBAB-FM **ZETA-7-FM** **KFML-AM**
WABX-FM **WSHE-FM** **KNAC-FM**
WYDD-FM **WXRT-FM** **KZOK-FM**
WHFS-FM

Radio World

Radio Replay

By PHIL DiMAURO

■ GO FOR THE GOOSEBUMPS: The best thing a radio station can do is surprise its listeners once in a while, and a number of north-eastern AORs have been doing just that with a record that sounds deceptively like Neil Young & Crazy Horse's "Cinnamon Girl" until you listen closely and deduce that the vocalist is really singing "I want to marry a Kennedy girl..." The culprits call themselves **Little Roger and the Goosebumps**, and the single is "Kennedy Girls" on the Richmond label. Roger is the San Francisco maniac who figured out that the lyrics to the theme from "Gilligan's Island" fit very well with the music of **Led Zeppelin's** "Stairway To Heaven." He recorded it last year and made a similar radio splash, only to encounter trouble when the record became popular enough to warrant the attention of a few major record labels. "We were bullied off the radio," Roger recounts. "All they really wanted to do was stop its momentum." Roger says he received a letter threatening a lawsuit, and was informed by Zeppelin's legal reps that copies had been sent to the labels that were considering the purchase of his master. Because Roger hadn't gone through the formality of getting the compulsory license, he had already lost on a technicality, although any sort of a court battle was quite beyond his means, anyway.

Does he expect similar problems with "Kennedy Girls"? Roger says he asked for official permission from Young's management for six months, and after a litany of non-committal answers, he went ahead with the project. He's not even going for major distribution now, realizing that his ode to the advantages of "going into the son-in-law business" has its best chances of surviving on a small label.

"I was sincerely influenced by him (Neil Young) at a certain period of my life," Roger deapans. "Seriously, he was the only person I could sing like, and I finally made use of that talent." Little Roger insists he's not into parody—he calls his records "tributes."

What next? A friend suggested he record **George Harrison's** "My Sweet Lord" and claim he wrote it himself, but Roger has other ideas. "I want to go MOR, and get above the dam to where the money is."

MOVES: **Gerry Petersen** is the new PD at KFRC in San Francisco, filling the spot left open when **Les Garland** left to become west coast general manager of Atlantic Records... **Dave Klahr** has left his position as PD of WYNY in New York... Westinghouse Broadcasting Company has purchased KJOY, San Diego, at the price of \$6.4 million plus \$825,000 in non-compete and consultancy agreements. Group W purchased the station from HBC, Inc. a division of Heftel Broadcasting, which bought New York's WTFM in recent weeks... **Nicholas Verbitsky** has been named senior vice president for operations and stations for the Mutual Broadcasting System. He will continue as vice president and general manager of WHN in New York... **Mitch McCracken** and **Brock Janoff** have joined the sales staff of LA based radio syndication firm Westwood One... KSTT is looking for a new morning man: tapes and resumes to **Jim O'Hara**, PD, KSTT Box 3788, Davenport, Iowa 52808... A smart move was made by the RKO Radio Network, which recently hosted New York area publicists, both independents and those employed by record companies, to form a stronger bond between the network and recording artists.

HOW WE SPENT OUR FOURTH OF JULY WEEKEND: Radio stations were involved in myriad Independence Day holiday celebrations across the country. Among the more notable were a free concert in Washington, D.C., given by the **Beach Boys** and sponsored by Q107, which broadcast the event live along with ABC Radio sister stations WABC in New York and WLS in Chicago. The event attracted a reported 425,000 participants, a record number for an event by a single group... WKTU-FM in New York sponsored waterfront disco dancing and live entertainment at the South Street Seaport in Manhattan on July 5, hosted by air personality **Carlos de Jesus**. Among the performers were the **Invisible Man's Band** and **Joe Bataan**, who behaved like a trooper as showers began late Saturday evening... Starfleet Productions presented a live broadcast of **Jimmy Buffett's** July 4 concert at the Minneapolis Auditorium. The show was heard over 50 FM

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WGN Stays on Top in Chicago ARBs

■ NEW YORK—WGN remained number one in the Chicago market according to Arbitron's Spring survey statistics, with a 10.9 share (Monday-Sunday, 6 a.m.-midnight, total persons), superceding its closest competition by over four points. The recent Chicago numbers represent the first use of Arbitron's quarterly measurement system in that city. Chicago's last ARB's (January/February, 1980) were measured over a four week period, while the Spring, 1980 ratings are the result of 12 weeks of measurement.

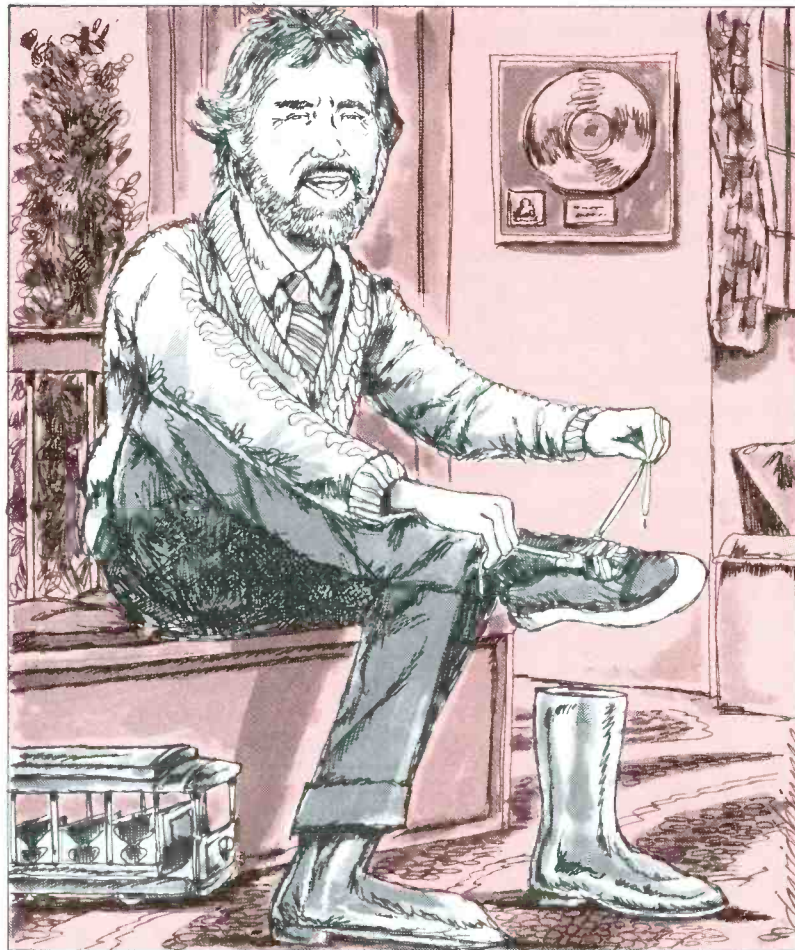
Other statistics for the Chicago market include WAIT, 2.2 for Spring, from 2.6 for January/February, 1980; WBBM, 6.5 from 7.0; WBBM-FM, 2.3 from 2.2; WBMX, 3.4 from 4.0; WCFL, .5 from 2.7; WDAI, 2.4 from 1.7; WEFM, 2.8 from 2.6; WFMT, 2.0 from 1.7; WFYR, 3.3 from 2.7; WGCI, 3.5 from 3.5; WGN, 10.9 from 9.6; WIND, 4.6 from 5.3; WJEZ, 3.1 from 1.8; WJJD, 1.3 from 1.1; WJPC, 1.6 from 1.7; WKQX, 3.2 from 3.1; WLAK, 4.6 from 4.7; WLOO, 6.7 from 7.8; WLS, 6.4 from 5.3; WLUP, 4.0

from 4.4; WMAQ, 4.9 from 5.4; WMET, 2.1 from 2.3; WOJO, 1.6 from 1.4; WVON, 1.9 from 1.9; and WXRT, 1.5 from 1.8.

In the Pittsburgh market, which was last measured for October/November 1979, the survey for April/May 1980 was conducted according to the four week schedule in both periods. Pittsburgh's KDKA retained its hold on the number one position with a 25.3 share over 22.2 for October/November. Other Pittsburgh ratings include: KQV, 4.4 from 3.8; WAMO, 4.6 from 5.3; WDSY, 3.1 from 2.4; WDVE, 5.4 from 7.5; WEEP, 3.6 from 3.5; WFFM-FM, 3.6 from 3.9; WIXZ, .9 from 1.0; WJDI, 3.5 from 4.0; WKTQ, 2.7 from 2.5; WPEZ, 3.3 from 2.3; WPIT, 3.4 from 3.5; WSHH, 7.3 from 6.8; WTAE, 6.6 from 6.7; WWSW, 2.3 from 3.3; WXKX, 5.2 from 5.6; WYDD, 2.2 from 1.7.

Statistics for the St. Louis market include: KADI-FM, 2.4 from 1.6; KATZ, 2.6 from 2.7; KCFM, 1.6 from 1.0; KEZK, 6.4 to 7.4; KMJM, 3.6 to 3.2; KMOX, 21.6 from 24.4; KMOX-FM, 3.5 from 3.5;

(Continued on page 197)



"It's a wonderful day in the neighborhood... Hi neighbor. Can you say 'quadruple platinum'...?"

Shankman: In part. From Ron's and my standpoint, we put out a lot of effort on these projects, and David puts out an enormous amount of effort, and you hate to see all of that effort just go away. From a selfish business standpoint, our advice is that if you're going to be involved with a new artist—and David right now is involved with a couple of new artists—you don't want to have this feeling that you worked hard for a few years to get an artist to a certain plateau and then were removed from the project. There are things that you don't have any control over, but surely you would like to have some (continuing) input into that artist's musical direction.

RW: Ron, how near are you to actually getting this thing off the ground?

Ron DeBlasio: Right on the threshold.

RW: What will be the mechanics of it? Will it be a situation where you sell masters through David's production company to a particular label?

DeBlasio: There are various possibilities. First of all, it's taken some time for David to settle on artists that he feels have the potential to make it all the way. Everything that David does, any job that he undertakes, we all discuss it. We know what the top side is, the maximum, and we know the minimum side. With the production end right now, he has reached the point where he can do most of it: he can write songs with the artists, he can pull in the right kind of arrangement, and so on. Our direction also helps the artist he is working with to make certain that the record company commitment is there, that the management of that particular artist is solid, that once the product is out the record company will give it the kind of promotion that everybody discussed before we made the deal.

Foster: That's one of the keys right there, I think, both in our new endeavor and in albums I've been involved with in the past. I don't think a day goes by when I don't get turned on to a new album, I mean a "new old" album. Somebody will mention how great a certain album is and it'll be an album that I've never heard of, so I go and check the album out and it's just burning from top to bottom, it's fantastic—and the first thing you think is, "Why didn't this record happen?" There are millions of reasons, but it hurts a little when you hear a good piece of product that didn't have the shot.

RW: What can you do as a unit, the three of you, to insure that a record will happen? Certainly it's a little unusual for a producer to be following up on product that's already out.

DeBlasio: Promotion is a very, very big aspect of this business. There are far too many records out there for everyone to intelligently give all their time to, even if they wanted to. Record companies are inundated, and therefore you always want to get the edge on the next product. We feel that with the years that Ned and I have spent in the business, we are rather knowledgeable in this area, so we can achieve that. We know promotion; we know what's required to help the record company. This in no way means we usurp the record company, but we work with them and help as much as we possibly can.

Foster: For the most part, I think record companies appreciate that.

Shankman: Absolutely. I don't think they feel it's a threat at all. And when they do, then you know there are problems, and some questions that you really have to get answered.

RW: It could be a pretty touchy situation if a record company views your help as an intrusion.

Shankman: The way we do it is not get on the phone and yell and scream, "You're not selling records." We gather information from every place there is, market by market, in terms of sales and personal appearances, and we feed that information back. With the Airplay album, for example, you have a huge company like RCA, so after gathering a lot of information on the album Ron and I can get on the phone and say, "Hey, you guys, do you know that we have a smash hit record in Japan?" And they say, "Really? I didn't know that." The guys in L.A. don't know that there's a smash hit record in Japan; so we give them the information, which is usable. We don't tell them exactly how to use it—we assume that they know how to use that information.

RW: Speaking of Airplay and RCA, how did you happen to take the record to that label?

DeBlasio: The way that happened was David was finishing the first Hall and Oates album that he produced, "Along the Red Ledge;" Jay (Graydon) and David had written together that they demo'd, and (RCA president) Bob Summer heard it through Tommy Mottola, Hall and Oates' manager. Before we knew it, he (Summer) wanted the project—he wanted to sign David and Jay. We made a very fair deal, and the album took a long time to produce.

RW: How are you involved with Airplay from a managerial standpoint? It would seem that your relationship with David as an artist would be different from that with David as a producer.

Shankman: We're totally involved. We've been to New York several times, we've met with everybody there is to meet—which in about a year and a half means several different presidents, A&R men, promo people, sales people . . . it's almost like musical chairs.

DeBlasio: In all fairness to RCA, however, they have an enormous amount of respect for this project. Due to various changes of personnel in the company, it has been difficult, but we've found no resistance coming from them about our help. We believe right now that we're on the right track. We have given them a single; we have told them where we feel, through our research, that it should possibly be tried to be broken, what the concentration should be, what independent promo people are needed in that particular area. We have charted the next course. They have it under consideration right now, and we feel they'll accept it and we'll get on with this.

RW: The work you have out right now—your own with Airplay, the Average White Band, Boz Scaggs and so on—all of that stuff is with different labels. Is that the way you prefer it, or would you rather see David as a staff producer for such and such a label?

Shankman: That's the way we prefer it. The advantages are that you have more selectivity—you tend not to get stagnant. We've had a lot of offers from major companies who wanted to be involved with David on an exclusive basis, but if you look at the history of the labels, the head men often depart and open their own production companies. For instance, (Atlantic's) Jerry and Bob Greenberg are two of the best executives around, but they're leaving and are going to head up their own label. I feel that Atlantic is a very strong label, but you never know. To be tied contractually to a label when everybody else isn't tied to that same label, you get a little insecure. Also, there seems to be a major turnaround now. I understand that 22 labels went out of business or merged last year and weren't replaced by anyone else. Now, with the Greenbergs having their label, and David Geffen coming back to the business, and Neil Bogart out there and so on, that, to me and Ron and I think to David, too, signals a new shot of health coming back into the business. I'd love for David to be involved with as many of these creative people and outlets as possible.

RW: David, what are your specific musical criteria when it comes to choosing an act that you want to produce?

Foster: I can appreciate a song that I hear and think could maybe be a hit, but if it doesn't get me musically, it would be very difficult for me to justify going in and recording it just to try to pull a hit—which is not to say that I'm not commercially minded. But I have a pretty high standard musically, and that's one of the first things I notice when I hear a group or an artist. Then there are all the other things, like do you get a buzz from them charismatically—certain people have an aura and certain people have nothing.

I'm getting to the point now where I can be a little more selective, and dollars mean less. I may see great potential and a possible bundle of money, but there are other things that take precedence over that. One of them is having a good time. I want to have a good time in the studio—on a couple of occasions I haven't, and I don't want to go through that again.

RW: It seems that on virtually everything you've produced, you also play, or arrange, or co-write some of the material. Is it necessary from the outset that you set that you're going to be directly involved in the making of the music, not just the production but the actual creation of it?

Foster: Well, I do like my own piano playing. And I do like to do the rhythm arrangements. The writing . . . I've never thought, "Well, here's an opportunity for me to get my songs on the record." Never once has that crossed my mind. But the reason I do have songs on some records I produce is that quite often the artist is short a song. If I think the album is lacking in something I'll step in and try and write a song with the artist.

RW: You seem to end up working a lot with artists who, if they're not actually black, sound black. That's obviously no coincidence.

Foster: I would actually like to know where the R&B influence came from. Growing up there was no, I mean zero, zero R&B music in my life—there was no such thing as R&B on this island where I grew up. One of the things that doesn't get me off about classical music, one of the reasons I left classical music at age 13, is that I felt I wasn't putting my balls into it. I wasn't putting my soul into it, and I don't mean "soul" as in R&B, I mean soul as in heart. For me, it was a very ungratifying form of music, although I certainly appreciate it. But the R&B . . . I have no idea where it came from. I never even heard of Marvin Gaye until 1973, when I was 23 years old—no shit.

RW: On the album, Airplay essentially consists of only you and Jay Graydon. Is it going to be working, performing band?

Foster: It isn't at the moment, but it certainly could be. I would love to get up in front of an audience; it's been quite a few years for me. That's another thing: in fairness to RCA, and in fairness to Ron and Ned, there's not a lot to work with there. There's no band.

A/C Chart

JULY 19, 1980

JULY 19	JULY 12		WKS. ON CHART
1	5	MAGIC OLIVIA NEWTON-JOHN MCA 41247	9
2	2	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	10
3	1	LITTLE JEANNIE ELTON JOHN/MCA 41236	12
4	4	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	9
5	3	THE ROSE BETTE MIDLER/Atlantic 3656	17
6	6	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	6
7	7	MORE LOVE KIM CARNES/EMI-America 8045	8
8	9	ONE FINE DAY CAROLE KING/Capitol 4864	9
9	10	SHINING STAR MANHATTANS/Columbia 1 11222	9
10	13	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	8
11	12	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	8
12	14	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	9
13	11	STEAL AWAY ROBBIE DUPREE/Elektra 46621	12
14	8	AGAINST THE WIND BOB SEGER/Capitol 4863	12
15	20	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	5
16	19	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	5
17	18	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	5
19	23	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	5
19	21	MISUNDERSTANDING GENESIS/Atlantic 3662	4
20	15	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	14
21	17	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	15
22	26	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	5
23	24	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	5
24	16	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	16
25	22	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	17
26	25	COMING UP PAUL McCARTNEY/Columbia 1 11263	9
27	31	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	3
28	32	JOJO BOZ SCAGGS/Columbia 1 11281	5
29	34	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	4
30	29	ONE MORE TIME FOR LOVE BILLY PRESTON AND SYREETA/ Tamla 54312 (Motown)	5
31	35	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/ Curb 41253	4
32	45	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	2
33	33	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	4
34	37	BEYOND HERB ALPERT/A&M 2246	3
35	38	YEARS FROM NOW DR. HOOK/Capitol 4885	3
36	39	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	4
37	27	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	9
38	47	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	4

CHARTMAKER OF THE WEEK

39	—	CRY JUST A LITTLE PAUL DAVIS Bang 9 4811 (CBS)	1
40	40	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	4
41	43	LOVE FANTASY PHILADELPHIA LUV ENSEMBLE/Pavillion 9 6404 (CBS)	3
42	36	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	8
43	—	INTO THE NIGHT BENNY MARDONES/Polydor 2091	1
44	—	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	1
45	46	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	5
46	42	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	9
47	28	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	4
48	—	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	1
49	44	DOC EARL KLUGH/United Artists 1355	4
50	30	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	12

Retail Rap

By SOPHIA MIDAS

■ SUMMER MOONLIGHT MADNESS—The detrimental effect of very good or very bad weather upon record sales is one of those perennial and elusive problems which retailers often complain about, but never resolve. As we find ourselves smack in the middle of summer, a time when shoppers clearly prefer to spend their leisure time at the beach, an outdoor concert or a barbecue, why not bring a touch of the sunny clime of summer into the air-conditioned vaults of your record stores? Such was the thinking of the Milwaukee-based 1812 Overture outlet as they launched their Moonlight Madness sale. According to advertising director **Jim Howard**, the sale, which began at 8 p.m. and lasted through 2 a.m., turned out to be a summer jamboree. "The price of every LP dropped as each hour went by, and that really heightened the interest of our shoppers. We also had a live broadcast of the event with free food outside.. We were having such a good time that a local band picked up on the excitement and called us up to ask if they could come down to the store and play. When they set up and started playing, the feeling in the store was very much like that of a summer party." Never ones to let a good thing go by, the employees of 1812 are continuing their summer promotions with a Summer Music Madness Block Party at their North Avenue store. The party will feature free music by recording group **Gambler**, as well as concerts by a number of local bands. The retail outlet will be hiring strolling magicians and is planning "a lot of craziness," according to Howard... Summer is also a time when you begin to wonder why you haven't taken a vacation all year, so the Record World/TSS stores are promoting **John Denver's** single with a "Dancing With The Mountains" display contest. Co-sponsored by RCA, the promotion will give the grand prize winner an all-expense paid weekend in the mountains. Second prize is dinner for two and tickets to any Broadway play, and third prize is tickets to a Yankees or Mets game. All Record World/TSS stores will be playing the Denver single and will receive display material from RCA. The best store displays will be judged by RCA... Waxie Maxie is involved with a **Peter Gabriel** display contest and is fiercely competing with other retailers in the area. The winner of this contest wins a free trip to England.

HOT CARNIVALS AND COOL JAZZ: The Chicago-based Rose Records is promoting the recordings of Latin artists **Eddie Palmieri**, **Gap Mangione**, **Tito Puente** and **Ray Barretto** in conjunction with the city's Latin music festival, Carnival International. **Jim Rose** reports that his outlet will be selling tickets to the festival, and the store's name will be imprinted on all tickets... Radio Doctors will be taking advantage of Milwaukee's Kool Jazz Festival by launching a Big Soul Sale. The sale will offer discounts on the hottest selling R&B records.

MORE PROMOTIONS: The Boston-based Music Sales outlet is currently promoting the soundtrack to the reggae movie "Rockers." The soundtrack, which is on Mango Records, features the music of reggae recording artist such as **Peter Tosh** and the **Heptones**. Co-sponsored by radio station WBCN, the promotion entails giving away 400 tickets for the Boston debut of the film. Mango Records will be contributing to the Music Sales promotion by giving one of the retail outlet's customers a moped. Second prize will be an antique rocking chair... Jacksonville, North Carolina's Record Bar promotion of **Pete Townshend's** "Empty Glass" included a contest to see who could empty a glass of the most Mello Yello in 105 seconds. The contest was co-sponsored by WXQR FM-105. The winner downed 36 ounces to win a mug engraved with "I Emptied My Glass" and submission of his feat to the "Guinness Book of World Records." The Record Bar in Greenville, North Carolina sponsored "Urban Cowboy Night" with a preview of the soundtrack, free beer and the chance to win prizes riding the wild bull (a hydraulic version just like in the film) at the Carolina Opry House. Special coupons entitled customers to \$2.50 off the "Urban Cowboy" soundtrack.

GRAND OPENING: Penguin Feather's **Meredith Sykes** reports that the Virginia-based chain is particularly excited about the grand opening of their sixth store. Located in Fairfax, the 2,000 square foot store stands at the crossroads of three major intersections. Festivities during the July 21-26 grand opening will include giving away 500 silver dollars and offering tickets to concerts by **Bonnie Raitt**, **Roxy Music**, the **Cars** and the **Charlie Daniels Band**. The opening of the store will also be highlighted by a promotion for **Jeff Beck's** album "Here And Back." Co-sponsored with Epic Records, the promotion involves giving away a "wildly painted old car" to the customer who guesses the distance between the new Penguin store and the city limits. Maxell Tapes will be participating in the event by co-sponsoring a trip to Disneyworld, hotel and food included, for one week.

