

# Record World

JULY 12, 1980 \$2.50



**The Spinners**

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**Hits of the Week**

**SINGLES**

**AMBROSIA, "YOU'RE THE ONLY WOMAN (YOU & I)"** (prod. by group-Piro) (writer: Pack) (Rubicon, BMI) (4:05). "Biggest Part of Me" went to #2 and Ambrosia comes right back with this equally infectious pop package. David Pack's soft tenor & the mesmerizing keyboards work magic. WB 49508.



**MANHATTANS, "GIRL OF MY DREAM"** (prod. by Graham) (writers: Graham-Mack) (Content, BMI) (3:57). With "Shining Star" a top 10 item, the Manhattans exhibit plenty of consistency on this follow-up. Gerald Alston's satiny lead & the polished harmonies are unforgettable. Col 1-11321.



**JERMAINE JACKSON, "YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME"** (prod. by Wonder) (writer: Wonder) (Jobete / Black Bull, ASCAP) (3:52). Following his top 20 "Let's Get Serious" is this Stevie Wonder-penned, produced & arranged ballad. Jackson's reading is dreamy. Motown 1490.



**DIANA ROSS, "UPSIDE DOWN"** (prod. by Edwards-Rodgers) (writers: Edwards-Rodgers) (Chic, BMI) (3:37). This pairing is a natural as Ross' golden vocals make the Edwards-Rodgers craft sound even more awesome. From her "Diana" LP, it has smart lyrics & a super hook for every format. Motown 1494.



**SLEEPERS**

**BOB DYLAN, "SOLID ROCK"** (prod. by Wexler-Beckett) (writer: Dylan) (Special Rider, ASCAP) (3:55). Dylan's latest inspiration is perhaps his greatest, as evidenced by this compelling rocker. A gospel chorus & fervent rhythm section back his trademark vocals. Columbia 1-11318.



**ASHFORD & SIMPSON, "LOVE DON'T MAKE IT RIGHT"** (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:35). From the forthcoming "A Musical Affair" LP comes this crisp, energetic dancer with the spotlight on this couple's delicious vocal work-out. WB 49269.



**WHITESNAKE, "FOOL FOR YOUR LOVING"** (prod. by Birch) (writers: Coverdale-Marsden-Moody) (Sunburst-Whitesnake / Dump-Eaton, ASCAP) (3:30). Here's a healthy helping of British blues-rock on this new label. David Coverdale delivers the blockbuster hook first class. Mirage 3672 (Atl).

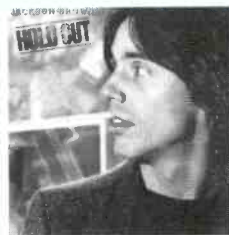


**ALBERICI, "ENGLAND'S CHILDREN"** (prod. by Davis) (writer: Alberici) (Linda Alberici, ASCAP) (3:45). Linda & Marie Alena Alberici are based in L.A. and sing / write tough, urban rock'n'roll. The hard rhythm gallop and razor-edged guitars underscore their rebellious stance. MSR500 (RSO).



**ALBUMS**

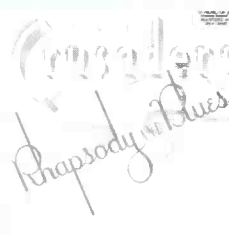
**JACKSON BROWNE, "HOLD OUT."** Music and lyrics cut deep on Browne's first since "Running On Empty." The rocking single "Boulevard" is part of a study of love and loneliness that includes the vivid "Disco Apocalypse" and "Hold On Hold Out," an anthem to human tenacity. Asylum 5E-511 (8.98).



**QUEEN, "THE GAME."** Who else could combine a bouncy tune about suicide, a Chic-inspired vamp like "Another One Bites The Dust," a hit to parallel "Crazy Little Thing Called Love" and a coda as majestic as "Save Me" all on one LP? These artists do it all masterfully. Elektra 5E-513 (8.98).



**THE CRUSADERS, "RHAPSODY AND BLUES."** Bill Withers sings "Soul Shadows," and this marvelous trio never stops singing through their instruments. Hooper's rhythm is supple, Sample's keyboards are plush carpeting, and Felder's sax makes the blood rush with each flourish. MCA 5124 (8.98).



**THE RECORDS, "CRASHES."** Last year's "Starry Eyes" established this British quartet's identity. With songs like "Hearts In Her Eyes" (recorded by the Seekers), and guitar hooks as addicting as "I Don't Remember Your Name," this LP will take them up several levels. Virgin VA 13140 (Atlantic) (7.98).



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# Record World



JULY 12, 1980

## Alexenburg, Meisels, Ariola Group Join To Form Handshake Label

■ NEW YORK—The formation of Handshake Records, a partnership between Ron Alexenburg, Peter and Trudy Meisel and the Ariola International Group, was officially announced last week.

Handshake Records evolved from an initial agreement made in London four months ago between Ron Alexenburg and the Meisels to join forces.

"Small, creative companies with carefully controlled overhead," Alexenburg said, "are the answer to today's record market. We will have about a dozen artists at maximum, approximately the same number of employees and we will make sensible deals with people who want to be with us. At Handshake we

will be able to think like independents, that is release a limited amount of product and stay with it, but we will have the selling power of a major."

"We have total confidence in Ron Alexenburg," the Meisels stated, "and in the efficacy of a well funded, boutique type of record company in which there would be maximum personal involvement in the career of every artist. We made our own label, Hansa Records, the leading independent in Germany with that approach and our conversations with Ron confirm that he shares our basic philosophy and strong commitment to promotion. Actually, we believe this is a perfect time to come into the record business if one can find the right partner. We have."

In London, Berlin, Paris and  
(Continued on page 22)

## Solleveld, Hix Upped in Polygram Changes



Coen Solleveld



Wolfgang Hix

■ NEW YORK—Coen Solleveld, president of the PolyGram Group, announced last week (1) that he will become a member of the shareholders' delegation of the PolyGram Group on January 1, 1981. Solleveld, 61, has been president of the Worldwide PolyGram organization since 1966. The shareholders' delegation comprises members of PolyGram's parent companies, N. V. Philips of the Netherlands and

Siemens A. G. of West Germany. Simultaneously, Solleveld will join the supervisory boards of the management holding companies, PolyGram B. V., The Netherlands and PolyGram GmbH, West Germany.

Dr. Wolfgang Hix, executive vice president of PolyGram since 1978, became deputy president effective July 1, Solleveld announced, and will assume the of-  
(Continued on page 28)

## Teller Exits Windsong

■ LOS ANGELES—Al Teller resigned his post as president of Windsong Records here last week as RCA Records reportedly continued talks with Windsong's ownership over a label reorganization.

Reached by RW for comment, Teller, a former CBS executive and subsequent president of United Artists Records, said, "Basically, the relationship with Windsong was being restructured, and I felt that my services were no longer crucial."

Teller would not comment on reports that only Maxine Nightingale and Danny Spanos would definitely continue recording under their original deals with the label.

## BMA Convention Keyed To Black Music's Growth

By KEN SMIKLE

■ WASHINGTON — The Black Music Association's second annual conference, held here June 26-30 and focusing on black music growth in the 1980s, closed with the announcement of LeBaron Taylor, vice president of CBS Records, as the organization's new president. Taylor had served as vice president of the BMA's recording division. Kenneth Gamble and Edward Wright, former president and executive vice president respectively, will assume the positions of chairman and vice chairman. In addition to these appointments, seven new mem-

bers were named to the board of directors.

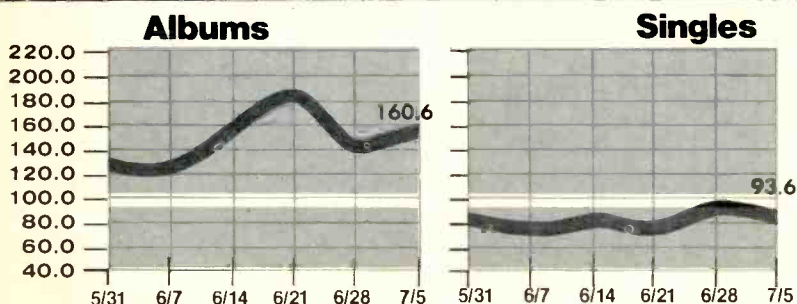
On Sunday (29), the final day of the conference, BMA presented an award to President and Mrs. Carter for their cultural contributions. As part of the last year's celebration of Black Music Month, the Carters hosted a reception and concert at the White House. The award was accepted by their son, Chip Carter, and Secretary of Health and Human Services Patricia Harris addressed the conference in the President's behalf. Following the presentation, Kenneth Gamble stated that "everyone should clearly understand that this in no way represents

an endorsement of the President" for re-election.

The four-day gathering in the nation's capital brought together over 1000 people who participated in 32 panel discussions and general forums. This year's keynote speaker was Walter Yetnikoff, president of the CBS Records Group, whose remarks focused generally on that corporation's involvement in black music and his encouragement for the principles of the BMA. He also pointed out the significant economic role black music has played in the industry. "In the last decade alone black music grew from an industry-wide three  
(Continued on page 23)

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 Focuses on Local Chapters As an Added Source of Strength

By DAVID MCGEE

■ NEW YORK—In his three-plus years as executive vice president of the National Association of Recording Merchandisers (NARM), Joe Cohen has repeatedly stressed the need for better communication and cooperation between the manufacturing and merchandising segments of the music industry. At the same time, he has acknowledged the vital role played by middle management personnel in the efficient

operation of a retail record store. Finally, he has sought, through NARM, to bring recognition to the nation's small merchandisers whose portion of co-op advertising dollars and display materials from manufacturers is growing increasingly smaller.

All of this amounts to a broad, sweeping vision of what NARM could be: a vital, concerned trade organization that responds  
(Continued on page 27)

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■ **Page 10.** One of the summer's surprise movie hits, "Fame," has produced a hit single, sung by Irene Cara (pictured here), plus a hit soundtrack that is notable for its ambitious and disarming mix of musical styles. In an exclusive interview with RW, composer Michael Gore discusses the role he played in tailoring the score to fit the images on the screen.



■ **Page 26.** Herbie Mann's long and successful career as a recording and concert artist has also allowed him to develop a rather singular viewpoint regarding the day-to-day machinations of the music industry. In an RW Dialogue, the outspoken artist reflects on the state of contemporary music and discusses a new label he is about to introduce as his latest project.

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## Powerhouse Picks

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

**Rolling Stones** (Rolling Stones) "Emotional Rescue." Second week action continues at a hot pace with instant sales reaction, numerous debuts and additions among the highlights.

## Feist Re-Elected NMPA President

■ **NEW YORK** — Leonard Feist has been reelected for another term as president of the National Music Publishers' Association, the NMPA board of directors announced last week. He has been the chief operating executive since 1966 when he came to the trade association.

The NMPA board reelected at the June meeting vice presidents Ralph Peer II of Peer International Corporation, Wesley H. Rose of Acuff-Rose Publications, Inc., and Michael Stewart of Interworld Music Group, Inc. Sidney B. Herman of Famous Music Corporation and Leon J. Brettler of Shapiro, Bernstein & Co., Inc. were voted new terms as treasurer and secretary, and assistant treasurer Ernest R. Farmer of Shawnee Press, Inc. and assistant secretary Al Brackman of TRO Inc. were also reelected.

## GEC Names Two Vice Presidents

■ **NEW YORK**—The General Entertainment Corporation has announced the appointment of Anthony J. Gengo, Jr. as vice president of finance and of R. J. Bykowski as vice president of sales.

Gengo was assistant to the controller of Nabisco, Inc., and prior to that was controller of Aurora Products Corp., a Nabisco subsidiary. He also spent six years as an audit supervisor with the accounting firm of Coopers & Lybrand.

Bykowski held numerous sales management positions with Nabisco prior to joining GEC. His most recent Nabisco post was divisional sales manager in Chicago.

## RSO LP Increase

■ **LOS ANGELES**—RSO Records will enact a three-percent wholesale price increase on the sale of all albums and tapes, effective July 15, it was announced by Al Coury, president of the label.

The current wholesale price of RSO singles remains the same and is not included in the three-percent increase.

## April/Blackwood Pacts with Isleys

■ **NEW YORK**—Rick Smith, vice president and general manager of April/Blackwood Music, has announced the signing of a long term, worldwide co-publishing agreement with the Isley Brothers' Bovina Music (ASCAP). April/Blackwood will also handle all print rights for the catalogue.

# Record World

1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020  
PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID FARNES**  
SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**  
SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**  
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Stan Soifer/Advertising Sales

WEST COAST  
**SAM SUTHERLAND** **JACK FORSYTHE**  
WEST COAST EDITOR **MARKETING DIR.**  
**Samuel Graham**/Associate Editor  
**Laura Palmer**/Assistant Editor  
**Terry Droltz**/Production  
**Louisa Westerlund**/Research Assistant  
6255 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

NASHVILLE  
**TOM RODDEN**  
VICE PRESIDENT  
SOUTHEASTERN MANAGER  
**Al Cunniff**/Southeastern Editor  
**Marie Ratliff**/Research Editor  
**Margie Barnett**/Assistant Editor  
49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111  
LATIN AMERICAN OFFICE  
**THOMAS FUNDORA**  
SR. VICE PRESIDENT  
3120 W. 8th Ave., Hialeah, Fla. 33012  
Phone: (305) 885-5522, 885-5523

ENGLAND  
**VAL FALLOON**  
Manager  
Suite 22/23, Langham House  
308 Regent Street  
London W1  
Phone: 01 580 1486

JAPAN  
**ORIGINAL CONFIDENCE**  
CBON Queen Building  
18-12 Roppongi 7-chome  
Minato-ku, Tokyo

GERMANY  
**JIM SAMPSON**  
Liebherrstrasse 19  
8000 Muenchen 22, Germany  
Phone: (089) 22 77 46  
Telex: 05-216622

AUSTRALIA  
**PETER CONYNGHAM**  
P.O. Box 678, Crows Nest, N.S.W., Australia  
Phone: 2-92-6045

FRANCE  
**GILLES PETARD**  
8, Quai de Stalingrad, Boulogne 92, France  
Phone: 527-7190

SPAIN  
**JAVIER ALONSO**  
Res. Madrid-Parcela A  
Portal 2A-4to A  
Majadahonda  
Madrid, Spain

MEXICO  
**VILO ARIAS SILVA**  
Apartado Postal 94-281  
Mexico 10, D.F.  
Phone: (905) 294-1941

CIRCULATION DEPT.  
**MICHAEL MIGNEMI**  
CIRCULATION MGR.  
1697 Broadway, New York, N.Y. 10019  
Phone: (212) 586-0913

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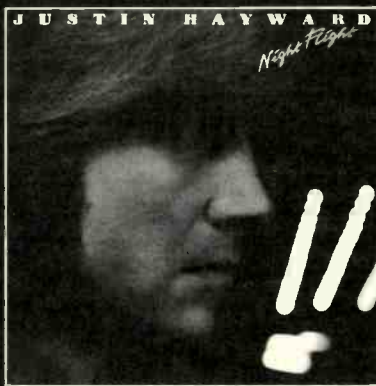
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VOL. 37, NO. 1720

# JUSTIN HAYWARD

## *Night Flight*

Justin Hayward, brilliant musician, songwriter and vocalist for the Moody Blues, is soaring again with his long-awaited second solo album, "Night Flight." (DRL-1-4801)

This new Justin Hayward release coincides with the official distribution rights in the U.S. of the entire Moody Blues catalog by Phonogram/Mercury.



Also announcing the title track single,  
"Night Flight." (DR-401)



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# Appeal of New Artists Spurs Blues Revival

By SAMUEL GRAHAM & SAM SUTHERLAND

■ LOS ANGELES — While the music industry mainstream moves through another sluggish sales summer, the nation's smaller independent labels have got the blues — and, in most cases, couldn't be happier about it.

A survey of indie label executives and record producers, who tend to wear those hats interchangeably, bears out a trend already obvious to hard-core fans of the broad spectrum of rural and urban styles that is chief ancestor to contemporary American pop, rock and black music: led by a new generation of contemporary blues musicians, many with regional credentials outside the form's traditional capitol, the blues is making a quiet but significant comeback.

Quiet in the lack of broad exposure, but significant in both growth potential and apparent shifts in the audience, blues in the '80s is drawing strength from a parallel swing toward earlier, classic soul styles within the black pop community. While new blues singles and albums still sell far below the levels once seen in the '40s and '50s, the economics of the industry are again healthy, with most labels reporting minimal returns and low enough break-even points to make most major label executives green with cost-effectiveness envy.

"There's a lot of them around," enthuses The Blues Brothers' Dan Aykroyd, often knocked by the critics for the duo's own tributes to soul and blues chestnuts but credited, along with George Thorogood, by small label sources as helping pave the way for renewed retail, distributor and consumer interest.

"In Minnesota, there's the Lamont Cranston Band," says Aykroyd, ticking off a list of his favorite contenders. "In Canada, a staple of the industry there is the Down Child Blues Band. Then you have the (Fabulous) Thunderbirds, who are touring on the road now." Add in seasoned performers like Albert Collins, Wayne Cochran, Buddy Guy and Delbert McClinton, younger veterans like The Night-hawks and Roomful of Blues, and relative newcomers like the Robert Cray Band and Big Twist and The Mellow Fellows, among others, and it's apparent that the blues didn't expire with the British-influenced revival of over a decade ago.

Aykroyd himself notes the spread from soul to straight blues represented by the cur-

rent generation, and cites these artists as the inspiration for The Blues Brothers itself.

Apart from a relative superstar like B. B. King or a phenomenon like George Thorogood, blues albums today seldom crack into six-figure unit sales tallies, while singles likewise capture only a fraction of their former market. Yet there are indicators making it clear that current sales do represent renewed market potential.

Notes Bruce Bromberg, a veteran promotion executive who has produced such artists as Lonesome Sundown and Philip Walker for local western labels (since reissued via the Chicago-based Alligator label), gospel sides for Arhoolie, and, most recently, the Robert Cray Band (Tomato), "Maybe it's the economy, but a revival is definitely happening. In part, it could also be traced to a reaction from black radio, who may be realizing that disco isn't really black music.

"People want to get back to real music, music that will last — something I think is happening with black gospel, and with country to some extent as well." Bromberg is one of several sources stressing the significance of the inroads being made by young blues performers back onto R&B radio playlists, after decades of disfavor. More rock-

oriented blues players such as Thorogood, aren't capturing that play, though, leading Bromberg to mull the possibility "that it's really happening on two levels — if you play a Robert Cray record for a black store, they'll go crazy."

Denny Bruce, chief of the Chrysalis - distributed Takoma label and producer for the Austin-based Fabulous Thunderbirds, who recently moved onto Chrysalis itself under his auspices, agrees. "One thing that is really encouraging to me is that

(Continued on page 41)

## MSG Honors Joel



Bill Joel received the Madison Square Garden Gold Ticket at a ceremony following his June 26 concert. The Garden Gold Ticket is awarded to music entertainers who attract more than 100,000 people to concerts. Two of Joel's five sold-out Garden dates set a new record for the fastest sell-out of two shows in Madison Square Garden history. Shown at the ceremony, from left: Michael Burke, president MSG Center; Joel; Ron Guidry, New York Yankees.

## Regional Breakouts

### Singles

#### East:

Rolling Stones (Rolling Stones)  
Jackson Browne (Asylum)  
George Benson (Qwest/WB)  
Larry Graham (Warner Bros.)  
Queen (Elektra)  
Commodores (Motown)

#### South:

Rolling Stones (Rolling Stones)  
Jackson Browne (Asylum)  
Eric Clapton (RSO)  
Queen (Elektra)

#### Midwest:

Ali Thomson (A&M)  
Rolling Stones (Rolling Stones)  
Benny Mardones (Polydor)  
Dirt Band (UA)  
Queen (Elektra)

#### West:

Rolling Stones (Rolling Stones)  
Boyz n the City (Columbia)  
Queen (Elektra)

### Albums

#### East:

Bob Dylan (Columbia)  
Jeff Beck (Epic)  
Crusaders (MCA)  
Carly Simon (Warner Bros.)  
Bob James  
(Columbia/Tappan Zee)  
Blue Oyster Cult (Columbia)

#### South:

Bob Dylan (Columbia)  
Rosington Collins Band (MCA)  
Jeff Beck (Epic)  
Crusaders (MCA)  
Bob James  
(Columbia/Tappan Zee)  
Blue Oyster Cult (Columbia)  
Xanadu (MCA)

#### Midwest:

Bob Dylan (Columbia)  
Rosington Collins Band (MCA)  
Jeff Beck (Epic)  
Can't Stop The Music (Casablanca)  
Blue Oyster Cult (Columbia)  
Xanadu (MCA)

#### West:

Bob Dylan (Columbia)  
Jeff Beck (Epic)  
Crusaders (MCA)  
Bob James  
(Columbia/Tappan Zee)  
Blue Oyster Cult (Columbia)  
Xanadu (MCA)

## Polydor Releasing McVicar Soundtrack

■ NEW YORK—Polydor Records will release the soundtrack album for the Who Films Ltd. presentation of "McVicar," starring Roger Daltrey in the title role, it was announced by Fred Haayen, the label's president. The record will feature music from the film, with vocal performances by Daltrey. Aside from Daltrey, the LP features performances by Pete Townshend, John Entwistle, Keny Jones and Rod Argent plus other special guests. The soundtrack will be equipped with a special anti-counterfeiting device.

## MCA Promotes Hunt

■ LOS ANGELES—Brad Hunt has been named national director of field operations for MCA Records, announced Denny Rosenkrantz, vice president of A&R for the label.

Hunt, who will be headquartered in MCA's national office in Los Angeles, will be responsible for the direction of the regional promotion staff on a daily basis.

Prior to his move to the national offices, Hunt was local promotion manager in Boston and previous to that, regional promotion director, based in Dallas.

## 20th Pacts Two

■ LOS ANGELES—Herb Eiseman, president of 20th Century Fox Music Publishing, has named the following pacts: Epic recording artist Webster Lewis, will now have his Webo Music catalogue administered worldwide by Fox Music Publishing; singer-songwriter Michael Dees has signed an exclusive writer's agreement with 20th, whereby the firm will co-publish all Dees material with his own company Real Fine Songs.

**Liv Taylor knows that  
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especially love.**

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Part philosopher.  
Part romanticist.**

**A singer who captures the essence of love  
with his new single, "First Time Love!"**

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**On Epic Records and Tapes.**




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**ON TOUR**

6/20	Phoenix, AZ*
6/21	San Diego, CA*
6/22	Berkeley, CA*
6/25-28	Los Angeles, CA*
7/1	Denver, CO*
7/3	Cedar Rapids, IA*
7/4	Minneapolis, MN*
7/5	Chicago, IL*
7/7	Holmdel, NJ*
7/8	Lenox, MA*
7/10-11	Columbia, MD*
7/12	Charlotte, NC*
7/13	Richmond, VA*
7/19	Springfield, OH*
7/22	New York, NY**
7/26	New York, NY
8/15	Martha's Vineyard, MA†

\*With Jimmy Buffett.  
†With Judy Collins.  
\*\*With Ambrosia.

Executive Producer: Charles Koppelman for the Entertainment Company.  
Management: Don Law, Boston, MA. Produced by John Boylan and Jeff Baxter.

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 Give the gift of music.

**Michael Gore:**

## Variety Adds Zest to 'Fame' Soundtrack

By SAM SUTHERLAND

■ LOS ANGELES — Despite formidable competition from established country, pop and rock stars in search of a box office crossover, a neophyte team of performers and a classically-trained composer-pianist are reaping one of the more promising soundtrack receptions thus far in this movie-heavy summer.

"Fame," launched by MGM earlier this spring in a selective theater launch designed to allow word-of-mouth to provide momentum where marquee names couldn't, is now posting healthy box office figures while its RSO soundtrack album has broken into RW's Album Chart as last week's Chartmaker, entering at a bulleted 65.

This week, the "Fame" LP reaches a bulleted 40 on the album chart, while Irene Cara's single version of the title song, culled from the set, reaches 61 bullet on the Singles Chart.

That showing for an ambitious drama focusing on young dancers, musicians and actors at New York's High School for the Performing Arts becomes all the more surprising in light of the film's equally ambitious mix of musical styles, reviewed during a recent RW interview with Michael Gore. Gore, brother of '60s pop star Leslie Gore, composed the score and acted as musical coordinator for the Alan Parker film, making his own film debut in either capacity.

"I've been very lucky, spoiled even, to be working with someone like Alan Parker," says Gore, who had turned from a career abroad in classical A&R to return to composition. "When we first talked, he was only concerned about the music from the standpoint of whether it was right for the film; he didn't even care if there was a soundtrack."