Retail Report Record World



JULY 19, 1980

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

SALESMAKER OF THE WEEK



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

TOP SALES

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra

KORVETTES/NATIONAL

COME UPSTAIRS—Carly Simon—WB
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
INVISIBLE MAN'S BAND—Mango
LET'S GET SERIOUS—Jermaine Jackson—Motown
LOST IN LOVE—Air Supply—Arista
ONE FOR THE ROAD—Kinks—Arista
SAVED—Bob Dylan—Col
THE GAME—Queen—Elektra
THERE AND BACK—Jeff Beck—Epic

PICKWICK/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BLUES BROTHERS—Atlantic (Soundtrack)
COME UPSTAIRS—Carly Simon—WB
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
ROMANCE DANCE—Kim Carnes—EMI-America
SAVED—Bob Dylan—Col
SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
SOS—SOS Band—Tabu
XANADU—MCA (Soundtrack)

RECORD BAR/NATIONAL

CAMERON—Salsoul
CONCERNED PARTY NUMBER ONE—Captain Sky—TEC
DON SCHLITZ—Capitol
FEEL THE HEAT—Henry Paul Band—Atco
H—Bob James—Col/Tappan Zee
LONGEST ROAD—Seals & Crofts—WB
MAKE A LITTLE MAGIC—Dirt Band—UA
NIGHTHAWKS—Mercury
SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
UP—LeRoux—Capitol

SOUND UNLIMITED/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
CAMEOSIS—Cameo—Chocolate City
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HEAVEN & HELL—Black Sabbath—WB
HOLD OUT—Jackson Browne—Asylum
ONE FOR THE ROAD—Kinks—Arista
SAVED—Bob Dylan—Col
THE GAME—Queen—Elektra
THERE & BACK—Jeff Beck—Epic

ALEXANDER'S/NEW YORK

AFTER MIDNIGHT—Manhattans—Col
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HEROES—Commodores—Motown
HOLD OUT—Jackson Browne—Asylum
ONE FOR THE ROAD—Kinks—Arista
SOS—SOS Band—Tabu
THE GAME—Queen—Elektra
UNMASKED—Kiss—Casablanca

RECORD WORLD-TSS STORES/NEW YORK

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
DON'T LOOK BACK—Natalie Cole—Capitol
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
ME MYSELF I—Joan Armatrading—A&M
ONE FOR THE ROAD—Kinks—Arista
SAVED—Bob Dylan—Col
SOS—SOS Band—Tabu
THE GAME—Queen—Elektra
THERE & BACK—Jeff Beck—Epic

SAM GOODY/EAST COAST

BLUES BROTHERS—Atlantic (Soundtrack)
DUKE—Genesis—Atlantic
EMPIRE STRIKES BACK—RSO (Soundtrack)
GLASS HOUSES—Billy Joel—Col
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
PETER GABRIEL—Mercury
PEARLS—Carole King—Capitol
SOS—SOS Band—Tabu
21 AT 33—Elton John—MCA

CUTLER'S/NEW HAVEN

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
CAMEOSIS—Cameo—Chocolate City
CAMERON—Salsoul
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
MESSAGE IS STILL THE SAME—D. J. Rogers—ARC/Col
SOS—SOS Band—Tabu
SUN OVER THE UNIVERSE—Sun—Capitol
THE GAME—Queen—Elektra

RECORD & TAPE COLLECTOR/BALTIMORE

ADVENTURES OF LUKE SKYWALKER—RSO
ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
'80—Gene Chandler—20th Century-Fox
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
H—Bob James—Col/Tappan Zee
HOLD OUT—Jackson Browne—Asylum
METAL RENDEZ-VOUS—Krokus—Ariola-America
THE GAME—Queen—Elektra
YOU & ME—Rockie Robbins—A&M

KEMP MILL/WASH., D.C.

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
CAMERON—Salsoul
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HOLD OUT—Jackson Browne—Asylum

LOVE APPROACH—Tom Browne—Arista/GRP
RIGHT COMBINATION—Curtis Mayfield—Linda Clifford—RSO
SPECIAL THINGS—Pleasure—Fantasy
THE GAME—Queen—Elektra
YOU & ME—Rockie Robbins—A&M

WAXIE MAXIE/WASH., D.C.

ABOUT FACE—Face Dancer—Capitol
ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
FEEL THE HEAT—Henry Paul Band—Atco
LOVE APPROACH—Tom Browne—Arista/GRP
NIGHTHAWKS—Mercury
ONE FOR THE ROAD—Kinks—Arista
RHAPSODY & BLUES—Crusaders—MCA
YOU & ME—Rockie Robbins—A&M

FATHERS & SONS/MIDWEST

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
MAKE A LITTLE MAGIC—Dirt Band—UA
NIGHT FLIGHT—Justin Hayward—Deram
RHAPSODY & BLUES—Crusaders—MCA
SAVED—Bob Dylan—Col
THE GAME—Queen—Elektra
THERE AND BACK—Jeff Beck—Epic
XANADU—MCA (Soundtrack)

NATL. RECORD MART/MIDWEST

CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FEEL THE HEAT—Henry Paul Band—Atco
HAVE A GOOD TIME—Iron City Housebreakers—MCA
HOLD OUT—Jackson Browne—Asylum
MAKE A LITTLE MAGIC—Dirt Band—UA
ME MYSELF I—Joan Armatrading—A&M
ONE FOR THE ROAD—Kinks—Arista
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
TOMCATTIN'—Blackfoot—Atco

RECORD RENDEZVOUS/CLEVELAND

AMERICAN NOISE—Planet Magazine—Virgin
CORRECT USE OF SOAP—Magazine—Virgin
CRAZY RHYTHM—Feelies—Stiff
ETCETERAVILLE—Random Hold—Passport
HOLD OUT—Jackson Browne—Asylum
ME MYSELF I—Joan Armatrading—A&M
MUSIC MADNESS FROM THE KINETIC KID—Klark Kent—IRS
THE GAME—Queen—Elektra
THERE & BACK—Jeff Beck—Epic
TONIGHT YOU'RE MINE—Eric Carmen—Arista

RECORD REVOLUTION/CLEVELAND

CORRECT USE OF SOAP—Magazine—Virgin
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
H—Bob James—Col/Tappan Zee
HOLD OUT—Jackson Browne—Asylum
LOVE APPROACH—Tom Browne—Arista/GRP
NATURAL INGREDIENTS—Richard Tee—Col

RHAPSODY & BLUES—Crusaders—MCA
SCOTT WILK + THE WALLS—WB
THERE & BACK—Jeff Beck—Epic
UP ESCALATOR—Graham Parker—Arista

ROSE RECORDS/CHICAGO

CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HOLD OUT—Jackson Browne—Asylum
ONE FOR THE ROAD—Kinks—Arista
SAVED—Bob Dylan—Col
SOS—SOS Band—Tabu
THE GAME—Queen—Elektra
THERE & BACK—Jeff Beck—Epic
XANADU—MCA (Soundtrack)

1812 OVERTURE/MILWAUKEE

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
'80—Gene Chandler—20th Century-Fox
EMPIRE JAZZ—RSO
FAME—RSO (Soundtrack)
FEEL THE HEAT—Henry Paul Band—Atco
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE & OTHER CRIMES—Gambler—EMI
MAKE A LITTLE MAGIC—Dirt Band—UA
ME MYSELF I—Joan Armatrading—A&M
METAL RENDEZ-VOUS—Krokus—Ariola-America

GREAT AMERICAN/MINNEAPOLIS

COME UPSTAIRS—Carly Simon—WB
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
FAME—RSO (Soundtrack)
H—Bob James—Col/Tappan Zee
HORIZON—Eddie Rabbitt—Elektra
ROADIE—WB (Soundtrack)
THERE & BACK—Jeff Beck—Epic
TIGHT SHOES—Foghat—Bearsville
VOLUNTEER JAM VI—Various Artists—Epic

MUSICLAND/ST. LOUIS

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HEROES—Commodores—Motown
HOLD OUT—Jackson Browne—Asylum
ONE FOR THE ROAD—Kinks—Arista
SAVED—Bob Dylan—Col
TALE OF THE TAPE—Billy Squier—Capitol
TIGHT SHOES—Foghat—Bearsville
TOUCH—Atco
VOLUNTEER JAM VI—Various Artists—Epic

TURTLE'S/ATLANTA

COME UPSTAIRS—Carly Simon—WB
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
HORIZON—Eddie Rabbitt—Elektra
SAVED—Bob Dylan—Col
SHEET MUSIC—Barry White—Unlimited Gold
SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO
SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
THE GAME—Queen—Elektra

SPEC'S MUSIC/FLORIDA

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
H—Bob James—Col/Tappan Zee

HOLD OUT—Jackson Browne—Asylum
RHAPSODY AND BLUES—Crusaders—MCA
SAVED—Bob Dylan—Col
TAKE A LITTLE RHYTHM—Ali Thomson—A&M
THE GAME—Queen—Elektra
THIS TIME—Al Jarreau—WB
XANADU—MCA (Soundtrack)

TAPE CITY/NEW ORLEANS

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
COME UPSTAIRS—Carly Simon—WB
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HOLD OUT—Jackson Browne—Asylum
RHAPSODY & BLUES—Crusaders—MCA
SAVED—Bob Dylan—Col
THE GAME—Queen—Elektra
UP—LeRoux—Capitol
XANADU—MCA (Soundtrack)

SOUND WAREHOUSE/COLORADO

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
ENDANGERED SPECIES—Klaatu—Capitol
FEEL THE HEAT—Henry Paul Band—Atco
H—Bob James—Col/Tappan Zee
HORIZON—Eddie Rabbitt—Elektra
MAKE A LITTLE MAGIC—Dirt Band—UA
RHAPSODY & BLUES—Crusaders—MCA
SEDUCTION—James Last Band—Polydor
SUN OVER THE UNIVERSE—Sun—Capitol
THE GAME—Queen—Elektra

TOWER/PHOENIX

CAREFUL—Motels—Capitol
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
FLESH & BLOOD—Roxy Music—Atco
HOLD OUT—Jackson Browne—Asylum
MAKE A LITTLE MAGIC—Dirt Band—UA
NO RESPECT—Rodney Dangerfield—Casablanca
RHAPSODY & BLUES—Crusaders—MCA
THE GAME—Queen—Elektra
THERE & BACK—Jeff Beck—Epic

LICORICE PIZZA/LOS ANGELES

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BLUES BROTHERS—Atlantic (Soundtrack)
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
FLESH & BLOOD—Roxy Music—Atco
H—Bob James—Col/Tappan Zee
ONE IN A MILLION YOU—Larry Graham—WB
RHAPSODY & BLUES—Crusaders—MCA
SAVED—Bob Dylan—Col
THERE & BACK—Jeff Beck—Epic
XANADU—MCA (Soundtrack)

EUCALYPTUS RECORDS/WEST & NORTHWEST

BUY AMERICAN—D B Cooper—WB
CAREFUL—Motels—Capitol
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
KINGBEES—RSO
SAVED—Bob Dylan—Col
SPECIAL THINGS—Pleasure—Fantasy
THE GAME—Queen—Elektra
THERE & BACK—Jeff Beck—Epic
YOU & ME—Rockie Robbins—A&M



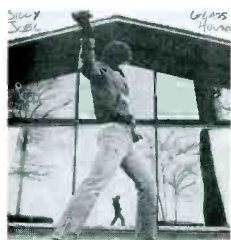
Record World Albums

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

JULY 19, 1980

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

JULY 19	JULY 12		WKS. ON CHART
1	1	GLASS HOUSES BILLY JOEL Columbia FC 36384 (8th Week)	18 H



CHARTMAKER OF THE WEEK

2	—	EMOTIONAL RESCUE ROLLING STONES Rolling Stones COC 16015 (Atl)	1 H
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3	4	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	9 X
4	2	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	19 H
5	3	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511	6 H
6	—	HOLD OUT JACKSON BROWNE/Asylum 5E 511	1 H
7	7	HEROES COMMODORES/Motown M8 939M1	4 H
8	8	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	45 H
9	9	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	28 H
10	10	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	10 H
11	6	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	9 L
12	13	DIANA DIANA DIANA ROSS/Motown M8 936M1	6 H
13	17	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	4 H
14	21	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)	4 G
15	14	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	12 L
16	11	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197	16 G
17	5	THE WALL PINK FLOYD/Columbia PC2 36183	30 L
18	18	UNMASKED KISS/Casablanca NBLP 7225	5 H
19	12	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	14 H
20	—	THE GAME QUEEN/Elektra 5E 513	1 H
21	15	MICKEY MOUSE DISCO /Disneyland/Vista 2504	17 X
22	25	ONE FOR THE ROAD KINKS/Arista A2L 8401	4 K
23	20	GIDEON KENNY ROGERS/United Artists LOO 1035	14 H
24	24	CHRISTOPHER CROSS /Warner Bros. BSK 3383	19 G
25	16	SCREAM DREAM TED NUGENT/Epic FE 36404	8 H
26	23	DUKE GENESIS/Atlantic SD 16014	13 H
27	19	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	15 G
28	22	21 AT 33 ELTON JOHN/MCA 5121	8 H
29	68	THERE AND BACK JEFF BECK/Epic FE 35684	2 H
30	33	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385	5 G
31	40	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	3 H
32	31	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	14 H
33	45	SAVED BOB DYLAN/Columbia FC 36553	2 H
34	77	CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220	2 H
35	38	TOMCATTIN' BLACKFOOT/Atco SD 32 101	4 H
36	29	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	10 G
37	62	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	3 G
38	37	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	80 G
39	42	THIS TIME AL JARREAU/Warner Bros. BSK 3434	5 G
40	28	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	12 G
41	26	PRETENDERS /Sire SRK 6083 (WB)	25 G
42	30	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	11 G
43	43	ME MYSELF I JOAN ARMATRADING/A&M SP 4809	7 G

44	35	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438	10 G
45	47	PETER GABRIEL /Mercury SRM 1 3848	5 G
46	64	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130	2 H
47	34	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)	14 H
48	27	THE LONG RUN EAGLES/Asylum 5E 508	39 H
49	73	RHAPSODY AND BLUES CRUSADERS/MCA 5124	2 H
50	46	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387	7 G
51	39	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016	24 H
52	49	KENNY KENNY ROGERS/United Artists LWAK 979	41 H
53	56	DON'T LOOK BACK NATALIE COLE/Capitol ST 12079	6 G
54	48	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	61 G
55	32	DEPARTURE JOURNEY/Columbia FC 36339	18 H
56	60	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	12 G
57	52	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	35 G
58	44	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	45 H
59	36	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372	7 G
60	51	ROBERTA FLACK FEATURING DONNY HATHAWAY /Atlantic SD 16013	16 H
61	41	MAD LOVE LINDA RONSTADT/Asylum 5E 510	20 H
62	63	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	5 G
63	69	LOVE TRIPPIN' SPINNERS/Atlantic SD 19270	3 G
64	65	FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212	6 G
65	67	FOUND ALL THE PARTS CHEAP TRICK/Epic/Nu-Disk E4 36453	3 X
66	54	THE UP ESCALATOR GRAHAM PARKER/Arista AL 9517	8 H
67	72	FLESH AND BLOOD ROXY MUSIC/Atco SD 32 102	3 H
68	75	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443	2 G
69	59	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista AL 9515	15 H
70	71	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506	4 G
71	53	POWER TEMPTATIONS /Gordy G8 994M1 (Motown)	9 H
72	96	"H" BOB JAMES/Columbia/Tappan Zee JC 36442	2 G
73	74	ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427	3 G
74	61	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	29 G
75	66	BRITISH STEEL JUDAS PRIEST/Columbia JC 36443	7 G
76	76	MONSTER HERBIE HANCOCK/Columbia JC 36415	8 G
77	55	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	12 G
78	57	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	8 G
79	83	FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436	8 G
80	81	CATCHING THE SUN SPYRO GYRA/MCA 5108	17 H
81	89	LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836	3 G
82	50	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA/Reprise 3FS 2300 (WB)	14 X
83	91	SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270	2 J
84	85	YOU AND ME ROCKIE ROBBINS/A&M SP 4805	5 G
85	70	GO TO HEAVEN GRATEFUL DEAD/Arista AL 9508	10 H
86	58	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716	20 H
87	110	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550	1 G
88	78	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	36 L
89	80	CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262	16 G
90	92	PEARLS—SONGS OF GOFFIN AND KING CAROLE KING/Capitol SOO 12073	2 H
91	82	SPIRIT OF LOVE CON FUNK SHUN/Mercury SRM 1 3806	15 G
92	115	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	1 H
93	93	FOR MEN ONLY MILLIE JACKSON/Spring SP 1 6727 (Polydor)	2 G
94	97	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	2 G
95	99	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	7 G
96	86	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	8 G
97	87	STARDUST WILLIE NELSON/Columbia KC 35305	24 G
98	90	THE CARS /Elektra 6E 135	101 G
99	94	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	23 G
100	100	VAN HALEN /Warner Bros. BSK 3075	4 G

ALBUM CROSS REFERENCE ON PAGE 194

The flight of the free bird continues
Rossington Collins Band



Their debut album "Anytime, Anyplace, Anywhere"
9 new songs from some old friends. ^{MCA-5130}
Produced by Gary Rossington, Allen Collins and Barry Harwood.



Billy Powell, Barry Harwood, Derek Hess, Dale Krantz, Allen Collins, Gary Rossington, Leon Wilkeson

The First Single...
DON'T MISUNDERSTAND ME

MCA-41284

MCA RECORDS

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AmericanRadioHistory.com

Record World Albums 101-150

JULY 19, 1980

JULY 19	JULY 12	ALBUM
101	95	TOMMY TUTONE/Columbia NJC 36372
102	79	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634
103	119	ROBBIE DUPREE/Elektra 6E 273
104	114	'80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
105	105	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008
106	108	PRIME TIME ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6276
107	102	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
108	120	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444
109	112	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379
110	117	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825
111	121	THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-America SW 17033
112	104	YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122
113	130	ONE WAY FEATURING AL HUDSON/MCA 5127
114	106	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1
115	132	SPECIAL THINGS PLEASURE/Fantasy F 9600
116	127	LOVE JONES JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
117	88	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107
118	98	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
119	116	RELEASED PATTI LABELLE/Epic JE 36381
120	126	DREAM COME TRUE EARL KLUGH/United Artists LT 1026
121	131	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476
122	84	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120
123	123	SHINE AVERAGE WHITE BAND/Arista AL 9523
124	124	INVISIBLE MAN'S BAND/Mango MLPS 9537
125	135	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick BL 754221
126	136	ROMANCE DANCE KIM CARNES/EMI-America SW 17030
127	101	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207
128	103	LADY T TEENA MARIE/Gordy G7 992R1 (Motown)
129	129	PARADISE PEABO BRYSON/Capitol SOO 12063
130	138	A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483
131	—	BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
132	—	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042
133	—	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008
134	—	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)
135	145	INFLATION STANLEY TURRENTINE/Elektra 6E 269
136	—	FEEL THE HEAT HENRY PAUL BAND/Atlantic SD 19273
137	147	SOMETHING TO BELIEVE IN CURTIS MAYFIELD/Curtom/RSO RS 1 3077
138	148	TONIGHT FRANCE JOLI/Prelude PRL 12179
139	141	THE NIGHTHAWKS/Mercury SRM 1 3833
140	144	LOST IN LOVE AIR SUPPLY/Arista AB 4268
141	146	ARGYBARGY SQUEEZE/A&M SP 4802
142	150	ROADIE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner Bros. 2HS 3441
143	133	AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269
144	109	TIGHT SHOES FOGHAT/Bearsville BHS 6999 (WB)
145	128	NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros. BSK 3421
146	107	PARALLEL LINES BLONDIE/Chrysalis CHR 1192
147	149	METAL RENDEZ-VOUS KROKUS/Ariola-America OL 1502 (Arista)
148	139	THE HARD WAY POINT BLANK/MCA 5114
149	—	PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4
150	140	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)

Albums 151-200

JULY 19, 1980

151	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
152	CAREFUL MOTELS/Capitol ST 12070
153	AFTER THE ROSES KENNY RANKIN/Atlantic SD 19271
154	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
155	SUN OVER THE UNIVERSE SUN/Capitol ST 12088
156	HORIZON McCOY TYNER/Milestone M 9094 (Fantasy)
157	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052
158	ABOUT FACE FACE DANCER/Capitol ST 12082
159	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
160	SPLASHDOWN BREAKWATER/Arista AB 4264
161	KINGBEES/RSO RS 1 3075
162	KITTYHAWK/EMI-America SW 17029
163	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
164	WHITE MUSIC CRACK THE SKY/Lifesong LS 8028
165	NATURAL INGREDIENTS RICHARD TEE/Columbia/Tappan Zee JC 36380
166	WAITING ON YOU BRICK/Bang JZ 36262 (CBS)
167	TAKE A LITTLE RHYTHM ALI THOMSON/A&M SP 4803
168	WARM LEATHERETTE GRACE JONES/Island ILPS 9592 (WB)
169	THE CORRECT USE OF SOAP MAGAZINE/Virgin VA 13144 (A&I)
170	THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD/Curtom/RSO RS 1 3084
171	NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
172	BODY LANGUAGE PATTI AUSTIN/CTI JZ 36503 (CBS)
173	NIGHT FLIGHT JUSTIN HAYWARD/Deram DRL 1 4801 (Mercury)
174	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229
175	DO THEY HURT? BRAND X/Passport PB 9845 (Jem)
176	MY HOME'S IN ALABAMA ALABAMA/RCA AHL 3644
177	CAT IN THE HAT BOBBY CALDWELL/Clouds 18 (TK)
178	ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
179	HORIZON EDDIE RABBITT/Elektra 6E 276
180	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246
181	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512
182	CAMERON/Salsoul SA 8535 (RCA)
183	EMPIRE JAZZ VARIOUS ARTISTS/RSO RS 1 3085
184	LED ZEPPELIN IV/Atlantic SD 19129
185	UNLOCK THE FUNK LOCKSMITH/Arista AB 4274
186	ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
187	SHEILA AND B. DEVOTION/Carrere CAR 38 124 (A&I)
188	GREATEST HITS VOL. 2 ABBA/Arista SD 16009
189	SLOWHAND ERIC CLAPTON/RSO RS 1 3030
190	THE LONGEST ROAD SEALS & CROFTS/Warner Bros. BSK 3365
191	AIRBORN MIKE OLDFIELD/Virgin VA 13143 (A&I)
192	THE MESSAGE IS STILL THE SAME D. J. ROGERS/ARC/Columbia JC 36376
193	ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828
194	BARNET DOGS RUSS BALLARD/Epic NJE 36186
195	ROCK 'N' ROLL ENFORCERS SILENCERS/Precision NJZ 36529 (CBS)
196	SEDUCTION JAMES LAST BAND/Polydor PD 1 6283
197	HAVE A GOOD TIME (BUT GET OUT ALIVE) IRON CITY HOUSEROCKERS/MCA 5111
198	RENE & ANGELA/Capitol ST 12077
199	RONIN/Mercury SRM 1 3832
200	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407

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

Album Cross Reference

AIR SUPPLY	140	KINKS	22
AMBROSIA	77	KISS	18
JOAN ARMATRADING	43	EARL KLUGH	120
AWB	123	GLADYS KNIGHT & THE PIPS	50
ROY AYERS/WAYNE HENDERSON	106	KROKUS	147
JEFF BECK	29	PATTI LABELLE	119
PAT BENATAR	57	STACY LATTISAW	94
BLACKFOOT	35	LIPPS, INC.	16
BLACK SABBATH	59	JEFF LORBER	118
BLONDIE	146	LYNYRD SKYNYRD	105
BLUE OYSTER CULT	87	MANHATTANS	42
BROTHERS JOHNSON	86	TEENA MARIE	128
JACKSON BROWNE	6	VAUGHAN MASON AND CREW	125
TOM BROWNE	133	CURTIS MAYFIELD	137
PEABO BRYSON	129	PAUL MCCARTNEY	5
ROCKY BURNETTE	111	HAROLD MELVIN	150
CAMEO	36	STEPHANIE MILLS	40
KIM CARNES	126	MICKEY MOUSE DISCO	21
CARS	98	WILLIE NELSON	97
GENE CHANDLER	104	WILLIE NELSON & RAY PRICE	121
CHANGE	44	NIGHTHAWKS	139
CHEAP TRICK	65	TED NUGENT	25
ERIC CLAPTON	70	GARY NUMAN	122
STANLEY CLARKE	70	ORIGINAL SOUNDTRACK:	
NATALIE COLE	53	BLUES BROS.	13
COMMODORES	7	CAN'T STOP THE MUSIC	34
CON FUNK SHUN	91	COAL MINER'S DAUGHTER	117
ALICE COOPER	79	EMPIRE STRIKES BACK	11
RANDY CRAWFORD	145	FAME	31
CHRISTOPHER CROSS	24	ROADIE	142
CRUSADERS	49	ROSE	9
MAC DAVIS	127	URBAN COWBOY	3
DEVO	95	XANADU	92
DIRT BAND	132	GRAHAM PARKER	66
AL DI MEOLA	83	RAY PARKER JR. & RAYDIO	69
GEORGE DUKE	130	LUCIANO PAVAROTTI	149
ROBBIE DUPREE	103	TOM PETTY	58
BOB DYLAN	33	PINK FLOYD	17, 99
DYNASTY	134	PLEASURE	115
EAGLES	48	POINT BLANK	148
FATBACK	56	PRETENDERS	41
ROBERTA FLACK FEATURING DONNY HATHAWAY	60	PURE PRAIRIE LEAGUE	64
DAN FOGELBERG	102	QUEEN	20
FOGHAT	144	REO SPEEDWAGON	108
RODNEY FRANKLIN	112	ROCKIE ROBBINS	84
MICHAEL FRANKS	73	KENNY ROGERS	23, 38, 52, 74
PETER GABRIEL	45	ROLLING STONES	2
LARRY GATLIN	96	LINDA RONSTADT	61
J. GEILS	51	DIANA ROSS	12
GENESIS	26	ROSSINGTON COLLINS BAND	46
LARRY GRAHAM	37	ROXY MUSIC	67
GRATEFUL DEAD	85	DAVID SANBORN	109
HERBIE HANCOCK	76	BOZ SCAGGS	32
EMMYLOU HARRIS	78	SCORPIONS	110
ISAAC HAYES	143	BOB SEGER	4, 107
HENRY PAUL BAND	136	CARLY SIMON	82
AL HUDSON	113	FRANK SINATRA	14
INVISIBLE MAN'S BAND	124	S.O.S. BAND	81
ISLEY BROTHERS	47	SOUTHSIDE JOHNNY	63
JERMAINE JACKSON	27	SPINNERS	80
MICHAEL JACKSON	8	SPYRO GYRA	141
MILLIE JACKSON	93	SQUEEZE	88
BOB JAMES	72	DONNA SUMMER	71
AL JARREAU	39	TEMPTATIONS	10
WAYLON JENNINGS	54, 62	PETE TOWNSHEND	89
BILLY JOEL	1	PAT TRAVERS	135
ELTON JOHN	28	STANLEY TURRENTINE	101
FRANCE JOLI	138	TOMMY TUTONE	19, 100
JOURNEY	55	VAN HALEN	114
JUDAS PRIEST	75	GROVER WASHINGTON, JR.	116
CHAKA KHAN	30	JOHNNY GUITAR WATSON	111
CAROLE KING	90	BARRY WHITE	131

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK — Those who attended the Black Music Association seminar entitled "What Makes A Hit: How To Produce Them" were able to witness yet another side to producer/composer James Mtume. While many of the almost 400 who were attracted to the two-part session were apparently in search of the secret to his success, what they got was an object lesson in learning how to deal with reality both in and out of the music business. They also, perhaps unknowingly, became part of what he hopes will be the beginning of a movement among young hopefuls to identify opportunities and organize themselves to take full advantage of them.

All of this is part of a long range plan that was first put in motion years ago when Mtume, the musician, earned a reputation as an innovative percussionist. He quickly racked up a list of credits that included work with Duke Ellington, Miles Davis and endless others. While performing with Roberta Flack, he and partner Reggie Lucas wrote "The Closer I Get To You" and from there went on to become known as the hit makers for Phyllis Hyman and Stephanie Mills. Being most recently represented on the charts with "Sweet Sensation" and Flack and Donny Hathaway's "Back Together Again," the family of musicians that make up the band Mtume are about to issue a new album, "In Search of the Rainbow Seekers," on the Epic label. The first single, entitled "Give It On Up," is being released this week.

Mtume-Lucas are also in negotiations with two labels regarding production work on new artists. One of those will be an album on Tawatha Agee, the female vocalist who handles background responsibilities for most of their projects. There are also plans being put into motion for the creation of a multi-media corporation that will be firstly involved in video projects.

With the track record of success that Mtume has accumulated since the release of the band's first "Kiss This World Goodbye" album two years ago, CBS is going all out to bring this one home. "There are two kinds of strategies in selling records. There's imagined strategy that says any record can sell a huge amount of copies. Real strategy is what do we need to build the base that we want to spring from? Our conviction is that we can sell 150,000 albums. At 200,000 we'll be more than happy. We're very modest in terms of what we're looking for, but 200,000 in a soft market is good. This is all about a building process."

In everything that he undertakes, Mtume stresses the necessity of defining reality and building from that point. "The whole concept is really based around the resurrection of self. In order to create your own reality you have to 'kiss the world goodbye.' The whole idea behind the rainbow seekers is, as opposed to having fans we can go to a higher level and develop a mini-movement. It will be

all those people who believe in doing away with crutches, whether the crutches be religion, drugs, politics or money, and looking to the self for the answer."

He attributes the large attendance at his BMA seminar to the idea that people, especially young people, are seeking to find out "what the real deal in the music business is. The BMA is going to have to deal with the youth movement by having something take place more than once a year." He made the first step in that direction himself when he took the names of all those in the seminar that are in touch with groups of 15 people or more. He is planning to hold seminars in the future that will take place at recording studios in five or six
(Continued on page 196)

Black Oriented Album Chart

JULY 19, 1980

1. DIANA
DIANA ROSS/Motown M8 936M1
2. S.O.S.
S.O.S. BAND/Tabu NJZ 36332 (CBS)
3. CAMEOSIS
CAMEO/Chocolate City CCLP 2011 (Casablanca)
4. HEROES
COMMODORES/Motown M8 939M1
5. ABOUT LOVE
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
6. ONE IN A MILLION YOU
LARRY GRAHAM/Warner Bros. BSK 3447
7. LET'S GET SERIOUS
JERMAINE JACKSON/Motown M7 928R1
8. SWEET SENSATION
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
9. NAUGHTY
CHAKA KHAN/Warner Bros. BSK 3385
10. THE GLOW OF LOVE
CHANGE/Warner/RFC RFC 3438
11. AFTER MIDNIGHT
MANHATTANS/Columbia JC 36411
12. HOT BOX
FATBACK/Spring SP 6726 (Polydor)
13. THIS TIME
AL JARREAU/Warner Bros. BSK 3434
14. TWO PLACES AT THE SAME TIME
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
15. GO ALL THE WAY
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
16. MOUTH TO MOUTH
LIPPS, INC./Casablanca NBLP 7197
17. '80
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
18. LET ME BE YOUR ANGEL
STACY LATTISAW/Cotillion SD 5219 (Atl)
19. LOVE TRIPPIN'
SPINNERS/Atlantic SD 19270
20. DON'T LOOK BACK
NATALIE COLE/Capitol ST 12079
21. ROBERTA FLACK FEATURING DONNY HATHAWAY
Atlantic SD 16013
22. RHAPSODY AND BLUES
CRUSADERS/MCA 5124
23. INVISIBLE MAN'S BAND
Mango MLPS 9537
24. POWER
TEMPTATIONS/Gordy G8 994M1 (Motown)
25. SPIRIT OF LOVE
CON FUNK SHUN/Mercury SRM 1 3806
26. OFF THE WALL
MICHAEL JACKSON/Epic FE 35745
27. ONE WAY FEATURING AL HUDSON
MCA 5127
28. LOVE JONES
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
29. BARRY WHITE'S SHEET MUSIC
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
30. FOR MEN ONLY
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
31. YOU AND ME
ROCKIE ROBBINS/A&M SP 4805
32. PARADISE
PEABO BRYSON/Capitol SOO 12063
33. RELEASED
PATTI LABELLE/Epic JE 36381
34. WAITING ON YOU
BRICK/Bang JZ 36262 (CBS)
35. SPECIAL THINGS
PLEASURE/Fantasy F 9600
36. TWO
G.Q./Arista AL 9511
37. BOUNCE, ROCK, SKATE, ROLL
VAUGHAN MASON AND CREW/Brunswick BL 754211
38. LADY T
TEENA MARIE/Gordy G7 992R1 (Motown)
39. THE BLUE ALBUM
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
40. MONSTER
HERBIE HANCOCK/Columbia JC 36415
41. LIGHT UP THE NIGHT
BROTHERS JOHNSON/A&M SP 3716
42. CAMERON
Salsoul SA 8535 (RCA)
43. ADVENTURES IN THE LAND OF MUSIC
DYNASTY/Solar BXL1 3576 (RCA)
44. AND ONCE AGAIN
ISAAC HAYES/Polydor PD 1 6269
45. SHINE
AVERAGE WHITE BAND/Arista AL 9523
46. SOMETHING TO BELIEVE IN
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
47. SPLASHDOWN
BREAKWATER/Arista AB 4264
48. NOW WE MAY BEGIN
RANDY CRAWFORD/Warner Bros. BSK 3421
49. TONIGHT
FRANCE JOLI/Prelude PRL 12179
50. 1980
B.T. EXPRESS/Columbia JC 36333

PICKS OF THE WEEK

REAL PEOPLE

CHIC—Atlantic SD 16016



This long awaited album finds Bernard Edwards and Nile Rodgers pointing the group in some new directions with excellent results. Coupled with the styles of their earlier hits, they add more pop and jazz influences to the Chic repertoire. Alfa Anderson and Luci Martin get more up front vocals here and Nile is breaking on guitar. The title track is a natural single.

CANDI STATON

Warner Bros. BSK 3428



With such an incredible combination of folks working behind her, it's hard to doubt that this may be one of Candi's biggest LP's. Produced by Jimmy Simpson, it features contributions from Chic band members Andy Schwartz, Raymond Jones and Luci Martin, plus the Brecker Bros. and others. Almost every cut is a standout. Play the whole thing!

I TOUCHED A DREAM

THE DELLS—20th Cent.-Fox T-618 (RCA)



This is unquestionably one of the best albums from this veteran male quintet in years. Under the direction of producers Carl Davis and Eugene Record, the group has here an LP that is full of variety and highlights the best that they have to offer. Always at home with ballads, they prove with "All About The Paper" that they can handle up-tempo as well. A real hit.

THE BEST LOVE

JERRY BUTLER—Phila. Intl. JZ 36413 (CBS)



As one would expect from Butler, he puts nothing less than his best foot forward here. This beautiful album contains a number of solid tunes in both ballads and moderate tempos, and a up-tempo revision of "Reach Out For Me." There's a lovely duet with superb vocalist Derba Henry, on "Don't Be Like An Island." The current single, "Tell Me Girl," is a absolute smash.

Black Oriented Singles

JULY 19, 1980

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

JULY 19	JULY 12		WKS. ON CHART
1	3	ONE IN A MILLION LARRY GRAHAM Warner Bros. 49221	11
2	1	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	14
3	2	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	14
4	6	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	9
5	4	SHINING STAR MANHATTANS/Columbia 1 11222	19
6	5	A LOVER'S HOLIDAY CHANGE /Warner/RFC 49208	14
7	8	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	12
8	7	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	18
9	12	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	10
10	11	YOU AND ME ROCKIE ROBBINS/A&M 2213	12
11	9	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	16
12	23	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	5
13	13	SITTING IN THE PARK G.Q./Arista 0510	10
14	17	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	4
15	10	FUNKYTOWN LIPPS, INC./Casablanca 2233	18
16	14	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	13
17	15	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	17
18	18	DOES SHE HAVE A FRIEND? GENE CHANDLER/ 20th Century Fox 2451 (RCA)	11
19	25	OLD-FASHION LOVE COMMODORES/Motown 1489	4
20	22	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	8
21	24	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	6
22	21	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238	8
23	31	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	4
24	16	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	19
25	30	JOJO BOZ SCAGGS/Columbia 1 11281	5
26	27	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620	8
27	26	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	9
28	35	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	3
29	34	REBELS ARE WE CHIC /Atlantic 3665	3
30	19	CLOUDS CHAKA KHAN/Warner Bros. 49216	13
31	28	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234	9
32	45	UPSIDE DOWN DIANA ROSS/Motown 1494	2
33	20	POWER TEMPTATIONS /Gordy 7183 (Motown)	13
34	36	FIGURES CAN'T CALCULATE WILLIAM DEVAUGHN/TEC 767	6
35	42	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	4
36	41	PARTY LIGHTS GAP BAND/Mercury 76062	6
37	49	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	2
38	39	WE SUPPLY STANLEY CLARKE/Epic 9 50890	7
39	37	ALL THE WAY BRICK/Bang 9 4810 (CBS)	8



40	38	SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl)	9
41	60	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	3
42	51	BY YOUR SIDE CON FUNK SHUN/Mercury 76006	4
43	52	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)	4
44	46	ROLLER SKATE VAUGHAN MASON AND CREW/Brunswick 754221	6
45	50	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	4
46	48	LOVE JONES JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	6
47	54	BEYOND HERB ALPERT/A&M 2246	3
48	53	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/ Arista 0515	3
49	58	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	3
50	55	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	4
51	56	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)	4
52	57	YEARNIN' BURNIN' PLEASURE/Fantasy 893	4
53	69	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/ Warner Bros. 49256	2
54	65	RESCUE ME A TASTE OF HONEY/Capitol 4888	2
55	61	SPACE RANGER (MAJIC'S IN THE AIR) SUN/Capitol 4873	3
56	62	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	3
57	64	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	2
58	59	STEAL AWAY ROBBIE DUPREE/Elektra 46621	4
59	29	I DON'T GO SHOPPING PATTI LABELLE/Epic 9 50872	11
60	66	LOOKING FOR LOVE CANDI STATON/Warner Bros. 49240	2
61	67	LAST NIGHT AT DANCELAND RANDY CRAWFORD/Warner Bros. 49276	2
62	68	I'VE GOT MY SECOND WIND AL JOHNSON/Columbia 1 11287	2
63	70	HEY LOVER CHOCOLATE MILK/RCA 12030	2
64	40	I WANNA KNOW YOUR NAME FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA)	6

CHARTMAKER OF THE WEEK

65	—	BIG TIME RICK JAMES Gordy 7185 (Motown)	1
66	—	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	1
67	—	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249	1
68	—	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)	1
69	—	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	1
70	—	IF YOU'RE LOOKING FOR A NIGHT OF FUN (LOOK PAST ME, I'M NOT THE ONE) LEON HAYWOOD/ 20th Century Fox 2454 (RCA)	1
71	44	SKYYZOO SKYY/Salsoul 72121 (RCA)	8
72	32	BEHIND THE GROOVE TEENA MARIE/Gordy 7184 (Motown)	11
73	33	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215	15
74	43	I AIN'T NEVER ISAAC HAYES/Polydor 2090	9
75	47	HONEY, HONEY DAVID HUDSON/Alston 3450 (TK)	9



Black Music Report (Continued from page 195)

different cities. "I believe that these people deserve the opportunity and the advantage of seeing how that stuff is done, to begin to break down the mystery. That's the best thing that can be provided right now. Their needs right now are not for an employment agency. They need to know what it is they're up against and how to best do it. And that's all we're talking about."

Joan Graham, veteran personality of 13 years with WGIV, has been named that station's program and music director.

Tapes and resumes are being accepted by KATZ-FM for announcers.

Send all material to Earl Painell, KATZ-ZEN FM, 1139 Olive St., St. Louis, MO 63101.

Shezwae Powell, an understudy in "Ain't Misbehavin'," is bringing her successful nightclub act to the Grand Finale for six nights beginning July 22. An earlier engagement at the West Bank Cafe received rave reviews for her repertoire of original R&B, gospel and funk tunes.

The first release on the reactivated TSOP label is a beautiful ballad from the O'Jays entitled "Girl, Don't Let It Get You Down." Their LP, "The Year 2000," should follow within a few weeks.

Gortikov's CRT Testimony (Continued from page 165)

would insure continued sales volume (and therefore an equitable mechanical payment), Morris B. Abram, counsel for the NMPA, asked what would happen if there was no further growth, and if inflation continued as it is into the late eighties making the present 2¾ cent per song rate worth less than a penny.

Gortikov replied he could not predict the future, called such lines of reasoning "a sterile, isolated kind of approach," but finally answered that "if you isolate only to that one sentence, as you phrased it, then Doomsday will happen," to publishers and copy-right owners.

However, Gortikov pointed out that the other alternative, the one he believed in, was a period of continued growth throughout the Eighties, and that, at worst, if the present rate was not able to stay above the current inflationary rate, the CRT could meet and set a new rate (in 1987) that "reflects fairness for all parties under existing economic conditions at that time."

When Abrams brought up the subject of the possible abandonment of the retail price concept by the industry, as has been hinted by various record industry leaders lately, and if that would

prove disruptive to contractual arrangements in the industry, Gortikov agreed that it would be indeed disruptive.

Later in the day, Alvin Deutsch, counsel for the AGAC, asked the RIAA president how all the many recording contracts and royalty computations would be renegotiated if the industry decided to go off retail price. Gortikov replied that while the answer was not in his purview, he theorized that those companies are going to have to undergo a wholesale change in methodology.

One of the most interesting facets of the cross-examination was not so much an issue but a point of view shared by both sides that was stated verbally several times in not altogether mock seriousness — the phrase "after we win (or lose) in the Supreme Court." It is apparent that whatever the decision CRT makes concerning the mechanical royalty rate, both sides are already prepared — or at least they say they are prepared — to take the decision to the courts.

For example, Gortikov was asked by Commissioner Clarence L. James to offer his "suggestions" to the Tribunal on the publishers' and songwriters' proposals for a percentage rate which would make it more acceptable to the record industry — assuming that the CRT adopted the proposal and it was "sustained by the Supreme Court."

Even though it was indeed quite an assumption for Gortikov to have to speak to, the industry association president responded by listing seven suggestions, after which he reiterated that his "input was responsive to your hypothesis (and) it does not reflect my personal or official positions."

The main suggestions were, first, that the percentile be equivalent to the existing cents rate "because we hope to have shown that the companies just can't take any increase now." Second, that there be a packaging deduction. The third suggestion was a par-time discount for tunes below the level of 10 tunes on an LP. "We start off on a percentile royalty, and one of my major complaints about a percentile royalty is that the record company would be forced to pay the same number of cents per album whether there are six tunes in that album or whether there are 12 tunes in the album," Gortikov said.

Also mentioned in the requested suggestions was a royalty predicated on the price of specialty albums such as an audiophile LP, which costs the company much more and will sell less copies; a royalty rate on cut-

outs (non returns) that would be based on the realized price of the transaction rather than the statutory rate; a flat rate for single records rather than the percentile; and finally, a delayed date of initiation, holding off until the record companies can beat the current economic crisis and deal with the myriad contract renegotiations should the CRT side with the composers and publishers.

At the end of this reversed role situation, Commissioner James humorously asked if perhaps the RIAA would actually go for this list of suggestions and "settle the matter and adjourn."

Commissioner Frances Garcia, noticing the deafening silence at the table where the RIAA counsel sat, added: "Mr. Fitzpatrick looks stunned back there."

James F. Fitzpatrick, RIAA counsel, replied quickly: "This is all hypothetical. This is after we lose in the Supreme Court."

MCA August Releases

■ LOS ANGELES — MCA Records releases for August have been announced by label president Bob Siner.

The product scheduled for the first week of the month includes the label debut of Asleep At the Wheel, "Framed;" the soundtrack to the movie "Smokey and the Bandit 2;" Don Williams "I Believe In You;" Chuck Brown & the Soul Searchers' self-titled LP on Source, pop singer Little Anthony's debut on the contemporary Christian label MCA/Songbird, "Daylight;" and Hank Thompson's "Take Me Back to Tulsa."

ASCAP Awards

(Continued from page 168)

and Nick-O-Val Music with five awards each; Impulsive Music, and Perren-Vibes Music with four awards each; The Commodores Entertainment Publishing Corp. with three awards; and Arista Music, Bovina Music, Cherry Lane Music, Colgems-EMI, Gear Publishing, GQ Publishing, Intersong U.S.A., Milk Money Music, Snug Music, and Warner Bros. each received two awards.

ASCAP president Hal David presented award plaques at the Society's New York offices and received one himself for "I Never Said I Love You," co-written by Archie Jordan and recorded by Orsa Lia.

Board member Arthur Hamilton, together with regional directors Michael Gorfaine and Todd Brabec, conducted the ceremonies at Carlos and Charlie's in Los Angeles.

Steven Fret Named Chappell Controller

■ NEW YORK — Steven Fret has been named controller of Chappell Music and Intersong Music. The announcement was made by John McAuliffe, vice president of finance for Chappell and Intersong.

Fret joined the company in 1978 as assistant to the director of finance and in October 1979 was promoted to the position of assistant controller.

Reporting directly to McAuliffe, Fret will be responsible for financial systems and financial reporting to management while continuing in a supervisory capacity of the accounting operations.

ARBs

(Continued from page 188)

KSD, 2.3 from 2.6; KSHE, 7.6 from 8.9; KSLQ, 5.1 from 3.2; KWK/WWWK, 11.0 from 11.0; KXOX, 5.0 from 6.2; WESL, 2.6 from 1.7; WIL, 3.3 from 3.4; WIL-FM, 5.7 from 5.6; WRTH, 5.5 from 3.9.

Atlanta market statistics, compared with October/November statistics, measured over a four-weeks for each book, include: WAOK, 3.6 from 3.4; WBIE, 3.0 from 2.2; WGKA, 1.4 from 1.1; WGST, 3.8 from 5.3; WLTA, 4.2 from 5.0; WPCH, 7.1 from 7.3; WPLO, 4.5 from 5.1; WQXI, 2.2 from 2.8; WQXI-FM, 8.2 from 10.5; WRNG, 3.6 from 2.5; WSB, 12.1 from 11.7; WSB-FM, 4.1 from 5.7; WVEE, 11.9 from 7.6; WYZE, .6 from 1.0; WZGC, 10.5 from 11.1.

Ratings for New Orleans, measured under the quarterly system in Fall, 1979 and Spring, 1980, include: WBOK, 2.6 from 2.9; WBYU, 8.6 from 11.6; WEZB, 10.3 from 4.2; WGSO, 5.2 from 6.3; WNNR, 2.8 from 2.7; WNOE, 3.0 from 4.9; WNOE-FM, 4.2 from 4.6; WQUE, 5.1 from 6.9; WRNO, 4.8 from 4.4; WSHO, 6.6 from 4.4; WSMB, 6.5 from 7.4; WTIX, 8.4 from 6.8; WVOG, 1.0 from 1.2; WWIW, 2.0 from 2.6; WWL, 4.4 from 6.2; WWL-FM, 3.0 from 3.4; WXEL, 3.7 from 4.4; WYLD, 3.6 from 4.3; and WYLD-FM, 7.0 from 3.8.

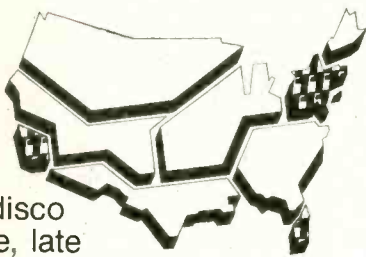
The Jazz LP Chart

JULY 19, 1980

- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36442
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- PRIME TIME**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6276
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- HORIZON**
McCOY TYNER/Milestone M 9094
(Fantasy)
- LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
- DO THEY HURT?**
BRAND X/Passport PB 9845 (Jem)
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- NATURAL INGREDIENTS**
RICHARD TEE/Columbia/Tappan Zee JC 36380
- EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
- KITTYHAWK**
EMI-America SW 17029
- CABLE'S VISION**
GEORGE CABLES/Contemporary 14001
- LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
- BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)
- BARTZ**
GARY BARTZ/Arista AB 4263

The Record World

1



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

Ambrosia: a WCAO, ahb WFBR, a WIFI, a KEARTH, a PRO-FM.

G. Benson: a23 WABC, a WAXY, on WCAO, hb-27 WFBR, a WFIL, on WICC, a WKBW, 30-26 WNBC, d26 WPGC, a WRKO, d29 WXLO, d27 WYRE, on KFRC, d29 KHJ, d28 KEARTH, ex-27 KSFX, on PRO-FM, a28 KC101, 35-33 Y100.

J. Browne: d28 WAXY, a WBBF, d28 WCAO, d25 WICC, d24 WIFI, a WKBW, e WNBC, 23-19 WTIC-FM, d26 KFI, a KHJ, 28-25 KEARTH, a KSFX, d26 F105, a32 JB105, e Q107, e 96X.

R. Burnette: 13-11 WABC, 5-4 WCAO, 7-2 WFBR, 11-7 WFIL, 13-9 WIFI, 11-7 WKBW, 16-13 WNBC, 8-6 WPGC, 1-1 WRKO, 20-15 WXLO, 10-8 KFI, 12-12 KFRC, 17-17 KHJ, 10-9 KEARTH, 19-16 KSFX, 3-4 PRO-FM, 1-3 F105, 1-1 JB105, 10-7 Q107, 29-25 Y100.

I. Cara: 26-25 WNBC, 17-14 KFI, 23-14 KHJ, 27-13 KEARTH, a F105, 23-19 JB105, a31 96X.

K. Carnes: a37 WABC, 11-10 WAXY, 23-17 WBBF, 17-13 WCAO, 20-17 WFBR, 14-12 WFIL, 10-9 WICC, 23-23 WKBW, 21-15 WPGC, 11-10 WRKO, 13-11 WTIC-FM, 26-18 WXLO, 18-16 WYRE, 21-19 KFI, 27-24 KFRC, 24-21 KHJ, 19-17 KEARTH, 26-20 KSFX, 11-9 PRO-FM, 10-9 F105, 12-10 JB105, 7-7 KC101, a31 Y100, 29-25 96X.