Gore's own background had included a curriculum spanning theory, composition, orchestration and conducting at Yale, postgraduate studies with composer Max Deutsch in Paris and even service as pianist for the European premiere of Leonard Bernstein's "Mass," followed by his tenure as a producer for CBS Records International, where he concentrated on classical sessions while still working with certain English pop acts. Yet the real source of his interest was his early exposure to pop music via his sister.

"It was entirely through her," he says of his first look at music as a career. "Things got started very early for her—she was 15

when 'It's My Party' was a hit—and I was just 11 myself." As a result, he was able to augment his teen-age piano studies with session chores on her records, helping out on percussion, piano and eventually backing vocals. His earliest writing came not with classical exercises, but songs for which he served as composer and his sister as lyricist (Leslie Gore has since re-emerged principally as a songwriter, working both on her own and in collaboration).

The "Fame" score may thus mirror that mix of pop recording sessions with conservatory training more than intended. "I came on with Alan basically to create a musical identity for the film, not to be the score's composer," says Gore. "We had submissions from outside writers, so it was really almost an accident that I ended up doing it. I was never hired to write a formal score; it was a series of situations where he would accept one piece, and then another."

Noting that some crossover-hungry recent films have involved spreading out composition and recording throughout production of the film itself, in contrast to the earlier practice of postponing both until after basic production is wrapped, Gore sees the genesis of the music in "Fame" as somewhere between the studio tradition and the newer, more deliberately chart-minded approach: many key dance sequences had to be filmed before any score was written, performed on camera to existing pieces later replaced in the finished product by Gore's

work.

"In a way, I came in very late in the process," he explains. "It was just 10 days away from the shooting of the 'Hot Lunch Jam' sequence," he says, referring to a pivotal scene, "and we had literally nothing down on tape yet."

Material was cast to the performers, not any conscious music market, he adds, with the blend of pop, dance music, classical and ethnic strains dictated by the screen action. "About 70 percent of the work I did was on all the classical music featured in the movie," he notes, "because that, again, was central to the tone of the movie and the music. I chose all the pieces we used, and then we'd have to find someone to play each of them."

If it was his own original music, especially the driving title song, that captured radio exposure, Gore himself isn't necessarily turning his back on the more serious-minded music that dominated much of his work for "Fame." Noting that director Parker had been himself adamant about stressing classicism in the movie's musical mix, Gore says he's interested in traditional symphonic scores, and claims to be as challenged by exposing film audiences to gospel or Spanish music, as alluded to in "Fame," as by repeating any hits.

Even so, Gore—a former staff writer for Screen Gems-EMI, as an outgrowth of his early pop session work — may be making his biggest mark to date on pop playlists and sales charts.

## Regan Forms Utopia



Industry veteran Russ Regan has announced the formation of Utopia Productions and his pact with Los Angeles-based recording group Patience. Following the group's signing, the principals got together for a photo at S.I.R. Studios in Hollywood, where Regan disclosed that an exclusive recording contract for Patience with Columbia Records has been finalized. Pictured at the celebration are (from left) Patience group members Bobby Rose and Carlton James; Wally Roker, administrator for the group; Michael Stewart; James Lowery of Patience; Russ Regan and Patience's Wardell Williams.

## Phonogram, WLUP-FM, United Way Campaign To Aid Chicago Youth

■ CHICAGO — Phonogram, Inc./Mercury Records, in conjunction with local radio station WLUP-FM and the United Way, is sponsoring a "Rock Brigade" promotion to encourage the youth in the Chicago area to volunteer their services for one day to aid the various United Way services. The campaign kicks off officially on July 3.

As an extra incentive to Chicago youths, Phonogram/Mercury has pressed up a special three track single to be given to the first 5,000 participants. The single contains one song each by Mercury Records' Def Leppard ("Rock Brigade"), Scorpions ("Falling In Love") and the Brains ("Money Changes Everything"). Helping to coordinate the project locally for Phonogram/Mercury is Steve George, Midwest regional promotion manager.

According to Jim Sotet, national promotion, albums, for Phonogram/Mercury, the idea grew out of radio acceptance of the "Rock Brigade" song by Def Leppard, from the album "On Through The Night." Since the LP's release in March, the song has been one of WLUP's most requested tracks. Tying the song into a community oriented project resulted from meetings between Sotet and staff members of WLUP.

Sotet indicated that WYSP-FM in Philadelphia has already committed itself to a similar program and other cities are being contacted by Phonogram/Mercury.

## RCA Plans Campaign For Hall & Oates New 'Voices' Album

■ NEW YORK — RCA Records will release "Voices," Daryl Hall and John Oates' seventh album for the label, on July 15. The company has formulated a major marketing campaign to back "Voices."

Prior to the release of "Voices," RCA will ship a single, "How Does It Feel To Be Back" b/w "United States." A teaser campaign will precede the appearance of "Voices," with trade, consumer and tip sheet ads to follow.

Hall and Oates will begin a major tour of the United States and Canada July 27, dates and venues to be announced.

Several contests are in the works, each targeted for different markets over the next few months. RCA will also shoot a video of the single, "How Does It Feel" and another cut from "Voices."



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## Summer Predicts Upturn at RCA Meetings

■ NEW YORK — RCA Records held a three day national sales and marketing meeting at the Playboy Club in Great Gorge, N.J. last week. The meeting featured new releases planned for the second half of 1980 as well as new determination and aggressiveness in marketing philosophy. Robert Summer, president of RCA Records, told the conference:

"We anticipate a firming of the record market. We have put our anxieties behind us and are ready to move forward, taking the necessary creative risks as we go."

A feature of the meetings was the presentation of new product planned for release during the last half of 1980.

"We have made a commitment to hard work. Our strategy is to achieve success by marketing competitive product in every major area of recorded music," Summer said.

Larry Gallagher, division vice president, national sales, who was chairman of the conference, and Arnie Orleans, division vice president, sales and distribution, opened the meeting, praising the efforts the field sales force has made during a difficult period.

The first presentation of product was made by Thomas Z. Shepard, division vice president, Red Seal artists & repertoire, and Irwin Katz, manager, Red Seal marketing, who previewed important new albums by Arthur Rubinstein, Eugene Ormandy and the Philadelphia Orchestra, the

Cleveland and Guarneri Quartets, James Levine and the Philadelphia Orchestra, Eduardo Mata and the Dallas Symphony Orchestra and pianists Emanuel Ax, Peter Serkin and Tedd Joselson, clarinetist Richard Stoltzman, organist Carlo Curley, Canadian Brass, tenor Robert White and others.

Ray Harris, division vice president, black music marketing, presented RCA's black music preview. Harris presented product and plans for such artists as Dynasty, Shalamar, Lakeside, Carrie Lucas and the Whispers on Solar, Machine on Hologram, Frank Hooker and the Positive Thinker on Panorama, Skyy on Salsoul, and Edwin Starr, Stephanie Mills, Leon Haywood and Gene Chandler on 20th Century Fox, and Wax, Chocolate Milk, Evelyn "Champagne" King, and Thelma Houston on the RCA label.

Jerry Bradley, division vice president, Nashville operations, Joe Galante, division vice president, Nashville marketing, and Dave Wheeler, director, market development, Nashville, stated that RCA's Nashville operation was far ahead of market expectations this year. From such established artist as Waylon Jennings, Dolly Parton, Charley Pride, Ronnie Milsap, Jerry Reed, Floyd Cramer, Chet Atkins and Gary Stewart as the backbone of Nashville's success, Bradley said a great concentration was being

made on developing new artists such as Razy Bailey.

Arnie Orleans made the product presentation for A&M Records, placing particular emphasis on albums by Herb Alpert, Yellow Magic Orchestra, Chris DeBurgh, the Tigers, Live Wire, Joan Armatrading, Joe Jackson, Police and a new 2-record live album from Supertramp.

Ed DeJoy, division vice president, pop A&R, made the presentation in contemporary music, citing new albums by David Bowie and Daryl Hall and John Oates, Toby Beau and other pop groups, as well as new albums by such perennial artists as Perry Como and Roger Whittaker. A presentation of a new 8-record limited, numbered album celebrating Elvis Presley's 25th anniversary with RCA Records was also presented. The album will be released in August.

A major thrust by RCA in the last half of 1980 will be introduction of many new acts. DeJoy named In Transit, Dave Davies, Polyrock and others who will have albums early in the second half of the year.

At an awards ceremony, the Dallas branch and its manager Jim Yates won the Merchandising Branch of the Year trophy; the Atlanta branch and its manager George Jackson were given the Singles Branch award, New York and its manager, Bob Rifici were cited in the album category, and St. Louis and its manager, Fred Love, won top honors as Branch and Manager of the Year.

## Mutual Names Two Sr. Vice Presidents

■ WASHINGTON, D.C.—Mutual Broadcasting System president and chief executive officer Martin Rubenstein has announced the appointments of Nicholas J. Verbitsky as senior vice president for operations and stations, and Jerry M. Wallace as senior vice president for corporate services.

In their newly created positions, Verbitsky and Wallace will continue to report to Rubenstein.

Verbitsky, who is presently vice president/general manager of Mutual-owned WHN radio in New York, will continue in that function. In addition, he will have responsibility for the Network's sales, owned-stations, programming, station relations, advertising and promotion, and sports.

Wallace will have responsibility for corporate personnel, research, data processing, traffic, finance, and administrative services. He is presently Mutual's vice president of finance and administration.

## ASKAPRO Sets Connecticut Seminar

■ NEW YORK — The American Guild of Authors / Composers' ASKAPRO (ask a pro) program will travel to Connecticut this month (19) to conduct a day-long seminar for aspiring lyricists and composers. Co-sponsored by the Connecticut Songwriters Association, the seminar will be held at the University of New Haven from 11 a.m. to 5 p.m. Among the panels offered will be: "The Strategy of the Hit Single," "Craft of Lyric Writing" and "Legal Aspects of Songwriting."

For information call either AGAC (212-757-8833) or CSA (203-447-3665).

## SRS To Hold Indie LP Forum

■ LOS ANGELES—"How to Make and Sell Your Own Record" will be the subject of a forum to be presented by Songwriters Resources and Services July 10, from 7 to 10 p.m. at the Holiday Inn, 1755 Highland Avenue, Hollywood. The event, free to SRS members and \$3 to others, will provide information to musicians and songwriters on all aspects of producing and marketing one's own record.

The moderator of the forum will be Diane Rapaport, author of "How to Make and Sell Your Own Record." Also on the panel will be Harold Bronson, co-owner, Rhino Records, Ian Jack, leader of the Naughty Sweeties, Bob Say, general manager, JEM Records West, and Dusty Street, DJ, KLOS-FM.



RCA Records' three-day National Sales and Marketing Conference was held recently at the Playboy Club in Great Gorge, N.J. Pictured at the event are (top row, from left): Robert Summer, president, RCA Records, delivering an optimistic address; Fred Love holding the plaque as Branch Manager of the Year in St. Louis, while flanked by Arnie Orleans, division vice president, sales and distribution and Larry Gallagher, division vice president, national sales, with Bob Rifici, manager of the New York branch looking on in the background; Ray Harris, division vice president, black music marketing, previews black product from the podium while Bill Staton, director, promotion, black music; Basil Marshall, manager, product management, black music, and Jack Maher lend an ear; (bottom row) Jerry Bradley, division vice president, Nashville operations; Joe Galante, division vice president, Nashville marketing; and Dave Wheeler, director, market development, Nashville; and finally, Ed DeJoy, division vice president, pop A&R, at the podium delivering pop product presentation while seated; John Betancourt, division vice president, promotion; Jack Chudnoff, division vice president, marketing, and Jack Maher, pop music product manager, listen.

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# Record World Single Picks

**FOGHAT**—Bearsville 49510 (WB)



**STRANGER IN MY HOME TOWN** (prod. by Outeda-Berman-group) (Riff Bros., ASCAP) (3:53)

Tough vocals, stinging guitars and boogie rock are what this veteran quartet is all about and we find them at their best on this initial single from the "Tight Shoes" LP. Lonesome Dave's lead vocals relate the troublesome theme with conviction while a driving, pulsating rhythm corresponds effectively with the frenzied, talk box guitar.

**ROB STONER**—MCA 41272



**WHAT ROUND IS THIS?** (prod. by Stoner) (writers: Stoner-Gross) (Stoner/Little Stinker/Blendingwell, ASCAP) (2:15)

"Patriotic Duty" is the name of Stoner's forthcoming LP from which this single is culled & that title aptly depicts how he feels about rock'n'roll. The nervous energy in the rhythm section (propelled by Howie Wyeth's drums) and Stoner's hectic vocals/piano runs have authentic rockabilly roots while the hook is destined for summer pop radio.

**RONIN**—Mercury 76052



**LOVE'S COMING INTO MY LIFE AGAIN** (prod. by Asher) (writer: Wachtel) (Daisy Root, BMI) (3:32)

This newly-formed quartet features two guitarists (Waddy Wachtel & Dan Dugmore) and a drummer (Jerry Marotta) who have worked extensively with Ronstadt, James Taylor & numerous other soft rockers. Here they rock hard with Wachtel's zestful vocals & Dugmore's arresting guitar. Marotta's crisp drumming provides the high octane fuel.

**IN TRANSIT**—RCA 12045



**TURN ON YOUR LIGHT** (prod. by Aicali-Cuomo-Siller-Garman) (writers: group) (Green Barbis/work/Pants Down/White Buffalo/Clark-Dungaree, BMI) (3:25)

This sextet should become a household name with the release of its first single from the new, self-titled LP. Multi-lead vocals cruise in perfect harmony over a monster hook. Lyrical guitar bridges, a smoking rhythm, & effective tempo changes make this a marvelous AOR-pop pick that can't miss.

## Pop

**PAT TRAVERS**—Polydor 2107

**NSORTIN' WHISKEY** (prod. by Mackay-Travers) (writers: Travers-Thrall) (Unichappell/Pending, BMI) (3:26) Travers' guitar should be licensed as a dangerous weapon as he riddles this cut from the "Crash And Burn" LP with scorching riffs, runs & power chords. The flip side, "Statesboro Blues" is a previously unreleased collectors item.

**SPIDER**—Dreamland 103 (RSO)

**EVERYTHING IS ALRIGHT** (prod. by Coleman) (writer: Knight) (Land Of Dreams/Arista, ASCAP) (3:10) The New York-based quintet cracked the top 40 with its "New Romance . . ." debut. This follow-up has a pounding rhythm that buttresses soaring vocal harmonies and a tasty hook.

**SCORPIONS**—Mercury 76070

**MAKE IT REAL** (prod. by Dierks) (writers: Schenker-Rarebell) (Summer Breeze, ASCAP) (3:49) The German heavy metal quintet shows a power-packed rhythm section that propels sweltering lead guitar excursions and the urgent pop vocals.

**BERNADETTE PETERS**—MCA 41276

**HEARTQUAKE** (prod. by Arthur) (writers: Mann-Weil) (ATV/Mann & Weil, BMI) (3:15) Peters went top 40 with her soft & tender "Gee Whiz." On this follow-up she shows she can rock with convincing emotional intensity. Strong multi-format appeal.

**LOU REED**—Arista 0535

**THE POWER OF POSITIVE DRINKING** (prod. by Reed-Fonfara) (writers: Reed-Fonfara) (Metal Machine, BMI) (2:13) Lou shows an astute awareness for this subject with a mid-tempo, boppish treatise. Grab a shot & a beer and let the guitars sweep you away.

**TOUCH**—Atco 7222

**(CALL ME) WHEN THE SPIRIT MOVES YOU** (prod. by Friese-Greene-Mangold) (writer: Mangold) (Thames Talent, ASCAP) (3:29)

Soaring harmonies, carousel keyboards, & dramatic guitar breaks are all neatly arranged in this pretty pop-rocker from the quartet's self-titled LP.

**JO JO ZEP AND THE FALCONS**—Columbia 1-11319

**HIT AND RUN** (prod. by Solley) (writers: Camilleri-Burstin-Faehse) (Australian Tumbleweed/EMU, BMI) (3:19) The Australian octet has an excellent LP "Screaming Targets" from which this equally fine single is culled. Quirky lead vocals and a jerky rock tempo make this tune stick long after the first listen.

**BIRTLES & GOBLE**—Capitol 4894

**LONELY LIVES** (prod. by Birtles-Goble) (writers: Birtles-Goble) (Australian Tumbleweed, BMI) (3:31) Beeb Birtles & Graham Goble, founding members of Little River Band, recently issued a duet LP "The Last Romance" from which this first cut is culled. It's bright, uplifting soft rock with sterling harmonies & instrumental breaks for pop-A/C.

**DWAYNE FORD**—Hot Vinyl 1001

**ROLL ME AWAY** (prod. by Robertson-Ford) (writer: Ford) (Dwayne Ford, BMI) (3:06) The multi-talented singer/songwriter/keyboardist hails from Canada where this cut is already burning up the airwaves. It's a bouncy pop-rocker with a driving rhythm supporting Ford's challenging vocal.

**THE ENGLISH BEAT**—Sire 49265 (WB)

**TEARS OF A CLOWN** (prod. by Sargeant) (writers: Cosby-Robinson-Wonder) (Jobete, ASCAP) (2:40) The darlings of British critics and consumers rework this 1970 #1 hit by the Miracles with interesting results. The dance-rock/ska approach to this soul chestnut has enough appeal for pop audiences.

**BLACK RUSSIAN**—Motown 1493

**LEAVE ME NOW** (prod. by group) (writers: Kapustin-Willis) (Virgo/Midnight Sun, ASCAP/Irving, BMI) (3:30)

The talented Soviet trio has a diverse background in jazz, blues & rock which comes through on this haunting single from the impressive, self-titled LP.

## B.O.S./Pop

**JOE SIMON**—Posse 5001

**BABY, WHEN LOVE IS IN YOUR HEART (IT'S IN YOUR EYES)** (prod. by Wagoner) (writers: Goodman-Rose-Kennedy) (Little Jeremy/Window/Porter) (4:06)

Simon debuts on this new label with his trademark, gut-level vocal. Gospel back-up vocals, a country arrangement and his genuine soulfulness, make it ready for several formats.

**THE WHISPERS**—Solar 12050

**OUT THE BOX** (prod. by Griffey-Sylvers-group) (writers: Sylvers-Shelby) (Spectrum VII/Rosy, ASCAP) (3:43) Stylish, multi-vocal interplay, the omni-potent bass growl, hand-claps, an imaginative keyboard break, & a truckload of funk are all skillfully arranged on this wonderful cut.

**MAZE**—Capitol 4891

**SOUTHERN GIRL** (prod. by Beverly) (writer: Beverly) (Amazement, BMI) (4:00) Frankie Beverly is the mastermind behind this S.F.-based septet and his soulful vocal is the main attraction on this punchy funk slice.

**TONY FOX**—Emerald City 7219 (Atl)

**GIVE IT ALL UP TONIGHT** (prod. by Capel-Burton) (writers: Burton-Costantino-Fox) (Stone & Greene/Vance's Luck, BMI) (3:20) The native New Yorker debuts with this refreshing, straight-ahead R&B spin. The percussion break and backing vocals jump out with Fox' inspirational vocals.

**DAVID RUFFIN**—WB 49277

**SLOW DANCE** (prod. by Davis) (writers: Gadson-Sanders-Newberry) (Conquistador/Probe II, ASCAP) (4:05) This initial single from his forthcoming "Gentleman Ruffin" LP should put the former Temptation at the top of several charts. The sparkling production gives his affecting vocals, keyboards & strings a heavenly feel.

**ROD**—Prelude 8014

**SHAKE IT UP (DO THE BOOGALOO)** (prod. by Ibgui) (writer: Niangandoumou) (Jessica & Jonathan/Ivan Mogull, ASCAP) (4:20) From the Congo, via France, comes this unique, funky dancer with interesting, indecipherable lyrics that, along with the energetic rhythm mix, make this endearing & a contagious disc.

**KOKO TAYLOR**—Alligator 793

**WALKING THE BACK STREETS CRYING** (prod. by Taylor-Iglauer-McLeese) (writer: Jones) (publisher not listed) (4:34) A rare single from this company and a typically precious performance by this living legend. From her "The Earthshaker" LP, it's just as the title says with no pretensions.

## Country/Pop

**THE OAK RIDGE BOYS**—MCA 41280

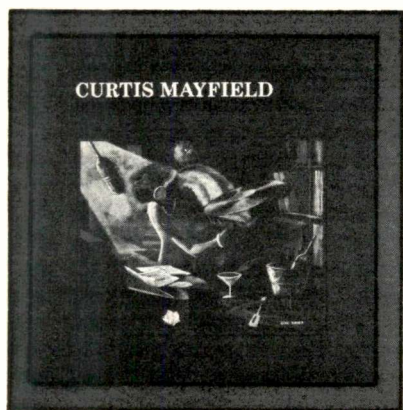
**HEART OF MINE** (prod. by Chancey) (writer: Foster) (Silverline, BMI) (3:26) Pop-A/C audiences should discover the talented vocal quartet with this moving love ballad from their "Together" LP. Duane Allen's supple lead is surrounded by a grand string arrangement.

**DOLLY PARTON**—RCA 12040

**OLD FLAMES CAN'T HOLD A CANDLE TO YOU** (prod. by Klein) (writers: Sebert-Moffatt) (Right Song, BMI) (3:22) Parton takes the lovelorn theme and, with the help of a weeping steel guitar, wrings every bit of emotional sadness from it via her fragile vocal.



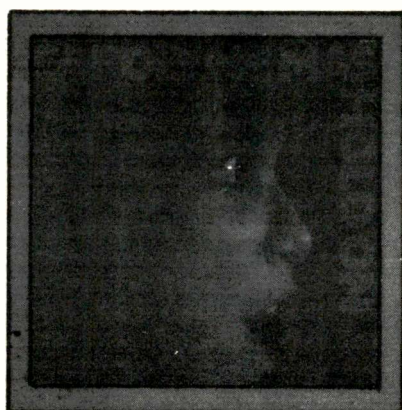
# Record World Album Picks



CURTIS MAYFIELD

**SOMETHING TO BELIEVE IN**  
CURTIS MAYFIELD—RSO/Curtom  
RS-1-3077 (7.98)

Mayfield taught most of today's artists the power of a simple bass line, and his latest release demonstrates that he hasn't lost the delicate touch and gentle control of rhythmic energy that made his sound famous. The selection is tastefully varied, with handclapping dance music like "Tripping Out," stretched-out ballads such as "Never Let Me Go."



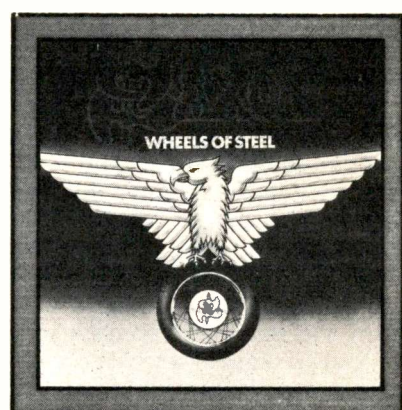
**HOLD ON**  
CAROLYNE MAS—Mercury SRM-1-3841  
(7.98)

Mas' rebut last year was impressive on the AOR front, and her second LP promises to expand audience boundaries. Major rock hooks like "Running For The Nightlife" are brightened by peals of saxophone, and her vocals, generally tough, reveal a sweeter side during "Remember The Night." Includes "You Cannot Win If You Do Not Play."



**ROCK 'N' ROLL ENFORCERS**  
THE SILENCERS—Precision NJZ 36529  
(CBS) (7.98)

A label debut and the first album by five seasoned rockers from Pittsburgh who number former members of Diamond Reo and the Jaggerz ("The Rapper") among their ranks. Their contemporary repertoire ranges from the scraping guitar and eerie organ of "Remote Control," to the deep harmonies of "Shiver & Shake."



**WHEELS OF STEEL**  
SAXON—Carrere CAR 38-126 (Atlantic)  
(7.98)

Saxon is one of the new groups spearheading the heavy-metal rock revival in England, a movement that definitely has a counterpart here in the United States. This group could make headway on U.S. concert stages with fans of Black Sabbath and similar artists. The standout cut is their successful British single, "747 (Strangers In The Night)."

**DIFFERENT KINDA DIFFERENT**  
JOHNNY MATHIS—Columbia JC 36505  
(7.98)



One of pop music's most distinctive vocalists is back with an album that will ease right into his A/C strongholds with strong possibilities of top 40 penetration. His duet partner this time around is Paulette McWilliams.