N. Cole: a WAXY, on WCAO, hb-28 WFBR, a WFIL, on WPGC, 19-13 WRKO, a KHJ, d30 KEARTH.

Commodores: 20-15 WCAO, 22-16 WFBR, d29 WICC, e WNBC, 23-19 WPGC, a WRKO, a WXLO, 32-30 JB105, e 96X.

C. Cross: d27 WAXY, 20-19 WBBF, 28-25 WCAO, 29-26 WFBR, 29-26 WFIL, 16-14 WICC, 24-19 WIFI, 29-25 WKBW, 18-16 WNBC, a WPGC, 28-24 WRKO, 26-22 WTIC-FM 28-25 WXLO, d29 WYRE, on KFI, 29-26 PRO-FM, d28 F105, 30-26 JB105, 20-10 KC101, 24-19 Y100, 15-11 96X.

Dirt Band: 17-16 WAXY, 25-22 WCAO, 28-25 WFBR, 22-21 WFIL, 25-22 WICC, 25-20 WIFI, on WKBW, on WPGC, d23 WRKO, 29-27 WTIC-FM, 30-28 WYRE, 26-23 PRO-FM, 27-21 F105, 33-27 JB105, 25-23 KC101.

R. Dupree: a WCAO, on WPGC, e WYRE, a KFRC, a KEARTH, 6-6 KSFX, e 96X.

Genesis: 11-10 WCAO, 13-7 WFBR, 16-13 WFIL, 1-1 WIFI, 6-5 WKBW, e WNBC, 16-13 WPGC, 21-21 WRKO, 30-27 WXLO, on KFI, 21-19 KFRC, d25 KHJ, d27 KEARTH, 30-24 KSFX, 7-7 PRO-FM, 25-19 F105, 24-16 JB105, e Q107.

L. Graham: 18-11 WCAO, 14-4 WFBR, 14-5 WPGC, on KHJ, a29 KC101, a33 96X.

R. John: a WAXY, a KFI, a KFRC.

C. King: 26-20 WABC, 7-7 WAXY, 17-13 WBBF, 22-20

WCAO, 10-22 WFBR, 15-11 WFIL, 26-29 WKBW, 22-20 WNBC, on WPGC, 3-5 WRKO, 20-18 WTIC-FM, 24-23 WXLO, 21-19 WYRE, d28 KFI, d26 KHJ, on KSFX, 10-8 PRO-FM, 3-1 F105, 7-6 JB105, 12-8 KC101, 28-26 Y100, 11-9 96X.

F. Knoblock: a WAXY, a WCAO, ahb WFBR, a WFIL, d30 WICC, a WKBW, on KFI, 26-23 KEARTH, on PRO-FM, d33 JB105, a30 KC101.

J. Lee: ahb WFBR, ae WNBC, a WTIC-FM, a WYRE, a KFI, 29-26 KEARTH, a JB105.

K. Loggins: a F105, a35 Y100.

Manhattans: 9-7 WABC, 2-2 WCAO, 2-1 WFBR, 6-3 WFIL, 13-9 WKBW, 27-21 WNBC, 1-1 WPGC, 16-18 WRKO, 13-5 WXLO, 4-4 KFI, 16-15 KFRC, 2-3 KHJ, 4-5 KEARTH, 8-6 PRO-FM, 8-6 F105, 6-5 JB105, 4-5 Q107, 6-6 Y100.

B. Mardones: on WCAO, d29 WFIL, 22-22 WIFI, on WKBW, d30 WRKO, a WTIC-FM, e WYRE, on KFI, 20-17 PRO-FM, d30 F105, 28-25 JB105, e Q107.

O. Newton-John: 29-18 WABC, 9-8 WAXY, 7-3 WBBF, 7-5 WCAO, 11-10 WFBR, 10-8 WFIL, 7-6 WICC, 5-4 WKBW, a29 WNBC, 7-7 WPGC, 9-9 WRKO, 7-6 WTIC-FM, 17-11 WXLO, 8-5 WYRE, 13-11 KFI, 6-5 KFRC, 6-5 KHJ, 6-4 KEARTH, 12-8 KSFX, 19-15 PRO-FM, 19-15 F105, 11-7 JB105, 9-4 KC101, 11-11 Q107, 16-13 Y100, 19-14 96X.

Queen: a WIFI, 22-19 PRO-FM, 26-22 F105, on JB105, e Q107.

E. Rabbitt: d30 WCAO, on WFBR, on WFIL, 27-26 WRKO, 25-21 KFI, on KFRC, on KEARTH.

K. Rogers: a33 WABC, 25-24 WAXY, 15-12 WBBF, 9-8 WCAO, 18-14 WFBR, 13-9 WFIL, 12-15 WICC, 21-18 WKBW, 11-9 WNBC, 4-4 WRKO, 15-13 WTIC-FM, 29-22 WXLO, 14-14 WYRE, 14-12 KFI, 16-14 KEARTH, hb-27 PRO-FM, 12-8 F105, 19-13 JB105, 11-16 KC101.

Rolling Stones: a22 WABC, d22 WAXY, d23 WBBF, 24-20 WICC, d23 WIFI, 29-23 WNBC, 25-21 WPGC, 29-17 WRKO, 30-24 WTIC-FM, d24 WXLO, d25 WYRE, 26-20 KFI, 29-18 KFRC, 26-16 KHJ, 24-12 KEARTH, 20-4 KSFX, 23-20 PRO-FM, 23-17 F105, 26-23 JB105, 28-20 KC101, e Q107, 34-30 Y100, 25-21 96X.

L. Ronstadt: 20-14 WAXY, a30 WFBR, 27-24 WFIL, on WICC, a WKBW, 23-19 WNBC, a WRKO, 27-25 WTIC-FM, 23-20 WXLO, 27-23 KFI, 25-22 KEARTH, on KSFX, hb-29 PRO-FM, d29 F105, a35 JB105, e Q107, a34 96X.

B. Scaggs: a WAXY, d24 WBBF, 26-23 WCAO, 24-20 WFBR, 25-22 WFIL, 20-17 WICC, 23-17 WIFI, 27-22 WKBW, 24-18 WPGC, 22-20 WRKO, 22-20 WTIC-FM, 24-20 WYRE, 23-22 KFI, 18-16 KFRC, d29 KEARTH, 13-12 KSFX, 15-12 PRO-FM, 29-27 F105, 27-24 JB105, 13-12 KC101.

S.O.S. Band: 4-5 WABC, a WBBF, d29 WCAO, 19-13 WFBR, 18-15 WFIL, 26-21 WICC, d15 WKBW, 14-10 WNBC, 12-8 WPGC, 16-12 WTIC-FM, 1-2 WXLO, 28-22 WYRE, 20-17 KFI, 19-14 KFRC, 3-2 KHJ, 12-8 KEARTH, 3-1 KSFX, 27-24 PRO-FM, 21-14 JB105, 24-14 KC101, 10-1 Y100, 10-1 96X.

A. Thomson: e WBBF, 23-19 WCAO, 21-15 WFBR, 26-23 WFIL, 28-24 WICC, 27-25 WIFI, d28 WKBW, 30-27 WPGC, d27 WRKO, d29 WTIC-FM, a WXLO, 26-23 WYRE, d30 KFI, 28-25 PRO-FM, 30-23 F105, on JB105, 29-26 KC101, e Q107, a34 Y100, 31-30 96X.

P. Townshend: 29-23 WAXY, 29-26 WCAO, 25-19 WFBR, 30-27 WFIL, 23-18 WICC, 9-16 WIFI, 19-17 WKBW, 17-15 WNBC, 27-23 WPGC, 17-14 WRKO, 25-21 WTIC-FM, 27-26 WXLO, 27-24 WYRE, on KFI, d27 KFRC, on KEARTH, 21-18 PRO-FM, a F105, 25-21 JB105, e Q107, 24-23 96X.

2



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

Ambrosia: e WANS-FM, a WAYS, a WBBQ, d28 WBSR, a WCIR, a WGH, a WGSV, d27 WHHY, e WISE, d27 WLCY, a WNOX, d29 KX-104, 20-15 KXX-106, a BJ-105, a V100, a Q105, e Z93, 23-17 94Q.

J. Browne: 36-30 WANS-FM, d27 WBBQ, d27 WCGQ, a WERC, e WGSV, a21 WHBQ, e WHHY, e WISE, 40-35 WKIX, e WLAC, 29-25 WLCY, a WMC-FM, d20 WRJZ, 35-28 WSGA, 28-25 KJ-100, a KX-104, 30-24 BJ-105, e V100, e Q105, 29-20 Z93, a 92Q, 29-25 94Q.

I. Cara: e WBBQ, e WBSR, a WCGQ, d23 WGH, a WGSV, e WHHY, e WLAC, a30 WNOX, a WQXI, a32 WSGA, a KX-104, a KXX-106, e BJ-105.

E. Clapton: 16-13 WANS-FM, 29-26 WAYS, 16-14 WBBQ, 15-10 WCGQ, 8-2 WERC, 24-19 WFLB, 28-25 WGSV, 25-20 WHHY, 12-12 WISE, 18-10 WKIX, e WLAC, 11-9 WLCY, 28-26 WNOX, d24 WMC-FM, 6-1 WQXI, 37-31 WSGA, 29-26 KJ-100, 15-10 KX-104, 2-2 KXX-106, d38 BJ-105, e V100, d21 Q105, 3-3 Z93, 1-1 94Q.

Commodores: e WANS-FM, a WAYS, e WBBQ, a WBSR, d30 WHBQ, d21 WKIX, e WLCY, d23 WQXI, 20-18 WSGA, 24-21 KXX-106, d30 Q105.

C. Cross: 28-22 WAKY, 15-9 WANS-FM, 22-16 WAYS, 26-16 WBBQ, 25-19 WCIR, 1-1 WERC, 22-20 WFLB, e WGH, 18-15 WGSV, 6-3 WHHY, 23-17 WISE, 24-19 WIVY, d22 WKIX, 28-22 WLAC, 24-22 WLCY, a24 WNOX, e WMC-FM, 17-7 WQXI, 16-9 WRJZ, 31-27 WSGA, 25-24 KJ-100, 23-15 KX-104, 1-1 KXX-106, 20-16 BJ-105, 20-19 V100, 16-9 Q105, 17-6 Z93, d30 92Q, 4-2 94Q.

Dirt Band: 22-18 WAKY, 31-27 WANS-FM, e WAYS, d25 WBBQ, 16-11 WBSR, 17-7 WCGQ, d32 WFLB, 23-18 WGSV, d26 WHHY, 34-31 WISE, 22-18 WIVY, e WKIX, 28-26 WLAC, a WLCY, d29 WNOX, 13-10 WQXI, 26-22 WRJZ, a KJ-100, 26-25 KX-104, 28-25 KXX-106, 18-15 BJ-105, 26-25 V100, a Q105, 20-17 Z93, e 92Q, 10-6 94Q.

M. Gilley: d34 WANS-FM, 10-7 WAYS, d28 WBBQ, a WCGQ, 19-16 WHBQ, 18-15 WLAC, 25-23 WMC-FM, 3-6 WQXI, 15-13 WSGA, a KX-104, 23-20 KXX-106, d40 BJ-105, 25-21 92Q, 8-8 94Q.

L. Graham: e WANS-FM, d22 WAYS, d30 WBBQ, d28 WERC, a WFLB, a WGSV, 1-1 WHBQ, e WLAC, e WLCY, a WMC-FM, a WQXI, 13-7 WSGA, d28 KX-104, a30 Z93, a 92Q, a29 94Q.

J. Lee: a WANS-FM, e WAYS, a WBBQ, d22 WBSR, a WCIR, a WERC, d21 WGH, d32 WGSV, e WHBQ, d25 WKIX, 29-21 WQXI, d30 WRJZ, 32-26 WSGA, e KX-104, 30-26 Z93, a 92Q, 17-12 94Q.

G. Rafferty: a WIVY, a WLAC, a KX-104, a Z93, a30 94Q.

Rolling Stones: a WAKY, 19-11 WANS-FM, 30-20 WBBQ, 27-20 WCGQ, 28-23 WERC, d34 WFLB, d22 WGH, d31 WGSV, 24-11 WHBQ, d29 WHHY, 37-32 WISE, 29-24 WIVY, a23 WKIX, d27 WLAC, 26-23 WNOX, 23-21 WMC-FM, a WRJZ, 29-23 WSGA, e KJ-100, d21 KX-104, 27-18 KXX-106, 29-26 BJ-105, d30 V100, e Q105, 27-21 Z93, 28-23 94Q.

L. Ronstadt: 26-21 WAKY, 26-21 WANS-FM, e WAYS, e WBBQ, 23-21 WCGQ, e WCIR, a WERC, 32-24 WFLB, d33 WGSV, 22-14 WHHY, 30-27 WISE, 19-15 WIVY, e WLAC, 25-23 WLCY, 20-20 WQXI, 26-22 WSGA, 22-21 KJ-100, d30

Hottest:

Rock

Jackson Browne, Fred Knoblock, Linda Ronstadt

Disco

None

Radio Marketplace

KX-104, d28 KXX-106, e BJ-105, e V100, e Q105, 26-24 Z93, a 92Q.

B. Scaggs: 21-20 WAKY, 10-7 WANS-FM, 27-14 WAYS, 24-19 WBBQ, 26-25 WBSR, 26-22 WCGQ, 28-22 WCIR, 23-19 WERC, 26-21 WFLB, 19-12 WGH, 21-17 WGSV, 18-15 WHHY, 20-15 WISE, 27-22 WIVY, 21-16 WKIX, 27-24 WLAC, a WLCY, 11-9 WNOX, d25 WMC-FM, 25-24 WRJZ, 25-20 WSGA, d27 KJ-100, 22-16 KX-104, 17-12 KXX-106, d29 V100, 29-27 Q105, 14-12 Z93, 20-19 94Q.

S.O.S. Band: 34-20 WANS-FM, 18-17 WAYS, 9-8 WBBQ, e WBSR, 20-13 WCIR, 17-15 WERC, 1-1 WFLB, 20-13 WHBQ, 21-18 WHHY, d36 WISE, 7-4 WIVY, 15-9 WLAC, 22-20 WMC-FM, 1-1 WSGA, 8-4 KX-104, a BJ-105, 5-3 Q105, 21-18 Z93, a 92Q.

A. Thomson: 23-17 WAKY, 34-33 WANS-FM, 15-12 WAYS, 19-15 WBBQ, 24-23 WCGQ, d29 WERC, 30-28 WFLB, d20 WGH, 22-19 WGSV, d28 WHHY, 28-22 WISE, 33-29 WIVY, e WKIX, d30 WLAC, d29 WLCY, a WMC-FM, 19-14 WQXI, 30-28 WRJZ, 34-30 WSGA, d29 KJ-100, 29-22 KX-104, 15-11 KXX-106, 26-23 BJ-105, e Q105, 22-19 Z93, e 92Q, 11-9 94Q.

P. Townshend: 18-14 WAKY, 23-16 WANS-FM, 30-29 WAYS, 25-21 WBBQ, e WBSR, 17-13 WCGQ, 27-21 WCIR, 25-18 WERC, 35-30 WFLB, e WGH, e WGSV, 28-24 WHHY, 27-23 WISE, 32-27 WIVY, 25-21 WLAC, 12-8 WNOX, 24-22 WMC-FM, d19 WQXI, 27-21 WRJZ, 30-25 WSGA, 18-17 KJ-100, 20-13 KX-104, 21-19 KXX-106, 24-21 BJ-105, 25-22 V100, 26-24 Q105, 16-10 Z93, 19-15 94Q.

3



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

Ambrosia: a CKLW, a WFFM, a WOKY, a KBEQ.

J. Browne: d29 WDRQ, 26-23 WEFM, 28-25 WFFM, d28 WGCL, on WOKY, d29 WPEZ, d28 WZZP, d7 KBEQ, ou KSLQ, 19-18 KWK, 31-26 Q102, d24 92X, 28-23 96KX.

C. Cross: 25-13 CKLW, 29-27 WEFM, 27-23 WFFM, 16-15 WGCL, 16-15 WHB, 20-17 WOKY, a WPEZ, 16-13 WZUU, 11-9 WZZP, 22-20 KSLQ, 30-26 KXOK, 27-23 Q102, 21-19 92X.

R. Daltrey: on WDRQ, d26 WEFM, on WGCL, a WOKY, a KBEQ.

Dirt Band: on WDRQ, on WEFM, 17-13 WFFM, 18-14 WOKY, a WPEZ, 24-22 WZUU, 30-27 WZZP, 18-15 KBEQ, on KSLQ, 25-24 KXOK, a25 92X.

R. Dupree: on WDRQ, a29 WFFM, a WGCL.

Firefall: a WEFM, a27 WFFM, a25 WHB, a30 WOKY, on WPEZ, on WZUU, 17-11 KBEQ, 29-25 KSLQ, 28-28 KXOK.

Genesis: 8-12 CKLW, 9-9 WDRQ, 4-4 WEFM, 11-12 WGCL, a18 WHB, 8-7 WLS, 4-1 WOKY, 22-17 WPEZ, 12-11 WZUU, 19-15 WZZP, 2-1 KBEQ, 8-5 KSLQ, 5-5 KWK, 25-18 Q102, 18-10 92X, 11-9 96KX.

F. Knoblock: on CKLW, 29-26 WFFM, 23-14 WHB, d29 WOKY, on WPEZ, a WZUU, 25-23 WZZP, 28-24 KSLQ.

B.O.S.
George Benson

Queen: 27-25 WDRQ, a WPEZ, 12-2 KBEQ, 12-11 KWK, a 92X.

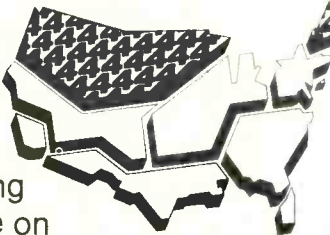
E. Rabbitt: 21-11 WHB, 28-25 WOKY, d13 KBEQ.

G. Rafferty: a WOKY, a KBEQ, a KSLQ.

A. Thomson: d30 CKLW, on WDRQ, 23-20 WFFM, on WGCL, 22-21 WHB, 22-20 WOKY, 26-26 WPEZ, 20-18 WZUU, 28-25 WZZP, 23-14 KBEQ, 20-19 KSLQ, 24-23 KXOK, 33-29 Q102, 23-20 96KX.

P. Townshend: 16-16 CKLW, 14-13 WDRQ, 15-14 WEFM, 25-23 WGCL, a WLS, d24 WOKY, 13-11 WPEZ, a25 WZUU, 7-9 KBEQ, 23-21 KSLQ, 21-14 Q102, 25-23 92X, 5-3 96KX.

4



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

G. Benson: a KGW, a KJR, a KMJK.

J. Browne: 24-21 WEAQ, e WGUY, a KCPX, d29 KGW, 26-24 KJR, d26 KKLS, a33 KLEO, d34 KMJK.

C. Cross: 15-14 WEAQ, 6-5 WGUY, 23-19 WJBQ, 28-23 KCPX, 20-15 KDWB, 20-15 KGW, 11-7 KJR, e KKLS, 25-21 KLEO, 25-18 KMJK, 17-13 KS95-FM.

Journey: e WGUY, 27-24 KCPX, 22-21 KDWB, 24-22 KGW, d27 KJR, 21-17 KMJK.

J. Lee: a WOW, a KJR, a KMJK.

B. Mardones: e WGUY, a WJBQ, 24-19 KCPX, a23 KDWB, 27-24 KGW, 18-16 KJR, 30-25 KMJK.

Rolling Stones: 20-16 WEAQ, d29 WGUY, 25-17 KCPX, 23-18 KJR, d24 KKLS, 34-30 KLEO, 32-30 KMJK.

S.O.S. Band: a KJR, a KMJK.

A. Thomson: 28-25 WEAQ, 23-18 WGUY, 13-9 WJBQ, 22-20 KCPX, 21-19 KDWB, 26-23 KGW, 16-13 KJR, a KKLS, 29-25 KLEO, d33 KMJK, a KC95-FM.

5



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

E. Clapton: a WTI, on KGB, a KRBE, 21-20 KROY-FM, on KUHL.

Commodores: 25-20 WQUE, 19-17 WTI, 19-14 KFMK, 18-18 KILT, 18-16 KRBE.

Country
Mickey Gilley

C. Cross: 27-23 WQUE, a37 WTI, 30-29 KFMK, on KGB, 29-24 KILT, 22-20 KNOE-FM, d25 KRBE, 10-8 KROY-FM, d30 KTSA, 8-2 KUHL.

Dirt Band: on WQUE, a WTI, on KFMK, on KGB, 39-30 KILT, on KRBE, 25-23 KROY-FM, a KTSA.

Genesis: 17-15 WQUE, 18-15 WTI, a30 KFMK, a26 KRBE, 27-25 KTSA.

L. Graham: 28-21 WTI, 25-21 KFMK, on KRBE.

J. Lee: d26 WQUE, 40-25 WTI, 22-16 KFMK, 24-4 KILT, 25-14 KRBE.

Rolling Stones: 10-9 WTI, 27-24 KGB, d28 KNOE-FM, 23-12 KRBE, 29-19 KROY-FM, a KTSA, d22 KUHL, 29-25 B97.

A. Thomson: 29-24 WQUE, 37-34 WTI, a KFMK, on KGB, 38-31 KILT, a29 KNOE-FM, on KRBE, 26-22 KROY-FM, 29-27 KTSA, 17-16 KUHL, on B97.

P. Townshend: 26-21 WQUE, 20-18 WTI, on KGB, 25-20 KILT, 25-23 KNOE-FM, 27-19 KRBE, 7-6 KROY-FM, 26-23 KTSA, 12-6 KUHL, on B97.

6



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

C. Cross: 22-15 KIMN, a KNUS, 27-25 KOFM, 20-16 KOPA, d24 KVIL, 5-2 KZZP.

Dirt Band: 26-24 KIMN, d40 KNUS, d30 KOFM, 30-27 KOPA, 16-4 KVIL, 16-13 KZZP.

R. John: a KNUS, a KOPA.

E. Rabbitt: 29-21 KIMN, a KNUS, a KOFM, 29-25 KOPA, a30 KZZP.

Rolling Stones: a KIMN, e KNUS, d27 KOFM, e KOPA, 30-21 KUPD, 28-24 KZZP.

L. Ronstadt: a KNUS, d29 KOFM, d29 KOPA, a22 Z97.

B. Scaggs: 24-22 KIMN, d37 KNUS, 24-19 KOFM, 23-19 KOPA, e KVIL, 10-6 KZZP.

S.O.S. Band: a39 KNUS, 26-21 KOFM, 25-18 KOPA, d16 KVIL.

A. Thomson: 27-25 KIMN, 35-32 KNUS, e KOPA, a KVIL, 9-7 KZZP.

P. Townshend: 25-20 KIMN, e KNUS, d30 KOPA, 29-26 KUPD, 13-9 KZZP, a29 Z97.

A/C
Fred Knoblock

LP Cuts
None

July 4 Weekend Sales Up

(Continued from page 165)

in prerecorded cassettes is exploding. It's one of the real bright spots in our whole sales picture. One of the reasons is that the dealers around here, being in tight positions with money, have to have priorities, and many of them have decided to go strictly with albums and not stock so many tapes. We don't do that. If we order an album we also order a like amount of tapes."

Crazy Eddie's Harry Spero said the chain's tapes sales over the holiday weekend were "phenomenal—especially since we sell the hardware to go with them. I think retailers can look forward to an explosion of tape sales at the end of every June. People like to have those tapes in their cars."

"The best selling items this year were tapes," said Music Stop's Gloria Smith. "People wanted to have music for their car rides. By far we sold more tapes than anything else. So sales over the Fourth were a lot better for us than they have been for a long time. They

Music Case

(Continued from page 170)
California action.

In April 1978, Pearl Music, Martin, National Music and three other sales companies brought an anti-trust action against the RIAA in U.S. District Court, Central District of California. A summary judgment in favor of RIAA was granted in October 1978 by Judge A. Andrew Hauk, with four of the plaintiffs appealing that decision.

The Connecticut judgment signed by Judge Burns June 24 provides for dismissal of that appeal. As part of the stipulation for that judgment, the Martin/National group agreed to release any and all anti-trust claims against RIAA and any of its members who were the original or subsequent plaintiffs in the Connecticut action.

Defendants also agreed to pay damages to the two original plaintiffs in the Connecticut action, RCA Corp. and Atlantic Records. Defendant National Music also waived its rights in certain equipment originally by the FBI and then attached by RCA.

The Connecticut judgment also results in a permanent enjoining of the remaining defendants in a related New Hampshire action, consolidated with the Connecticut action after most of the original defendants defaulted in February 1978 in Federal District Court, Concord, N.H. Plaintiffs in that action were Capitol Records, MCA Records, RCA Corp. and Warner Brothers Records.

were a lot better than last year's."

At Fathers and Sons, Don Simpson reported business over the holiday weekend comparable to, "if not slightly better than," last year's. "The new releases by the Stones and Jackson Browne were primarily responsible for bringing customers into the stores," stated Simpson. "Once they were in they bought the \$5.98 series heavily too."

The holiday tallies are more impressive in light of the generally clement weather gracing most of the nation. Good weather usually combines with a long weekend to drive retail sales into the ground, but this year store traffic remained strong. "Considering the fact that there was excellent beach weather throughout the holiday weekend, we did very well," said Ira Rothstein of Record World-TSS Stores. "The farther the store was from the beach the better the store did, that's true. But people weren't pre-occupied with the gas shortage as they were last year, and we had a number of new releases that definitely helped sales."

In New York City proper the good weather had a more deleterious effect. "Sales were excellent on Friday, began to taper on Saturday and were fair on Sunday," said Crazy Eddie's Spero. "The weather was just too beautiful on Sunday for us to have expected anything other than typical Sunday sales."

Similarly, the King Karol stores were hard hit by good weather and by a dropoff in tourist trade, which Ben Karol had always relied on as a vital element in the chain's summer sales picture. "Business wasn't too good because the weather was too nice," said Karol. "When the weather's as nice as it was and there's a long holiday, people go out to the beach or go out of town. Business really wasn't what it should have been. Maybe if we'd had rain we'd have done better. Tourist trade is still off, too, and that was a factor. Overall business was down about 25 percent from what we expected."

And there is always the exception that defies the rule, such as the Musicland store in St. Louis. John Curran's comment on weekend business there pretty much exemplified the pleasing but altogether unexpected turn of events over the Fourth. "Our business was surprisingly good," Curran said, "especially considering the fact that we had over 100-degree weather and our air conditioning wasn't working. The shoppers were definitely out."

Turning Up the 'Volume'



Ray Gomez, whose debut Columbia LP is titled "Volume," has just completed a tour with Judas Priest. Pictured are, from left: Joe Mansfield, vice president, marketing, Columbia; Paul Rappaport, director, national album promotion, Columbia; Arma Andon, vice president, artist development, Columbia; Bruce Lundvall, president, CBS Records Division; Ray Gomez; Gregg Geller, vice president, contemporary music A&R, east coast, Columbia; Mason Munoz, production manager, Columbia; Jock McLean, director, artist development, Columbia; and Frank Mooney, vice president, marketing branch distribution, CBS Records.

New York, N.Y. (Continued from page 178)

version of "Hey Paula" plus a new version of the same song sung by David Moreno in English and in Spanish. Side two features J. Frank Wilson's version of "Last Kiss" plus a version of the same song, sung in Spanish and in English, by one Coyote Deanda (former lead singer with San Antonio's Tortilla Factory).

"What more could you want?" asks the Maj rhetorically. "Last Kiss' even hits me in English and Spanish and I've heard the cotton pickin' thing a jillion times. And you can imagine how beautiful 'Hey Paula' is in Spanish!

"Man, I've outdone myself on this one."

JOCKEY SHORTS: Sue Byrom, one of the industry's more competent publicists, is no longer with Virgin Records. She can be reached at 212-874-1921 . . . congratulations to A&M's New York marketing coordinator Richie Gallo, who was married on July 4 to Dawn Kwarta, a registered nurse, in Smithtown, Long Island . . . Jane Olivor is scheduled to play the Westbury Music Fair for four nights in August, 28-31, as part of her summer tour which begins August 17 and runs through September 19. She reportedly will begin recording a new album in November . . . Willy DeVille's "Le Chat Bleu" is now scheduled to be released by Capitol in August. Meanwhile, DeVille is now signed to Atlantic . . . Shoes are now recording their second album, "Tongue Twister," at Mike Chapman's Dreamland Studios in Hollywood, with Richard Dashut producing.

QUOTE OF THE WEEK is from Record World's Bobbi Howe, former Stand-in Receptionist of the Year, who was heard to say while trailing RW's Joyce Reitzer-Panzer down one of these hallowed halls, "Joyce, you're separating in the back."

WEA Names Five To Phila. Posts

■ PHILADELPHIA—Pete Stocke, Philadelphia manager of the Warner / Elektra / Atlantic Corp., has announced the following appointments: Bob Brady as Elektra/Asylum promotion rep; Rick Miller as singles specialist; Scott Stephens as field merchandiser; Karen Fisher as Atlantic promotion rep; and Tony Pelligrino as special project coordinator.

Capitol LPs Set

■ LOS ANGELES—Capitol Records has announced its July album release.

The forthcoming LPs include the Shirts "Inner Sleeve;" Jay Ferguson's "Terms and Conditions;" Elektra's "Current Events;" A Taste Of Honey's "Twice As Sweet;" and Maze featuring Frankie Beverly's "Joy And Pain."

Boardwalk VPs

(Continued from page 166)

and chief financial officer and Wolff was editorial director in the creative services department.

For the past three years, Wolff has been Bogart's chief writer during which time she supervised the in-house writing for Casablanca's record and film campaigns. She also served as writer/producer for the company's television commercials, promotional films and videotapes, and was a writer/creative director of Casablanca's KidWorks project with the McDonalds corporation.

Shein brings to Boardwalk not only his two and a half years experience with Casablanca, but four years with the Polygram organization, where he was a vice president of finance.

Wolff and Shein will report directly to Bogart at Boardwalk's new L.A. headquarters in Beverly Hills.

Classical Retail Report

JULY 19, 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: WAYFARER SONGS,
RUECKERT, OTHERS—Stade, Davis
 —Columbia
MARRINER: SHORT ORCHESTRAL
PIECES—Angel Digital
MOZART: COMPLETE SYMPHONIES,
VOL. III—Hogwood—L'Oiseau
 Lyre
ITZHAK PERLMAN: THE SPANISH
ALBUM—Angel
LEONTYNE PRICE, PRIMA DONNA,
VOL. V—RCA
PUCCINI: LA BOHEME—Scotto, Neblett,
 Kraus, Milnes, Levine—Angel
SAINT-SAENS: SYMPHONY NO. 3—
 Murray, Ormandy—Telarc

SAM GOODY/EAST COAST

BEETHOVEN: FIDELIO—Behrens, Hoffman,
 Solti—London Digital
DEBUSSY: IMAGES—Previn—Angel Digital
DOHNANYI: VARIATIONS ON NURSERY
THEMES—Entremont—Columbia
MARRINER: SHORT ORCHESTRAL PIECES—
 Angel Digital
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI'S GREATEST HITS—London
BRAVO PAVAROTTI—London
PAVAROTTI: O SOLE MIO—London
SHOSTAKOVICH: SYMPHONY NO. 5—
 Columbia Digital
STRAUSS: TONE POEMS—Maazel—
 Columbia Digital

KING KAROL/NEW YORK

ENRICO CARUSO: A LEGENDARY
PERFORMER, VOLS. VIII, IX—RCA
MAHLER: SONGS—Columbia
MOZART: COMPLETE SYMPHONIES—
 L'Oiseau Lyre
PAVAROTTI'S GREATEST HITS—London
PRICE: PRIMA DONNA, VOL. V—RCA
PUCCINI: LA BOHEME—Angel
SAINT-SAENS: SYMPHONY NO. 3—Telarc
SHOSTAKOVICH: SYMPHONY NO. 5—
 Columbia Digital
STRAVINSKY: PETRUSHKA—Mehta—
 Columbia Digital
WALTON: FACADE NO. 2—Peters
 International

SPECS/MIAMI

ANNIE'S SONG—Galway—RCA
BARTOK: PIANO CONCERTOS NOS. 1, 2
 —Pollini, Abbado—DG

BOLLING: SUITE FOR CLASSICAL GUITAR
AND JAZZ PIANO—Angel Digital
DEBUSSY: IMAGES—Previn—Angel Digital
GALWAY: JAPANESE MELODIES—RCA
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: O SOLE MIO—London
PERLMAN: SPANISH ALBUM—Angel
PURCELL, VIVALDI: KRAMER VS. KRAMER
SOUNDTRACK—Columbia
TCHAIKOVSKY: VIOLIN CONCERTO—
 Perlman, Ormandy—Angel

RADIO DOCTORS/MILWAUKEE

BACH: BRANDENBURG CONCERTOS—
 Schwarz—Angel Digital
BEETHOVEN: FIDELIO—Behrens, Hoffman,
 Solti—London Digital
ELGAR: ENIGMA VARIATIONS—Previn
 —Angel
MOZART: PIANO CONCERTOS NOS. 8, 22
 —Perahia—Columbia
MOZART: COMPLETE SYMPHONIES, VOL.
III—L'Oiseau Lyre
PAVAROTTI'S GREATEST HITS—London
PUCCINI: LA BOHEME—Angel
PERLMAN: SPANISH ALBUM—Angel
WORLD OF RCA DIGITAL
SHOSTAKOVICH: SYMPHONY NO. 5—
 Columbia Digital

DISCOUNT RECORDS/ SAN FRANCISCO

BEETHOVEN: FIDELIO—Behrens, Hoffman,
 Solti—London Digital
ENRICO CARUSO: A LEGENDARY
PERFORMER, VOLS. VIII, IX—RCA
MAHLER: SONGS—Columbia
MOZART: PIANO CONCERTOS NOS. 8, 22
 —Perahia—Columbia
PAVAROTTI'S GREATEST HITS—London
RAMPAL PLAYS JAPANESE MELODIES—
 Columbia
SAINT-SAENS: SYMPHONY NO. 3—Telarc
SHOSTAKOVICH: SYMPHONY NO. 5—
 Columbia Digital
VERDI: LUISA MILLER—Ricciarelli,
 Domingo, Maazel—DG
JOHN WILLIAMS PLAYS PATRICK GOWER
 —Columbia

TOWER RECORDS/SEATTLE

BACH: BRANDENBURG CONCERTOS—
 Schwarz—Angel
BEETHOVEN: COMPLETE SYMPHONIES
 —DG
BOLLING: SUITE FOR CLASSICAL GUITAR
AND JAZZ PIANO—Angel Digital
MARRINER: SHORT ORCHESTRAL—Angel
 Digital
STRICTLY FOR THE BIRDS—Menuhin,
 Grappelli—Angel
PAVAROTTI'S GREATEST HITS—London
BRAVO PAVAROTTI—London
PERLMAN: THE SPANISH ALBUM—Angel
SHOSTAKOVICH: SYMPHONY NO. 5—
 Columbia Digital
TCHAIKOVSKY: 1812 OVERTURE—Telarc

* Best Sellers are determined from retail lists of 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, Record and Tape, Ltd./Washington, D.C., Harmony House/Detroit, Rose Discount/Chicago, Laury's/Chicago, Street-side/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower/Los Angeles and Tower Records/San Francisco.

Mozart and Perahia

By SPEIGHT JENKINS

■ NEW YORK—Among the large number of piano records that are issued each year, a very special group can be found played by Murray Perahia. From his first records six or seven years ago the young American has demonstrated an unusual ability for color and a striking sensitivity in his playing. Perahia is virtuosic and can give glitter and fireworks when necessary, but his strength and uniqueness come from his tone—usually warm, always supple.

Concertos

Recently he began a series of the Mozart concertos for Columbia with him conducting the English Chamber Orchestra. Each has been interesting and there has been an improvement all along the way. Perahia is a born Mozart player but in each record his grasp of the details of conducting seems more secure and the overall performances are better. In the present recording he is heard in

the E-flat Concerto (No. 22, K. 482) for the major part of the records and also the light Concerto No. 8 in C (K. 246). The verve and brilliance, the overall good humor of the C major Concerto makes it a delight to hear. The music seems ever to effervesce. In the more weighty, familiar E-flat concerto each movement seems quite a study to itself. The first movement is serious but played with enormous elegance; the andante has wonderful lyrical moments but in some ways emphasizes the importance of the orchestra's maintaining the mood more than in most performances. The playing of the woodwinds in the English Chamber Orchestra in this movement is specially brilliant. Then, the Rondo finale has the quicksilver lightness and joy that one expects, the delivery of a tune that simply must be hummed. This is great Mozart playing from pianist and orchestra, a record important to own.

Classical Retail Tips

■ London offers a bantam July crop of recordings by old favorites and new arrivals. In the latter category certainly should be classed Leona Mitchell. The American soprano first appeared on the label in the complete *Porgy and Bess*, issued just at the beginning of the bicentennial and has been represented on several important opera recordings since. Meanwhile, her international opera career has been growing. Her lyric soprano is an opulent, radiant instrument full of light and ever so slightly suggestive of Leontyne Price's at a young age.

Miss Mitchell's first aria disc will be issued this month. By singing several of the standard Puccini arias, including "Un bel di" from *Madama Butterfly*, she enters into a heady competition. She also sings "Dove Sono" from *Le Nozze di Figaro* and "Ernani, involami" from *Ernani*, an opera she should be able to perform in a few years. Kurt Herbert Adler conducts. Two digitals should also light up the cash registers: the first is Dvorak's "New World" Symphony on Digital, this one led by Kyril Kondrashin, whose romantic leadership might be just right for this work, and a recording of the Beethoven Violin Concerto with Kyung Wha Chung.

Kondrashin again is the conductor and the orchestra here, as in the "New World," is the Vienna Philharmonic. Miss Chung is one of the most exciting of modern day violinists, and her precise yet involved aristocratic reading of what she plays should make for a distinguished Beethoven Concerto.

Finally, one of the most familiar and best loved London artists of them all, Alicia de Larrocha, will be heard in the fourth volume of her "Mostly Mozart" series to celebrate the annual Lincoln Center festival. On the new disc—and the previous three have sold well—the Spanish artist plays two Mozart Sonatas (K. 282 and K. 370) and the Beethoven Bagatelles (Opus 30). It should be a treat.

From Columbia Records this month come two possible big sellers. The new MasterSound process has been warmly welcomed by consumers, with the Shostakovich Fifth Symphony a best seller now for several weeks. *Petrushka* has been coming up with almost enough votes to make it a best seller as well. In the new release Leonard Bernstein, who conducted the Shostakovich, will be heard in another Digital recording, the Prokofiev (Continued on page 206)

Germany

By JIM SAMPSON

■ **MUNICH**—There's a sudden burst of interest in domestic new wave product. Two months ago, the first German new wave labels were launched by Hansa (Rocktopus) and Metronome (Reflektor). Now, EMI Electrola national A&R chief **Manfred Zumkeller** has christened "Welt-Rekord" as his base for German new wavers. Under **Horst Luedtke's** management, the first Welt-Rekord releases are by **Rheingold** and **Die Fehlfarben**. EMI clearly is starting Welt-Rekord because of the potential of this music and not any immediate sales triumphs. With the exception of CBS's Nina Hagen, German new wave is not a highly commercial commodity. Metronome is generally satisfied with Reflektor, especially by the group accepted, which has also been released in England on the Logo label. But **Rosi Denart** concedes that there was some confusion in the press and among dealers about the label image. Many thought Reflektor would replace Metronome's Brain label. But Brain was, and remains, a source of hard rock. **Ralph Lobenstein**, Hansa's man at Ariola, is more enthusiastic about Rocktopus, although his most popular band, the **Nighthawks**, is closer to ska than new wave. Lobenstein credits heavy touring and TV with breaking the Nighthawks, and adds there has been "very good" acceptance of the label's other acts. On September 1, Hansa/Rocktopus will release ten new albums.

BELLAPHON PACTS WITH SCOTTI BROS.: In Los Angeles, **Branko Zivanovic's** Bellaphon Records has picked up G/A/S rights to the Scotti Bros. label. Scotti Bros., formerly with WEA, brings to the small independent one of Germany's top teen stars, **Leif Garrett**, whose new album is due this summer. Also debuting on Scotti/Bellaphon are **Randy Bachman's Ironhorse**, **Susan Anton**, **Survivor** and **John R. Schneider**.

TEUTONIC TELEX: **Leon Deane**, veteran public relations chief at RCA, has been named to the new post of head of product management, WEA, reporting directly to WEA MD **Siggi Loch**. . . The hot Swiss heavy metal band **Krokus** opened its first U.S. tour last Wednesday (9) in San Diego. **Walter Holzbaur** of Wintrup Music says the Ariola act will continue to tour the States this summer, usually billed with **Sammy Hagar** or **Ted Nugent**. On August 24, Krokus has been booked into the prestigious U.K. Reading Festival. . . **Peter Ende** of Intersong's international dept. has left to head Francis, Day & Hunter, replacing **Gerd Mueller**, who will announce future plans shortly. . . **Peter Kirsten** of Global has signed with Music Sales for distribution of folios and sheet music. . . New to Intersong: Antarctic Music (**Zaine Griff**) plus the Casablanca catalogue, with Germany's top single and **Lipps, Inc.**. . . On his recent Eurotour, RSO boss **Al Coury** promised his Polydor partners a new **Bee Gees** single next month, followed by a new studio album this fall.

Germany's Top 10

1. **FUNKYTOWN**
LIPPS, INC.—Casablanca
2. **D.I.S.C.O.**
OTTAWAN—Carrere
3. **DER NIPPEL**
MIKE KRUEGER—EMI
4. **NO DOUBT ABOUT IT**
HOT CHOCOLATE—RAK
5. **SEXY EYES**
DR. HOOK—Capitol
6. **TAKE THAT LOOK OFF YOUR FACE**
MARTI WEBB—Polydor
7. **BOBBY BROWN**
FRANK ZAPPA—CBS
8. **BOAT ON THE RIVER**
STYX—A&M
9. **ALOHA-OE**
GOOMBAY DANCE BAND—CBS
10. **WHAT'S ANOTHER YEAR**
JOHNNY LOGAN—Epic

1. **DIE SCHOENSTE MELODIEN DER WELT**
ANTHONY VENTURA—Arcade
2. **VIVA ITALIA**
ADRIANO CELENTANO—Ariola
3. **THE WALL**
PINK FLOYD—Harvest
4. **ZAUBER DER KARIBIK**
GOOMBAY DANCE BAND—CBS
5. **DER NIPPEL**
MIKE KRUEGER—EMI
6. **TRAEUMEREIEN**
RICHARD CLAYDERMAN—Telefunken
7. **UNMASKED**
KISS—Casablanca
8. **CORNERSTONE**
STYX—A&M
9. **FLESH AND BLOOD**
ROXY MUSIC—Polydor
10. **SKY 2**
SKY—Ariola

England

By VAL FALLOON

■ **LONDON**—WEA Records has become the second major in a matter of days to "restructure" its personnel. Last week's startling news that EMI had gone through its third staff upheaval in less than two years was followed by the announcement that WEA, a company that has always prided itself on teamwork and morale, has reluctantly axed several people. Managing director **John Fruin** said that the decision had been forced upon him by the U.K. recession. He predicted that the market, within the next 18 months would decrease to almost half the figure expected a year ago. WEA has expanded rapidly in the past few years, through great success with U.S. product rather than with U.K. artists. It is usually second or third in the periodic market share analysis. By the autumn, redundancies, resignations and retirements will have reduced the number of WEA personnel by 100. From head office, the senior executives departing include deputy M.D. **Richard "Robbie" Robinson**, Elektra/Asylum label manager **Stuart Hornell** and International manager **Nigel Molden**, formerly WB label boss. . . A non-record company "voluntary redundancy" announced this week is that of **Tony Barrow**, for 18 years independent publicist and known internationally as the press attache at MIDEM. Barrow is quitting the business following an illness earlier this year. . . Over at Phonogram **Barry Evans**, marketing director, has left the company.

GOODBYE R.R.P.? The Polygram group has followed EMI and WEA in abandoning recommended retail price, as promised by Polydor M.D. **Tony Morris** five years ago. Both Morris and Phonogram M.D. **Ken Maliphant** will announce details later. The mechanical copyright protection society is now expected to support moves for the official abolition of the system, and to renegotiate the base price for royalty payments. . . EMI will auction its famous collection of more than 300 gramophones at Christie's on September 27. Collectors are expected from all over the world. The revenue from the sale will go towards the preservation of EMI's "museum," contents of which date back to 1898. . . Motown's twentieth anniversary continues with a limited edition boxed set of 21 singles, for release early September. The set will be deleted on the day of release. . . There's always some good news: The Performing Right Society has announced an increase in revenue of over three million during 1979. The total income was 28.1 million pounds, almost fifteen percent up from the previous year. The PRS has recently updated its computer controlled collection and payment system. . . But the musicians' union has renegotiated its session rates and reached agreement with the BPI for a fifteen percent increase. . . Jet is the latest to reduce the prices of its back catalogue produce by a pound, in an effort to stimulate sales. Every effort is needed—where in the good days a number one hot LP could be expected to reach 100,000 very quickly, one of the recent chart toppers only did 40,000 in its first week of release. . . RCA has cut its trade margin to 30 percent and raised some of its retail prices.

MOVES: Polydor and Phonogram will be moving to remodelled Bond Street, formerly inhabited by Chappell Music U.K. Chappell goes to the Phonogram offices. Meanwhile, announcements are expected soon about the proposed merged commercial centre announced by Polygram at the beginning of this year. . . **Phil Symes**, former director of the music division of Rogers and Cowan PR has joined the Chrysalis group of companies for coordination of non-recorded projects such as video films, stage shows and TV, if Chrysalis is successful in its bid for the Breakfast TV franchise. Symes reports to **Chris Poole**, who becomes head of press and publicity for the group. . . RCA U.K. has signed singer/songwriter **Nikki Straker** of "Walk In The Park" fame. The single has sold over nine million copies in Europe alone. . . EMI is releasing Rewind Records' artist **Hoo Ang Chung** and has scored the reformed heavy metal band **Atomic Rooster**. . . Sire has snapped up the **Piranhas**, who previously recorded for Attrix and Virgin. . . WEA has moved the duo **Dollar** to the WEA label (outside the U.S. and France) in a new five-year deal.

Chalet Inks Madleen Kane



Jean Claude Friederich has formed a new record company, Chalet, to be distributed by Prelude Records. First artist to be signed to the label is performer Madleen Kane. Simultaneously recording executive Tom Hayden has announced his pact with Kane as personal manager. Initial LP, "Sounds Of Love," will ship at the end of July. Pictured from left: attorney Rick Talmadge; Kane; Tom Hayden. Standing is Chalet president Friederich.

The Coast

(Continued from page 174)

open at six in the morning, proved to be something of a show on its own: the concert promoters (in this instance, KLOS in tandem with Larry Vallon) took special pains to block scalpers from snatching up tickets at the expense of the band's fans, using a battery of special passes and skin stamps to identify legitimate buyers and prevent them from threading through the line more than once.

Meanwhile, trade folk would be ill-advised to count on freebies: since their Forum engagement saw one of the largest guest lists in recent memory, a battle-scarred Larry Solters, Front Line Management's own front line with regard to such requests, says there won't be any.

Two weeks earlier, the band sold out their upcoming Long Beach Arena fund-raiser for Senator Alan Cranston, incidentally.

BITS AND PIECES: You may be familiar with the "air guitar" phenomenon. For the uninitiated, it's a practice well known to rock and roll fans everywhere, that of pretending to play guitar without actually using an instrument. Now, air guitar has been given the seal of approval by the **Who's Peter Townshend**, and that's what you call ultimate. Seems that during the band's recent gig at the Arizona State University Activities Center near Phoenix, the power went out—and for nearly two hours, leaving only emergency lighting in use. Townshend came out after about ten minutes, carrying a broom, and proceeded to play some wild air guitar (brooms are acceptable, we suppose), which kept the folks happy at least part of the time. Just about everybody waited around for the resumption of the show, which was produced by Feyline . . . **Kenny Rogers**, in Vegas and appearing on the fabulous **Merv Griffin** TV program, was asked whether he studied acting prior to making it big with "The Gambler." His reply: "I never took singing lessons, so why should I take acting lessons?" With his income, who's arguing? . . . The shape of things to come: Ovation Records in Chicago has signed a new wave band (described to us as a cross between **Devo** and **10cc**) called **Citizen**, with an album due in August. The thing is, this band was signed without ever having performed live; they made their pitch with video and audio tapes instead. Citizen's album, by the way, is produced by **David Webb** and **Tom Pabich** and is called "Sex and Society."