**CHICAGO FIRE**  
SON SEALS—Alligator 4720 (7.98)



Seals is classed as one of the best young musicians carrying on the Chicago urban blues tradition.

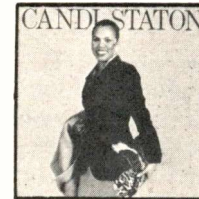
His searing guitar work and vocals are featured on songs with timeless appeal like "Landlord At My Door."

**SAVAGE MUSIC**  
THE TIGERS—A&M SP 4817 (7.98)



This British quintet, led by vocalist/guitarist Tony Jacks, divides its time between quicker rock and slower reggae tempos, never losing the dancing beat. "Make-Up Girl" and "Take It Like A Man," will turn up on AOR/pop lists.

**CANDI STATON**  
Warner Bros. BSK 3428 (7.98)



Staton's "Victim," one of 1978's distinctive disco hits, was remixed by Jimmy Simpson, producer of this album. Songs like "Looking For Love" and "One More Try" should give her a new foothold in the dance market.

**SEAN TYLA'S JUST POPPED OUT**  
Polydor PD-1-6281 (7.98)



Tyla, and old cohort of Lowe, Parker etc., comes across as a big kidder subtitled the LP sides "AM (suitable for adults) and "FM (just for fun)," but ballads like "Freeway In The Rain" reveal his gift for melody and poignant lyrics.

**LOVE APPROACH**  
TOM BROWNE—Arista/GRP 5008 (7.98)



One of the brilliant young trumpeters to emerge in New York in recent years comes across with crystal clarity in this digitally recorded second album which includes "Funkin' For Jamaica" and "Nocturne."

**MULTIPLY**  
THE RIVITS—Antilles AN 7072 (Island)  
(7.98)



An engaging combination of electronic keyboard colors and a velvety vocal mix are the distinctive characteristics of this new group fronted by singer Jess Roden. Just about every cut offers myriad AOR/pop possibilities, and "Look All You Like" is irresistible.

**SHAKIN' STREET**  
Columbia NJC 36499 (7.98)



European rockers get a dash of American apple pie from producer Sandy Pearlman (Blue Oyster Cult) and guitarist Ross "The Boss" Friedman, formerly of the Dictators.

**I JUST CAN'T STOP IT**  
THE ENGLISH BEAT—Sire SRK 6091 (WB)  
(7.98)



The band that put itself on AOR lists with a quick-paced version of Smokey's "Tears Of A Clown" delivers 14 terse single comments including interpretations of classics like "Can't Get Used To Losing You."

**ABOUT FACE**  
FACE DANCER—Capitol ST 12082 (7.98)



This quartet espouses the winning combination of boyish smiles, full vocal harmonies and a hard-rocking bottom. "The Sixties Never Died," contains Beatles fragments while "Forever Beach" is primed for summer airplay.

**THE RHYTHM DEVILS PLAY RIVER MUSIC**

Passport PB 9844 (JEM) (7.98)



Exotic percussion instruments from all over the world and a battery of players including Mickey Hart and Bill Kreutzman of Grateful Dead fame, and Airtio Moreira and Gregg Errico.

**UP THE ACADEMY**  
(Original Motion Picture Soundtrack)  
Capitol SOO-12091 (7.98)



The generation that grew up reading Mad Magazine is being treated to a film from the same source, and the album features stars like Pat Benatar, Blondie, Jonathan Richman, Sammy Hagar, the Babys and Ian Hunter.

## Cover Story:

# Spinners Begin 25th Year of Music-Making

■ When Atlantic recording group the Spinners stepped out on the stage last week for the opening of a two-week appearance at the MGM Grand in Las Vegas, it marked the beginning of their 25th year of great music-making. It's nearly impossible to grasp the fact that this totally contemporary quintet has entered its second quarter century. But this remarkable statistic should really come as no surprise, because the Spinners have always made music that is at once utterly in tune with the times and timeless . . . a classic sound and approach which never loses its universal appeal.

### Popularity Still Growing

More remarkable is the fact that, even with all these years of success behind them, the Spinners in 1980 are more popular than ever before. Their current pop/R&B single, "Cupid / I've Loved You for a Long Time," is the fastest-selling record in the history of the Spinners. Released in May, it instantly jumped on radio station playlists across the country and picked up immediate heavy retail action. Meanwhile,

## E/P/A Names Sloane Writing Services Mgr.

■ NEW YORK—Robin Sloane has been appointed as manager, writing services, Epic/Portrait/CBS Associated Labels, as announced by Susan Blond, vice president, press and public information, E/P/A.

### Responsibilities

In her new position, Sloane will be responsible for writing and overseeing the development of biographies for the entire E/P/A roster of artists. She will write press releases on pertinent activities of E/P/A artists, and will coordinate the department's photographic resource material. She will report directly to Blond.

Sloane joined the E/P/A press and public information department in 1978. Earlier this year she was appointed as coordinator, press and public information, east coast, E/P/A.

## Firefall Touring

■ NEW YORK—Atlantic recording group Firefall is about to embark on a six-week North American tour, running from July 3-August 16. The opening of the tour coincides with the group's new single, "Love That Got Away," culled from Firefall's fourth Atlantic album, "Under-

the group's new album, "Love Trippin'," is following suit, climbing up both pop and R&B charts.

Released on May 30, "Love Trippin'" is the second new Spinners album to be released within only seven months, and the second to be produced by Michael Zager (for Love-Zager Productions), with Jerry Love serving as executive producer.

### Background

Originally known as the Domingos, the group was formed in the suburbs of Detroit by Henry Fambrough, Billy Henderson, Pervis Jackson and Bobbie Smith. They were renamed the Spinners in 1957 and began recording for Tri-Phi Records in 1961, with their first single being the hit "That's What Girls Are Made For." When Tri-Phi merged with Motown in 1964, the Spinners hit with "Sweet Thing," later followed by their first gold 45, "It's A Shame" (written and produced by Stevie Wonder).

### Hit After Hit

In 1972, the Spinners came to Atlantic Records, teamed with producer Thom Bell, and the hits really started rolling. A partial list of their Atlantic single successes includes such tunes as "Mighty Love," "Then Came You," "Rubberband Man," "I'll Be Around," "One of a Kind (Love Affair)" and "Games People Play." In 1977, St. Louis-born John Edwards (who had been filling in for ill group members on the road since '75) became a full-fledged Spinner. And now, with a couple of years of on the job training for John, combined with a new production team, the Spinners have returned to the top in the grand style that is uniquely their own.

## RCA Signs Main Ingredient



The Main Ingredient—Tony Sylvester, Cuba Gooding and Luther Simmons—are reunited and back with RCA. Their first album in some time is due in August. They are shown here signing the contract that again ties them exclusively to RCA Records. Surrounding RCA Records president Robert Summer are (from left): the Main Ingredient's Cuba Gooding, Tony Sylvester and Luther Simmons. In the rear are Richard Carpenter, personal manager; Ray Harris, division vice president, black music marketing, RCA Records; and Tom Cossie, president of Record Logic Productions.

## ASCAP Signs Summer



ASCAP has signed Donna Summer as a writer and publisher. Summer's co-written hits include "On The Radio," "Bad Girls," "Dim All The Lights," "I Feel Love" and "Love To Love You Baby," among others. She will be writing for her publishing firm Sweet Summer Night Music. Her new material will be featured on her debut LP via the David Geffen label, to be distributed by Warner Bros. Shown (from left) are: Donna Summer and Michael Gorfaine, ASCAP's western regional director for repertory.

## Zaentz Film Center Bows in Berkeley

By SAMUEL GRAHAM

■ BERKELEY, CA. — A 46-track, computerized recording studio, owned by Fantasy Records and an elaborate motion picture post-production facility are part of the new Zaentz Film Center, dedicated here on June 23. The cost of the Center, operated by the Saul Zaentz Company (Zaentz was co-producer of the film "One Flew Over the Cuckoo's Nest"), and its facilities is said to have exceeded \$11 million.

Fantasy's new Studio D is housed on the ground floor of the new Zaentz Center, which is situated adjacent to Fantasy's current Berkeley headquarters. Both Studio D and the three studios in the other building will now be available to independent producers and artists as well as Fantasy's own roster, according to label president Ralph Kaffel.

Ray Segal, Fantasy Recording

Studios general manager, contends that "there are only a half-dozen other studios in the world with the capabilities of Studio D, and certainly there is none in northern California." The facility, designed by Tom Hidley and constructed by Sierra Audio's Kent Duncan, contains such equipment as the Neve Necam computer-assisted console, twin Studer 24-track recorders and Neuman amplifiers. Its uses are expected to encompass film, video and TV commercial scoring as well as conventional recording projects.

The existing Fantasy Studios were upgraded while Studio D was under construction, Segal added, with Studios A and C now 24-track and Studio B now 16-track.

The new studio, said Segal, was designed to "lock" with the new film post-production (mixing and editing) operation in the Zaentz Center. The film facility is equipped to handle both 16 and 35-millimeter film, with mixing capabilities in stereo, Dolby and Sensurround.

## AGAC's ASKAPRO Features Publishers

■ LOS ANGELES — The American Guild of Authors/Composers' July ASKAPRO sessions will feature Hollywood publishers. The sessions, with free admission, are held each Thursday at the Hollywood Center Theatre from 4 to 6 p.m. Featured during the July sessions will be: David Futch, president Davida Publishing; Jim David, Jac and JC Music; Bo Golsen, Criterion Music; Mitch Santell and Bruce Sanger, LA Music; and attorney Keith Zajic. For information call (213) 462-1108.

# The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ **ESPIONAGE, INC.:** The musical question asked in the June 23 issue of the New Yorker magazine actually sounds more like the kind of query that used to prompt you to fill three or four Blue Books full of nonsense during social studies exams. "What's the conspiratorial connection between the CIA, FBI, IRS and The Police?" it asks, which sounds pretty ominous.

It turns out that the conspiracy under discussion is the Copeland family: **Miles III**, who runs the IRS (International Record Syndicate); **Ian**, president of the FBI (Frontier Booking International, the subject of a recent RW Dialogue); **Stewart**, who plays drums for the **Police**, and their father, **Miles II**, once an official of the C.I.A. (yup, the Central Intelligence Agency).

The short article, one of the New Yorker's very occasional dealings with the pop music world (Joan Armatrading, Jimmy Buffett and others have also appeared in its pages), may be the only time acts like **Split Enz**, the **Cramps** and **Skafish** ever get mentioned in such an august journal as this. However, it's typical of the magazine's perspective that Miles II and the intrigue of his former profession seem to be of the most interest. Says Ian, after describing the sight of Arabs selling Chiclets to the Marines coming ashore in Lebanon in 1958: "When I got to be a teenager and started going out on dates, the girl's parents would say, 'And what does your father do?' I'd say I didn't know. Then I'd go home and ask him, and he'd say, 'Who wants to know?'"

Of course, having a dad with such, um, effective diplomatic connections can be a very nice thing indeed, as Ian found out when Miles Senior once saw to it that Egyptian Customs opened specially so the Police could get their equipment out in time for a concert there. What's more, the elder Copeland (Mom, by the way, has written some books about prehistoric man and about some flints they've found in Lebanon") was once a musician himself, playing trumpet with **Glenn Miller** before World War II. These days, Miles II is "a business consultant in Washington. At least that's what he says."

**SHAKEUP:** **Jethro Tull** has apparently undergone a major shakeup of personnel. **Ian Anderson** has fired **Barriemore Barlow** (drums) and keyboardists **David Palmer** and **John Evan**, replacing them with violinist/keyboardist **Eddie Jobson** (from the band U.K.) and drummer **Mark Crane**. Bassist **Dave Pegg** is a holdover.

"It's a whole new sound," reports Chrysalis' **Toby Lubov** with her usual depth of insight.

**SAMURAI ROCK'N'ROLLERS:** The Easternization of America continues, and now to the rash of sushi bars, small cars, electronic taskmasters and TV and movie romances about Japan can be added the first band to borrow its image from the samurai tradition.

(Continued on page 41)

## Genesis Gets Gold at MSG



Atlantic recording group Genesis recently played a show at New York City's Madison Square Garden. The date came near the conclusion of the British band's six-week solo headlining North American tour. Following the concert, Atlantic Records hosted a party/reception for Genesis at the Penn Plaza Club. There the label took the opportunity to present the band with gold record plaques for their current best-selling album, "Duke." Shown in New York are, from left: Atlantic vice president of promotion Vince Faraci; Genesis touring guitarist Daryl Stuermer; Genesis' Phil Collins, Mike Rutherford and Tony Banks; group manager Tony Smith; Atlantic vice president of AOR promotion Tunc Erim (in back); Atlantic executive vice president/general manager Dave Glew; and Genesis touring drummer Chester Thompson.

## Perren Inks St. Lewis



Freddie Perren, president of MVP Records, has announced the signing of Keni St. Lewis to an exclusive long-term contract with Bull Pen Music, Inc. and Grand Slam Productions, Inc. as part of MVP's continuing expansion. Pictured toasting the occasion are (from left): Lenny Hodes, vice president and general manager of Bull Pen Music; St. Lewis; and Perren.

## CBS Masterworks Holds Intl. Planning Meeting

■ **NEW YORK**—CBS Masterworks recently held its first international planning meeting since Masterworks' reorganization earlier this year. Joseph F. Dash, vice president and general manager, CBS Masterworks, brought together key members of the classical music A&R and marketing staffs from the New York headquarters office as well as from the U.K., Continental Europe and Japan.

The conference focused on A&R planning, marketing, promotion, international communications, and the development of worldwide policies relative to artists and release schedules. A number of major Masterworks A&R and marketing projects will be announced in the near future.

Also covered on the agenda was a wide ranging discussion of Mastersound, CBS Records' new audiophile label which marks the company's entrance into the international audiophile market.

## 'Rose' Single Gold

■ **NEW YORK**—"The Rose," the current single by Atlantic recording artist Bette Midler, has been certified gold by the RIAA.

## CBS Names Stanford Special Prod. Sales Dir.

■ **NEW YORK**—Robert Stanford has been appointed to the position of director of sales, special products, CBS Records. The announcement was made by Tom McGuinness, vice president, sales, branch distribution, CBS Records.

In his new capacity, Stanford will be responsible for giving direction to the CBS Records field sales staff on all promotional, classical music and audiophile product. He will report directly to McGuinness.

Prior to joining CBS Records in 1974 as a sales representative for the Columbus, Ohio market, based in Cincinnati, Stanford was the regional manager for the Record Guild Corp. in Columbus, Ohio. Prior to his current appointment he was a CBS Records sales representative based in New York.

## Roberts Mgmt. Firm

■ **LOS ANGELES**—Gail Roberts Public Relations has announced the opening of their management division—Gail Roberts Personal Management. Initial clients are Cherie Currie and Marie Currie.



Can Music Really Charm Your Soul?...

The Answer Lies in The Music of

## Leon Huff

Coming On Philadelphia International Records & Tapes



## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ The short pre-Fourth of July week has been understandably short on new releases; for the first holiday weekend of the summer, nonetheless, there's a strong, varied top ten, and many of the hits that seem destined to last all season long are already on their way up the chart—notably, the records by **Diana Ross**, **Rod**, **Dynasty**, **Isaac Hayes**, **Gino Soccio**, **Cameron**, **France Joli** and **Pure Energy**, along with the sleepers **Kurtis Blow** and **Kano**.

Two summers ago, the **Rolling Stones'** "Miss You" was the universally-liked forerunner of a form that eventually turned out to be almost totally barren, "rock-disco." Other successes can be counted on one hand: Rod Stewart, Donna Summer, and, most recently, Blondie, produced by Giorgio Moroder. The subsequent deluge of records (most, as I recall, of European origin) that had lead guitars fadishly thrown in wound up pleasing almost no one and was symptomatic of the serious identity crisis that nearly every Eurodisco producer was undergoing in the intense touting of new wave and power pop (obvious exceptions: Petrus/Malavasi of Change and Tokarz, Pezin et al. of Voyage). The Stones' new album, "Emotional Rescue" (Rolling Stones, through Atlantic), pays only passing attention to its trendsetting predecessor, thankfully, and avoids rock-disco cliché while suggesting disco just enough to make two cuts viable and broadening disco crossovers. The opener, "Dance Part 1" (4:22) is a hot little riff that's a discofied equivalent of their many borderline-intelligible rockers (I hear Jagger asking himself, "What am I doing on the corner of West Eighth Street and Sixth Avenue?"), with the muscular, busy sound of early Sunshine Band hits, especially at the horn-punctuated close. "Dance" is scheduled to appear in discodisc format, in a lengthened form, but expect to hear it on many dance floors in the meantime. "Emotional Rescue," on disco disc now, as in the album mix (5:38) is a bit tougher for this disco buff to get into, frankly; most of the time, it has as much to do with reggae-dub as with disco. Still, the acceptance level of the cut is bound to be quite high, since it's already a bulleting pop radio single, and will certainly be picked up by all DJs interested in rock and roll. Of course, all the uptempo material will find its way eventually to disco or rock dance floors. Of those cuts, note especially "Summer Romance" and "Let Me Go," which contains our favorite lines off the album: "I tried giving you the velvet gloves; I tried giving you the knockout punch." Even better: the reggae "Send it to Me," and our followup single pick, "She's So Cold," more Stones misogyny—politically repugnant, but it has a great semi-funky dance beat and the most focussed hook on the album. Expect to hear a variety of cuts in the clubs through the fall.

OTHER ALBUMS: **Rhyze** has been enjoying lots of club and radio play (especially in the Northeast) with their debut single, "Just How

Sweet is Your Love." This week, their like-titled album is out on Sam, and it has the same polish and relaxed feel as the hit. "Free" and "Do Your Dance," the lead cuts on either side, are both easy grooves to get into, catchy but not overly insistent, and filled out with pretty keyboard playing and big band-sounding horn parts. **Jim Burgess** mixed both with a pleasing sparkle and fineness of detail, holding them both under five minutes apiece. Also: "Singin' and Dancin'" (4:30) has a slightly harder clavinet/keyboard groove, alternating chanting voices with a tight, tight horn section: "This change should make you move." A solid, occasionally even graceful bow from Rhyze. **Candi Staton** may look like a proper, well-dressed businesswoman in the cover shots on her self-titled album on Warners, but no fear: on vinyl, she ditches decorum entirely and comes across with *soul*. This second project produced by Staton and **Jimmy Simpson** (**Ken Morris** co-produced several rhythm tracks) is a highly consistent set that finds her sounding better than ever, and finally at home with four ballads, none of which is less than touching. For clubs, along with the already-active single, "Lookin' for Love," DJs might try the pretty "Betcha I'm Gonna Get Ya," short and snappy, with a great closing rap.

DISCO DISCS: Three key rereleases this week: **George Benson's** "Give Me the Night" is now slightly longer (4:58) than the single version, on Warner/Qwest, promo only. This midtempo, sophisticated cut should have no trouble beating a hot path right into several top tens: it conveys the essence of the "urban contemporary" sound and lifestyle. Another very indicative cut has been remixed for limited subscription release through New York's Disconet: "Cathedrals," the 1976 hit by **D.C. LaRue**. Of course, this cut spoke to a very specific segment of the audience, and to this great mass of the searching, there was never a more germane song. LaRue has made a career out of observing the seamy and seductive street life surrounding the bars and clubs, achieving a profound, ironic sense of speaking some forbidden truth in "Cathedrals." And everyone danced to his anguished, yet mesmerizing vision. **Steve Von Blau** mixed, adding welcome highs with F. Scott Farrell's tambourines, restoring some strings edited out of the original and transforming some of the moves to freshen up the cut. The remix runs a rather long 10:53, and was prepared with the participation of LaRue and original arranger **Aarim Scheffrin**, who, we're pleased to note, have a brand new album underway. In the meanwhile, "Cathedrals" might well enjoy the resurgence that Carrie Lucas' out-of-the-vault "Keep Smiling" is experiencing nationally. **Kid Creole and the Coconuts'** album will finally be released this month on Antilles/Ze; we had jumped the gun with a test-pressing review some months ago, before Ze split from Buddah. This week, Antilles is releasing a single not previously available, except as a seven-inch, including their calypso version of "There But for the Grace of God Go I," now firmly in the tradition of brash, tactlessly truthful calypso ballads (such as the Mighty Sparrow's "Wanted: Dead or Alive," heard quite a bit around New York). Backing this bent little soap opera is a pumping "He's Not Such a Bad Guy After All," which explores the eternal "he-hurts-me-but-I-love-him" theme.

NOTES FROM THE CRADLE OF DISCO: Along with many other major American cities this month, the birth of the gay liberation movement was commemorated in New York last weekend with a march and rally. By far, the most popular section of the parade was the Disco Kazoo and Tambourine Marching Band: we only spotted one kazoo, which was inaudible over a sound truck wired up with "2000

(Continued on page 17)

## Discotheque Hit Parade

### LOST AND FOUND/

#### WASHINGTON, D.C.

DJ: STEVE SMALLWOOD  
**BEHIND THE GROOVE**—Teena Marie—Gordy  
**BODY FREE/BREAKAWAY**—Watson Beasley  
 —WB  
**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  
**IN THE FOREST**—Baby'O—Baby'O  
**LOVER'S HOLIDAY/THE GLOW OF LOVE/  
 SEARCHING**—Change—WB/RFC  
**POWER**—Temptations—Gordy  
**STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER**  
 —Gayle Adams—Prelude  
**TAKE YOUR TIME (DO IT RIGHT)**—S.O.S.  
 Band—Tabu  
**TASTE OF BITTER LOVE/BOURGIE', BOURGIE'**  
 —Gladys Knight and the Pips—Columbia  
**UPSIDE DOWN**—Diana Ross—Motown

(Listings are in alphabetical order, by title)

### BUTTON/FT. LAUDERDALE

DJ: JOHN TERRY  
**FEEL LIKE DANCING/THE HEART TO BREAK  
 THE HEART**—France Joli—Prelude  
**GIVE ME A BREAK**—Ritchie Family—  
 Casablanca  
**I LIKE (WHAT YOU'RE DOIN' TO ME)**—Young  
 and Company—Brunswick  
**IN THE FOREST**—Baby'O—Baby'O  
**JUMP TO THE BEAT/DYNAMITE**—Stacy  
 Lattisaw—Cotillion  
**LOOKING FOR LOVE**—Candi Staton—WB  
**PARTY ON**—Pure Energy—Prism  
**RED LIGHT/FAME**—Linda Clifford/Irene Cara  
 —RSO  
**SEARCHING/LOVER'S HOLIDAY**—Change—  
 WB/RFC  
**SHAKE YOUR PANTS**—Cameo—Chocolate City  
**SUGAR FROSTED LOVER**—Flakes—Magic Disc  
**SYMPATHY FOR THE DEVIL/TWO GOOD  
 REASONS**—Jimmy Maelen—Pavillion  
**TAKE YOUR TIME (DO IT RIGHT)**—S.O.S.  
 Band—Tabu  
**USE IT UP, WEAR IT OUT**—Odyssey—RCA  
**WHAT'S ON MY MIND/DARLIN' I**—Watson  
 Beasley—WB

### PARK PLACE/PHOENIX

DJ: TOM KORANDA  
**COME UPSTAIRS**—Carly Simon—WB  
**DON'T STOP, KEEP MOVIN'/LEAVE THAT  
 BOY ALONE**—Poussez—Vanguard  
**DYNAMITE**—Stacy Lattisaw—Cotillion  
**FEEL LIKE DANCING/THE HEART BREAK  
 THE HEART**—France Joli—Prelude  
**GIVE ME A BREAK**—Ritchie Family—Casablanca  
**THE GLOW OF LOVE**—Change—WB/RFC (LP)  
**GO FOR IT/STARS IN YOUR EYES**—Herbie  
 Hancock—Columbia  
**I AIN'T NEVER**—Isaac Hayes—Polydor  
**IN THE FOREST**—Baby'O—Baby'O  
**LOOKING FOR LOVE**—Candi Staton—WB  
**RED LIGHT**—Linda Clifford—RSO  
**S-BEAT**—Gino Soccio—WB/RFC (LP)  
**SPACER**—Sheila & B. Devotion—Carrere  
**TOP OF THE STAIRS**—Collins and Collins  
 —A&M  
**WATSON BEASLEY**—Watson Beasley—WB (LP)