RECORDING: **Barry Goudreau** of the band **Boston** is working on an album at the Record Plant, produced for Epic by **John Boylan**. Others at the Plant recently have included **Molly Hatchett**, produced by **Tom Werman**; **Les Dudek**, produced by **Dudek** and **Lee DeCarlo**, and **John Paul Vignon**, produced by **Barry Fasman** . . . **Wally Heider** Recording's San Francisco studios were closed as of July 1, apparently the victim of the decline of Bay Area recording business . . . **Westlake Audio** in L.A. has purchased its second 3M digital system, consisting of four-track and 32-track recorders. Westlake's first digital equipment was picked up just nine months ago . . . Another band guy making a solo album is **Cheap Trick's Tom Petersson**, now working at the Eldorado studio in Hollywood . . . At the Automatt in S.F.: **The Beat**, **Jorma Kaukonen** and **Vital Parts** (!?), **Narada Michael Walden** and Japan's **Takeo Kakuya**.

ERRATUM: An article in the July 5 RW dealing with songwriter/producer **Allee Willis** and singer **Lani Hall** inadvertently misspelled the name of one of Willis' writing collaborators. For the record, his name isn't John Lynn—it's **Jon Lind**.

England's Top 25

Singles

- 1 XANADU OLIVIA & ELO/Jet
- 2 CRYING DON McLEAN/EMI
- 3 JUMP TO THE BEAT STACY LATTISAW/Atlantic
- 4 SIMON TEMPLER/Splodgenessabounds/Deram
- 5 FUNKYTOWN LIPPS, INC./Casablanca
- 6 WATERFALLS PAUL McCARTNEY/Parlophone
- 7 EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Rialto
- 8 MY WAY OF THINKING UB 40/Graduate
- 9 BACK TOGETHER AGAIN ROBERTA & DONNY/Atlantic
- 10 USE IT UP WEAR IT OUT ODYSSEY/RCA
- 11 CUPID DETROIT SPINNERS/Atlantic
- 12 BEHIND THE GROOVE TEENA MARIE/Tamla
- 13 TO BE OR NOT TO BE B.A. ROBERTSON/Asylum
- 14 LOVE WILL TEAR US APART JOY DIVISION/Factory
- 15 THEME FROM MASH MASH/CBS
- 16 PLAY THE GAME QUEEN/EMI
- 17 STRANGERS IN THE NIGHT SAXON/Carrere
- 18 MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 19 COULD YOU BE LOVED BOB MARLEY/Island
- 20 SUBSTITUTE LIQUID GOLD/Polo
- 21 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 22 BABOOSHKA KATE BUSH/EMI
- 23 COMPUTER GAMES YELLOW MAGIC ORCHESTRA/A&M
- 24 YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite
- 25 LET'S GET SERIOUS JERMAINE JACKSON/Motown

Albums

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

(Courtesy: Record Business)

Record World en Brasil

By OLAVO A. BIANCO

■ La Asociación Brasileña de Productores de Discos celebró recientemente elecciones, resultando como nuevo presidente el Sr. **João Araujo** (Sigla), completando la directiva, **Henry F. M. Jessen** (EMI-Odeon), **Manolo Camero** (Tapecar), **Adolfo Pino** (RCA) y **Antonio Coelho Ribeiro** (Polygram). El Consejo Fiscal quedó formado por **Harry Zuckerman** (CID), **Enilson Camargo** (CBS) y **Adiel M. Carvalho** (Copacabana) . . . RGE Discos, ahora bajo control del grupo Globo (Sigla) nombró como nuevo director general a **Durval Ferreira**, conocido productor de discos . . . Recuperado totalmente **Martinho Da Vila** (RCA) después de encontrarse internado en un hospital de Rio de Janeiro, a su regreso de Angola. Todo parece indicar se trataba de una indisposición causada por exceso de trabajo.

En el campo de los llamados "discos de televisión," todo parece indicar que aparte de SIGLA, la compañía de la Cadena Globo de Televisión, las demás tienen una situación bastante indefinida. La SETA, compañía de la Cadena Record de Televisión es distribuida por Copacabana y en estos momentos están haciendo su catálogo; la GTA, de la Cadena Tupi de Televisión es distribuida por Copacabana y en estos momentos están haciendo su catálogo; la GTA, de la Cadena Tupi de Televisión es distribuida por Polygram y básicamente sufre los problemas de la Cadena, cuya organización solicitó hace pocas semanas un acuerdo legal para pagar sus deudas y la Bandeirantes Discos, distribuida por WEA, tampoco llegó a la posición confortable en que se encuentra SIGLA.

El gran asunto de la semana fue la decisión de SIGLA-Sistema Globo de Gravacoes Audio Visuais Ltda., en solicitar la requisa legal de un LP que salió al mercado por Continental titulado "Temas de la Novela Agua Viva," el cual, según Globo, falsificaron con los temas internacionales de la novela. Lo sucedido fue que Continental lanzó "covers" de las grabaciones originales que están en el disco de Globo, entre los cuales se encuentra "Do that to me one more time" de **Captain & Tennille** . . . Con la presencia del presidente de la Copacabana, Sr. **Adiel Macedo de Carvalho**, durante la fiesta de cumpleaños de la cantante **Gretchen** en la discoteca Aquarius, se le hizo entrega de un Disco de Oro y el certificado de la Asociación Brasileña de Productores de Discos de manos del Sr. Carvalho. La cantante partió el día 9 para Europa y a su regreso se detendrá en Puerto Rico y Miami para promover su disco "Freak Le Boom Boom" distribuido por Discos Alhambra . . . Brasil nunca ha sido considerado un gran mercado para la música rock. Ahora comienza a tener fuerza el "reggae" de Jamaica y parece que la música romántica se volverá a imponer nuevamente . . . Nos llega la noticia que IRT—Industria de Radio y Televisión en Chile fue puesta a la venta, lo que reducirá aún más las opciones en el país . . . **Elizabeth Cardoso** (Sigla) se presentó en la Argentina, en la cual actuó con bastante éxito.

■ Please note that the new, permanent phone number for Record World's Latin American office is (305) 821-7900.

Latin American Album Picks



EL TAPATIO

VICENTE FERNANDEZ—CBS DCS 914

Con arreglos y dirección de Pedro Ramírez y Rigoberto Alfaro, el gran vendedor ranchero Vicente Fernández está vendiendo fuerte esta nueva producción en la cual se destacan "El tapatio" (B. Ramírez), "Le pusieron 7 leguas" (H. Aguilar), "Por si no te vuelvo a ver" (M. Grever) y otras.

■ With arrangements and musical direction by Pedro Ramírez and Rigoberto Alfaro, top selling ranchera singer from Mexico Vicente Fernández is selling this new package heavily. "De que manera te olvido" (F. Méndez), "Tu voz" (R. Cabrera) and "Los dos compadres" (I. Jaime).

(Continued on page 206)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Roberto Jordan

El intercambio de impresiones entre miembros de una misma industria, grupo o profesión siempre es favorable. Se presentan ideas, planes y se someten conceptos a los participantes, que a la larga benefician al todo. Es así como las últimas reuniones en las cuales se han tratado los temas, siempre presentes en la industria, del pirateo de discos y los "trasiegos" a través de fronteras, el resultado va mostrando su lado favorable. Lo más importante es dejar de comerciar con aquellos que en todo momento, están dispuestos a comerciar y a usar sus canales de distribución para beneficiar el movimiento del producto pirateado. En una industria de gente, en su gran mayoría creativa y sensible, el proceso de la cobardía para hacer frente a los grandes males que la aquejan, siempre se hace patente, pero es necesario redoblar esfuerzos y hacer frente común a uno de los fenómenos más deleznable que existen en nuestro negocio. El apropiarse descaradamente de la propiedad y creación de otros, es a más de un delito, una actitud asquerosa y repugnante. El movimiento de mercancía en la frontera mexico-americana se va volviendo alarmante y mientras el problema era de Estados Unidos para México, pues los miembros de la industria mexicana se las veían amargas, pero ahora, con el movimiento de México a Estados Unidos, el asunto va tomando más interés para los grandes intereses en Estados Unidos. De todas maneras, el trasiego de mercancía deja la puerta abierta para la distribución de todo producto pirateado y es ahí donde radica el gran problema que está lesionando a ambas partes.

Sergio Fachelli, uruguayo establecido en España desde hace algún tiempo, está comenzando a recibir cierta promoción en México, a través de "Te quiero cada día más." Sergio es producido por **Camilo Sesto** y ex-integrante del cuerpo de coros en sus producciones. (A lo mejor sigue el gran talento haciendo coros) . . . Nuestra felicitación al amigo **Augusto Conde**, propietario de "Musicosas" de Argentina y corresponsal nuestro en el área, ante el lanzamiento de su nueva revista "Radios," dirigida a los integrantes de esa industria y a los diferentes medios de comunicación. Después de diez años, la cantante y compositora brasileña **Denise de Kalafe**, grabará en su patria con **Chico Buarque de Hollanda**, que hará los arreglos y selección de material . . . Comienza esta semana **Susy Leman**, la grabación de su nueva producción realizada totalmente en Miami. Bien para la artista exclusiva de Caytronics . . . La promoción de **José José** en Argentina, a través de Microfón ha sido en extremo beneficiosa para el artista mexicano. A más de colocar su éxito "si me dejas ahora," en posición envidiable en el Cono Sur, **José José** está ahora recibiendo promoción con otro tema de brillantes oportunidades. En esta oportunidad se trata de "Será" de **Manuel Alejandro** y **A. Magdalena**. **José José** filmará secuencias de la nueva película "La Discoteca del Amor," rodada en Argentina.

José Manuel Silva se encuentra produciendo en Español a los artistas norteamericanos **Jermaine Jackson** (Motown) y **Robbie Dupree**. **Silva**, Director Artístico de IRT (RCA) Chile, por largo tiempo, se encuentra ahora funcionando con el grupo Elektra-Asylum-Nonesuch Records en Los Angeles . . . RCA lanzó en México a **Roberto Jordán** en un excelente "single" conteniendo "María Rosa" (Askelind-Langer)

(Continued on page 205)



Myrza



Martinho da Vila

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Hartford

By WRYM (AGUILERA/MARTINEZ)

1. **CONTESTACION AL BARBARAZO**
JOSE ORTIZ—Tizor
2. **CONSIGUEME ESO**
JOHNNY VENTURA—Combo
3. **YO QUISIERA**
OSCAR D'LEON—T.H.
4. **SIMPLEMENTE NO PUEDO**
LUIS OSCAR—Kim
5. **COMPRENDER MAS**
ANTHONY RIOS—Algar
6. **YA ES MUY TARDE**
CHARANGA SENSUAL—Salsa
7. **EN LA MALA NO SE DA**
EFRAIN CORREA—Taurus
8. **EL PRESO**
RODOLFO—Fuentes
9. **NIDO DE AMOR**
EL GRAN COMBO—Combo
10. **AL SON DE LA LATA**
MARVIN SANTIAGO—T.H.

Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. **EL GORRION Y YO**
MANOELLA TORRES—CBS
LOS PAISANOS—Joey
2. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
3. **INOCENTE POBRE AMIGA**
LUCHA VILLA—Musart
LUPITA D'ALESSIO—Orfeon
4. **ME ESTOY ACOSTUMBRANDO**
JOSE VALEZ—Alhambra
5. **NUUESTRO AMOR**
PUNTO CPATRO—OB
6. **PORESO ME VOY**
AMALIA MENDOZA—Gas
7. **MAS DE LO QUE MERECIAS**
LOS HUMILDES—Fama
8. **EL DESCOLON**
VERONICA CASTRO—Peerless
9. **QUIEN**
LOS STRWCK—Profono
10. **SOY TU AMANTE**
RENE & RENE—ARV

El Paso

By KAMA (ERNESTO QUINONES)

1. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
2. **MAS DE LO QUE MERECIAS**
LOS HUMILDES—Fama
3. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
4. **COMO YO TE AMO**
RAPHAEL—Alhambra
5. **LA MOJADA**
CHARO—Pronto
6. **TODA UNA VIDA**
JIMMY EDWARD—S.R.P.
7. **LIMONADAS VERDES**
LOS ALCANTARA—CBS
8. **SACRIFICIO**
LOS SOLITARIOS—Peerless
9. **ESE CUERPO TUYO**
RAUL VALE—Profono
10. **PAVO REAL**
JOSE LUIS—T.H.

Puerto Rico

By WTTR (MAELO MENDEZ)

1. **TE QUIERO DE VERDAD**
BASILIO—Karen
2. **HEY**
JULIO IGLESIAS—CBS
3. **DESAHOGO**
ROBERTO CARLOS—CBS
4. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
5. **MI MANERA DE AMAR**
NELSON NED—WS Latino
6. **CABO'E VELA**
JOHNNY VENTURA—Combo
7. **MANUEL GARCIA**
BOBBY VALENTIN—Bronco
8. **DE PATITAS**
LUIS "PERICO" ORTIZ—New Generation
9. **SONAMBULO**
JUNIOR TOLEDO—Performance
10. **NIDO DE AMOR/BRUJERIA**
EL GRAN COMBO—Combo

Ventas (Sales)

Chicago

1. **EL GORRION Y YO**
MANOELLA TORRES—CBS
2. **TUS OJOS CASTANOS**
NELSON NED—Alhambra
3. **LA TRAICIONERA**
GRUPO INDIO—Mercurio
4. **CATORCE DE ORO**
RIGO TOVAR—Profono
5. **VETE**
SALVADOR'S—Arriba
6. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
7. **NO ME SE RAJAR**
VICENTE FERNANDEZ—CBS
8. **TE PERDI LA FE**
LOS HUMILDES—Fama
9. **EL CONTRABANDO**
HERMANOS PRADO—Arriba
10. **LAURA YA NO VIVE AQUI**
GRUPO MAZZ—Cara

Houston

1. **HE VENIDO A PEDIRTE PERDON**
JUAN GABRIEL—Pronto
2. **EL GORRION Y YO**
MANOELLA TORRES—CBS
3. **16 TONELADAS**
HERMANOS BARRON—Joey
4. **HEY**
JULIO IGLESIAS—CBS
5. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
6. **EL O YO**
ALVARO DAVILA—Profono
7. **LA REGALONA**
CHUY Y SUS ANGELES—Sabroso
8. **NUUESTRO AMOR**
PUNTO CUATRO—OB
9. **CUANDO CAIGA UNA LAGRIMA**
GRUPO BESTIA—Ramex
10. **FALSA MUJER**
SUPER ESTRELLA—Viza

Sao Paulo

By GRANDE PARADA NACIONAL

1. **PLEASE DON'T GO**
KC & THE SUNSHINE BAND—CBS
2. **FREAK LE BOOM BOOM**
GRETCHEN—Copacabana
3. **BANDOLINS**
OSVALDO MONTENEGRO—WEA
4. **EU VOU SONHAR**
JUANITA—RCA
5. **MENINO DO RIO**
BABY CONSUELO—WEA
6. **ME ESQUECI DE VIVER**
JOSE AUGUSTO—Odeon
7. **PULSTAR**
VANGELLIS—RCA
8. **JUST WHEN I NEEDED MOST**
PETER GRIFFIN—Aquarius
9. **BALLADE POUR ADELINE**
RICHARD CLAYDERMAN—Copacabana
10. **E MAIS EMBAXIO**
MARIA ALCINA—Copacabana

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. **TU FRIALDAD**
TRIANA—Movieplay
5. **NUEVA OLA**
MIGUEL RIOS—Polydor
6. **DIME QUE ME QUIERES**
TEQUILA—Zafiro
7. **EL HOMBRE DE GOMA**
MICKY—Mafar
8. **AIRE**
PEDRO MARIN—Hispavox
9. **CUANDO EL DESTINO**
ROCIO DURCAL—Ariola
10. **QUISIERA**
JERONIMO—Columbia

Nuestro Rincon (Continued from page 204)

Minor-Jordan-Lopez) y "Amor . . . mi amor" (Mothers-Daughters & Fathers-Sons-Diamond-Jordán) y a **Adrian** en "Esta noche perdoname" (Trigo-M. Arturo) y "Dulcemente" (F. Gil-M. Arturo) . . . CBS lanzó en México en su etiqueta Embassy a **Myrza**, interprete con grandes probabilidades, producida por **Enrique Velazquez**. Se destacan los temas "Vida," (F. Z. Maldonado) "Somos libres, amor libre," (Maldonado) y "Quiero sentirte." (E. Velazquez) . . . Disfruté plenamente el nuevo larga duración de **Martinho Da Vila** titulado "Portuñol Latinoamericano." Una genialidad que merece mayor atención, con versiones en Español de **Buddy Mc Cluskey** y su Coordinación en este idioma . . . Y ahora . . . ¡Hasta la proxima!

The mutual exchange of ideas and concepts among members of the same industry, group or profession is always an asset. Concepts and new plans are exposed to all participants. At the latest meetings in which the subjects of record piracy and "transshipping through the border" have been dealt with, the results have been positive. The most important thing to do is to stop dealing with those who are ready to do business with pirated product. It is necessary to double the efforts in order to face one of the major ills in our industry. Transshipping product is gaining strength and while the main problem was from the States to Mexico, members of Mexican industry were going crazy about it, but now, with the transshipping from Mexico to the States, the matter is gaining more interest from those involved in the States. Anyway, transshipping product leaves an open door for the distribution of pirated product, which is hurting both industries, American and Latin.

Sergio Facheli, Uruguayan performer residing in Spain, is getting promotion in México via "Te Quiero cada día más." Sergio is produced by **Camilo Sesto** and was a former member of the chorus used by

Camilo Sesto in his performances . . . Our congratulations to our friend **Augusto Conte**, publisher of "Musicosas" magazine in Argentina and RW correspondent in that area, for the release of his new magazine "Radios," aimed mainly at radio industry members and systems of communications . . . After ten years of absence in her country, singer and composer **Denise de Kalafe** will record in Brazil with **Chico Buarque de Holanda**, who will be in charge of musical arrangements and selection of material . . . **Susy Leman** will start recording her next LP this week in Miami for the Caytronics label . . . **José José's** promotion in Argentina through the Microfon label has been extremely fruitful for the Mexican performer and composer. His hit "Si Me Dejas Ahora" achieved top sales in that country, and he is now receiving a lot of promotion via "Será" (M. Alejandro-A. Magdalena). He will also shoot sequences for the new movie "La Discoteca del Amor," which is being shot in Argentina.

(Continued on page 206)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"**Gracias Por La Música**"
(B. Andersson-B. Ulvaeus-
B. & M. McCluskey)
ABBA
(RCA)

(Regional)

"**Inocente Pobre Amiga**"
(Juan Gabriel)
LUPITA D'ALESSIO
(Orfeón)

A&M Promotes Wagner

■ LOS ANGELES — David Kershbaum, vice president of A&M at A&M Records, has announced the appointment of Diane Wagner to the position of administrative assistant.

Most recently, Wagner held the position of manager, A&R administration at Arista Records, and prior to that, she was secretary to Mark Spector in A&R at A&M Records.

Nonesuch Re-Signs Luca

■ LOS ANGELES—Nonesuch Records has announced its continued association with violinist Sergiu Luca with the signing of a multi-record contract, according to label director Keith Holzman.

The first album, scheduled for release early in 1981, is a recording of the Mendelssohn violin sonata in F Major, and Schumann's violin sonata in A minor, with pianist Anne Epperson.

20th Signs the Dells



The Dells have signed with 20th Century-Fox Records. Seated at table from left, are: Bunky Sheppard, vice president, R&B promotion; Carl Davis, producer; E. Rodney Jones, national radio relations director for 20th; James R. Couch, attorney; Marvin Junior, Vern Allison, Mickey McGill, Chuck Barksdale, and Johnny Carter. Their album, "I Touched A Dream," and single of same title have just been released.

Polyrock to RCA



Polyrock, New York's electronic dance rock band, was recently signed to a long term recording contract with RCA. Seen at RPM studios, where the LP is being recorded are (seated, from left): Bob Summer, president, RCA Records; and Philip Glass, producer of their debut disc. Standing: Lenny Eisenberg, Polyrock; Kurt Munkacs; co-producer of the album; band members Tom Robertson and Joey Wannece; and Nancy Jeffries, A&R producer, RCA.

Radio Replay (Continued from page 188)

stations coast-to-coast... One day later, the busy Buffett performed outdoors at Poplar Creek near Chicago, where WXRT-FM hosted 50 chosen listeners at a "Buffett Buffet" feast before the show... KRLY-FM in Houston held its Great Float Away Raft Race on the Buffalo Bayou... WYNY-FM, New York live-broadcast its first July 4 dance party, with a special treat—the host was "Cousin Brucie," who kept the request lines open during the four-hour event and no doubt brought back pleasant memories for many New York listeners... Last but not least, American Top 40 celebrated its tenth anniversary on the nation's birthday. The program started on July 4, 1970, with the familiar voice of Casey Kasem reaching seven stations. He's now heard on over 500.

THE FRIENDLY SYNDICATES: DIR will broadcast a Rolling Stones special July 27, with the group (minus Keith) fielding questions from notable AOR personalities like host Scott Muni of WNEW-FM, New York, WMMR-FM, Philadelphia's Charlie Kendall, Jack Snyder of KMET-FM, Los Angeles, Tempie Lindsay from KTXQ-FM in Dallas, WXRT-FM Chicago's Norm Winer, and Mark Parenteau of WBCN-FM, Boston... DIR is also planning "Hour Time," a regular 60-minute news magazine for radio. They've signed author Kurt Vonnegut to cover the national conventions, and Jim Bouton (sportscaster and former New York Yankee) to speak on sports. The first program (Aug. 3 on DIR's network of stations) will also feature an irreverent tour of the Picasso exhibit with Martin Mull.

Nuestro Rincon (Continued from page 205)

José Manuel Silva is recording American artists Jermaine Jackson (Motown) and Robbie Dupree in Spanish. Silva, former artists director for IRT (RCA) in Chile, is now working with Elektra-Asylum-Nonesuch Records in Los Angeles... RCA Records in México released a single by Roberto Jordan containing the tunes "Maria Rosa" (Askelind-Langer-Minor-Jordan-Lopez) b/w "Amor... mi amor" (Mothers-Daughters & Fathers-Sons-Diamond-Jordan) and another single by Adrian with the tunes "Esta Noche Perdoname" (Trigo-M. Arturo) b/w "Dulcemente" (F. Gil-M. Arturo)... CBS Records in México released an LP by Myrza, a performer with great possibilities, produced by Enrique Velazquez. Among the tunes are: "Vida" (F. Z. Maldonado), "Somos libres, amor libre" (F. Z. Maldonado) and "Quiero Sentirte" (E. Velazquez)

Classical Retail Tips

(Continued from page 201)

Fifth Symphony. The conductor is now leading the Israel Philharmonic, and the nature of the work should make it another show-piece for the audiophile and for the growing number of listeners who appreciate special sound. The other sure seller is the next installment of the work of Claude Bolling, whose "Suite for Flute

and Jazz Piano" has been one of the best long-term sellers in the classical line for Columbia in the last decade. The new piece ties to that popular album because it employs not only Bolling on the jazz piano but Jean-Pierre Rampal on flute. Alexander Lagoya is also involved, and the piece is called Picnic Suite for Flute, Guitar and Jazz Piano.

Latin American Album Picks

(Continued from page 204)

CANTA RAFAEL HERNANDEZ

CHALI HERNANDEZ—Alhambra ALS 168

Con arreglos de Zito Zelante, Chali, hijo de Rafael Hernández, interpreta bellas e inolvidables páginas de la autoría de su padre. Entre otras se ofrecen "Digo me parece," "Hablale de mí," "Bomba Negra," "Mi corazón y yo" y "Mentirosa."

■ With arrangements by Zito Zelante, Chali, son of famous Puerto Rican composer Rafael Hernández, performs beautiful tunes by his late father. Superb renditions of "Mentirosa," "Mi Borinquen," "Ella es mi vida" and "Hablale de mí."



EL CABALLERO

LUIGI TEXIDOR—Nuestra LP 107

En producción de Papo Lucca y con muy rítmicos y contagiosos arreglos, Luigi Texidor interpreta con su sabor especial "Pitirre pa Guaraguao" (C. Alonso), "Decencia" (L. Texidor), "Mi testamento" (L. Texidor) y "Criollo soy" (A. Caban Vale).

■ Produced by Papo Lucca and with excellent and contagious salsa arrangements, Luigi Texidor offer a very commercial and rhythmical package. "Voy a gastar mi dinero" (H. Arana), "Mi testamento," "El ataque me da" (C. Alonso) and "El llanto de las flores" (J. Ortiz).



MONEDA DE 14 PESOS

YOLANDA DEL RIO—RCA MKS 2193

Muy elaborado long playing con el acompañamiento de brillantes mariachis de México en producción de Felipe Jiménez. Quizás uno de sus mejores logros. Yolanda del Río se luce en "No pidas más perdón" (P. Marquez' B. Hernández), "Mi manera de amar" (N. Ned), "Moneda de 14 pesos" (I. Ramírez) y "Cruzando va" (M. Gómez).

■ Backed by top mariachis from Mexico, Yolanda del Río offers perhaps her best performances. Superb are "No te preocupes por mi vida" (Pituko Rígal), "Necesito un corazón" (Indio Jiménez) and "Feliz cumpleaños mi amor" (M. Eduardo).



Gospel Time

By MARGIE BARNETT

■ Despite the departures of label executive director **Michael Ehrman** and promotion and artist development director **Doug Corbin**, MCA/Songbird remains alive and well. Utilizing the bare bones crew of **Chris Christian**, director of A&R; **Charlie Shaw**, director of marketing and distribution, and independent promotion man **Vic Perrotti**, the label has made a fine showing with **B. J. Thomas'** "For the Best" album. Other LP projects underway at Songbird are "Live Fireworks" (released last week), **Little Anthony's** "Daylight" (due August 1) and **Willie Nelson**. The Songbird staff plan to join forces with MCA's Nashville division to get maximum mileage in the country market. The album is set for September. Other releases tentatively slated for September are an a cappella praise LP being put together by producer/arranger **Paul Johnson**, a gospel album on pop artist **Austin Roberts**, and a worship album comprised of various music industry artists who attend The Vineyard church, where Christian also is a member. These releases along with **B. W. Stevenson**, the Chris-

(Continued on page 208)

Sparrow Absorbs Avant, Forms Sales Div.

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the acquisition of all outstanding shares of Avant Sales Corp. and the reorganization of the sales company as the newly formed Sparrow Sales Corporation.

Sparrow will relocate the distribution firm from Kansas City to Canoga Park here, with all

staff reporting to Sparrow's vice president of marketing and sales Steve Potratz. Sparrow Sales Corp. will handle the Sparrow family (Sparrow and Birdwing) as its sole record and tape line.

Hearn explained that the "move is both necessitated by and advantageous to the current growth of our label and publishing operations." He described the "exclusive distribution concept" as the "next logical step in our commitment to customer service."

Sparrow Sales Corp. will be headquartered at 8025 Deering Ave., Canoga Park, Ca. 91304. Toll-free order desk number is 800-423-5052; within California —213-703-6599.

Light Inks Three

■ LOS ANGELES — Light Records has signed gospel artists Danniebelle Hall, Daniel Hawkins and the Resurrection Band, according to Larry Jordan, label executive vice president.

Danniebelle is returning to Light, where she released three albums before switching labels. Hawkins, brother and keyboard player for Walter Hawkins, will release an instrumental album shortly. The Resurrection Band will record their first Light album this month for release in October.

Star Song Intros

Consumer Coupons

■ PASADENA, TEXAS—Star Song Records has initiated a consumer sales oriented coupon plan which will allow customers to receive one free album/tape with the purchase of four other Star Song products containing the coupons.

Star Song intends to launch the coupon plan at the Christian Booksellers Association convention in Dallas this month.

Great Circle Closes

■ NASHVILLE — The Benson Company has announced that as of July 1, it has ceased operation of its booking agency division, Great Circle Representation, formed in 1976 as a service extension of Benson coordinating scheduling for many of its artists.

Artists represented by Great Circle at the time of closing have relocated their booking and can be reached at the following numbers: Andrus/Blackwood & Co., (615) 259-9111; Danny Gaither, (317) 724-3841; One Truth, (215) 667-8777; Tim Sheppard, (404) 433-1979; Speers, (615) 259-9111 ext. 287; Karen Voegtlin, (515) 993-3703; and Wall Brothers, (404) 433-1979.

Contemporary & Inspirational Gospel

JULY 19, 1980

JULY 19	JULY 5		
1	2	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	20 20 THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835
2	3	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	21 12 COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
3	1	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	22 18 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
4	4	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)	23 21 SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
5	5	THE SKY IS FALLING RANDY STONEHILL/Solid Rock 2005 (Word)	24 16 HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
6	6	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231	25 24 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
7	7	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033	26 25 HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
8	10	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	27 28 AMY GRANT Myrrh MSB 6586 (Word)
9	9	NEVER THE SAME EVIE TORNQUIST/Word WSB 8806	28 29 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)
10	23	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	29 19 WINDBORNE BOB & JOY CULL/Chalice CRT 1030
11	11	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	30 36 PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
12	13	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)	31 33 THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
13	8	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	32 31 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
14	14	THE BUILDER MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6636 (Word)	33 30 HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
15	17	MUSIC MACHINE CANDLE/Birdwing BWR 2004	34 26 TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
16	15	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	35 27 THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
17	32	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Word)	36 — ONE STEP CLOSER SCOTT WESLEY BROWN/ Sparrow SPR 1029
18	—	SAVED BOB DYLAN/Columbia FC 36553 (CBS)	37 34 SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
19	22	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	38 38 TRAMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)
			39 37 GENTLE MOMENTS EVIE TORNQUIST/Word WSB 8714
			40 35 DOWN BY THE CREEKBANK DOTTIE RAMBO/Impact R 3484 (Great Circle)

Gospel Album Picks

THE RANCE ALLEN GROUP—Feel like going on



I FEEL LIKE GOING ON

RANCE ALLEN GROUP—Stax 4136

Musically this LP is straight soul, lyrically it's straight gospel—a truly fine combination that should do well within and without gospel formats. "Some People," "I'm Coming Back To You" and the title track are prime.



MELODIES

TERRY CLARK—Good News GNR 8111 (Word)

Clark's second LP is a natural extension of his first Good News album "Welcome." Utilizing a solid contemporary sound and well-crafted songs, Clark shines on "Jesus Is At The Wheel," "River" and "A Little Rock'N'Roll."

(Continued on page 208)

Benson Ups Traylor

■ NASHVILLE — The Benson Company has announced the recent promotion of Bill Traylor to director of the record promotions division.

Duties

In his new position Traylor will be responsible for record service, special promotions, artist interviews, and general promotion concepts with all radio stations. He has been a part of the Benson promotion staffs since 1978.

Middleton Bows Firm

■ POLK CITY, FLA. — Ben Middleton, former promotion director for Savoy Records, has opened a public relations and management firm representing artists Isaac Douglas, Genobia Jeter and Glenn Jones & the Modulations. Assisting Middleton, president, is Ricardo Willis, administrator.

Offices

Offices are located at 322 Smith Road, Polk City, Fla. 33868, (813) 984-1286.

Brush Arbor, Speers Sign with Miller

■ NASHVILLE — Linda Miller, president of Linda Miller & Assoc. and Limited Edition Talent, has recently signed group Brush Arbor to an exclusive booking and personal management agreement and the Speer Family to a two-year booking contract.

'Hide Away'

Brush Arbor (Myrrh) recently released their first gospel album, "Hide Away." The Speer Family records for HeartWarming Records.

Joe Sutton Forms Mgmt./Prod. Firm

■ LOS ANGELES — Joe Sutton, president of Shadybrook Records Ltd., has formed Joe Sutton Management and Sutton Productions.

Sutton Management will function for clients in all entertainment areas while his production company will develop their creative ideas.

Location for Shadybrook, Sutton Management and Productions will be at 8380 Melrose Ave., Suite 206, Los Angeles, Ca. 90069, phone: (213) 655-5923.

Gospel Album Picks

(Continued from page 207)



WE COME TO WORSHIP

BLACKWOOD BROTHERS—Voice Box VB 1080

A tasteful blend of MOR and southern gospel, the Blackwoods' latest album displays a consistent flow of fine material highlighted by "All The Way Home," "Take Away The Stone" and the title tune.



DO YOUR BEST

WALTER HAWKINS—Gospel Truth GT 14011

This is a re-package of a 1972 release on Fantasy Records. It contains some excellent performances by Hawkins, including "How Long" and the title cut.



I'LL TELL THE WORLD HIS NAME

JOHN SPRINGER & BREAD—Savoy SL 14560 (Arista)

An easy contemporary feel keys this group's debut album, produced by James Cleveland. Cleveland sings on the title cut, which along with "You Know Me" and "Thank You For Your Sweet Loving Spirit" are top cuts.

Gospel Time

(Continued from page 207)

mas album, and Dan Peek will give Songbird quite a diversified catalogue.

WHKK (FM 101) in Erlanger, Ky., has changed format from MOR Christian music to a more contemporary sound. Directing the change is the station's new GM, Dan Hubbard, formerly of KBRN, Denver. So far the station reports positive response from the market.

The Benson Company has re-signed Andrus/Blackwood & Co. to a three-year recording contract with the Greentree label . . . New Life Records has added Dayle Maloney to its staff as national sales manager . . . Ariel Records, the music outreach of Campus Life Publishing, has slated its first album release next week—"Diamonds In The Rough" by Lindy Hearne, formerly of Roy Clark's band . . . A new musical by Bill and Gloria Gaither and Don Marsh, "God Has Always Had A People," premiered last month at an international church convention in Anderson, Ind. . . New Life Records is debuting a new Cam Florida/Jeff Kennedy musical, ". . . And There Was Light!" performed by the Continental Singers and Orchestra with guest soloists Barry McGuire (Sparrow), Cynthia Clawson (Triangle), Larnelle Harris (Impact), Wendell Burton (Lamb & Lion) and Michael Redman (Petra).

RUMOR MILL: It is widely rumored that Zondervan Corp. of Grand Rapids, Mich., will purchase the John T. Benson Publishing Co. here for approximately \$3 million under terms of an agreement in principle.

Soul & Spiritual Gospel

JULY 19, 1980

JULY 19 5

- | | | | | | |
|----|----|---|----|----|--|
| 1 | 4 | AIN'T NO STOPPING US NOW
WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217 | 20 | 18 | LEGENDARY GENTLEMAN JACKSON SOUTHERNAIRES/Malaco 4362 |
| 2 | 2 | I'LL BE THINKING OF YOU
ANDRAE CROUCH/Light LS 5763 (Word) | 21 | 20 | YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD
REV. CLAY EVANS AND THE SHIP/Jewel 0150 |
| 3 | 1 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy SL 14527 (Arista) | 22 | 26 | SAVE THE LOST
GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista) |
| 4 | 3 | IT'S A NEW DAY
JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista) | 23 | 15 | MORE THAN ALIVE
SLIM & THE SUPREME ANGELS/Nashboro 7209 |
| 5 | 7 | LOVE ALIVE II
WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word) | 24 | 16 | IN GOD'S OWN TIME, MY CHANGE WILL COME
JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista) |
| 6 | 5 | TRAMAINÉ
TRAMAINÉ HAWKINS/Light LS 5760 (Word) | 25 | 28 | YOUR LIFE IS NOT BEYOND REPAIR
REV. RICHARD WHITE & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SL 14563 (Arista) |
| 7 | 14 | AT THE MEETING
ERNEST FRANKLIN/Jewel 0151 | 26 | 36 | AMAZING GRACE
ARETHA FRANKLIN/Atlantic SD 2906 |
| 8 | 8 | WE'LL LAY DOWN OUR LIVES FOR THE LORD
JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista) | 27 | 23 | OH LORD, YOU SAID SO
REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista) |
| 9 | 9 | LORD, LET ME BE AN INSTRUMENT
JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 14547 (Arista) | 28 | 31 | DR. JESUS
SWANEE QUINTET/Creed 3088 (Nashboro) |
| 10 | 10 | HEAVEN
GENOBIA JETER/Savoy SL 14547 (Arista) | 29 | 29 | PRAISE BELONGS TO GOD
ELBERTINA "TWINKIE" CLARK/Sound of Gospel 091 |
| 11 | 11 | VICTORY SHALL BE MINE
JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista) | 30 | 22 | FIRST CLASS GOSPEL
WILLIAMS BROTHERS/Tomato TOM 7036G |
| 12 | 12 | CHANGING TIMES
MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) | 31 | — | YOU CAN'T WASH THE BLOOD OFF YOUR HANDS
C. L. FRANKLIN/Jewel 0153 |
| 13 | 6 | IT STARTED AT HOME
JACKSON SOUTHERNAIRES/Malaco 4366 | 32 | 30 | TOGETHER 34 YEARS
ANGELIC GOSPEL SINGERS/Nashboro 7207 |
| 14 | 21 | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista) | 33 | 39 | DON'T FORGET TO PRAY
VOILINAIRE/Jewel 0152 |
| 15 | 13 | IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY
DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista) | 34 | — | WHAT IS THIS
HIGHWAY QC'S/Savoy SL 14508 (Arista) |
| 16 | 25 | SINCE I MET JESUS
TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7224 | 35 | — | UNIVERSAL LOVE
BILLY PRESTON/Myrrh MSB 6607 (Word) |
| 17 | 17 | I NEED YOU
ISAAC DOUGLAS/Creed 3097 (Nashboro) | 36 | 32 | THE FOUNTAIN OF LIFE
JOY CHOIR
Gospel Roots 5034 (TK) |
| 18 | 24 | SHOW ME THE WAY
WILLIE BANKS & THE MESSENGERS/HSE 1532 | 37 | 33 | I'VE BEEN TOUCHED
JOHNSON ENSEMBLE/Tomato TOM 7027G |
| 19 | 19 | TRY JESUS
TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213 | 38 | 38 | BECAUSE HE LIVES
INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G |
| | | | 39 | 35 | STAYIN' STRONG
BRIGHT STARS/Nashboro 7221 |
| | | | 40 | 27 | LIFE IS FRAGILE . . . HANDLE WITH PRAYER
MYRNA SUMMERS/Savoy SL 14509 (Arista) |

Capitol Signs Charles Veal



Songwriter/vocalist/concertmaster Charles Veal has signed an exclusive worldwide recording agreement with Capitol Records, Inc., according to Dr. Cecil Hale, divisional vice president, black music, CRI. Veal's debut Capitol LP, "Only The Best," ships August 11. Pictured after the Capitol agreement was signed are (from left): John Branca, Veal's attorney; Rupert Perry, vice president, A&R; Charles Veal; Arne Holland, director, business affairs (holding Max The Macaw, one of the two exotic birds pictured on the album's cover art); Alan Abrahams, Veal's manager and producer of "Only The Best"; and Dr. Cecil Hale.

Cincinnati Report on Festival Seating

(Continued from page 168)

explicitly that, "the facility management assumes responsibility for interior patron behavior," and the "local government assumes responsibility for exterior crowd management on public property." The report suggests that "the facility management works cooperatively with fire division personnel on the inside and with law enforcement officers on the outside to help develop appropriate safety plans."

The city of Cincinnati adopted three ordinances soon after the December 3 tragedy concerning crowd control. The report suggests changes for some of the statutes. Specifically, the report suggests that the city "should expand the list of exemptions for general admission seating and should establish written criteria for exemptions." The report also suggests statutes that require doors to open two hours prior to a show should be deleted from the ordinance.

The report begins with a very interesting examination of the sociology and psychology involved in large crowds. Quoting Dr. Irving Goldaber, head of the Center for the Study of Crowds and Spec-

tator Behavior, in Miami, Florida, the report suggests that crowds receive "sociological signals at an event, consciously or unconsciously." These signals can "escalate or de-escalate patron emotion and influence their behavior. For example, the general attitude of the facility staff and of the interior and exterior security and law enforcement personnel, as well as the promulgation and enforcement of patron house rules, produce signals that influence behavior."

Elaborating on his theory on crowd behavior in an interview with *Record World*, Dr. Goldaber made the distinction between what a fan comes to a concert to see, and why a fan comes to a concert. "People go to a Who concert," said Goldaber, "to see the Who, but why they go is a different story—they go (to a Who concert or to a baseball game or a car race) to have their psycho-socio needs fulfilled."

Those needs are not to see the baseball game, but to win. Similarly, those needs are not to see the Who but to become part of an "alternative nation inside the stadium with its own laws."

"Any crowd," continues Goldaber, "no matter what level of sophistication, creed, culture or age, has the potential to become violent if and when these needs are threatened."

Although the Cincinnati report quoted Dr. Goldaber extensively on his theories, they seemingly disregarded his practical advice. For Dr. Goldaber believes that the best method of crowd control—the best way to insure a crowd's psycho-socio needs are fulfilled—is not legislation, but careful management and cooperation between a facility executive and civil officials.

Asked about a festival seating ban, Dr. Goldaber said, "No don't ban it, that's not the problem."

NARM Anti-Piracy Memo (Continued from page 165)

bring criminal prosecution unless there is evidence of actual knowledge (for example, recorded phone conversations where the purchaser is told that the recordings are counterfeit), criminal liability could occur where a person has knowledge of facts from which would arise a reasonable belief as to the illegality of the recordings. However, a merchandiser able to show that the merchandise was obtained under normal circumstances is unlikely to be held to have knowledge that the merchandise was counterfeit merely because he would have discovered this fact if he had made further inquiries.

A corporation may be held criminally liable for the acts of its officers, employees and agents. Where knowledge or willfulness is an element of the offense, as is the case with the criminal statutes applicable to counterfeiting, corporate liability is contingent on proof that the dishonest individual was acting on behalf of the corporation, rather than solely for personal gain. Thus, where a high-ranking officer or employee violates one or more of the statutes applicable to counterfeiting, his corporation is likely to be named in the indictment as well. Corporate liability may arise even if the dishonest employee occupies a subordinate or menial position, but an indictment of the corporation would be less likely in this case.

Assuming the corporation is criminally liable, officers of the corporation will not be personally liable merely by virtue of their position. However, if an officer authorizes, consents to or helps perpetuate the criminal activities, individual liability will attach.

Among the steps merchandisers can take to combat counterfeiting: merchandisers should adopt a firm policy against dealing in counterfeit recordings. The policy should be communicated to all employees on a regular basis. Employees should also be thor-

oughly educated as to the statutes and penalties applicable to persons who deal in counterfeit recordings and should be instructed in methods for determining whether a recording is a counterfeit. Employees should also be instructed to report any suspicious transactions or merchandise to an appropriate officer; merchandisers might consider offering rewards for employees who make such reports.

Merchandise should only be purchased from a legitimate manufacturer or from an authorized or otherwise reputable distributor.

Further investigation is required whenever merchandise is offered at an unusually low price or whenever other terms of sale or circumstances indicate that it may be counterfeit.

Where an investigation is called for, this should include contacting the authorized manufacturer or the Antipiracy Intelligence Bureau (800-223-2328), which is operated by RIAA with the cooperation of NARM.

Management should engage in appropriate policing activities to ensure that all employees follow the company's counterfeiting policy and procedures.

Distributors should establish a surveillance program with respect to returned records and tapes because counterfeits can be inserted at the retailer level and work back up the chain of distribution.

Because mere possession of counterfeit recordings, with no knowledge of their illegality, can result in civil liability and forfeiture of merchandise, merchandisers may wish to seek indemnification from their suppliers. Such an agreement would include the supplier's guarantee that the merchandise is not counterfeit and obligate the supplier to reimburse the merchandiser for civil penalties, forfeited merchandise and legal expenses which arise if any of the merchandise is determined to be counterfeit.

Rosenblatt Pres. of Geffen Label

(Continued from page 165)

try leader of the calibre of Ed Rosenblatt has joined our company. In the area of management, Ed represents the same kind of philosophy we're applying to building our artist roster: quality and selectivity."

Ostin marked the departure of the top executive by noting, "Ed's role in the success of Warner Bros. Records is evident to everyone in our industry. While we certainly shall miss him in the future, we're thrilled that we'll still be working closely with him at David's new label."

Reached by *RW* at mid-week, Rosenblatt remarked, "I'm

thrilled and excited to be working with someone as talented as David, while being able to continue my relationships with the people here at Warner Bros. It was a marvelous opportunity, and I leaped at it."

As for any new artist appointments or initial management plans, Rosenblatt indicated those announcements were still in the future, but he echoed Geffen's own talent strategy, as outlined during the original announcement of the joint venture with Warner Communications and Warner Bros. Records, by stressing both established and unknown talent as preliminary goals.

Nelson Picnic Draws Record Crowd; 'Honeysuckle Rose' Premieres in Austin

By AL CUNNIFF

■ AUSTIN — Willie Nelson had more than one reason to celebrate over the Fourth of July weekend, as his eighth annual picnic drew an estimated 60,000 fans, and "Honeysuckle Rose," a Warner Bros. film in which he has his first starring role, premiered at a local theater to the full accompaniment of spotlights, stars, film executives, TV coverage, and hundreds of fans who came to get a glimpse at their favorite singer.

Nelson's picnic, held at his Pedernales country club and golf course about 27 miles south of Austin, drew the largest crowd in the history of the event, despite a Texas-style heat wave

which preceded what has been called "Woodstock West." Security and medical personnel abounded in the 99-degree heat, and they helped insure that the picnic went off smoothly, although hundreds of visitors were treated for heat and drug related problems.

Nelson took to the stage shortly before noon to kick off his July 4 bash, and was followed by a formidable lineup of country acts such as Merle Haggard, Ernest Tubb, Ray Price, Johnny Paycheck, Faron Young, and others, as music continued until the wee hours of the morning. Other acts who performed were Asleep at the Wheel, Hank Cochran, Delbert McClinton, Leon Russell, Don Bowman, the Geezinslaw Brothers, and Fiddlin' Frenchie Burke. The Charlie Daniels Band was the picnic's only no-show.

Nelson's opening set included a duet with "Honeysuckle" co-star Dyan Cannon on "Two

Sides to Every Story," which Nelson wrote for the film. Another co-star, Slim Pickens, joined Nelson on stage for a couple of hymns. The picnic had been billed as Nelson's last such event, but even before it was over Willie was hinting strongly that he may host another picnic in a year or two.

Actress Sissy Spacek, football coach Daryl Royal, and other local celebrities turned out for the world premiere of "Honeysuckle Rose" July 3 at the Capital Plaza theater in Austin. In his first starring role (he previously played Robert Redford's manager in "Electric Horseman") Nelson portrays Buck Bonham, "a weather-beaten, well-traveled country-western singer who thrives on one-night stands."

Nelson wrote several songs for the film (a Columbia soundtrack is due in mid-August): "On the Road Again," the film's theme; "Two Sides to Every Story," which Cannon sings herself in the film; "Angel Flying Close to the Ground;" and "I Guess I've Come to Live Here in Your Eyes" and "If You Want Me to Love You, I Will," which were edited out of the film, but will appear on the soundtrack. The film also includes Emmylou Harris in a guest appearance singing "So You Think You're a Cowboy," a song which was slated for "Electric Horseman," but which was edited out of that movie. Both Cannon and Amy Irving, another of the movie's co-stars, provide their own vocals in songs in "Honeysuckle."

The film, shot largely in dance halls, saloons, and motels from San Antonio to Corpus Christi, (Continued on page 212)



Willie Nelson (right) and Ernest Tubb prepare to go on stage for their rendition of "Waltz Across Texas" at the eighth annual Willie Nelson Fourth of July Picnic near Austin.

CMA Sets Plans for Talent Buyers' Seminar

■ NASHVILLE — The Country Music Association's ninth annual Talent Buyers' Seminar is slated for Oct. 10-13 at the Hyatt Regency Hotel here, according to CMA executive director Jo Walker.

The seminar brings together talent buyers, promoters, booking agents, artist managers, club owners, and representatives of fairs, auditoriums, and parks, to exchange ideas and view showcase performances by country recording artists.

Joseph E. Sullivan, president of The Sound Seventy Corporation, is chairman of the 1980 seminar, with Hap Peebles of the Harry Peebles Agency serving as co-chairman. The seminar committee includes Jack D. Johnson, Jack D. Johnson Talent, Inc.; Ken Kragen, The Kragen Company; and Tandy Rice, president, Top Billing, Inc.

Rice is chairing a showcase committee including Billy Deaton, Billy Deaton Agency; Dave Barton, Dick Blake International; Tony Conway, Buddy Lee Agency; and Johnson.

Seminar registration forms will be mailed in early August. This year's event will focus on consumer, economic, and creative trends in the decade ahead. The new CMA video presentation "The Music For The Times" will also be shown.

Press kits on talent to be considered by the committee will be reviewed and decisions announced on Sept. 1. The 1980 seminar includes luncheon showcases at 12 noon on Saturday, Oct. 11, and Sunday, Oct. 12, and a dinner showcase at 6:30 p.m. on Saturday.

Press kits for prospective showcase performers should be mailed to Rice at Top Billing, Inc., P.O. Box 121077, Nashville, Tenn. 37212.