### ELECTRIC CIRCUS/NEW YORK

DJ: JOHN "JELLYBEAN" BENITEZ  
**THE BREAKS**—Kurtis Blow—Mercury  
**GIVE ME THE NIGHT**—George Benson—WB  
**I AIN'T NEVER**—Isaac Hayes—Polydor  
**I WANNA TAKE YOU THERE (NOW)**—Gino  
 Soccio—WB/RFC  
**I'M COMING OUT/UPSIDE DOWN**—Diana  
 Ross—Motown  
**I'M READY**—Kano—Emergency  
**I'VE JUST BEGUN TO LOVE YOU**—Dynasty  
 —Solar  
**IN THE FOREST**—Baby'O—Baby'O  
**LOVE DON'T ALWAYS MAKE IT RIGHT**—  
 Ashford and Simpson—WB  
**LOVE SENSATION**—Loleatta Holloway—  
 Gold Mind  
**PARTY ON**—Pure Energy—Prism  
**SEARCHING/LOVER'S HOLIDAY**—Change—  
 WB/RFC  
**SHAKE IT UP (DO THE BOOGALOO)**—Rod—  
 Prelude  
**STRETCHIN' OUT/PLAIN OUT OF LUCK/YOU  
 BROUGHT IT ON YOURSELF**—Gayle  
 Adams—Prelude  
**TAKE YOUR TIME (DO IT RIGHT)**—S.O.S.  
 Band—Tabu



# Record World Disco File Top 50

JULY 12, 1980

JULY 12	JULY 5		WKS. ON CHART
1	1	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	13
2	2	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./ RFC (12"★/LP cut) 3438	16
3	3	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/ Cotillion (12"★/LP cut) SD 5219 (Atl)	9
4	4	IN THE FOREST BABY'O/Baby'O (12") BO 1003	12
5	6	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	5
6	9	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cuts) M8 936 M1	4
7	5	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	9
8	10	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	6
9	7	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	8
10	13	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	4
11	14	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA "FAME" ORIGINAL SOUNDTRACK/RSO (12") RX 13080	6
12	8	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/ Drive (12") 441 (TK)	9
13	15	I'M READY KANO/Emergency (12") EMDS 6504	8
14	19	PARTY ON PURE ENERGY/Prism (12") PDS 404	4
15	11	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	14
16	12	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	10
17	16	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (12"★/LP cut) M7 928 R1	14
18	22	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	4
19	17	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown)	16
20	20	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	9
21	21	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	7
22	23	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"★/LP cut) AL 9515	6
23	29	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	19
24	27	GET IT OFF CAMERON/Salsoul (LP cut) SA 8535 (RCA)	3
25	33	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	4
26	39	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	2
27	45	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PLRD 601	2
28	32	KEEP SMILIN' CARRIE LUCAS/Solar (12") YD 12015 (RCA)	4
29	18	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/ PLP 1005	18
30	24	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/ Columbia (12"★) JC 36415	10
31	31	CLOUDS CHAKA KHAN/Warner Bros. (12"★) BSK 3385	10
32	28	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (LP cuts) NJZ 36319 (CBS)	5
33	—	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) 49506	1
34	30	I'M SO HOT/TRY MY LOVE DENISE LaSALLE/MCA (LP cuts) 3239	6
35	25	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	14
36	26	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	12
37	—	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (LP cuts) ILPS 9592 (WB)	1
38	41	TASTE OF BITTER LOVE GLADYS KNIGHT AND THE PIPS/ Columbia (LP cut) JC 36387	5
39	42	DON'T STOP, KEEP MOVIN' POUSSEZ/Vanguard (12"★) VSD 79433	5
40	40	PARTY BOYS FOXY/Dash (Disconet 12" remix★) 30015 (TK)	7
41	37	IT DOESN'T ALWAYS HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/12"★) JC 36193	10
42	36	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	13
43	34	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/ Atlantic (12"★/LP cut) SD 16013	15
44	—	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (LP cuts) 5127	1
45	—	SUGAR FROSTED LOVER FLAKES/Magic Disc (12") MD 1980	1
46	35	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/ Prelude (LP cuts) PRL 12177	9
47	47	POWER TEMPTATIONS/Gordy (12"★) G8 994 M1 (Motown)	7
48	48	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia (12"★) JC 36333	11
49	44	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	9
50	38	SKYYZOC SKYY/Salsoul (12") SG 329 (RCA)	5

(★ non-commercial 12", • discontinued)

## Disco File

(Continued from page 16)

watts of disco power" but there were tambourines and poppers to spare. Although the music was barely mixed and not at all "programmed," every hot cut triggered a new surge of energy and shouting from both marchers and watchers moving along Fifth Avenue. By the end of the march, which spanned most of the length of Manhattan (or "Personhattan," as one T-shirt read), this high-stepping contingent was the only one with much energy and enthusiasm left. Such a show of spirit reminded us of the symbolic power and affirmation at the root of disco, an often-forgotten point amid crossover successes and the assimilation of the genre into general "pop" music. The multiplicity of minorities that made disco happen a decade ago is still cohesive and committed, still capable of creating energy spontaneously in response to the right message, melody and rhythm. (They've gone a long distance in many senses.) Notable selections from the parade by category might include Get 'Em Up and Jumping: "Feel Like Dancing," "Do the Boogaloo," "Music Trance;" Past Fave Raves: "Found a Cure," "Harmony;" Instant Peaks: "Lover's Holiday," "I'm Coming Out," "I Got the Feeling" and, especially, "You Gave Me Love." Left Field Hit: "Red Light," still breaking here in New York; Most Becoming: the festive "Use it Up, Wear it Out," which made the march

sound and act like a West Indian carnival procession even after a ninety block walk. Just think what disco could have meant to Mao's Long March . . .

Just a few closing notes: the **Chic** album, "Real People," will arrive next week; the popular import album by **Geraldine Hunt** will be re-released here soon on New York's Prism label; check the new **Queen** album, "The Game" (Elektra), for a smashing one-off on the Chic sound, bassist **John Deacon's** "Another One Bites the Dust." Could catch on for real. And: **Heatwave** will return to the studio this summer, with with the recuperated **Johnny Wilder** and the extremely successful **Rod Temperton** at the helm.

## Seduction Productions Bow

■ NEW YORK — Alex Masucci and Clarence Burke have announced the establishment of Seduction Productions.

Alex Masucci is formerly assistant to the president of the Island Records and vice president of

Fania Records.

Clarence Burke was a founding member of the Five Stairsteps.

Upcoming Seduction Production projects include the next Invisible Man's Band LP, and albums by Cubie Burke and Clarence Burke.

# Record World Singles 101-150

JULY 12, 1980

JULY JULY

101	102	THE BLUE SIDE	CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/ Irving, BMI)
102	103	NEVER GIVIN' UP	AL JARREAU/Warner Bros. 49234 (Al Jarreau/ Desperate, BMI)
103	104	SHIVER AND SHAKE	SILENCERS/Precision 9 9800 (CBS) (Cactus, ASCAP)
104	—	MIRAGE	ERIC TROYER/Chrysalis 2445 (Red Admiral/Eric Troyer, BMI)
105	105	ALL THE WAY	BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
106	128	HALF MOON SILVER	HOTEL/MCA 41277 (Blair/Bellhop, BMI)
107	109	ONLY THE LONELY	LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)
108	113	THIS TIME (I'M GIVING ALL I GOT)	FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
109	110	CALLING ALL THE GIRLS	HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)
110	—	YEARS FROM NOW	DR. HOOK/Capitol 4885 (Roger Cook/Cookhouse, BMI)
111	107	REBEL GIRL SURVIVOR	Scotti Bros. 517 (Atl) (Sabertooth, BMI/WB, ASCAP)
112	112	WALKING ON A CLOUD	B.J. THOMAS/MCA 41207 (Home Sweet Home, BMI)
113	111	LET THIS MOMENT BE FOREVER	KWICK/EMI-America 8037 (Cessess, BMI)
114	—	CRY JUST A LITTLE	PAUL DAVIS/Bang 9 4811 (CBS) (Web IV, BMI)
115	117	REGRETS	KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)
116	120	DON'T TAKE MY LOVE AWAY	SWITCH/Gordy 7181 (Motown) (Jobete, ASCAP)
117	122	I AIN'T NEVER	ISAAC HAYES/Polydor 2090 (Rightsong, BMI)
118	—	STUPEFACTION	GRAHAM PARKER/Arista 0532 (Carbert, BMI)
119	119	DANCING GIRLS	CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)
120	—	FIRST . . . BE A WOMAN	LENORE O'MALLEY/Polydor 2055 (Seacoast, BMI)
121	115	TAKING SOMEBODY WITH ME WHEN I FALL	LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
122	127	ROCK 'N ROLL SOLDIER	POINT BLANK/MCA 41268 (Down 'n Dixie/ Irving, BMI)
123	124	JAM (LET'S TAKE IT TO THE STREETS)	FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
124	129	TELL ME	TERENCE BOYLAN/Elektra 46631 (Steamed Clam, BMI)
125	130	CALIFORNIA RADIO	MARY BURNS/MCA 41260 (WB, ASCAP)
126	131	I SHOULD BE YOUR LOVER	HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA) (Assorted, BMI)
127	108	MARSEILLES	ANGEL CITY/Epic 9 50881 (Albert/Marks, BMI)
128	121	FUN AND GAMES	CHUCK MANGIONE/A&M 2236 (Gates, BMI)
129	132	I WANNA KNOW YOUR NAME	FRANK HOOKER & POSITIVE PEOPLE/ Panorama 11984 (RCA) (Mighty Three, BMI)
130	118	THE PYRAMID SONG	J.C. CUNNINGHAM/Scotti Brothers 519 (Atl) (Flowering Stone/Lockhill-Selma, ASCAP)
131	116	DANCING WITH THE MOUNTAINS	JOHN DENVER/RCA 12017 (Cherry Lane, ASCAP)
132	123	THE GROOVE	RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)
133	114	COULD THIS BE HEAVEN	ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)
134	134	WOMAN	REX SMITH/Columbia 1 11271 (Big Hill, ASCAP)
135	133	MANDOLAY	LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)
136	136	YOU'RE GOOD FOR ME	EXILE/Warner/Curb 49245 (Down 'n Dixie/ Irving/World Song, BMI)
137	135	IF IT TAKES ALL NIGHT	DAKOTA/Columbia 1 11195 (Skidrow, ASCAP)
138	125	SPELLBOUND	RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP)
139	126	OVERNIGHT SENSATION	JERRY KNIGHT/A&M 2215 (Almo/Crimso, ASCAP)
140	143	WHERE DID WE GO WRONG	FRANKIE VALLI/MCA/Curb 41253 (Irving/ Swanee Bravol, BMI)
141	141	WITHOUT YOU	MARSHALL TUCKER BAND/Warner Bros. 49259 (Marshall Tucker, BMI)
142	138	POLITICAL SCIENCE (LET'S DROP THE BIG ONE)	RANDY NEWMAN/ Warner Bros. 49223 (January, BMI)
143	139	TRYING TO LOVE TWO WOMEN	OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP)
144	149	TOMMY, JUDY & ME	ROB HEGEL/RCA 12009 (Don Kirshner/ Blackwood, BMI)
145	142	HOW CAN I LOVE YOU	COUCHOIS/Warner Bros. 49229 (World Song, ASCAP)
146	144	THE LONELY SHEPHERD	ZAMFIR/Mercury 76045 (Happy Music Verlag)
147	137	BURNING DESIRE	ARROGANCE/Warner/Curb 49232 (Ensign/Notorious, BMI)
148	140	IT DOESN'T MATTER AT ALL	10CC/Warner Bros. 49266 (Man-Ken, BMI)
149	147	MIDNIGHT RIDER	WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)
150	—	ROCKABILLY REBEL	MATCHBOX/Sire 49217 (WB) (Magnet/World Song, ASCAP)

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AGAINST THE WIND	Szymczyk (Gear, ASCAP)	22	LET'S GO 'ROUND AGAIN	Foster (Average, ASCAP)	62
ALABAMA GETAWAY	Lyons (Ice Nine, ASCAP)	90	LET MY LOVE OPEN THE DOOR	Thomas (Eel Pie, BMI)	26
ALL NIGHT LONG	Walsh (Wow & Flutter, ASCAP)	17	LITTLE JEANNIE	Frank-John (Jodrell, ASCAP)	7
ALL OUT OF LOVE	Porter (Arista/BRM, ASCAP/Riva, PRS)	47	LIVING AFTER MIDNIGHT	Allom (Arnakata/World Artist, BMI)	97
A LOVER'S HOLIDAY	Petrus (Little Macho, ASCAP)	52	LOOKIN' FOR LOVE	Boylan (Southern Nights, ASCAP)	68
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/ Unichappell, BMI)	74	LOST IN LOVE	Chertoff-Porter (Arista/ BRM, ASCAP/Riva, PRS)	76
ARE 'FRIENDS' ELECTRIC?	Numan (Beggars Banquet, PRS)	99	LOVE THAT GOT AWAY	Lehning (Warner- Tamerlane/El Sueno, BMI)	66
ASHES BY NOW	Leon-Crowell (Jolly Cheeks, BMI)	33	LOVE THE WORLD AWAY	Butler (Southern Nights, ASCAP)	18
BEYOND	Alpert-Badazz-Armer (Chappell, ASCAP)	65	MAGIC	Farrar (John Farrar, BMI)	10
BIGGEST PART OF ME	Piro-Group (Robicon, BMI)	25	MAKE A LITTLE MAGIC	Hanna-Edwards (DeBone-Aire/Vicious Circle, ASCAP)	41
BONEY MORONIE	Makar (Venice, BMI)	92	MISUNDERSTANDING	Hentschel-Group (Hit Run/Pun, ASCAP)	20
BOULEVARD	Browne-Ladanyi (Swallow Turn, ASCAP)	43	MORE LOVE	Tobin (Jobete, ASCAP)	16
BRASS IN POCKET (I'M SPECIAL)	Thomas (Modern/Hynde House of Hits/ATV/ U.K.)	85	MY MISTAKE	Holman-Fitzgerald (Short Fuse, BMI)	69
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	36	OLD FASHION LOVE	Carmichael-Group (Jobete, ASCAP)	58
CARS	Numan (Beggars Banquet/Andrew Heath, PRS)	15	ONE FINE DAY	Hallman-King (Screen Gems-EMI, BMI)	23
CHEAP SUNGLASSES	Ham (Hamstein, BMI)	80	ONE IN A MILLION YOU	Graham (Irving/ Medad, BMI)	46
CLONES (WE'RE ALL)	Baker (Mount Hope, ASCAP)	100	ONE MORE TIME FOR LOVE	Peters (Golden Cornflake, BMI)	57
COMING UP	McCartney (MPL, ASCAP)	3	ON THE REBOUND	Ballard-Stanley (April/ Russ Ballard, ASCAP)	81
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	Zager (Kags/Sumac, BMI)	5	PLAY THE GAME	Group (Beechwood/ Queen, BMI)	56
DANCIN' IN THE STREETS	Casey (Jobete, ASCAP)	72	ROCK BRIGADE	Allom (Zomba, BMI)	93
DON'T FALL IN LOVE WITH A DREAMER	Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	27	SAILING Omartian	(Pop 'n' Roll, ASCAP)	29
DRIVIN' MY LIFE AWAY	Malloy (DeDave/Briarpatch, BMI)	51	SAVE ME	Wissert-Mason (Blackwood/ Bruiser, ASCAP)	87
DYNAMITE	Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	95	SEXY EYES	Haffkine (April, ASCAP/ Blackwood, BMI)	37
EMOTIONAL RESCUE	Glimmer Twins (Colgems-EMI, ASCAP)	31	SHANDI	Poncia (Group, ASCAP/Mad Vincent, BMI)	54
EMPIRE STRIKES BACK	Monardo-Bongiovi- Quinn (Fox Fanfare/Bantha, BMI)	35	SHE'S OUT OF MY LIFE	Jones (Fiddleback/ Kidada, BMI)	11
EVERYTHING WORKS IF YOU LET IT	Marlin (Adult, BMI)	48	SHINING STAR	Graham (Content, BMI)	6
FAME	Gore (MGM, BMI)	61	SHOULD'VE NEVER LET YOU GO	Appere- Sedaka (Kirshner/April, ASCAP/Kiddo, BMI)	42
FREE ME	Wayne (April/Russell Ballard, ASCAP)	75	SOMEONE THAT I USED TO LOVE	Masser (Screen Gems-EMI, BMI)	79
FUNKYTOWN	Greenberg (Rick's/Rightsong/ Steven Greenberg, BMI)	2	STAND BY ME	Norman (Rightsong/Trio/ ADT, BMI)	30
GIMME SOME LOVIN'	Tischler (Island, BMI)	19	STEAL AWAY	Banetta-Chudacoff (Big Ears/ Chrome Willie/Gouda/Oozlefinch, ASCAP)	13
GIVE ME THE NIGHT	Jones (Rodsongs, ASCAP)	44	STOMP	Jones (State of the Aris/Brojay, ASCAP)	73
GOOD TO HAVE LOVE BACK	Cavaliere- Yalrkaya (KI, ASCAP)	98	STOP YOUR SOBBING	Lowe (Jay Boy, BMI)	64
HONEY, HONEY	Clarke (Sherlyn/ Lindseyanne, BMI)	96	SWEET SENSATION	Mtume-Lucas (Frozen Butterfly, BMI)	82
I CAN'T LET GO	Asher (Blackwood, BMI)	40	TAKE A LITTLE RHYTHM	Thomson-Kelly (Rondor/Almo, ASCAP)	28
IF I WERE YOU	Fuller (Fullness/Blackwood, BMI)	94	TAKE YOUR TIME (DO IT RIGHT) PART I	Sigid (Avante Garde, ASCAP/Interior/ Sigidis, BMI)	21
I GET OFF ON IT	White (Tennessee Swamp Fox, ASCAP)	78	THAT LOVIN' YOU FEELIN' AGAIN	Ahern (Acuff-Rose, BMI)	67
I'M ALIVE	Lynne (Jet/Unart/Blackwood, BMI)	14	THEME FROM NEW YORK, NEW YORK	Burke (Unart, BMI)	53
I'M HAPPY JUST TO DANCE WITH YOU	Norman (MacLen, BMI)	77	THE ROSE	Rothchild	4
IN AMERICA	Boylan (Hat Band, BMI)	12	TIRED OF TOEIN' THE LINE	Seiter-House (Trio-Chesire, BMI)	9
INTO THE NIGHT	Maraz (Papa Jack, BMI)	32	TULSA TIME/COCAINE	Astley (Bibo, ASCAP)	50
IT HURTS TOO MUCH	Maslin (Camex, BMI)	71	TWO PLACES AT THE SAME TIME	Parker (Raydiola, ASCAP)	38
IT'S FOR YOU	Peluso-Beckett (Big Stick, BMI)	60	UNDER THE GUN	Flicker (Tarantula, ASCAP)	86
IT'S HARD TO BE HUMBLE	Butler (Songpainter, BMI)	45	UPSIDE DOWN	Edwards-Rodgers (Chic, BMI)	89
IT'S STILL ROCK AND ROLL TO ME	Ramone (Impulsive/April, ASCAP)	1	WALKS LIKE A LADY	Workman-Elson (Weed High Nightmare, BMI)	39
JOJO	Schnee (Scaggs/Almo, ASCAP/ Foster Frees/Irving, BMI)	34	WE LIVE FOR LOVE	Coleman (Rare Blue/ Neil Geraldo, ASCAP)	55
KING OF THE HILL	Raphael (Critique, BMI)	59	WE'RE GOIN' OUT TONIGHT	Blackmon (Better Nights, ASCAP/Better Days, BMI)	91
LANDLORD	Ashford-Simpson (Nick-O-Val, ASCAP)	49	WHEN THINGS GO WRONG	Wissert (Leeds/MCA, ASCAP)	83
LET ME LOVE YOU TONIGHT	Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	8	WHO SHOT J.R.?	Vanover (Locity, BMI)	70
LET'S GET SERIOUS	Wonder (Jobete/Black Bull, ASCAP)	24	WHY NOT ME	Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	63
			YOU AND ME	Martin (Chinnichap/Careers, BMI)	84
			YOU'RE THE ONLY WOMAN (YOU & I)	Piro-Group (Rubicon, BMI)	88

# Record World Singles



JULY 12, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JULY 12	JULY 5		WKS. ON CHART
1	5	<b>IT'S STILL ROCK AND ROLL TO ME</b> BILLY JOEL Columbia 1 11276	8
2	2	FUNKYTOWN LIPPS, INC./Casablanca 2233	16
3	3	COMING UP PAUL McCARTNEY/Columbia 1 11263	12
4	1	THE ROSE BETTE MIDLER/Atlantic 3656	16
5	6	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	9
6	10	SHINING STAR MANHATTANS/Columbia 1 11222	12
7	4	LITTLE JEANNIE ELTON JOHN/MCA 41236	11
8	9	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	10
9	11	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	10
10	14	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	8
11	8	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	14
12	16	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	7
13	7	STEAL AWAY ROBBIE DUPREE/Elektra 46621	14
14	15	I'M ALIVE ELO/MCA 41246	8
15	12	CARS GARY NUMAN/Atco 7211	21
16	19	MORE LOVE KIM CARNES/EMI-America 8045	7
17	20	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	9
18	22	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	5
19	21	GIMME SOME LOVIN' THE BLUES BROTHERS/Atlantic 3666	7
20	23	MISUNDERSTANDING GENESIS/Atlantic 3662	9
21	30	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	8
22	13	AGAINST THE WIND BOB SEGER/Capitol 4863	11
23	26	ONE FINE DAY CAROLE KING/Capitol 4864	9
24	17	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	16
25	18	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	15
26	29	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	5
27	24	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	16
28	36	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	6
29	39	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	5
30	33	STAND BY ME MICKY GILLEY/Full Moon/Asylum 46640	9
31	42	EMOTIONAL RESCUE* ROLLING STONES/Rolling Stones 20001 (Atl)	2
32	38	INTO THE NIGHT BENNY MARDONES/Polydor 2091	6
33	34	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	11
34	40	JOJO BOZ SCAGGS/Columbia 1 11281	5
35	41	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	5
36	25	CALL ME BLONDIE/Chrysalis 2414	22
37	27	SEXY EYES DR. HOOK/Capitol 4831	22
38	31	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	13
39	43	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	8
40	49	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	3
41	46	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	5
42	28	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	15
43	58	BOULEVARD JACKSON BROWNE/Asylum 47003	2
44	50	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	3
45	44	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	17
46	56	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	4
47	52	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	6
48	51	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 9 50887	7
49	54	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	8



50	55	TULSA TIME/COCAINE ERIC CLAPTON AND HIS BAND/ RSO 1039	5
51	57	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	4
52	53	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	8
53	45	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	12
54	59	SHANDI KISS/Casablanca 2282	4
55	47	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	15
56	62	PLAY THE GAME QUEEN/Elektra 46652	3
57	60	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	5
58	68	OLD-FASHION LOVE COMMODORES/Motown 1489	4
59	63	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049	5
60	64	IT'S FOR YOU PLAYER/Casablanca 2265	5
61	69	FAME IRENE CARA/RSO 1034	5
62	67	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515	4
63	76	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 600 (Atl)	3
64	65	STOP YOUR SOBBING PRETENDERS/Sire 49506 (WB)	5
65	72	BEYOND HERB ALPERT/A&M 2246	4
66	78	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	3
67	75	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	3

## CHARTMAKER OF THE WEEK

68 — LOOKIN' FOR LOVE  
JOHNNY LEE  
Full Moon/Asylum 47004



69	70	MY MISTAKE KINGBEES/RSO 1032	5
70	71	WHO SHOT J. R.? GARY BURBANK/Ovation 1150	5
71	74	IT HURTS TOO MUCH ERIC CARMEN/Arista 0506	3
72	73	DANCIN' IN THE STREETS TERI DESARIO WITH K.C./ Casablanca 2278	4
73	32	STOMP! BROTHERS JOHNSON/A&M 2216	19
74	35	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	26
75	87	FREE ME ROGER DALTRY/Polydor 2105	2
76	37	LOST IN LOVE AIR SUPPLY/Arista 0479	22
77	80	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	2
78	79	I GET OFF ON IT TONY JOE WHITE/Casablanca 2279	4
79	89	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	2
80	81	CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220	3
81	82	ON THE REBOUND RUSS BALLARD/Epic 9 50883	4
82	61	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	10
83	88	WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246	3
84	84	YOU AND ME ROCKIE ROBBINS/A&M 2231	6
85	48	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	21
86	—	UNDER THE GUN POCO/MCA 41269	1
87	—	SAVE ME DAVE MASON/Columbia 1 11289	1
88	—	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	1
89	—	UPSIDE DOWN DIANA ROSS/Motown 1494	1
90	66	ALABAMA GETAWAY GRATEFUL DEAD/Arista 0519	5
91	94	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	4
92	93	BONEY MORONIE CHEEKS/Capitol 4883	3
93	95	ROCK-BRIGADE DEF LEPPARD/Mercury 76064	3
94	97	IF I WERE YOU TOBY BEAU/RCA 11964	2
95	—	DYNAMITE STACY LATTISAW/Cotillion 45015	1
96	—	HONEY, HONEY DAVID HUDSON/Alston 3750 (TK)	1
97	—	LIVING AFTER MIDNIGHT JUDAS PRIEST/Columbia 1 11308	1
98	99	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880	3
99	100	ARE 'FRIENDS' ELECTRIC? GARY NUMAN & TUBEWAY ARMY/Atco 7206	2
100	98	CLONES (THEY'RE ALL) ALICE COOPER/Warner Bros. 49204	9

\* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 18



# Record World Album Airplay

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

JULY 12, 1980

## FLASHMAKER



**EMOTIONAL RESCUE**  
ROLLING STONES  
Rolling Stones

### MOST ADDED

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (38)
- HOLD OUT**—Jackson Browne—Asylum (38)
- THE GAME**—Queen—Elektra (34)
- MAKE A LITTLE MAGIC**—Dirt Band—UA (18)
- CRASHES**—Records—Virgin (19)
- MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS (9)
- HUEY LEWIS & THE NEWS**—Chrysalis (8)
- I'M ALRIGHT (THEME FROM CADDYSHACK)** (single)—Kenny Loggins—Col (8)

### WNEW-FM/NEW YORK

- ADDS:**
- CRASHES**—Records—Virgin
  - DOWN IN THE BOONDOCKS** (single)—D. L. Byron—Arista
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - I'M ALRIGHT (THEME FROM CADDYSHACK)** (single)—Kenny Loggins—Col
  - MAKE A LITTLE MAGIC**—Dirt Band—UA
  - MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS
  - NIGHT FLIGHT**—Justin Hayward—Deram
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - EMPTY GLASS**—Pete Townshend—Atco
  - FLESH AND BLOOD**—Roxy Music—Atco
  - GLASS HOUSES**—Billy Joel—Col
  - FREE ME** (single)—Roger Daltrey—Polydor
  - DUKE**—Genesis—Atlantic
  - THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI-America
  - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
  - AGAINST THE WIND**—Bob Seger—Capitol

### WBCN-FM/BOSTON

- ADDS:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - HUGHIE LEWIS & THE NEWS**—Chrysalis
  - I JUST CAN'T STOP IT**—English Beat—Sire
  - I'M ALRIGHT (THEME FROM CADDYSHACK)** (single)—Kenny Loggins—Col

- LAST STIFF COMPILATION**—Various Artists—Stiff
- MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS
- ROCK 'N' ROLL ENFORCERS**—Silencers—Precision
- THE CORRECT USE OF SOAP**—Magazine—Virgin
- THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - FLESH AND BLOOD**—Roxy Music—Atco
  - PRETENDERS**—Sire
  - THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI-America
  - CAREFUL**—Motels—Capitol
  - BLUES BROTHERS**—Original Soundtrack—Atlantic
  - EMPTY GLASS**—Pete Townshend—Atco
  - COME UPSTAIRS**—Carly Simon—WB
  - ROCKERS**—Original Soundtrack—Mango
  - WARM LEATHERETTE**—Grace Jones—Island

### WLIR-FM/LONG ISLAND

- ADDS:**
- CAREFUL**—Motels—Capitol
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - CRASHES**—Records—Virgin
  - DOWN IN THE BOONDOCKS** (single)—D. L. Byron—Arista
  - GO NUTZ**—Herman Brood—Ariola-America
  - HOLD OUT**—Jackson Browne—Asylum
  - MAKE A LITTLE MAGIC**—Dirt Band—UA
  - MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS
  - THE GAME**—Queen—Elektra
  - TWO BIT MONSTERS**—John Hiatt—MCA

- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - BLOTTO** (EP)—Blotto
  - GLASS HOUSES**—Billy Joel—Col
  - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - HOLD OUT**—Jackson Browne—Asylum
  - MASS & CASSIDY** (EP)—Illusion
  - EMPTY GLASS**—Pete Townshend—Atco
  - KITTYHAWK**—EMI-America
  - ONE FOR THE ROAD**—Kinks—Arista
  - THE WALL**—Pink Floyd—Col

### WCOZ-FM/BOSTON

- ADDS:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - I'M ALRIGHT (THEME FROM CADDYSHACK)** (single)—Kenny Loggins—Col
  - KINGBEES**—RSO
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
  - DUKE**—Genesis—Atlantic
  - FACE TO FACE**—Angel City—Epic
  - AGAINST THE WIND**—Bob Seger—Capitol
  - GLASS HOUSES**—Billy Joel—Col
  - THE WALL**—Pink Floyd—Col
  - EMPTY GLASS**—Pete Townshend—Atco
  - DAMN THE TORPEDOES**—Tom Petty—Backstreet
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - WOMEN AND CHILDREN FIRST**—Van Halen—WB

### WAAF-FM/WORCESTER

- ADDS:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - FEEL THE HEAT**—Henry Paul—Atlantic
  - HOLD OUT**—Jackson Browne—Asylum
  - METAL RENDEZ-VOUS**—Krokus—Ariola-America
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- GLASS HOUSES**—Billy Joel—Col
  - ONE FOR THE ROAD**—Kinks—Arista
  - LOVE STINKS**—J. Geils—EMI-America
  - AGAINST THE WIND**—Bob Seger—Capitol
  - ROBIN LANE & THE CHARTBUSTERS**—WB
  - PRETENDERS**—Sire
  - EMPTY GLASS**—Pete Townshend—Atco
  - FOUND ALL PARTS**—Cheap Trick—Epic/Nu-Disk
  - GO TO HEAVEN**—Grateful Dead—Arista
  - JUST ONE NIGHT**—Eric Clapton—RSO

### WPLR-FM/NEW HAVEN

- ADDS:**
- AMERICAN GLUE**—The Mix—Word of Mouth
  - BEST OF LOVE**—Rhino
  - CHIPMUNK PUNK**—Chipmunks—Excelsior
  - DOWN IN THE BOONDOCKS** (single)—D. L. Byron—Arista
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - FOOL FOR YOUR LOVIN'** (single)—Whitesnake—Mirage
  - HOLD OUT**—Jackson Browne—Asylum
  - I'M ALRIGHT (THEME FROM CADDYSHACK)** (single)—Kenny Loggins—Col
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
  - THERE & 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
  - TOMCATTIN'**—Blackfoot—Atco
  - GO TO HEAVEN**—Grateful Dead—Arista
  - MIDDLE MAN**—Boz Scaggs—Col

### WQBK-FM/ALBANY

- ADDS:**
- CRASHES**—Records—Virgin
  - ETCETERAVILLE**—Random Hold—Passport
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - MAKE A LITTLE MAGIC**—Dirt Band—UA
  - MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS
  - PARTY IN THE WAR ZONE**—Viva Beat—Charisma
  - ROSES IN THE SNOW**—Emmylou Harris—WB
  - SAVAGE MUSIC**—Tigers—A&M
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- PETER GABRIEL**—Mercury
  - EMPTY GLASS**—Pete Townshend—Atco
  - THERE & BACK**—Jeff Beck—Epic
  - ONE FOR THE ROAD**—Kinks—Arista

- LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
- PRETENDERS**—Sire
- COME UPSTAIRS**—Carly Simon—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- ME MYSELF I**—Joan Armatrading—A&M
- FEEL THE HEAT**—Henry Paul—Atlantic

### WCMF-FM/ROCHESTER

- ADDS:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - FREEDOM OF CHOICE**—Devo—WB
  - HOLD OUT**—Jackson Browne—Asylum
  - MAKE A LITTLE MAGIC**—Dirt Band—UA
  - MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS
  - SHEER GREED**—Girl—Jet
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- PETER GABRIEL**—Mercury
  - DUKE**—Genesis—Atlantic
  - JUST ONE NIGHT**—Eric Clapton—RSO
  - PRETENDERS**—Sire
  - GO TO HEAVEN**—Grateful Dead—Arista
  - ONE FOR THE ROAD**—Kinks—Arista
  - AGAINST THE WIND**—Bob Seger—Capitol
  - WOMEN AND CHILDREN FIRST**—Van Halen—WB
  - MAD LOVE**—Linda Ronstadt—Asylum
  - GLASS HOUSES**—Billy Joel—Col

### WAQX-FM/SYRACUSE

- ADDS:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - 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

- HEAVY ACTION:**
- ONE FOR THE ROAD**—Kinks—Arista
  - METAL RENDEZ-VOUS**—Krokus—Ariola-America
  - FEEL THE HEAT**—Henry Paul—Atlantic
  - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - EMPTY GLASS**—Pete Townshend—Atco
  - JUST ONE NIGHT**—Eric Clapton—RSO
  - PETER GABRIEL**—Mercury
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HEAVEN AND HELL**—Black Sabbath—WB
  - DUKE**—Genesis—Atlantic

### WOUR-FM/UTICA

- ADDS:**
- HOLD OUT**—Jackson Browne—Asylum
  - MAKE A LITTLE MAGIC**—Dirt Band—UA
  - NEW CLEAR DAYS**—Vapours—EMI-America
  - NINE O'CLOCK**—Snippets—EMI-America
  - RUNNING AWAY FROM HOME**—Broken Home—Atlantic
  - SHAKIN' STEET**—Col
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- EMPTY GLASS**—Pete Townshend—Atco
  - AGAINST THE WIND**—Bob Seger—Capitol
  - WOMEN AND CHILDREN FIRST**—Van Halen—WB

- DUKE**—Genesis—Atlantic
- GO TO HEAVEN**—Grateful Dead—Arista
- GLASS MOON**—Radio
- ROADIE**—Original Soundtrack—WB
- ONE FOR THE ROAD**—Kinks—Arista
- JUST ONE NIGHT**—Eric Clapton—RSO
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones

### WMJQ-FM/ROCHESTER

- ADDS:**
- CUB KODA & THE POINTS**—Baron
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - CHPMUNK PUNK**—Chipmunks—Excelsior
  - HOLD OUT**—Jackson Browne—Asylum
  - LOVE AFFAIR**—Radio
  - MAKE A LITTLE MAGIC**—Dirt Band—UA
  - THE GAME**—Queen

- HEAVY ACTION:**
- ROMANCE DANCE**—Kim Carnes—EMI-America
  - PETER GABRIEL**—Mercury
  - DUKE**—Genesis—Atlantic
  - AKOTA**—Col
  - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ONE FOR THE ROAD**—Kinks—Arista
  - TOMCATTIN'**—Blackfoot—Atco
  - SPIDER**—Dreamland

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ROOM WITH A VIEW**—Player—Casablanca
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- GLASS HOUSES**—Billy Joel—Col
  - DUKE**—Genesis—Atlantic
  - AGAINST THE WIND**—Bob Seger—Capitol
  - COME UPSTAIRS**—Carly Simon—WB
  - UNDERTOW**—Firefall—Atlantic
  - 21 AT 33**—Elton John—MCA
  - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
  - GO TO HEAVEN**—Grateful Dead—Arista
  - CHRISTOPHER CROSS**—WB
  - MAD LOVE**—Linda Ronstadt—Asylum

### WMMR-FM/PHILADELPHIA

- ADDS:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - I JUST CAN'T TAKE IT**—English Beat—Sire
  - THE GAME**—Queen—Elektra

- HEAVY ACTION:**
- ONE FOR THE ROAD**—Kinks—Arista
  - EMPTY GLASS**—Pete Townshend—Atco
  - DUKE**—Genesis—Atlantic
  - GO TO HEAVEN**—Grateful Dead—Arista
  - THE UP ESCALATOR**—Graham Parker—Arista
  - GLASS HOUSES**—Billy Joel—Col
  - PETER GABRIEL**—Mercury
  - WOMEN AND CHILDREN FIRST**—Van Halen—WB
  - AGAINST THE WIND**—Bob Seger—Capitol
  - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum

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

# Record World Album Airplay



JULY 12, 1980

## TOP AIRPLAY



**EMPTY GLASS**  
PETE TOWNSHEND  
Atco

## MOST AIRPLAY

**EMPTY GLASS**—Pete Townshend—Atco (36)  
**DUKE**—Genesis—Atlantic (26)  
**ONE FOR THE ROAD**—Kinks—Arista (22)  
**AGAINST THE WIND**—Bob Seger—Capitol (20)  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (16)  
**GLASS HOUSES**—Billy Joel—Col (16)  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum (15)  
**GO TO HEAVEN**—Grateful Dead—Arista (11)  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB (11)  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA (10)  
**FLESH AND BLOOD**—Roxy Music—Atco (10)  
**JUST ONE NIGHT**—Eric Clapton—RSO (10)

## WKLS-FM/ATLANTA

**ADDS:**  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**MAKE A LITTLE MAGIC**—Dirt Band—UA  
**THE GAME**—Queen—Elektra  
**UNDER THE GUN** (single)—Poco—MCA

## HEAVY ACTION:

**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**TOMCATTIN'**—Blackfoot—Atco  
**DUKE**—Genesis—Atlantic  
**SCREAM DREAM**—Ted Nugent—Epic  
**ONE FOR THE ROAD**—Kinks—Arista  
**DEPARTURE**—Journey—Col

## WYMX-FM/AUGUSTA

**ADDS:**  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**LOVE AFFAIR**—Radio  
**HOLD OUT**—Jackson Browne—Asylum  
**MAKE A LITTLE MAGIC**—Dirt Band—UA  
**THE GAME**—Queen—Elektra

## HEAVY ACTION:

**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA  
**TOMCATTIN'**—Blackfoot—Atco  
**EMPTY GLASS**—Pete Townshend—Atco  
**SCREAM DREAM**—Ted Nugent—Epic  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**DUKE**—Genesis—Atlantic  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**ROADIE**—Original Soundtrack—WB  
**BLUES BROTHERS**—Original Soundtrack—Atlantic  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury

## ZETA-7/ORLANDO

**ADDS:**  
**CAREFUL**—Motels—Capitol  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**MAKE A LITTLE MAGIC**—Dirt Band—UA  
**FOOL FOR YOUR LOVING** (single)—Whitesnake—Mirage  
**THE GAME**—Queen—Elektra

## HEAVY ACTION:

**DEPARTURE**—Journey—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**TOMCATTIN'**—Blackfoot—Atco  
**FEEL THE HEAT**—Henry Paul—Atlantic  
**EMPTY GLASS**—Pete Townshend—Atco  
**HEAVEN AND HELL**—Black Sabbath—WB  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA  
**ONE FOR THE ROAD**—Kinks—Arista  
**CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col  
**TIGHT SHOES**—Foghat—Bearsville

## WSHE-FM/FT. LAUDERDALE

**ADDS:**  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**FOOL FOR YOUR LOVING** (single)—Whitesnake—Mirage  
**HOLD OUT**—Jackson Browne—Asylum  
**THE GAME**—Queen—Elektra

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**THE GAME**—Queen—Elektra  
**ROADIE**—Original Soundtrack—WB  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**SCREAM DREAM**—Ted Nugent—Epic  
**EMPTY GLASS**—Pete Townshend—Atco  
**DUKE**—Genesis—Atlantic  
**BLUES BROTHERS**—Original Soundtrack—Atlantic  
**IN AMERICA** (single)—Charlie Daniels—Epic

## WMMS-FM/CLEVELAND

**ADDS:**  
**CALLING ALL GIRLS**—Hilly Michaels—WB

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**FOOL FOR YOUR LOVING** (single)—Whitesnake—Mirage  
**HOLD OUT**—Jackson Browne—Asylum  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic  
**SAVED**—Bob Dylan—Col  
**THE GAME**—Queen—Elektra  
**UNDER THE GUN** (single)—Poco—MCA  
**WHEEL OF STEEL**—Saxon—Carrere

## HEAVY ACTION:

**AMERICAN NOISE**—Planet  
**FLESH AND BLOOD**—Roxy Music—Atco  
**AGAINST THE WIND**—Bob Seger—Capitol  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**THERE AND BACK**—Jeff Beck—Epic  
**ONE FOR THE ROAD**—Kinks—Arista  
**DEPARTURE**—Journey—Col  
**LOVE AFFAIR**—Radio  
**CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col  
**EMPTY GLASS**—Pete Townshend—Atco

## Y95-FM/ROCKFORD

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

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**THE GAME**—Queen—Elektra  
**HOLD OUT**—Jackson Browne—Asylum  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**DUKE**—Genesis—Atlantic  
**EMPTY GLASS**—Pete Townshend—Atco  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**BRITISH STEEL**—Judas Priest—Col  
**HEAVEN AND HELL**—Black Sabbath—WB  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

## WQFM-FM/MILWAUKEE

**ADDS:**  
**CAREFUL**—Motels—Capitol  
**EMOTIONAL RESCUE** (single)—Rolling Stones—Rolling Stones  
**FEEL THE HEAT**—Henry Paul—Atlantic  
**FREE ME** (single)—Roger Daltrey—Polydor  
**HOLD OUT**—Jackson Browne—Asylum  
**ROCK 'N' ROLL ENFORCERS**—Silencers—Precision

## HEAVY ACTION:

**EMPTY GLASS**—Pete Townshend—Atco  
**AGAINST THE WIND**—Bob Seger—Capitol  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**GLASS HOUSES**—Billy Joel—Col  
**TOMCATTIN'**—Blackfoot—Atco  
**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

**ONE FOR THE ROAD**—Kinks—Arista

## KZEW-FM/DALLAS

**ADDS:**  
**CRASHES**—Records—Virgin  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**HUEY LEWIS & THE NEWS**—Chrysalis  
**THE GAME**—Queen—Elektra  
**UNDER THE GUN** (single)—Poco—MCA

## HEAVY ACTION:

**TOMMY TUTONE**—Col  
**DUKE**—Genesis—Atlantic  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**AGAINST THE WIND**—Bob Seger—Capitol  
**FLUSH THE FASHION**—Alice Cooper—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**THE GAME**—Queen—Elektra  
**McCARTNEY II**—Paul McCartney—Col  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk

## KGB-FM/SAN DIEGO

**ADDS:**  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**FLESH AND BLOOD**—Roxy Music—Atco  
**FEED ME** (single)—Roger Daltrey—Polydor  
**HOLD OUT**—Jackson Browne—Asylum  
**THE GAME**—Queen—Elektra

## HEAVY ACTION:

**PRETENDERS**—Sire  
**EMPTY GLASS**—Pete Townshend—Atco  
**GLASS HOUSES**—Billy Joel—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**THE WALL**—Pink Floyd—Col  
**McCARTNEY II**—Paul McCartney—Col  
**DUKE**—Genesis—Atlantic  
**DEPARTURE**—Journey—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis

## KOME-FM/SAN JOSE

**ADDS:**  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**FEEL THE HEAT**—Henry Paul—Atlantic  
**FLESH AND BLOOD**—Roxy Music—Atco  
**HOLD OUT**—Jackson Browne—Asylum  
**MAKE A LITTLE MAGIC**—Dirt Band—UA  
**ME MYSELF I**—Joan Armatrading—A&M  
**THE GAME**—Queen—Elektra

## HEAVY ACTION:

**JUST ONE NIGHT**—Eric Clapton—RSO  
**FLUSH THE FASHION**—Alice Cooper—WB  
**PETER GABRIEL**—Mercury  
**DANGER ZONE**—Sammy Hagar—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**EMPTY GLASS**—Pete Townshend—Atco  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**DEPARTURE**—Journey—Col  
**THE UP ESCALATOR**—Graham Parker—Arista

## KSJO-FM/SAN JOSE

**ADDS:**  
**CRASHES**—Records—Virgin  
**DOWN IN THE BOONDOCKS** (single)—D. L. Byron—Arista  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**I'M ALRIGHT (THEME FROM CADDYSHACK)** (single)—Kenny Loggins—Col  
**STATESBORO BLUES** (single)—Pat Travers—Polydor  
**THE GAME**—Queen—Elektra  
**THIS BEAT GOES ON** (single)—The Kings—Asylum

## HEAVY ACTION:

**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**THE WALL**—Pink Floyd—Col  
**ONE FOR THE ROAD**—Kinks—Arista  
**FLESH AND BLOOD**—Roxy Music—Atco  
**EMPTY GLASS**—Pete Townshend—Atco  
**PRETENDERS**—Sire  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**PETER GABRIEL**—Mercury  
**THE UP ESCALATOR**—Graham Parker—Arista  
**ANIMAL MAGNETISM**—Scorpions—Mercury

## KZOK-FM/SEATTLE

**ADDS:**  
**ARGYBARGY**—Squeeze—A&M  
**CAREFUL**—Motels—Capitol  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HOLD OUT**—Jackson Browne—Asylum  
**THE GAME**—Queen—Elektra

## HEAVY ACTION:

**GLASS HOUSES**—Billy Joel—Col  
**EMPTY GLASS**—Pete Townshend—Atco  
**AGAINST THE WIND**—Bob Seger—Capitol  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**BLUES BROTHERS**—Original Soundtrack—Atlantic  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**FACE TO FACE**—Angel City—Epic  
**DUKE**—Genesis—Atlantic  
**BRITISH STEEL**—Judas Priest—Col

## KZAM-FM/SEATTLE

**ADDS:**  
**EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones  
**HUEY LEWIS & THE NEWS**—Chrysalis  
**MUSIC MADNESS FROM THE KINETIC KID**—Klark Kent—IRS

## HEAVY ACTION:

**ARGYBARGY**—Squeeze—A&M  
**FREEDOM OF CHOICE**—Devo—WB  
**FLUSH THE FASHION**—Alice Cooper—WB  
**ONE FOR THE ROAD**—Kinks—Arista  
**CAREFUL**—Motels—Capitol  
**THE UP ESCALATOR**—Graham Parker—Arista  
**TEENAGE HEARTBREAK**—Sorrrows—Pavillion  
**EVENING STANDARDS**—Jags—Island  
**EMPTY GLASS**—Pete Townshend—Atco  
**PRESSURE**—Bram Tchaikovsky—Polydor  
39 stations reporting this week. In addition to those printed are:  
**WBAB-FM** **WABX-FM** **KFML-AM**  
**WBLM-FM** **WXRT-FM** **KBPI-FM**  
**WYDD-FM** **KSHY-FM** **KWST-FM**  
**WHFS-FM** **KLOL-FM** **KNAC-FM**  
**WQDR-FM**

By DAVID McGEE

■ **WAX TRACKS:** So many records come into the office, and so many take so long to land on the turntable. Once in awhile, though, you open a package and find something you're not expecting and know nothing about. But it piques your interest anyway. Something in the way it looks, or in the tone of the liner notes; or maybe it's instinct telling you that this record should be heard.

This week's pleasant surprise comes in the form of a Columbia album by one **Barbara Dickson**, a 33-year-old English singer who's had one other American release (on RSO) that came and went with little fanfare. "The Barbara Dickson Album" is splendidly produced by **Alan Tarney** (who also wrote some of its best songs) who has found a nice balance between a variety of musical styles, from new wave energy, to shimmering Abba-esque techno-pop to the sort of minimalist stylings of, say, Dire Straits. All of this is in support of a powerful, mature vocalist who shares with all fine singers the ability to transform seemingly-mundane lyrics into moving treatises (mostly on love, lost and found, in this case). Her subtle turns of phrase on Tarney's poignant "Can't Get By Without You" makes for a memorable performance, just as her powerful declamation of "January-February" (also written by Tarney) adds a desperate, cutting edge to the tale. All in all an impressive debut, one rife with singles possibilities, given the highly-melodic, driving nature of the tunes. If this one doesn't get noticed, something's wrong.

A record that needs little explanation is an import, distributed domestically by JEM, entitled "40 Timeless Hits from the **Monkees**" (EMI Records Australia, Monk 1½). Suffice it to say that all of the hits are here and more, including the **Michael Murphey/Boomer Castleman** gem, "What Am I Doing Hanging 'Round?" and, for the first time on an LP, the group's rendition of Leiber-Stoller's "D.W. Washburn." And fear not those of you who have suffered through the abysmal sound of the Monkees' domestically-released greatest hits packages: what you hear on these four sides is uniformly crisp and clear.

The liner notes are a special treat. A complete Monkees history, compiled by Australian rock journalist **Glenn A. Baker**, details the rise and fall of the group, and chronicles each group member's life, pre- and post-Monkees. With some assistance, Baker has also compiled a complete Monkees Discography. Complete, right down to unreleased tracks, "songs which appear on record in a notably different version than as broadcast on the TV series/film," "other compilation albums supposed to exist," different mixes, and all sorts of solo recordings, again pre- and post-Monkees. It appears the only thing Baker didn't figure out is how well the guys hit with men in scoring position and less than two out. An indispensable collection, to be sure.