John Wayne Tribute Readied by RCA

■ NASHVILLE — RCA Records is servicing country radio stations with a specially produced 45-min. tribute to the late John Wayne as part of a promotional package in support of Wayne's only album, "America: Why I Love Her."

The program, prepared for the label by the album's producer Billy Liebert and co-writer John Mitchum, is a retrospective look at the career of the American legend by some of his closest friends and co-workers. Conversations about "Duke" from celebrities such as Robert Mitchum, Ann Margret, Ben Johnson, Forrest Tucker, Roy Rogers and Ronald Reagan are interspersed with five selections from the album.

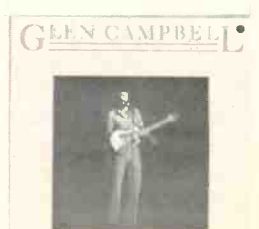
RCA will make the special, adaptable to local commercial programming, available to country radio stations along with a bulk quantity of the Wayne album for giveaway.

PICKS OF THE WEEK

SINGLE THE KENDALLS, "GONE AWAY"/"PUT IT OFF UNTIL TOMORROW" (prod.: Brien Fisher) (writers: S. Collom/D. Parton, B. Owens) (Milene, ASCAP/Combine, BMI) (2:22/2:40). "Gone Away" is an upbeat tune with a strong gospel flavor that should find ready radio acceptance. The flip side, a solid, polished ballad, should also generate its own airplay. Ovation 1154.

SLEEPER GEORGE HAMILTON IV, "CATFISH BATES" (prod.: Allen Reynolds) (writer: A. Harvey) (United Artists/Bix Ax, ASCAP) (2:51). This colorful plucky song about an eccentric river character features happy instrumentation and one of Hamilton's best vocal performances. Great guitar and electric piano licks also add spice to this track. MCA 41282.

ALBUM GLEN CAMPBELL, "SOMETHIN' 'BOUT YOU BABY I LIKE." Campbell offers us a collection of strong tracks that will undoubtedly attract pop as well as country sales. Rita Coolidge duets with Glen on two cuts; standouts are the title song, "Through My Eyes," and "Part Time Love." Capitol SOO 12075.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Debby Boone — "Free To Be Lonely Again"
T. G. Sheppard — "Do You Wanna Go To Heaven"
John Anderson — "If There Were No Memories"
Razzy Bailey — "Loving Up A Storm"



Dickey Lee

Dickey Lee has his strongest in some time with "Workin' My Way To Your Heart," initially added at WWVA, KKYX, KSOP, KFDI, KEBC, WGTO, KRMD, KVOO, WQQT, KBUC.

Rayburn Anthony is smokin' with "Cheatin' Fire" at WFAI, WDEN, KRMD, KVOO, KFDI, KSOP, KKYX, WGTO. Peggy Forman's "Burning Up Your Memory" is playing in the midwest and western markets.

"The Best Memory In Town" is doing well for Randy Cornor in the Texas area; Dr. Hook's "Years From Now" is added at KCKC, KXLR, WJQS.

Debby Boone has an excellent version of "Free To Be Lonely Again," out previously by Diane Pfeiffer, who wrote the song. Early reports in from WTOD, WYDE, WFAI, KRMD, WTSO, WJQS, KEBC, WXCL, WBAM, KBUC, KFDI, KWKH, WPLO, KKYX, WSLR.



Rayburn Anthony

SUPER STRONG: Roy Orbison & Emmylou Harris, Statler Brothers, Johnny Lee, Dolly Parton, Oak Ridge Boys.

Hoyt Axton is making moves with "Boozers are Losers (When Benders Don't End)" at WQIK, KCKC, KRMD, KFDI. Susie Allanson starting at WTMT, KRMD, KBUC, KFDI with "While I Was Making Love To You."

Sheila Andrews is growing with "It Don't Get Better Than This" at KEEN, WDEN, KFDI, KVOO, WGTO, KRMD, KWKH, WIVK.

SURE SHOTS

- Moe Bandy — "Yesterday Once More"
Kendalls — "Gone Away"/"Put It Off Until Tomorrow"

LEFT FIELDERS

- Bill Nash — "Two Drinks From Forgettin' "
Darrell McCall — "Long Line of Empties"
LaCosta — "It Was Time"

AREA ACTION

- Pat Garrett — "Sexy Ole Lady" (KXLR, KEBC, KWKH)

Nashville NARAS Elects Officers



Pictured above are newly-elected officers of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS). From left: Joe Moscheo, first vice president; Gerry Teifer, secretary; Don Butler, president; Roger Sovine, vice president; Charles Fach, treasurer; and Tom Bannon, second vice president. (Not pictured is Aaron Brown, vice president.) Bill Ivey of the Country Music Foundation was elected national vice president, and Bill Denny of Cedarwood Publishing was named a national trustee, along with Butler.

Network Ink Opens



Pictured at the grand opening celebration for Network Ink, Inc., a new Nashville music public relations firm, are, from left: Elizabeth Thiels, executive vice president of Network; Hal Kennedy, chairman of the board of Network; Mike Hyland, president of Network; Frances Preston, vice president, BMI; and Joe Sullivan, president, Sound Seventy Management.

Nashville Report

By AL CUNIFF

■ FROM OUR "IMPRESS YOUR FRIENDS" DEPT.: If you're like the average viewer, after seeing Willie Nelson's new movie, "Honesuckle Rose," you might be confused as to why the movie was given that name. Well, you can win friends and influence people by whipping this bit of trivia on them: in one quick scene in the film Willie collects mail from his mailbox, which has printed on its side "Honesuckle Rose Bonham." Willie plays singer Buck Bonham, and Honesuckle Rose in the name of his home spread in Texas. . . Bob Montgomery, executive vice president of House of Gold, hosted over 175 guests at his Mt. Juliet "estate" at the sixth annual House of Gold Fourth of July Picnic. They even drew house writers and their families, as well as guests such as Walter Hofer, Copyright Service Bureau, plus Razzy Bailey, John Conlee, Lobo, Kenny O'Dell, and Mark Gray of the pop group Exile.

Ovation Records will soon be cutting newly-signed Vern Gosdin, reports Brien Fisher, who will produce the tracks. . . Tompall and the Glaser Brothers are re-teaming with Jack Clement, who will produce their next Elektra single. Clemen produced such unes as "Rings" and "California Girl," which the Glasers had on MGM in the late 1960s and early 1970s. . . Margo Smith's new Warner Bros. album is due out in late August. . . Sonny Curtis recently taped a segment of "Hee Haw," performing two songs off his new Elektra album.

Producer Jim Ed Norman is in town to record Charlie Rich and Janie Fricke. . . Tommy Overstreet, who tapes "That Nashville Music" later this month, will soon leave for a brief tour of Canada and Europe. . . Jerry Lee Lewis will be presented the 1980 Distinguished Achievement award from Memphis State University on Aug. 16 at that school's campus.

The Piggys are still knockin' 'em over at various Nashville venues with their distinctive "power pop" sound. The group does a unique blend of oldies from the 1960s to present, and has original tunes with Beatle-like enthusiasm and harmony and 1980 drive. The group is: Ronnie Brooks, guitar and vocals; Howie Tipton, bass and vocals; Tom (Delux) DeLuca, guitar and vocals; and Richard Watson, drums and vocals. . . Ronnie Prophet headlined the Canada Day festival July 1 in Alexandria, Ontario, which drew 13,000 people for two shows. . . The Opryland Hotel reported that June, 1980 was the most successful month in its history. The hotel had better than a 98 percent occupancy rate, and served more than 110,000 banquet and restaurant meals that month.

The Maines Brothers have a very interesting album, "Rt. 1, Acuff," on the Texas Soul label. The group plays solid country and country/rock material, and displays a real flair for songwriting and singing. . . Hank Williams Jr. has been signed to appear in a syndicated TV special, "Cowboy Boogie," which is supposed to begin filming July 22 in L.A. Donna Fargo will be Hank's guest. . . Joe Talbot backed Grandpa Jones on lap steel guitar in a recent "Hee Haw" taping. They played "Darlin' Will You Love Me Now" in a segment that will air this fall. "Everybody died laughing," Talbot, who wore overalls

(Continued on page 212)

Country Single Picks

COUNTRY SONG OF THE WEEK

MOE BANDY—Columbia 1-11305

YESTERDAY ONCE MORE (prod.: Ray Baker) (writers: J. Mundy, P. White) (Baray, BMI/Honeytree, ASCAP) (2:58)

Bandy delivers another solid country song with special appeal for today's listeners, as he recalls Lefty and Tex, Reeves and Foley, and other names and songs that will send your thoughts back in time.

LA COSTA—Capitol P-4899

IT WAS TIME (prod.: Ken Mansfield) (writers: B. Mann, C. Weil) (ATV/Mann & Weil, BMI) (3:29)

La Costa is in fine voice on this classy ballad by two veteran hit-writers, a song that admits it was time for her to leave.

GENE WATSON—Capitol P-4898

RAISIN' CANE IN TEXAS (prod.: Russ Reeder) (writers: J. Allen, D. Lay) (Joe Allen, BMI) (2:41)

Watson possesses one of the best voices in country music today, and he does his best on this story of pullin' weeds in Tennessee while she's raisin' cane in Texas.

RAZZY BAILEY—RCA JH-12062

LOVING UP A STORM (prod.: Bob Montgomery) (writers: D. Morrison, J. Slate) (House of Gold, BMI) (2:57)

Razzy has another chart-climber on his hands in this uptempo tune about a guy who's loving his best friend's wife and trying to hide the "storm" inside.

HOYT AXTON—Jeremiah 1006

BOOZERS ARE LOSERS (WHEN BENDERS DON'T END) (prod.: Hoyt Axton) (writer: H. Axton) (Lady Jane, BMI) (3:10)

Melody and misery blend for a successful combination in this song with a message from Axton, as Hoyt wrings an appealing song from a sad situation.

SUSIE ALLANSON—United Artists X1365-Y

WHILE I WAS MAKIN' LOVE TO YOU (prod.: Michael Lloyd) (writers: M. S. Dunn, C. Putman) (Tree, BMI) (3:38)

Heaven's nothing new to the girl in this song, because she's been to paradise before—in her lover's arms.

BILL NASH—T 3539

TWO DRINKS FROM FORGETTIN' (prod.: A. V. Mittelstedt) (writers: G. Nelson, P. Nelson) (Musicways, BMI) (3:42)

Nash delivers a nice twist on a familiar bar scene: he's two drinks from forgettin', with money for just one more.

DARRELL McCALL—RCA JH-12033

LONG LINE OF EMPTIES (prod.: Ronnie Milsap & Rob Galbraith) (writers: G. Rowe, P. Ferguson) (Mad Lad, BMI) (3:13)

McCall offers a strong vocal performance on this boozy ballad that's country through and through.

J. W. (JOSH) THOMPSON—NSD 51

HARD TIMES (prod.: Joe Gibson) (writers: J. D. Mercer, P. Richmond) (Hitkit, BMI) (3:30)

This touching ballad of hard times (yesterday's and today's) is especially timely, and Thompson's gritty vocal is well suited to the nostalgic theme.

B. J. THOMAS—MCA 41281

EVERYTHING ALWAYS WORKS OUT FOR THE BEST (prod.: Chris Christian) (writers: L. Anderson, C. Christian) (Big Heart/Satsuma/Home Sweet Home, BMI) (3:46)

Thomas adds his special vocal flair to this positive song about the saving grace of his woman's love.

NARVEL FELTS—Kari 110

LOVE THE ONE YOU'RE WITH (prod.: Foster and Rice) (writer: S. Stills) (Gold Hill, ASCAP) (2:33)

Felts' distinctive vocal carries the country cover of this Stephen Stills song with style.

CMA To Distribute Williams Audio-Bio.

■ NASHVILLE — "Rocking the Family Tradition," an audio-biography of Elektra/Asylum recording artist Hank Williams Jr., will be distributed by the Country Music Association for airing this month.

New Concept

The 50-minute disc special, featuring Williams discussing his life, his famous father, his music and the story behind his songs, was produced and written by Elektra/Asylum's director of media concepts, Karen Shearer, and marks the first time the CMA will offer a record profile to over 2400 country stations in the U.S.

Historical Perspective

The artist-oriented project, designed to also provide insight into country music history, will be made available exclusively to country radio and will be coordinated in Nashville by Elektra/Asylum executives Ewe'll Rousell and Jimmy Bowen, who is also Williams' producer.

Nelson Picnic

(Continued from page 210)

Texas, draws heavily on Nelson's own past and his life on the road. Nelson told *Record World* that he penned his first song for the movie, "On the Road Again," on the back of a plane ticket during a plane trip from Atlanta to Austin. "Jerry Schatzberg, the film's director, asked me if I'd written anything yet, and I told him no. So I pulled out my plane ticket, and everything sort of fell together right away."

Nelson said he is involved in additional movie projects: he recently completed a small role in "The Thief," which stars James Caan; he will star with Gary Busey in "Barbarosa," (for which Nelson said "I might write one song, but there will be no soundtrack"); and he will star with Kris Kristofferson in "The Songwriter."

The Columbia "Honeysuckle"

RCA Inks McCall

■ NASHVILLE—Jerry O. Bradley, RCA division vice president/Nashville operations, has announced the signing of Darrell McCall to an exclusive recording contract as newest member of the label's country artist roster.

The singer/songwriter debuts as an RCA artist with the release of his first single, "Long Line of Empties," produced by fellow RCA artist Ronnie Milsap.

Diversified Taps White

■ NASHVILLE—Ray Pennington, executive vice president of Diversified music, a music complex that includes Dimension Records, has announced the appointment of songwriter and music executive L. E. White to the position of professional manager of the company's publishing division.

For the past 12 years White has directed the publishing company Twitty Bird Music, which is owned by Conway Twitty. White will continue to work with Twitty in a consulting capacity.

soundtrack will be a double-album package that includes songs performed by Nelson, Cannon, and Irving, plus Emmylou Harris, Hank Cochran, Johnny Gimble, Jeannie Seely, Jody Payne, and Kenneth Threadgill. Nelson's road band appears with him in the film and on the soundtrack.

Smiley Opens Agency

■ NASHVILLE — Dolores Smiley, formerly an agent with the Nashville office of the William Morris Agency, has announced the opening of the Smiley & Sanborn Talent Agency, with offices at 2 Music Circle South in Nashville. Phone is (615) 327-1995.

The agency represents Ed Bruce, Johnny Carver, Jim Chestnut, Dotsy, Stan Hitchcock, and Jacky Ward. Wes Sanborn is a partner in the agency responsible for developing special markets and projects.

Nashville Report

(Continued from page 211)

and a work shirt, told *Record World*. "Those people see me in a suit and tie all the time, and they don't know I'm just a damn hillbilly working in disguise."

RANDOM NOTES: ATV Music Group president Sam Trust recently presented songwriter Joe Nixon with a gold record for sales of "Mother Country Music," presently enjoying success with German artist Suzanne Klee. The song was on Kenny Rogers' "Kenny" album . . . Holladay & Lake report "great reaction" to their "creative country marketing" newsletter . . . Earl E. Owens of Total Concept Representation has announced signing Hal Wayne to a personal management contract . . . Harry Wilcox, director of Southern Music Group, has announced the opening of offices in Nashville at UA Towers, suite 805. Wanda Helms will manage the office . . . Jerry Pieper has been signed to Whitehorse Records . . . The Little Richie Johnson agency is now handling national promotion for Elmer Fudpucker.

The Bruce Agency has signed Jermain Hodge Johnson to an exclusive talent pact. Jermain stars in the CBS show "Palmerstown USA," which has been picked up as a series.

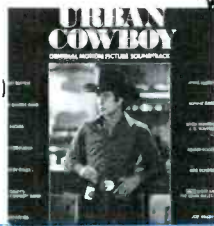
Record World Country Albums



JULY 19, 1980

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

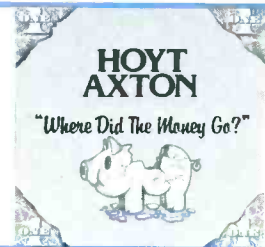
JULY 19	JULY 12	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (2nd Week)	10
2	2	GIDEON KENNY ROGERS/United Artists LOO 1035	14
3	3	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	83
4	4	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	7
5	6	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	63
6	5	KENNY KENNY ROGERS/United Artists LWAK 979	44
7	8	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	5
8	7	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	9
9	9	STARDUST WILLIE NELSON/Columbia KC 35305	114
10	11	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	130
11	12	STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250	40
12	20	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/ Curb 6E 278	6
13	10	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	17
14	14	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	16
15	15	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327	27
16	48	GREATEST HITS LARRY GATLIN AND THE GATLIN BROTHERS BAND/Columbia JC 36488	68
17	13	TOGETHER OAK RIDGE BOYS/MCA 3220	20
18	21	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	85
19	19	BRONCO BILLY ORIGINAL SOUNDTRACK/Elektra 5E 512	8
20	17	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	11
21	43	HORIZON EDDIE RABBITT/Elektra 6E 276	2
22	22	HEART & SOUL CONWAY TWITTY/MCA 3210	20
23	16	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	16
24	23	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	67
25	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	126
26	25	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	37
27	54	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	3
28	27	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	42
29	24	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	12
30	30	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	7
31	33	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	66
32	28	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	20
33	18	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	20
34	34	LACY J. DALTON/Columbia JC 36322	16
35	37	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	40
36	32	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	232
37	29	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/ Mercury SRM 1 5024	26
38	38	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	4



39	49	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	20
40	39	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	35
41	45	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	22
42	64	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	3
43	40	THE WAY I AM MERLE HAGGARD/MCA 3229	13
44	44	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	17
45	31	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	119
46	42	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	7
47	56	BEST OF EDDIE RABBITT/Elektra 6E 235	36
48	35	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	60
49	52	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	62
50	55	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	62
51	51	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	144

CHARTMAKER OF THE WEEK

52 — WHERE DID THE MONEY GO
HOYT AXTON
Jeremiah JH 5001



53	62	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	35
54	50	BEST OF BARBARA MANDRELL/MCA AY 1119	75
55	58	LOVELINE EDDIE RABBITT/Elektra 6E 181	59
56	46	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	25
57	57	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	60
58	63	LORETTA LORETTA LYNN/MCA 3217	17
59	53	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	37
60	60	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	56
61	36	DALLAS FLOYD CRAMER/RCA AHL1 3613	9
62	—	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	1
63	65	PORTRAIT DON WILLIAMS/MCA 3192	35
64	73	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	6
65	72	ONLY LONELY SOMETIMES TAMMY WYNETTE/Epic JE 36485	4
66	69	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	31
67	61	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	51
68	59	THE BEST OF JERRY JEFF WALKER/MCA 5728	3
69	75	NEW YORK WINE, TENNESSEE SHINE DAVE ROWLAND & SUGAR/RCA AHL1 3623	5
70	67	AFTER HOURS JOE STAMPLEY/Epic JE 36484	4
71	68	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	3
72	66	THE CHAMP MOE BANDY/Columbia JC 36487	4
73	41	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	9
74	71	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/ Warner Bros. BSK 3407	9
75	74	ONE MAN, ONE WOMAN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3562	6

featuring the hit single

"A CACTUS AND A ROSE"

PB 11960

GARY STEWART

is joined on his latest album by Greg Allman, Dickie Betts and Bonnie Bramlett.



Record World Country Singles

JULY 19, 1980

TITLE, ARTIST, Label, Number


JULY 19 JULY 12

WKS. ON CHART

1	3	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD Elektra 46634		10
2	1	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002		11
3	4	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876		11
4	5	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/MCA 41232		11
5	8	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241		9
6	7	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270		11
7	9	CLYDE WAYLON JENNINGS/RCA 12007		8
8	10	TENNESSEE RIVER ALABAMA/RCA 12018		8
9	2	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233		12
10	12	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640		8
11	14	WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239		8
12	13	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636		10
13	16	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022		9
14	17	IT'S OVER REX ALLEN, JR./Warner Bros. 49128		9
15	15	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888		7
16	18	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352		7
17	19	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		5
18	20	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006		5
19	23	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359		4
20	22	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282		6
21	21	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280		7
22	25	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025		6
23	24	SURE THING FREDDIE HART/Sunbird 7550		7
24	28	CRACKERS BARBARA MANDRELL/MCA 41263		5
25	26	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268		8
26	31	OVER LEON EVERETTE/Orlando 107		8
27	32	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/MCA 41271		4
28	29	NAKED IN THE RAIN LORETTA LYNN/MCA 41250		7
29	37	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262		5
30	33	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877		9
31	34	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003		8
32	6	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867		15
33	11	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257		12
34	38	MAKING PLANS PORTER WAGONER & DOLLY PARTON/RCA 11983		5
35	41	MISERY AND GIN MERLE HAGGARD/MCA 41255		3
36	42	WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL) GEORGE JONES & JOHNNY PAYCHECK/Epic 9 50891		5
37	43	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007		7
38	45	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968		5
39	46	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/Capitol 4878		4
40	44	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257		5
41	49	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263		4
42	27	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628		13
43	47	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875		6
44	50	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358		5
45	54	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/RCA 12039		4
46	75	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031		2
47	53	IT'S TOO LATE JEANNE PRUETT/IBC 00010		4
48	62	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286		3
49	52	CACTUS AND A ROSE GARY STEWART/RSa 11960		6
50	55	SUE TOMMY OVERSTREET/Elektra 46658		4
51	57	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893		4

52	60	THE LAST COWBOY SONG ED BRUCE/MCA 41273	3
53	59	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	4

CHARTMAKER OF THE WEEK

54	—	LOOKIN' FOR LOVE JOHNNY LEE Full Moon/Asylum 47004		1
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55	56	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	6
56	58	WE'RE BACK IN LOVE AGAIN JOHNNY RUSSELL/Mercury 57026	5
57	65	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/Columbia 1 11296	3
58	67	DON'T PROMISE ME ANYTHING (DO IT) BRENDA LEE/MCA 41270	2
59	66	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	3
60	73	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/Columbia 1 11312	2
61	68	MY GUY MARGO SMITH/Warner Bros. 49250	3
62	74	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/RCA 12037	2
63	70	LONG DROP ROY HEAD/Elektra 46653	4
64	72	THE EASY PART'S OVER STEVE WARINER/RCA 12029	3
65	—	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	1
66	64	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	8
67	—	HEART OF MINE OAK RIDGE BOYS/MCA 41280	1
68	89	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270	2
69	30	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	17
70	39	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	13
71	35	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	14
72	85	THE FRIENDLY FAMILY INN JERRY REED/RCA 12034	2
73	—	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663	1
74	79	LOVE GOES TO HELL WHEN IT DIES WAYNE KEMP/Mercury 55479	3
75	78	ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE) MARTY ROBBINS/Columbia 1 11291	3
76	80	COWBOYS ARE COMMON AS SIN MAX D. BARNES/Ovation 1149	2
77	77	HOW FAR DO YOU WANT TO GO RONNIE McDOWELL/Epic 9 50895	4
78	36	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/Epic 9 50873	12
79	51	SONG OF THE PATRIOT JOHNNY CASH/Columbia 1 11283	7
80	40	HONKY TONK STUFF Elektra 46642	9
81	81	BEGGIN' FOR MERCY LOUISE MANDRELL/Epic 9 50896	3
82	76	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	16
83	48	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	14
84	61	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	15
85	87	THERE'S NOBODY LIKE YOU KIN VASSY/IA 505	4
86	63	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/Epic 9 50868	14
87	71	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	15
88	69	THE CHAMP MOE BANDY/Columbia 1 11255	13
89	—	MAY I BORROW SOME SUGAR FROM YOU JOHN WESLEY RYLES/MCA 41278	1
90	—	MOONLIGHT AND MAGNOLIA BUCK OWENS/Warner Bros. 49278	1
91	82	THE STORES ARE FULL OF ROSES JACK GRAYSON/Hitbound 4503	5
92	100	TEXAS TEA ORION/Sun 1153	2
93	96	LET ME BE THE ONE BILLY WALKER & BARBARA FAIRCHILD/Paid 102	2
94	99	WHO SHOT J.R.? GARY BURBANK/Ovation 1150	2
95	—	HEART ME:NDER CRYSTAL GAYLE/United Artists 1362	1
96	—	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	1
97	—	ROLLIN' IN YOUR SWEET SUNSHINE HANK THOMPSON/MCA 41274	1
98	—	THE BOOK OF YOU AND ME PAM ROSE/Epic 9 50906	1
99	86	GOODBYES DON'T COME EASY KEITH STEGALL/Capitol 4874	4
100	83	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	10



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