**SOFTBALL NEWS:** The Flashmakers picked up a win and a loss in league play last week and took undisputed possession of third place with a 6-3 record. Paramount defeated RW 11-8 by picking up eight runs in the sixth and seventh innings and holding RW's hitters at bay after the fourth inning. The Flashmakers rebounded with a 6-2 win over United Artists in a game which saw home runs hit by **Albie Hecht** (who, unbeknownst to him and his teammates, was playing with a concussion which he suffered against Paramount after being smacked right between the eyes by a bad hop grounder) and by the Coach himself. The latter blast was appealed by RW centerfielder and designated mouth **John Kostick**, who argued that it was in fact an error by the centerfielder that allowed the round-tripper. Kostick, of course, made no mention of the numerous lenient scoring decisions made in his favor over the years which have allowed him to become the Flashmakers' all-time leading home run hitter. Nevertheless the matter went to arbitration, and the team's legal counsel, **Jon Skiba**, miserable though he may be, called it correctly: "A home run all the way. The centerfielder had no play." And that was that.

In non-league play, RW parlayed outstanding defense and a superb pitching performance by **Andy Belth** into a 4-3 win over Petry Advertising.

**JOCKEY SHORTS:** Congratulations to National Record Mart's **George Balicky**, who was promoted to vice president at the company's recently-concluded convention. Couldn't happen to a nicer guy. Just ask George...Importe/12 Records has signed singer/songwriter **Amy Bolton**. She'll record a four-song EP, scheduled to be released on July 14.

## Handshake Label Bows (Continued from page 3)

Amsterdam, where Hansa Productions maintains offices, Alexenburg will be in the position of having two companies exploiting his releases. Hansa has always maintained its own promotion staff which will add its effort to the distribution, marketing and promotion by Handshake.

In addition to building Hansa Music, the largest publishing company in Europe, Peter Meisel was the first independent producer in Germany and became one of Germany's most successful record producers.

The first release on Handshake, in mid-July, will be a duet between Amii Stewart (a Handshake artist) and Johnny Bristol. Additional Handshake artists are Gerald Masters from England, Revelation from New York and Urban Heroes, currently

on the singles and album charts in Holland.

Monti Lueftner, president of the Ariola International Group, and Elliott Goldman, vice president, U.S. and Canadian operations, hailed both their investment in Handshake Records and their licensing agreement with the label.

### Exceptions

Handshake will go through Ariola Records throughout the world with the major exceptions of Canada, Australia, Japan, South Africa and Italy. Mexico and Brazil fall within the Ariola area of responsibility, and Alexenburg is currently negotiating distribution deals in the other Central and South American markets. Distribution for the U.S. is expected to be announced shortly.



Peter Meisel, Trudy Meisel, Ron Alexenburg

## Chrysalis Ups Abramson

■ **LOS ANGELES** — Billy Bass, Chrysalis Records vice president of promotion and creative services, has announced the promotion of Michael Abramson to the position of national promotion director.



Michael Abramson

In his new position, Abramson will be responsible for coordinating all promotional activities encompassing Chrysalis field representatives and the distributors promotional network. Abramson, who will transfer to the Los Angeles office, previously worked in New York and served as director of album promotion for Chrysalis.

## RCA Launches Alabama Push

■ **NASHVILLE**—RCA Records has created a wide-ranging marketing strategy to support the group Alabama. Drawing on airplay, advertising, merchandising, and editorial support, the plan culminates in a series of showcase performances.

The RCA-sponsored, coast-to-coast showcase tour, beginning July 19, will see performances for regional radio, retail and press personnel in Wheeling, W. Va.; Wichita, Kansas; plus Denver, Phoenix, Los Angeles, Dallas, Atlanta, Cincinnati and Detroit.

### Campaign Set

Already in motion at both trade and consumer levels is a broad-based advertising program designed to develop industry and public awareness of Alabama. Limited-edition belt buckles and a T-shirt playing off the album cover graphics have also been produced for heightened visibility.

# BMA

(Continued from page 3)

percent of the market to its current 14 percent share. In dollars, black music increased tenfold—from \$50 million annually in 1970 to \$500 million last year.

"Disco has the right beat," he said, "but it was sometimes faceless music. In contrast, what gives black music its universal appeal is that while much of it is dance music, it also brings out the essential character of the artist. Our priorities should be with the integrity of the individual performer, with good songs, and with originality."

This year's conference demonstrated a successful effort on the part of the two-year old organization to respond to those concerns expressed by its members at the 1979 Founders' Conference in Philadelphia. In addition to the wide range of topics covering areas of marketing, distribution, composing, financing, career development, radio programming, legal negotiations and trade associations there was also information presented on the music opportunities in theatre and film. The panels of resolve, six sessions on specific questions for the BMA to address itself to, were also convened.

In a special closed-door meeting, the BMA board of directors met for the first time with its board of advisors. *Record World* has learned that in that session, Kenneth Gamble called upon the board of advisors to provide greater involvement and financial support to the BMA. "Until now, we have not called upon you for advice and participation in building the BMA," Gamble remarked. "We now seek the dynamic involvement of the Advisory Board in helping us to construct a music association dedicated to the larger participation of black people in the benefits derived from this industry."

### Financial Support

"The financial support of the advisory board is essential. Even more essential is the leverage you can provide that will enable us to broaden BMA's funding base. We want your advice and help in carrying out projects of mutual interest that are beyond our capabilities." Following lengthy discussion on projects and policy, the board of directors unanimously adopted the formation of a Standing Executive Committee with members of both boards who will meet at least quarterly.

A motion to seek assistance and expertise from the Country Music Assoc. was also adopted.

The overall attitude of the attendees was that the conference was well organized and improved in procedure over last year's, and that the level of available information in each seminar was good. There is a growing involvement of young hopefuls in the BMA, who generally expressed satisfaction that the conference put them in touch with those whose attention they sought. The presence of these future music makers and executives was greatly underscored at almost every session. Two seminars, however, attracted an unusual number of participants. While the average attendance at most of the concurrently scheduled seminars was between 25-50 persons, "Recording and Publishing Deals," chaired by attorney Louise West drew 175. The most outstanding workshop was producer James Mtume's two-part session on "What Makes A Hit: How To Produce Them" attracted well over 250 on Saturday and almost 400 on Sunday. Perhaps what drew the crowd was the serious, classroom-like atmosphere, where

a great portion of the time was devoted to making clear the realities of the industry. This down-to-business approach was further emphasized by a proposal from Mtume that the group present consider organizing into a non-profit publishing company. The first steps toward that were immediately taken.

### Female Participation

The younger attendees were not the only ones attempting to get a greater voice in BMA. The obvious lack of female participation on the board of directors provoked questions in many of the seminars on women's role in the organization. Currently there is only one woman (Betty Wright) serving on the board of directors.

On Saturday (28), the BMA presented its first presidential award to Ewart Abner who delivered a moving speech of appreciation. The final day of the conference began with a black leadership forum, where representatives from various black political organization were invited to address the question of how their groups and the BMA might resolve matters of mutual concern.

(Continued on page 27)



Shown at the Black Music Association second annual conference (from left) are: (top row) Walter Yetnikoff, president, CBS/Records Group delivering the keynote address; District of Columbia Mayor Marion Berry, Glenda Gracia of BMA and Walter Yetnikoff; composers Len Chandler and Curtis Mayfield at Songwriters Forum; BMA's exec. vice president Ed Wright, Ewart Abner with first presidential award, BMA president Kenny Gamble and BMA's Sr. vice president Jules Malamud; (center row) BMA president LeBaron Taylor, Ewart Abner and Kenny Gamble at awards luncheon; Kenny Gamble,

Chip Carter accepting award for Pres. and Mrs. Carter, Ed Wright, LeBaron Taylor and Bruce Lundvall; Record World publisher Bob Austin with Peaches of Peaches and Herb; Dave Clark, Rod McGrew, Bruce Lundvall and Kenny Gamble; Mayor Berry and Ahmet Ertegun, chairman of Atlantic Records; Logan Westbrooks, pres. of Source Records, addresses seminar; producer James Mtume conducts seminar on making hits. David Lieberman, of Lieberman Enterprises; George Ware of BMA and Jules Malamud. (Photos by Kwame Braithwaite and James Fortune).

# C O M M M O



Heroes. The Commodores' tenth alb



# D O R E S



um. On Motown Records & Tapes.

## Herbie Mann Goes It on His Own

By BEN LIEMER

■ Herbie Mann recently celebrated his twentieth year as a recording artist. He has released some fifty albums, all of them on one label, Atlantic. He has been credited as a great innovator in opening up jazz to myriad influences. In 1969 Herbie Mann recorded what many consider to be the first successful fusion record, featuring now-familiar names in the idiom: Roy Ayers, Larry Coryell and Miroslav Vitous. It is entirely possible that without Herbie Mann, the bossa nova might never have achieved such



Herbie Mann

popularity in the U.S. in the early 1960s. Mann has also anticipated trends in both reggae and disco, successfully documented on the "Reggae" and "Discotheque" albums. "Discotheque" was a smash and produced one of the early hits in this genre, "Hi-Jack." Mann has recorded with everyone from Southern bluesmen and London rock and rollers to Middle Eastern percussionists and traditional Japanese musicians, constantly stretching the boundaries of improvisational music. In this Record World Dialogue, Mann examines the current state of the jazz musician and the economic pressures on him in putting jazz in the marketplace. He also discusses his recent recording and performing projects, including the formative steps in creating his own independent record label.

**Record World:** Many interviews you've done seem to concentrate on the past, the various people you've played with and the albums you've done. Let's talk about the present and the future of Herbie Mann for a change. What is this new project that you're working on? Are you recording a digital album?

**Herbie Mann:** I'm working on getting together my own label. First of all, I've got a different kind of concept—I'm not going to distribute it initially through regular channels. It's either going to be digital or direct disk. I just feel that in order for me to develop a credibility again between the consumer and the producer I have to start going through channels other than the normal record channels. My theory about the record business problems is that people have been "Big Mac-ed" to death.

**RW:** Are you thinking about the mass marketing techniques they use?

**Mann:** I think what happened is that the industry spent so much time figuring out how to market the product that they forgot about the music somewhere along the line. They might not have intended it that way. You look at product that's available now—probably the most musical thing that's around today and that's successful is Michael Jackson's album because of his desire and also because of the fact that Quincy Jones was involved with it. To me Quincy's last album, "Stuff and All That Jazz" is the epitome of what a musical commercial album can be. And look how long it took Michael to be able to have it that way. My feeling about the demise of the record industry is that there isn't a Beatles out that people will kill to buy. Over the weekend I bought five fusion records, which I won't name only because all of the artists happen to be friends of mine. They all sound like rejects from Earth, Wind and Fire, either because of their feeling of that's what the A&R department of the company thinks will be successful or because of the definite fact of the A&R department saying "this is what we'd like you to play." The record buying market has been put in a corner where only a certain percentage of the people are even interested in music. They have eliminated a large percentage of the people who used to buy records. The record companies may feel it's too much trouble or maybe it's easier to aim at a certain market. They talk about demographics and 42-45 percent rock and roll and that's only 42-45 percent of the existing market. They've isolated a particular segment of the public, which they feel are easy to manipulate the way General Motors would to sell a new car.

**RW:** Don't you think part of the reason for this is because of the current economic climate? Didn't the record companies have to become really concerned for their economic well being?

**Mann:** But they use as a model other forms of American industry. Quality has gone out the window and quantity has become the standard. There's two sides to the story. Granted you want to mass market. OK, that's wonderful, but you have to develop product. You can't spend the time, or they haven't figured out a way to spend the time making sure it's musical.

**RW:** So what you would tell the record companies is something like "Hey listen, let's not forget we're dealing with music and art in general."

**Mann:** I think that has been completely forgotten. When a record company says "Well I'd really like to record so and so because I like the way he plays," what they're also saying is "Maybe on Friday afternoon at 5:30 we can talk about working on that album. But we can't spend too much time with it because that is not what is keeping the company solvent, but the rock and roll group or the MOR group is." So it's almost like, it's a favor, which again is a wrong way. And that's why I'm starting my own company, because I cannot get any record company in the industry to seriously discuss recording me.

**RW:** Which is really surprising given your fifty odd albums and twenty years of fairly steady success. Nobody is willing to give you a deal on your own terms?

**Mann:** Listen, I'm very open to listening to other people's terms. Nobody has even had any dialogue. The few companies that have spoken to me, the few vague discussions we've had, the deals have been so minimal in terms of money and in interest that I feel, at this point, it's even silly and kind of an insult. I think I would rather figure out a way to start my own label and sell a high quality product at a much higher price and only have to sell 15 thousand. I'd like to put out one record a year in time to be bought as a Christmas gift.

The record buying market has been put in a corner where only a certain percentage of the people are interested in music.

**RW:** Are you saying that you will probably be reducing your album output in the future?

**Mann:** Yes, of course. Well, the only thing that may happen is in the interim, while I'm getting this to happen, I'm looking around for one-shot deals. I'm speaking with Polydor about recording with one of their artists and I'm speaking with RCA classical about recording with one of their artists.

**RW:** Who would that be?

**Mann:** I mentioned to RCA that I would like to record with James Galway. I've spoken to Polydor about recording with Roy Ayers. I would do different things until my own album happens. My own album would be of my current group recorded live, whether it's in the studio or in front of an audience. I would put out one package a year. I would have to spend more time on the road because I would sell the records where I work. And I would like to try and develop that one to one relationship between the consumer and the producer so they feel once again they can trust the product they can buy. I would have three different price structures for the album: one if you subscribe to the thing, one if you bought it in a retail store and a lesser price if you bought it where I worked. So that would also mean that the people would be coming to where we play; it would work a dual purpose. And then what I would do is when I'm recording direct disk or digitally, I would also be backing it up, recording it regular tape, 24-track and hopefully sell the album to somebody for worldwide distribution as long as it's not available in the states for eighteen months. Then eighteen months after the higher priced record is out, I would make the lower priced record available. It would be like the paperback version.

(Continued on page 37)

# NARM Focuses on Local Chapters (Continued from page 3)

to its members' needs by anticipating them and offering solutions. Cohen's innovations in this regard are numerous, beginning with a revamped national convention format that facilitates problem-solving; the introduction of regional meetings to serve as adjuncts to the convention and to reach middle-management personnel on what Cohen terms a "grass roots" level; the introduction of a Retail Management Certification Program (RMCP) to provide the industry with better-trained store managers; and the development of a summer intern program to give business management students hands-on experience in running a record store. At this year's convention, Cohen bowed NARM's most ambitious effort yet in the form of an industry-wide gift-giving campaign. Thus far the campaign has been successful in uniting manufacturers and merchandisers in the common goal of promoting and marketing records as gifts and thus increasing store traffic.

Because it has gone far towards improving communication between manufacturers and dealers, gift-giving is in a sense central to Cohen's latest innovation, i.e., the establishment of local NARM chapters which are to be staffed by local merchandisers selected by their peers and charged with developing programs to enhance the music industry's image and to expand NARM's membership by actively seeking out those accounts not presently associated with the organization. Cohen presented his proposal for local chapters to the NARM board of directors on May 15, and the board approved it.

"A lot of trade associations have local chapters and that's the biggest source of their strength," Cohen told *Record World* in an exclusive interview. "Therefore we're going right to each marketplace and trying to build the nucleus of the record industry community that will deal with local media, local government, with the consumers, PTAs—the communities—and to organize on a continuing basis various events or promotions around events that can bring more traffic into the record and tape store."

Cohen revealed that NARM is about to hire a public relations firm in an effort to mount a more intensive nationwide campaign in support of the gift-giving concept. Local chapters, he claimed, can insure that "all industry members in a community are united in gift-giving, fully merchandising it and using it in their advertising." He has proposed that NARM set up a field

force of 200 people to monitor local dealers and to provide assistance and advice regarding effective merchandising techniques.

In line with this hoped-for cooperation between dealers is the notion of improving the music industry's image by mounting local efforts aimed at this ultimate goal. Cohen feels the counterfeiting, drugola and payola scandals have combined with the poor business of late to place the industry in an "atrociously bad" light with the consumer press. A strong effort by local chapters to become involved in community affairs and to initiate projects—such as "fun runs" ("Why not a Give the Gift of Music Fun Run, with proceeds going to the T. J. Martell Foundation, or something like that?") and Record Days at baseball stadiums ("Give the first 10,000 fans a free sampler LP"); sweepstakes; donations to local charities and orphanages—in an effort to, in Cohen's words, "show the business community that we are serious and that we do conduct ourselves like any other business; that the consumer press has overemphasized drugola and payola and stuff like that."

To Cohen, this type of public relations work is "extremely important. It says we're involved in the community, we're not just sitting back. We're in control; we're visible. We're not just there to separate the customer from his loose change."

The RMCP and summer intern programs are two of the educational services NARM provides for its members. Cohen said NARM could provide yet another valuable service on a local level by establishing anti-piracy watchdog groups to instruct dealers in identifying counterfeit product and to ferret out the source of the illicit goods. "What NARM's

most concerned about, I think, is that we enable the industry to maintain a competitive marketplace out there where one merchandiser is not competing illegally with another to his benefit," said Cohen. "If a guy can sell a record for a dollar less than the guy across the street because he's got counterfeit product in there, he's upsetting the normal supply-demand competitive environment in that community. We want to watch that, and the only way to do it is to have a field force like this, and to orchestrate it properly so that we constantly come back and tell them how to recognize the product if there are means by which to do that."

Just as regional meetings are intended to expand and elaborate on information imparted during convention seminars, local chapters, according to Cohen, can be even more specific in addressing the unique problems of advertising, merchandising, promotion and so forth encountered in a particular market. NARM is also planning to take its RMCP course "on the road" for one day sessions, "almost giving it away so that we can reach more people with it."

In addition to bringing new members into NARM, Cohen believes locals could in effect serve as "farm" clubs for the NARM board. Cohen said board members are too often chosen simply on the basis of another member's recommendation, minus any record or account of their interest and participation in industry activities. "Each local chapter will have its own local group of officers that will be selected and elected by that group," Cohen added. "By looking at the various chapter officers we can evaluate future board members, having given them a chance on a local

basis to prove their value by the results they get in each community."

Programming for regional meetings has in the past evolved from seminars and presentations made at the national convention. With the advent of local chapters, however, programming will be structured to suit the needs of each region, as defined by the topics dominating each local meeting.

Ultimately, local chapters will enable NARM to expand its membership. "We feel that just as new records and new artists are the lifeblood of our industry, so are new members for NARM," Cohen stated. "Most of the support and the enthusiasm for the programs we have comes from our new members who are for the first time experiencing what it's like to be part of a trade association."

"I think the time is right for this in our industry now," Cohen concluded. "There's so many problems plaguing us that we tend to get immersed in them and forget that there are ways to overcome them. Rather than give up we should realize that there's a mechanism for overcoming the problems, and the local chapter is that one mechanism for bringing together the whole community."

## BMA Meet

*(Continued from page 23)*

The most stirring words came from Rev. Jesse Jackson, who spoke on areas now being investigated by his Operation PUSH. He announced that they have contacted the Japanese ambassador and some of Japan's trade associations with the intention of getting them to appoint blacks to their boards of the major electronic manufacturers.

The coming wave of new technologies was a recurring subject and it was discussed in one form or another in many of the workshops. There was a panel and exhibition on video and audio hardware and software, as well as a workshop on recording studios chaired by Sigma Studios' Joe Tarsia.

As of now there is no word as to whether there will be any changes in BMA's other personnel, nor is there an indication of a pending shift in the organization's current policies.

Other newly elected officers are Ewart Abner, vice president; Rod McGrew, secretary; and James Tyrrell, treasurer. The seven new members of the board of directors are George Shiffer, Skip Miller, Betty Wright, Bob Law, Teddy Pendergrass, Ray Harris and Ted Hudson.

## Dalton Debuts in N.Y.



Columbia artist Lacy J. Dalton recently made her New York City debut at the *Other End*. Dalton is currently in the midst of an extensive tour in support of her self-titled album and current single, "Losin' Kind of Love," both produced by Billy Sherrill. Pictured backstage are, from left: Dick Asher, deputy president and chief operating officer, CBS/Records Group; Lacy J. Dalton; and Bruce Lundvall, president, CBS Records Division.

# A/C Chart

JULY 12, 1980

JULY 12	JULY 5		WKS. ON CHART
1	2	<b>LITTLE JEANNIE</b> ELTON JOHN MCA 41236	11
2	3	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)</b> SPINNERS/Atlantic 3664	9
3	1	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	16
4	4	<b>LET ME LOVE YOU TONIGHT</b> PURE PRAIRIE LEAGUE/ Casablanca 2266	8
5	5	<b>MAGIC</b> OLIVIA NEWTON-JOHN/MCA 41247	8
6	8	<b>LOVE THE WORLD AWAY</b> KENNY ROGERS/United Artists 1359	5
7	9	<b>MORE LOVE</b> KIM CARNES/EMI-America 8045	7
8	6	<b>AGAINST THE WIND</b> BOB SEGER/Capitol 4863	11
9	11	<b>ONE FINE DAY</b> CAROLE KING/Capitol 4864	8
10	12	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	8
11	7	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621	11
12	14	<b>IT'S STILL ROCK AND ROLL TO ME</b> BILLY JOEL/Columbia 1 11276	7
13	15	<b>STAND BY ME</b> MICKEY GILLEY/Full Moon/Asylum 46640	7
14	17	<b>TIRED OF TOEIN' THE LINE</b> ROCKY BURNETTE/EMI- America 8043	8
15	10	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871	13
16	13	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	15
17	16	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	14
18	21	<b>I'M HAPPY JUST TO DANCE WITH YOU</b> ANNE MURRAY/ Capitol 4878	4
19	23	<b>MAKE A LITTLE MAGIC</b> DIRT BAND/United Artists 1356	4
20	26	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520	4
21	25	<b>MISUNDERSTANDING</b> GENESIS/Atlantic 3662	3
22	20	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	16
23	29	<b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507	4
24	27	<b>EMPIRE STRIKES BACK (MEDLEY)</b> MECO/RSO 1038	4
25	22	<b>COMING UP</b> PAUL McCARTNEY/Columbia 1 11263	8
26	30	<b>TAKE A LITTLE RHYTHM</b> ALI THOMSON/A&M 2243	4
27	28	<b>SOMETHIN' 'BOU</b> YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	8
28	19	<b>THE BLUE SIDE</b> CRYSTAL GAYLE/Columbia 1 11270	8
29	31	<b>ONE MORE TIME FOR LOVE</b> BILLY PRESTON AND SYREETA/ Tamla 54312 (Motown)	4
30	18	<b>THEME FROM NEW YORK, NEW YORK</b> FRANK SINATRA/ Reprise 49233 (WB)	11
31	34	<b>THAT LOVIN' YOU FEELIN' AGAIN</b> ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	2
32	35	<b>JOJO BOZ</b> SCAGGS/Columbia 1 11281	4
33	36	<b>ASHES BY NOW</b> RODNEY CROWELL/Warner Bros. 49224	3
34	37	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656	3
35	38	<b>WHERE DID WE GO WRONG</b> FRANKIE VALLI/MCA/Curb 41253	3
36	32	<b>DREAM STREET ROSE</b> GORDON LIGHTFOOT/Warner Bros. 49230	7
37	39	<b>BEYOND</b> HERB ALPERT/A&M 2246	2
38	48	<b>YEARS FROM NOW</b> DR. HOOK/Capitol 4885	2
39	42	<b>LOVE THAT GOT AWAY</b> FIREFALL/Atlantic 3670	3
40	41	<b>IN AMERICA</b> CHARLIE DANIELS BAND/Epic 9 50888	3
41	24	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	22
42	43	<b>KING OF THE HILL</b> RICK PINETTE AND OAK/Mercury 76049	3
43	44	<b>LOVE FANTASY</b> PHILADELPHIA LUV ENSEMBLE/Pavillion 9 6404 (CBS)	2
44	45	<b>DOC</b> EARL KLUGH/United Artists 1355	3

## Fire Closes EMI Factory in Cologne

By JIM SAMPSON

MUNICH—Fire swept through EMI Electrola's only manufacturing plant in the early morning hours of June 27, causing an estimated DM 12 million damage and completely halting production. EMI will be able to meet all demand in Germany/Austria/Switzerland through imports, but there could be some shortages of German-language product.

According to Wilfried Jung, EMI managing director for central Europe, the smouldering fire severely damaged the record production and tape duplication machinery, especially rubber and plastic parts. Much raw material was lost, and sound checking machinery also sustained damage. Cologne police have not been able to determine a cause of the fire, which started around midnight in the plant adjacent to EMI Electrola's headquarters.

Jung estimates it will be three months before the Cologne plant is again operational. Until then, he expects there will be "no problem with quantities" of

EMI's international product, such as the just released Queen and Rolling Stones albums. Product is already coming in to Cologne from the new EMI plant in Holland and from the U.K. Six old double presses and two "white label" machines are being put back into overtime service, primarily for domestic product.

A substantial amount of EMI product in Austria and Switzerland also comes from Cologne. Jung says there could be some difficulty meeting demand for German-language recordings in those markets, especially in Switzerland, where EMI's usual third party contractor is closed for the summer holiday.

## CBS International Taps Joseph Wascura

Jorge Fernandez, director of finance and controller, Latin American operations, CBS Records International, has appointed Joseph Wascura to the position of associate director of finance, Latin American operations.

## Polygram Changes

(Continued from page 3)

fice of president and chief executive officer on January 1, 1981.

Hix joined PolyGram in 1962 when the corporation between Philips and Siemens in the entertainment field began. This led in 1972 to the formation of the management and holding companies, PolyGram B. V., The Netherlands and PolyGram GmbH, West Germany.

Solleveld also announced that Karl-Heinz Busacker, presently a member of the management committee of Philips GmbH, Hamburg, will succeed Drs. Johannes Van Del Velden as executive vice president for finance and administration of the Group. Drs. Van Del Velden will resign this position, which he has held since 1964, later this year.

Busacker began his career with Allgemeine Deutsche Philips Industries GmbH in 1955 in the internal audit department. In 1968, he became head of administration for the German Philips companies. In 1974, when Philips GmbH was founded, Busacker was appointed a company director.

Drs. Van Del Velden will remain available to the Group in an advisory capacity following his resignation.

### Group Management

With these changes, PolyGram Group management includes Coen Solleveld, president; Dr. Hermann Franz, Karl-Heinz Busacker, and, up to date of his resignation, Drs. Johannes Van Del Velden, executive vice presidents.



Karl-Heinz Busacker



Johannes Van Del Velden

### CHARTMAKER OF THE WEEK

45	—	<b>WHY NOT ME</b> FRED KNOBLOCK Scotti Brothers 600 (Atl)	1
46	47	<b>GOOD TO HAVE LOVE BACK</b> FELIX CAVALIERE/Epic 9 50880	4
47	—	<b>SOMEONE THAT I USED TO LOVE</b> NATALIE COLE/Capitol 4869	3
48	49	<b>I DON'T WANT YOU TO GO</b> LANI HALL/A&M 2232	3
49	50	<b>BLAME IT ON THE NIGHT</b> TERRY WILLIAMS/IA 504	2
50	33	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER, JR. AND RAYDIO/Arista 0494	7

# Retail Report Record World



JULY 12, 1980

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

## SALESMAKER OF THE WEEK



**BLUES BROTHERS**  
Atlantic (Soundtrack)

### TOP SALES

- BLUES BROTHERS—Atlantic (Soundtrack)
- HEROES—Commodores—Motown
- ONE FOR THE ROAD—Kinks—Arista
- SAVED—Bob Dylan—Col
- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

### HANDLEMAN/NATIONAL

- BLUES BROTHERS—Atlantic (Soundtrack)
- CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
- DANGER ZONE—Sammy Hagar—Capitol
- DIANA—Diana Ross—Motown
- FAME—RSO (Soundtrack)
- HEROES—Commodores—Motown
- ONE FOR THE ROAD—Kinks—Arista
- PEARLS—Carole King—Capitol
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
- UNMASKED—Kiss—Casablanca

### KORVETTES/NATIONAL

- BLUES BROTHERS—Atlantic (Soundtrack)
- BRITISH STEEL—Judas Priest—Col
- COME UPSTAIRS—Carly Simon—WB
- FIRIN' UP—Pure Prairie League—Casablanca
- FLESH AND BLOOD—Roxy Music—Atco
- LOVE TRIPPIN'—Spinners—Atlantic
- ONE FOR THE ROAD—Kinks—Arista
- TOMCATTIN'—Blackfoot—Atco
- TOMMY TUTONE—Col
- UNMASKED—Kiss—Casablanca

### MUSICLAND/NATIONAL

- BLUES BROTHERS—Atlantic (Soundtrack)
- CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
- DIANA—Diana Ross—Motown
- EMPTY GLASS—Pete Townshend—Atco
- FAME—RSO (Soundtrack)
- HEROES—Commodores—Motown
- LOVE TRIPPIN'—Spinners—Atlantic
- ONE FOR THE ROAD—Kinks—Arista
- SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
- SOS—SOS Band—Tabu

### RECORD BAR/NATIONAL

- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- 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

- SUN OVER THE UNIVERSE—Sun—Capitol
- THE GAME—Queen—Elektra
- XANADU—MCA (Soundtrack)

### ALEXANDER'S/NEW YORK

- BLUES BROTHERS—Atlantic (Soundtrack)
- CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
- FAME—RSO (Soundtrack)
- HEROES—Commodores—Motown
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ONE FOR THE ROAD—Kinks—Arista
- SOS—SOS Band—Tabu
- TONIGHT—France Joli—Prelude
- UNMASKED—Kiss—Casablanca
- UP ESCALATOR—Graham Parker—Arista

### CRAZY EDDIE/NEW YORK

- ARGYBARGY—Squeeze—A&M
- BLUES BROTHERS—Atlantic (Soundtrack)
- COME UPSTAIRS—Carly Simon—Elektra
- LENORE O'MALLEY—Polydor
- SAVED—Bob Dylan—Col
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- THE MIX—Word of Mouth
- THERE & BACK—Jeff Beck—Epic
- TONIGHT—France Joli—Prelude

### DISC-O-MAT/NEW YORK

- COME UPSTAIRS—Carly Simon—Elektra
- DIANA—Diana Ross—Motown
- FAME—RSO (Soundtrack)
- HOLD OUT—Jackson Browne—Asylum
- HOT BOX—Fatback Band—Spring
- MCCARTNEY II—Paul McCartney—Col
- ONE FOR THE ROAD—Kinks—Arista
- SAVED—Bob Dylan—Col
- TONIGHT—France Joli—Prelude
- YOU & ME—Rockie Robbins—A&M

### STRAWBERRIES/BOSTON

- AMY HOLLAND—Capitol
- BLUES BROTHERS—Atlantic (Soundtrack)
- CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
- CAREFUL—Motels—Capitol
- DIANA—Diana Ross—Motown
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PEARLS—Carole King—Capitol
- PETER GABRIEL—Mercury
- UP ESCALATOR—Graham Parker—Arista
- XANADU—MCA (Soundtrack)

### FOR THE RECORD/BALTIMORE

- ABOUT FACE—Face Dancer—Capitol
- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- BO—Gene Chandler—20th Century-Fox
- FOR MEN ONLY—Millie Jackson—Spring
- HEROES—Commodores—Motown
- ONE IN A MILLION YOU—Larry Graham—WB
- RHAPSODY & BLUES—Crusaders—MCA
- SPECIAL THINGS—Pleasure—Fantasy
- THIS TIME—Al Jarreau—WB

### 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)

- HEROES—Commodores—Motown
- LOVE TRIPPIN'—Spinners—Atlantic
- ONE FOR THE ROAD—Kinks—Arista
- RHAPSODY & BLUES—Crusaders—MCA
- SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO
- TAKE A LITTLE RHYTHM—Ali Thomson—A&M

### PENGUIN FEATHER/NO. VIRGINIA

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- HEROES—Commodores—Motown
- NIGHTHAWKS—Mercury
- ONE IN A MILLION YOU—Larry Graham—WB
- PEARLS—Carole King—Capitol
- SAVED—Bob Dylan—Col
- THERE & BACK—Jeff Beck—Epic
- TOMMY TUTONE—Col

### RECORD REVOLUTION/PA.-DEL.

- COME UPSTAIRS—Carly Simon—WB
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- GROUP B7—Col
- HOLD OUT—Jackson Browne—Asylum
- LOVE JONES—Johnny Guitar Watson—DJM
- SAVED—Bob Dylan—Col
- SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO
- THE GAME—Queen—Elektra
- THERE AND BACK—Jeff Beck—Epic

### RADIO 437/PHILADELPHIA

- CONCERNED PARTY NO. 1—Captain Sky—TEC
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- H—Bob James—Col/Tappan Zee
- HEROES—Commodores—Motown
- HOLD OUT—Jackson Browne—Asylum
- ONE IN A MILLION YOU—Larry Graham—WB
- SAVED—Bob Dylan—Col
- THERE AND BACK—Jeff Beck—Epic
- WAITING ON YOU—Briac—Bang
- XANADU—MCA (Soundtrack)

### NATL. RECORD MART/MIDWEST

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- DIANA—Diana Ross—Motown
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- FEEL THE HEAT—Henry Paul Band—Atlantic
- HOLD OUT—Jackson Browne—Asylum
- ROCK 'N' ROLL ENFORCERS—Silencers—Precision
- SAVED—Bob Dylan—Col
- SOS—SOS Band—Tabu
- TAKE A LITTLE RHYTHM—Ali Thomson—A&M
- TOMCATTIN'—Blackfoot—Atco

### RECORD REVOLUTION/CLEVELAND

- CORRECT USE OF SOAP—Magazine—Virgin
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ETCETERAVILLE—Random Hold—Passport
- HOLD OUT—Jackson Browne—Asylum
- I JUST CAN'T STOP IT—Beat—Sire
- ONE FOR THE ROAD—Kinks—Arista
- PABLO MOSES—Mango
- THERE & BACK—Jeff Beck—Epic
- UP ESCALATOR—Graham Parker—Arista

### MUSIC STOP/MICHIGAN

- ABOUT LOVE—Gladys Knight & the Pips—Col
- BLUES BROTHERS—Atlantic (Soundtrack)
- FLESH & BLOOD—Roxy Music—Atco
- FLUSH THE FASHION—Alice Cooper—WB
- HEAVEN & HELL—Black Sabbath—WB
- KINGBEE—RSO
- ONE FOR THE ROAD—Kinks—Arista
- THIS TIME—Al Jarreau—WB
- 21 AT 33—Elton John—MCA
- UNMASKED—Kiss—Casablanca

### RADIO DOCTORS/MILWAUKEE

- DIANA—Diana Ross—Motown
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FEEL THE HEAT—Henry Paul Band—Atlantic
- HEROES—Commodores—Motown
- INVISIBLE MAN'S BAND—Mango
- ROMANCE DANCE—Kim Carnes—EMI-America
- SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO
- WITHOUT RADAR—Yachts—Polydor
- XANADU—MCA (Soundtrack)
- X-RATED—Blowfly—Weird World

### DISCOUNT RECORDS/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

### EAST-WEST RECORDS/CENTRAL FLORIDA

- AND ONCE AGAIN—Isaac Hayes—Polydor
- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- COME UPSTAIRS—Carly Simon—Elektra
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- FEEL THE HEAT—Henry Paul Band—Atlantic
- H—Bob James—Col/Tappan Zee
- HEROES—Commodores—Motown
- THERE AND BACK—Jeff Beck—Epic
- WAITING ON YOU—Briac—Bang
- YOU & ME—Rockie Robbins—A&M

### SPEC'S MUSIC/FLORIDA

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- FLESH AND BLOOD—Roxy Music—Atco
- MUSIC MAN—Waylon Jennings—RCA
- RHAPSODY AND BLUES—Crusaders—MCA
- SAVED—Bob Dylan—Col
- TALE OF THE TAPE—Billy Squier—Capitol
- THERE AND BACK—Jeff Beck—Epic
- TOMCATTIN'—Blackfoot—Atco
- XANADU—MCA (Soundtrack)

### POPLAR TUNES/MEMPHIS

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- FLESH & BLOOD—Roxy Music—Atco
- HEROES—Commodores—Motown
- HOLD OUT—Jackson Browne—Asylum
- ONE IN A MILLION YOU—Larry Graham—WB

- SAVED—Bob Dylan—Col
- SPECIAL THINGS—Pleasure—Fantasy
- THE GAME—Queen—Elektra
- UP ESCALATOR—Graham Parker—Arista

### TAPE CITY/NEW ORLEANS

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- FAME—RSO (Soundtrack)
- HEROES—Commodores—Motown
- ONE FOR THE ROAD—Kinks—Arista
- RHAPSODY & BLUES—Crusaders—MCA
- SAVED—Bob Dylan—Col
- SOS—SOS Band—Tabu
- THIS TIME—Al Jarreau—WB
- XANADU—MCA (Soundtrack)

### INDEPENDENT RECORDS/COLORADO

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- FAME—RSO (Soundtrack)
- FLESH & BLOOD—Roxy Music—Atco
- H—Bob James—Col/Tappan Zee
- RHAPSODY & BLUES—Crusaders—MCA
- ROBBIE DUPREE—Elektra
- SHEET MUSIC—Barry White—Unlimited Gold
- SPECIAL THINGS—Pleasure—Fantasy
- THERE & BACK—Jeff Beck—Epic

### CIRCLES/ARIZONA

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- COME UPSTAIRS—Carly Simon—WB
- MAKE A LITTLE MAGIC—Dirt Band—UA
- ONE FOR THE ROAD—Kinks—Arista
- RHAPSODY & BLUES—Crusaders—MCA
- THIS TIME—Al Jarreau—WB
- UNLOCK THE FUNK—Locksmith—Arista
- WARM LEATHERETTE—Grace Jones—Island
- XANADU—MCA (Soundtrack)

### MUSIC PLUS/LOS ANGELES

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- H—Bob James—Col/Tappan Zee
- HOLD OUT—Jackson Browne—Asylum
- LOS ANGELES—X—Slash
- RHAPSODY & BLUES—Crusaders—MCA
- ROMANCE DANCE—Kim Carnes—EMI-America
- THE GAME—Queen—Elektra

### EVERYBODY'S RECORDS/NORTHWEST

- ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
- BLUES BROTHERS—Atlantic (Soundtrack)
- BUY AMERICAN—D. B. Cooper—WB
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- H—Bob James—Col/Tappan Zee
- RHAPSODY & BLUES—Crusaders—MCA
- SAVED—Bob Dylan—Col
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
- SPECIAL THINGS—Pleasure—Fantasy
- THERE & BACK—Jeff Beck—Epic

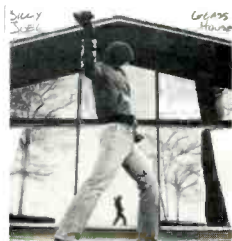
# Record World Albums

PRICE CODE: F — 6.98  
 G — 7.98  
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 K — 12.98  
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JULY 12, 1980

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

JULY 12	JULY 5				WKS. ON CHART	
1	1	<b>GLASS HOUSES</b>	BILLY JOEL	Columbia FC 36384	17	H
2	2	<b>AGAINST THE WIND</b>	BOB SEGER & THE SILVER BULLET BAND	Capitol SOO 12041	18	H
3	3	<b>McCARTNEY II</b>	PAUL McCARTNEY	Columbia FC 36511	5	H
4	4	<b>URBAN COWBOY</b>	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS	Full Moon/Asylum DP 90002	8	X
5	5	<b>THE WALL</b>	PINK FLOYD	Columbia PC2 36183	29	L
6	6	<b>STAR WARS/THE EMPIRE STRIKES BACK</b>	(ORIGINAL SOUNDTRACK)/RSO	RS 2 4201	8	L
7	13	<b>HEROES</b>	COMMODORES	Motown M8 939M1	3	H
8	8	<b>OFF THE WALL</b>	MICHAEL JACKSON	Epic FE 35745	44	H
9	14	<b>THE ROSE</b>	(ORIGINAL SOUNDTRACK)/Atlantic	SD 16010	27	H
10	11	<b>EMPTY GLASS</b>	PETE TOWNSHEND	Atco SD 32 100	9	H
11	10	<b>MOUTH TO MOUTH</b>	LIPPS, INC./Casablanca	NBLP 7197	15	G
12	12	<b>WOMEN AND CHILDREN FIRST</b>	VAN HALEN	Warner Bros. HS 3415	13	H
13	19	<b>DIANA DIANA</b>	ROSS	Motown M8 936M1	5	H
14	7	<b>JUST ONE NIGHT</b>	ERIC CLAPTON	RSO RS 2 4202	11	L
15	15	<b>MICKEY MOUSE DISCO</b>	Disneyland	Vista 2504	16	X
16	16	<b>SCREAM DREAM</b>	TED NUGENT	Epic FE 36404	7	H
17	39	<b>BLUES BROTHERS</b>	(ORIGINAL SOUNDTRACK)/Atlantic	SD 16017	3	H
18	26	<b>UNMASKED</b>	KISS	Casablanca NBLP 7225	4	H
19	9	<b>LET'S GET SERIOUS</b>	JERMAINE JACKSON	Motown M7 928R1	14	G
20	17	<b>GIDEON</b>	KENNY ROGERS	United Artists LOO 1035	13	H
21	34	<b>S.O.S.</b>	S.O.S. BAND	Tabu NJZ 36332 (CBS)	3	G
22	22	<b>21 AT 23</b>	ELTON JOHN	MCA 5121	7	H
23	20	<b>DUKE</b>	GENESIS	Atlantic SD 16014	12	H
24	24	<b>CHRISTOPHER CROSS</b>	Warner Bros.	BSK 3383	18	G
25	30	<b>ONE FOR THE ROAD</b>	KINKS	Arista A2L 8401	3	K
26	18	<b>PRETENDERS</b>	Sire	SRK 6083 (WB)	24	G
27	29	<b>THE LONG RUN</b>	EAGLES	Asylum 5E 508	38	H
28	21	<b>SWEET SENSATION</b>	STEPHANIE MILLS	20th Century Fox T 603 (RCA)	11	G
29	25	<b>CAMEOSIS</b>	CAMEO	Chocolate City CCLP 2011 (Casablanca)	9	G
30	31	<b>AFTER MIDNIGHT</b>	MANHATTANS	Columbia JC 36411	10	G
31	23	<b>MIDDLE MAN</b>	BOZ SCAGGS	Columbia FC 36106	13	H
32	28	<b>DEPARTURE</b>	JOURNEY	Columbia FC 36339	17	H
33	36	<b>NAUGHTY CHAKA</b>	KHAN	Warner Bros. BSK 3385	4	G
34	27	<b>GO ALL THE WAY</b>	ISLEY BROTHERS	T-Neck FZ 36305 (CBS)	13	H
35	32	<b>THE GLOW OF LOVE</b>	CHANGE	Warner/RFC RF 3438	9	G
36	37	<b>HEAVEN AND HELL</b>	BLACK SABBATH	Warner Bros. BSK 3372	6	G
37	40	<b>THE GAMBLER</b>	KENNY ROGERS	United Artists UA LA 934 H	79	G
38	42	<b>TOMCATTIN'</b>	BLACKFOOT	Atco SD 32 101	3	H
39	35	<b>LOVE STINKS</b>	J. GEILS BAND	EMI-America SOO 17016	23	H
40	65	<b>FAME</b>	(ORIGINAL SOUNDTRACK)/RSO	RX 1 3080	2	H
41	33	<b>MAD LOVE</b>	LINDA RONSTADT	Asylum 5E 510	19	H
42	49	<b>THIS TIME</b>	AL JARREAU	Warner Bros. BSK 3434	4	G
43	45	<b>ME MYSELF I</b>	JOAN ARMATRADING	A&M SP 4809	6	G
44	38	<b>DAMN THE TORPEDES</b>	TOM PETTY AND THE HEARTBREAKERS	Backstreet/MCA 5105	44	H



CHARTMAKER OF THE WEEK

45	—	<b>SAVED</b>	BOB DYLAN	Columbia FC 36553	1	H
46	44	<b>ABOUT LOVE</b>	GLADYS KNIGHT & THE PIPS	Columbia JC 36387	6	G



47	52	<b>PETER GABRIEL</b>	Mercury SRM 1 3848	4	G	
48	50	<b>GREATEST HITS</b>	WAYLON JENNINGS	RCA AHL1 3378	60	G
49	51	<b>KENNY KENNY ROGERS</b>	United Artists LWAK 979	40	H	
50	48	<b>TRILOGY: PAST, PRESENT &amp; FUTURE</b>	FRANK SINATRA	Reprise 3FS 2300 (WB)	13	X
51	54	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b>	Atlantic SD 16013	15	H	
52	55	<b>IN THE HEAT OF THE NIGHT</b>	PAT BENATAR	Chrysalis CHR 1236	34	G
53	46	<b>POWER TEMPTATIONS</b>	Gordy G8 994M1 (Motown)	8	H	
54	43	<b>THE UP ESCALATOR</b>	GRAHAM PARKER	Arista AL 9517	7	H
55	41	<b>ONE EIGHTY</b>	AMBROSIA	Warner Bros. BSK 3368	11	G
56	59	<b>DON'T LOOK BACK</b>	NATALIE COLE	Capitol ST 12079	5	G
57	53	<b>ROSES IN THE SNOW</b>	EMMYLOU HARRIS	Warner Bros. BSK 3422	7	G
58	60	<b>LIGHT UP THE NIGHT</b>	BROTHERS JOHNSON	A&M SP 3716	19	H
59	47	<b>TWO PLACES AT THE SAME TIME</b>	RAY PARKER, JR. AND RAYDIO	Arista AL 9515	14	H
60	63	<b>HOT BOX</b>	FATBACK	Spring SP 1 6726 (Polydor)	11	G
61	57	<b>TEN YEARS OF GOLD</b>	KENNY ROGERS	United Artists UA LA 835 H	28	G
62	89	<b>ONE IN A MILLION YOU</b>	LARRY GRAHAM	Warner Bros. BSK 3447	2	G
63	72	<b>MUSIC MAN</b>	WAYLON JENNINGS	RCA AHL1 3602	4	G
64	117	<b>ANYTIME ANYPLACE ANYWHERE</b>	ROSSINGTON COLLINS BAND	MCA 5130	1	H
65	70	<b>FIRIN' UP</b>	PURE PRAIRIE LEAGUE	Casablanca NBLP 7212	5	G
66	56	<b>BRITISH STEEL</b>	JUDAS PRIEST	Columbia JC 36443	6	G
67	80	<b>FOUND ALL THE PARTS</b>	CHEAP TRICK	Epic/Nu-Disk E4 36453	2	X
68	—	<b>THERE AND BACK</b>	JEFF BECK	Epic FE 35684	1	H
69	87	<b>LOVE TRIPPIN'</b>	SPINNERS	Atlantic SD 19270	2	G
70	58	<b>GO TO HEAVEN</b>	GRATEFUL DEAD	Arista AL 9508	9	H
71	86	<b>ROCKS, PEBBLES AND SAND</b>	STANLEY CLARKE	Epic JE 36506	3	G
72	81	<b>FLESH AND BLOOD</b>	ROXY MUSIC	Atco SD 32 102	2	H
73	136	<b>RHAPSODY AND BLUES</b>	CRUSADERS	MCA 5124	1	H
74	92	<b>ONE BAD HABIT</b>	MICHAEL FRANKS	Warner Bros. BSK 3427	2	G
75	123	<b>COME UPSTAIRS</b>	CARLY SIMON	Warner Bros. BSK 3443	1	G
76	73	<b>MONSTER</b>	HERBIE HANCOCK	Columbia JC 36415	7	G
77	135	<b>CAN'T STOP THE MUSIC</b>	(ORIGINAL SOUNDTRACK) VILLAGE PEOPLE	Casablanca NBLP 7220	1	H
78	75	<b>ON THE RADIO—GREATEST HITS VOLUMES I &amp; II</b>	DONNA SUMMER	Casablanca NBLP 2 7191	35	L
79	61	<b>PHOENIX</b>	DAN FOGELBERG	Full Moon/Epic FE 35634	30	H
80	69	<b>CRASH AND BURN</b>	PAT TRAVERS	BAND/Polydor PD 1 6262	15	G
81	68	<b>CATCHING THE SUN</b>	SPYRO GYRA	MCA 5108	16	H
82	67	<b>SPIRIT OF LOVE</b>	CON FUNK SHUN	Mercury SRM 1 3806	14	G
83	66	<b>FLUSH THE FASHION</b>	ALICE COOPER	Warner Bros. BSK 3436	7	G
84	64	<b>THE PLEASURE PRINCIPLE</b>	GARY NUMAN	Atco SD 38 120	21	G
85	90	<b>YOU AND ME</b>	ROCKIE ROBBINS	A&M SP 4805	4	G
86	76	<b>STRAIGHT AHEAD</b>	LARRY GATLIN	Columbia JC 36250	7	G
87	77	<b>STARDUST</b>	WILLIE NELSON	Columbia KC 35305	23	G
88	78	<b>COAL MINER'S DAUGHTER</b>	(ORIGINAL SOUNDTRACK)/MCA	5107	12	H
89	99	<b>LOVE IS A SACRIFICE</b>	SOUTHSIDE JOHNNY & THE ASBURY JUKES	Mercury SRM 1 3836	2	G
90	85	<b>THE CARS</b>	Elektra 6E 135	100	G	
91	116	<b>SPLENDIDO HOTEL</b>	AL DI MEOLA	Columbia C2X 36270	1	J
92	101	<b>PEARLS—SONGS OF GOFFIN AND KING</b>	CAROLE KING	Capitol SOO 12073	1	H
93	102	<b>FOR MEN ONLY</b>	MILLIE JACKSON	Spring SP 1 6727 (Polydor)	1	G
94	83	<b>DARK SIDE OF THE MOON</b>	PINK FLOYD	Harvest SMAS 11163 (Capitol)	22	G
95	98	<b>TOMMY TUTONE</b>	Columbia NJC 36372	2	G	
96	—	<b>"H"</b>	BOB JAMES	Columbia/Tappan Zee JC 36442	1	H
97	104	<b>LET ME BE YOUR ANGEL</b>	STACY LATTISAW	Cotillion SD 5219 (Atl)	1	G
98	71	<b>WIZARD ISLAND</b>	JEFF LORBER FUSION	Arista AL 9516	6	H
99	62	<b>FREEDOM OF CHOICE</b>	DEVO	Warner Bros. BSK 3435	6	G
100	100	<b>VAN HALEN</b>	Warner Bros.	BSK 3075	3	G

# Albums 151-200

JULY 12, 1980

- 151 GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
- 152 HIGHWAY TO HELL AC/DC/Atlantic SD 19244
- 153 AFTER THE ROSES KENNY RANKIN/Atlantic SD 19271
- 154 CAREFUL MOTELS/Capitol ST 12070
- 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 PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4
- 159 ABOUT FACE FACE DANCER/Capitol ST 12082
- 160 SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
- 161 KINGBEES/RSO RS 1 3075
- 162 DO THEY HURT? BRAND X/Passport PB 9845 (Jem)
- 163 THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 164 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 165 WHITE MUSIC CRACK THE SKY/Lifesong LS 8028
- 166 KITTYHAWK/EMI-America SW 17029
- 167 TAKE A LITTLE RHYTHM ALI THOMSON/A&M SP 4803
- 168 NATURAL INGREDIENTS RICHARD TEE/Columbia/Tappan Zee JC 36380
- 169 THE CORRECT USE OF SOAP MAGAZINE/Virgin VA 13144 (Atl)
- 170 SPLASHDOWN BREAKWATER/Arista AB 4264
- 171 LET'S MAKE A NEW DOPE DEAL CHEECH & CHONG/Warner Bros. HS 3391
- 172 NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
- 173 AIRBORN MIKE OLDFIELD/Virgin VA 13143 (Atl)
- 174 BODY LANGUAGE PATTI AUSTIN/CTI JZ 36503 (CBS)
- 175 IN THE POCKET NEILSEDAKA/Elektra 6E 259

- 176 THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD/Curtom/RSO RS 1 3084
- 177 WAITING ON YOU BRICK/Bang JZ 36262 (CBS)
- 178 FEEL THE HEAT HENRY PAUL BAND/Atlantic SD 19273
- 179 CAT IN THE HAT BOBBY CALDWELL/Clouds 18 (TK)
- 180 SEDUCTION JAMES LAST BAND/Polydor PD 1 6283
- 181 FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246
- 182 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 183 LED ZEPPELIN IV/Atlantic SD 19129
- 184 GREATEST HITS VOL. 2 ABBA/SD 16009
- 185 SLOWHAND ERIC CLAPTON/RSO RS 1 3030
- 186 UNLOCK THE FUNK LOCKSMITH/Arista AB 4274
- 187 EMPIRE JAZZ VARIOUS ARTISTS/RSO RS 1 3085
- 188 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407
- 189 WARM LEATHERETTE GRACE JONES/Island ILPS 9592 (WB)
- 190 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
- 191 BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512
- 192 THE MESSAGE IS STILL THE SAME D.J. ROGERS/ARC/Columbia JC 36376
- 193 SHEILA AND B. DEVOTION/Carrere CAR 38 124 (Atl)
- 194 HANG TOGETHER ODYSSEY/RCA AFL1 3526
- 195 BARNET DOGS RUSS BALLARD/Epic NJE 36186
- 196 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
- 197 PRIVATE LIGHTNING/A&M SP 4791
- 198 OZARK MOUNTAIN DAREDEVILS/Columbia JC 36375
- 199 RENE & ANGELA/Capitol ST 12077
- 200 ENDANGERED SPECIES KLAATU/Capitol ST 12080

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

## Album Cross Reference

AIR SUPPLY	144	EARL KLUGH	126
AMBROSIA	55	GLADYS KNIGHT & THE PIPS	46
JOAN ARMATRADING	43	KROKUS	149
AVB	123	PATTI LABELLE	116
ROY AYERS/WAYNE HENDERSON	108	STACY LATTISAW	97
JEFF BECK	68	LIPPS, INC.	11
PAT BENATAR	52	KENNY LOGGINS	142
BLACKFOOT	38	JEFF LORBER	98
BLACK SABBATH	36	LYNYRD SKYNYRD	105
BLONDIE	107	MANHATTANS	30
BLUE OYSTER CULT	110	TEENA MARIE	103
BRECKER BROS.	143	VAUGHAN MASON AND CREW	135
BROTHERS JOHNSON	58	CURTIS MAYFIELD	147
PEABO BRYSON	129	PAUL McCARTNEY	3
ROCKY BURNETTE	121	HAROLD MELVIN	140
CAMEO	29	STEPHANIE MILLS	28
KIM CARNES	136	MOLLY HATCHET	134
CARS	90	MICKEY MOUSE DISCO	15
GENE CHANDLER	114	WILLIE NELSON	87
CHANGE	35	WILLIE NELSON & RAY PRICE	131
CHEAP TRICK	67	NIGHTHAWKS	141
ERIC CLAPTON	14	TED NUGENT	16
STANLEY CLARKE	71	GARY NUUMAN	84
NATALIE COLE	56	ORIGINAL SOUNDTRACK:	
COMMODORES	7	AMERICAN GIGOLO	111
CON FUNK SHUN	82	BLUES BROS.	17
ALICE COOPER	83	CAN'T STOP THE MUSIC	77
RANDY CRAWFORD	128	COAL MINER'S DAUGHTER	88
CHRISTOPHER CROSS	24	ELECTRIC HORSEMAN	125
CRUSADERS	73	EMPIRE STRIKES BACK	6
MAC DAVIS	101	FAME	40
DEVO	99	ROADIE	150
AL DI MEOLA	91	ROSE	9
GEORGE DUKE	138	URBAN COWBOY	4
ROBBIE DUPREE	119	XANADU	115
BOB DYLAN	45	GRAHAM PARKER	54
EAGLES	27	RAY PARKER JR. & RAYDIO	59
FATBACK	60	TOM PETTY	44
ROBERTA FLACK FEATURING DONNY HATHAWAY	51	PINK FLOYD	5, 94
DAN FOGELBERG	79	PLEASURE	132
FOGHAT	109	POINT BLANK	139
RODNEY FRANKLIN	104	PRETENDERS	26
MICHAEL FRANKS	74	PURE PRAIRIE LEAGUE	55
PETER GABRIEL	47	REO SPEEDWAGON	120
LARRY GATLIN	86	ROCKIE ROBBINS	85
J. GEILS	39	KENNY ROGERS	20, 37, 49, 61
GENESIS	23	LINDA RONSTADT	41
LARRY GRAHAM	62	DIANA ROSS	75
GRATEFUL DEAD	70	ROSSINGTON COLLINS BAND	64
SAMMY HAGAR	113	ROXY MUSIC	72
HERBIE HANCOCK	76	DAVID SANBORN	112
EMMYLOU HARRIS	57	BOZ SCAGGS	31
ISAAC HAYES	133	SCORPIONS	117
AL HUDSON	130	BOB SEGER	2, 102
INVISIBLE MAN'S BAND	124	CARLY SIMON	130
ISLEY BROTHERS	34	FRANK SINATRA	50
JERMAINE JACKSON	19	S.O.S. BAND	21
MICHAEL JACKSON	8	SOUTHSIDE JOHNNY	89
MILLIE JACKSON	93	SPINNERS	69
BOB JAMES	96	SPYRO GYRA	81
WAYLON JENNINGS	48, 63	SQUEEZE	146
BILLY JOEL	1	STYX	122
ELTON JOHN	22	DONNA SUMMER	78
FRANCE JOLI	148	TEMPTATIONS	53
JOURNEY	32	PETE TOWNSHEND	10
JUDAS PRIEST	66	PAT TRAVERS	80
AL JARREAU	42	TOMMY TUTONE	95
CHAKA KHAN	33	VAN HALEN	12, 100
CAROLE KING	92	VOLUNTEER JAM VI	137
KINKS	25	GROVER WASHINGTON, JR.	106
KISS	18	JOHNNY GUITAR WATSON	127
		WHISPERS	118

# Record World Albums 101-150

JULY 12, 1980

- | JULY 12 | JULY 5 |  |
|---------|--------|--|
| 101     | 93     | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207                |
| 102     | 94     | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698 |
| 103     | 107    | LADY T TEENA MARIE/Gordy G7 992R1 (Motown)                           |
| 104     | 103    | YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122                 |
| 105     | 113    | GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008                           |
| 106     | 105    | SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1                    |
| 107     | 112    | PARALLEL LINES BLONDIE/Chrysalis CHR 1192                            |
| 108     | 119    | PRIME TIME ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6276               |
| 109     | 111    | TIGHT SHOES FOGHAT/Bearsville BHS 6999 (WB)                          |
| 110     | —      | CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550               |
| 111     | 82     | AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259              |
| 112     | 106    | HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379                         |
| 113     | 114    | DANGER ZONE SAMMY HAGAR/Capitol ST 12069                             |
| 114     | 118    | '80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)             |
| 115     | —      | XANADU (ORIGINAL SOUNDTRACK)/MCA 6100                                |
| 116     | 96     | RELEASED PATTI LABELLE/Epic JE 36381                                 |
| 117     | 74     | ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825                        |
| 118     | 127    | THE WHISPERS/Solar BXL1 3521 (RCA)                                   |
| 119     | 129    | ROBBIE DUPREE/Elektra 6E 273   |
| 120     | 125    | A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444 |
| 121     | 139    | THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-America SW 17033         |
| 122     | 91     | CORNERSTONE STYX/A&M SP 3711   |
| 123     | 124    | SHINE AVERAGE WHITE BAND/Arista AL 9523                              |
| 124     | 84     | INVISIBLE MAN'S BAND/Mango MLPS 9537                                 |
| 125     | 79     | THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327        |
| 126     | 120    | DREAM COME TRUE EARL KLUGH/United Artists LT 1026                    |
| 127     | 137    | LOVE JONES JOHNNY GUITAR WATSON/DJM 31 (Mercury)                     |
| 128     | 128    | NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros. BSK 3421                |
| 129     | 88     | PARADISE PEABO BRYSON/Capitol SOO 12063                              |
| 130     | 147    | ONE WAY FEATURING AL HUDSON/MCA 5127                                 |
| 131     | 141    | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476         |
| 132     | 148    | SPECIAL THINGS PLEASURE/Fantasy F 9600                               |
| 133     | 95     | AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269                         |
| 134     | 134    | FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110                   |
| 135     | 145    | BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick BL 754221 |
| 136     | 146    | ROMANCE DANCE KIM CARNES/EMI-America SW 17030                        |
| 137     | 138    | VOLUNTEER JAM VI VARIOUS ARTISTS/Epic KE2 36438                      |
| 138     | 97     | A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483                    |
| 139     | 133    | THE HARD WAY POINT BLANK/MCA 5114                                    |
| 140     | 140    | THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)  |
| 141     | 142    | THE NIGHTHAWKS/Mercury SRM 1 3833                                    |
| 142     | 143    | KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172                        |
| 143     | 144    | DETENTE BRECKER BROTHERS/Arista AB 4272                              |
| 144     | 122    | LOST IN LOVE AIR SUPPLY/Arista AB 4268                               |
| 145     | —      | INFLATION STANLEY TURRENTINE/Elektra 6E 269                          |
| 146     | 108    | ARGYBARGY SQUEEZE/A&M SP 4802  |
| 147     | —      | SOMETHING TO BELIEVE IN CURTIS MAYFIELD/Curtom/RSO RS 1 3077         |
| 148     | —      | TONIGHT FRANCE JOLI/Prelude PRL 12179                                |
| 149     | 150    | METAL RENDEZ-VOUS KROKUS/Ariola-America OL 1502 (Arista)             |
| 150     | —      | ROADIE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner Bros. 2HS 3441   |

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK — The first order of business this week is to thank all of the staff and volunteers of the Black Music Association, who made the task of covering the conference a lot easier for all those in the press and media. Please know that your hard work and dedication are greatly appreciated.

RCA Records and New York station WWRL have collaborated on a project that others around the country may find useful. Through the efforts of program director **Bob Law** and RCA promotion manager **Keith Jackson**, 1600 subway billboards around the city encourage the public to listen to **Odessey**, **Stephanie Mills**, the **Whispers** and **Skyy** with various WWRL jocks. RCA paid for the campaign and the legal end was hammered out to make sure that the FCC would understand the nature of what was being done. "We wanted to do something for some of the other stations that ordinarily don't get the attention they deserve," explained Jackson. "We hope that other labels will offer similar support to the black stations that are influential in a market but may not be necessarily number one."

The project will also give Bob Law a chance to experiment with a concept that he elaborated on at the Black Music Assoc. conference at length. "We're interested in seeing what the psychographic effects of the billboards will be," said Law. He made the comparison of what happened to the billboards that WBLS posted throughout the city. "The fact that those posters had little or no graffiti on them, is an indication that those billboards reflected a positive self image to black kids. The same has been true with our billboards. That means they respect what the station stands for, especially since the billboards are in black and white and have a lot of space for people to scribble on. We think the whole project worked well."

**Jimmy Castor** has followed up a good reaction to his "Can't Help Falling In Love" single with an album on the Long Distance Records label. The seven-tune LP is being handled by Platinum Promotions, P.O. Box 276, 160-8 Hamilton Ave., Fairview, N. J. 07022, (201) 943-6438.

There is a heavy rumor circulating that New York station WFMJ, which was recently sold to Heftel Broadcasting, will replace its beautiful music format in favor of a black music format. If this is to be the case, perhaps they will join those black stations that are exploring the black MOR concept.

**Jesse Jackson** announced at the Black Music Assoc.'s black leadership forum that his organization, PUSH, intends to confront Budweiser about its Summerfest concert series when it arrives in Chicago on July 19th because while all of the artists on the bill are black, the show is being handled by a white promoter.

Talented pianist, **George Cables**, whose credits include work with **Billy Cobham**, **Lenny White**, **Art Blakey**, **Max Roach**, **Freddie Hub-**

**bard** and numerous others, has released a beautiful album entitled "Cables' Vision." It's available on the Contemporary label, an independent outfit based in Los Angeles. Featured with Cables are **Freddie Hubbard**, **Bobby Hutcherson**, **Peter Erskine**, **Vince Charles**, **Ernie Watts** and **Tony Dumas**. The six tunes on the LP are in mellow as well as straight-ahead styles, with nice solos from all present. The production work of **John Koenig** is excellent. This album, which, by the way, is also beautifully packaged, offers plenty that is worthy of air play. Contemporary Records can be reached at P.O. Box 2628, Los Angeles, CA 90028. (213) 466-1633.

**Travis Milner**, a graduate of INCA's Recording Industry Training Program, brought his eight-piece band, **Genlyfite**, into Leviticus (Continued on page 33)

## Black Oriented Album Chart

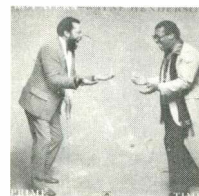
JULY 12, 1980

- DIANA**  
DIANA ROSS/Motown MB 936M1
- LET'S GET SERIOUS**  
JERMAINE JACKSON/Motown M7 928R1
- CAMEOSIS**  
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- S.O.S.**  
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- ABOUT LOVE**  
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- HEROES**  
COMMODORES/Motown MB 939M1
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- THE GLOW OF LOVE**  
CHANGE/Warner/RFC RFC 3438
- NAUGHTY**  
CHAKA KHAN/Warner Bros. BSK 3385
- GO ALL THE WAY**  
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- AFTER MIDNIGHT**  
MANHATTANS/Columbia JC 36411
- ONE IN A MILLION YOU**  
LARRY GRAHAM/Warner Bros. BSK 3447
- HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- TWO PLACES AT THE SAME TIME**  
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- MOUTH TO MOUTH**  
LIPPS, INC./Casablanca NBLP 7197
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- ROBERTA FLACK FEATURING DONNY HATHAWAY**  
Atlantic SD 16013
- POWER**  
TEMPTATIONS/Gordy G8 994M1 (Motown)
- LOVE TRIPPIN'**  
SPINNERS/Atlantic SD 19270
- DON'T LOOK BACK**  
NATALIE COLE/Capitol ST 12079
- INVISIBLE MAN'S BAND**  
Mango MLPS 9537
- SPIRIT OF LOVE**  
CON FUNK SHUN/Mercury SRM 1 3806
- '80**  
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (A&I)
- LADY T**  
TEENA MARIE/Gordy G7 992R1 (Motown)
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
- FOR MEN ONLY**  
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
- RELEASED**  
PATTI LABELLE/Epic JE 36381
- PARADISE**  
PEABO BRYSON/Capitol SOO 12063
- AND ONCE AGAIN**  
ISAAC HAYES/Polydor PD 1 6269
- YOU AND ME**  
ROCKIE ROBBINS/A&M SP 4805
- TWO**  
G.Q./Arista AL 9511
- NOW WE MAY BEGIN**  
RANDY CRAWFORD/Warner Bros. BSK 3421
- 1980**  
B.T. EXPRESS/Columbia JC 36333
- ONE WAY FEATURING AL HUDSON**  
MCA 5127
- SPECIAL THINGS**  
PLEASURE/Fantasy F 9600
- LOVE JONES**  
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- BOUNCE, ROCK, SKATE, ROLL**  
VAUGHAN MASON AND CREW/Brunswick BL 754211
- WAITING ON YOU**  
BRICK/Bang JZ 36262 (CBS)
- BARRY WHITE'S SHEET MUSIC**  
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- SPLASHDOWN**  
BREAKWATER/Arista AB 4264
- SHINE**  
AVERAGE WHITE BAND/Arista AL 9523
- LIGHT UP THE NIGHT**  
BROTHERS JOHNSON/A&M SP 3716
- ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 36506
- TONIGHT**  
FRANCE JOLI/Prelude PRL 12179
- CAMERON**  
Salsoul SA 8535 (RCA)
- SOMETHING TO BELIEVE IN**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3077

## PICKS OF THE WEEK

### PRIME TIME

ROY AYERS AND WAYNE HENDERSON—  
Polydor PD-1-6276



Ayers and Henderson, both of whom gained their earliest fame as instrumentalists, and have also had success with R&B selections, combine the best of both on this album. This self-produced package includes eight original tunes. While "Weekend Lover" will appeal to fusion listeners, there's plenty here for dancers.

### LOVE APPROACH

TOM BROWNE—Arista/GRP GRP 5008



On his second release, trumpeter Browne plays in a mostly light fusion setting, with tunes that highlight him as both composer and instrumentalist. This digital recording has its best moments on the straight-ahead and mellow cut, "Nocturne," which should find its way onto all jazz radio. "Funkin' For Jamaica (N.Y.);" is headed for the BOS chart.

### LOVE SENSATION

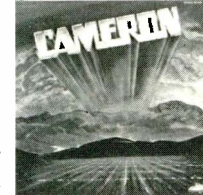
LOLEATTA HOLLOWAY—Gold Mind GA 9506 (Salsoul)



Having made her last appearance on record with Dan Hartman, Ms. Holloway here belts out up-tempo and moderate ballad numbers with good results. Contributions come from Norman Harris, Bobby Womack and Hartman. Most outstanding tracks include the title tune, which should prove to be a popular dance floor item.

### CAMERON

Salsoul SA-8535 (RCA)



For his debut outing, this fine vocalist finds himself working with the hit-making producer Randy Muller. The two have come up with five dance tunes with assured chart potential. Leading the pack are "Let's Get It Off" and "Magic Of You." The reggae-tinged "Can't Live Without You," which reminds one of Stevie Wonder, deserves airplay as well.



# Record World Black Oriented Singles



JULY 12, 1980

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

JULY 12	JULY 5		WKS. ON CHART
1	1	<b>TAKE YOUR TIME (DO IT RIGHT) PART I</b> THE S.O.S. BAND Tabu 9 5522 (CBS) 	13
2	2	<b>LANDLORD</b> GLADYS KNIGHT & THE PIPS/Columbia 1 11239	13
3	4	<b>ONE IN A MILLION</b> LARRY GRAHAM/Warner Bros. 49221	10
4	3	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	18
5	5	<b>A LOVER'S HOLIDAY</b> CHANGE/Warner/RFC 49208	13
6	8	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)</b> SPINNERS/Atlantic 3664	8
7	6	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	17
8	10	<b>WE'RE GOING OUT TONIGHT</b> CAMEO/Chocolate City 3206 (Casablanca)	11
9	9	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox 2449 (RCA)	15
10	7	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	17
11	11	<b>YOU AND ME</b> ROCKIE ROBBINS/A&M 2213	11
12	17	<b>DYNAMITE</b> STACY LATTISAW/Cotillion 45015 (Atl)	9
13	14	<b>SITTING IN THE PARK</b> G.Q./Arista 0510	9
14	13	<b>BACK TOGETHER AGAIN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	12
15	12	<b>GOTTA GET MY HANDS ON SOME MONEY</b> FATBACK/ Spring 3008 (Polydor)	16
16	15	<b>ALL-NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	18
17	28	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49506	3
18	20	<b>DOES SHE HAVE A FRIEND?</b> GENE CHANDLER/20th Century Fox 2451 (RCA)	10
19	16	<b>CLOUDS</b> CHAKA KHAN/Warner Bros. 49216	12
20	18	<b>POWER TEMPTATIONS</b> /Gordy 7183 (Motown)	12
21	23	<b>LIGHT UP THE NIGHT</b> BROTHERS JOHNSON/A&M 2238	7
22	24	<b>SOMEONE THAT I USED TO LOVE</b> NATALIE COLE/Capitol 4869	7
23	39	<b>THE BREAKS (PART I)</b> KURTIS BLOW/Mercury 566	4
24	31	<b>HERE WE GO AGAIN (PART I)</b> ISLEY BROTHERS/T-Neck 9 2291 (CBS)	5
25	42	<b>OLD-FASHION LOVE</b> COMMODORES/Motown 1489	3
26	27	<b>I SHOULD BE YOUR LOVER</b> HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	8
27	30	<b>JAM (LET'S TAKE IT TO THE STREETS)</b> FIVE SPECIAL/ Elektra 46620	7
28	29	<b>NEVER GIVIN' UP</b> AL JARREAU/Warner Bros. 49234	8
29	21	<b>I DON'T GO SHOPPING</b> PATTI LABELLE/Epic 9 50872	10
30	35	<b>JOJO BOZ</b> SCAGGS/Columbia 1 11281	4
31	46	<b>BACKSTROKIN'</b> FATBACK/Spring 3012 (Polydor)	3
32	25	<b>BEHIND THE GROOVE</b> TEENA MARIE/Gordy 7184 (Motown)	10
33	19	<b>OVERNIGHT SENSATION</b> JERRY KNIGHT/A&M 2215	14
34	52	<b>REBELS ARE WE CHIC</b> /Atlantic 3665	2
35	53	<b>CAN'T WE TRY</b> TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	2
36	40	<b>FIGURES CAN'T CALCULATE</b> WILLIAM DeVAUGHN/TEC 767	5
37	37	<b>ALL THE WAY</b> BRICK/Bang 9 4810 (CBS)	7
38	38	<b>SPACER</b> SHEILA & B. DEVOTION/Carrere 7209 (Atl)	8
39	43	<b>WE SUPPLY</b> STANLEY CLARKE/Epic 9 50890	6

40	41	<b>I WANNA KNOW YOUR NAME</b> FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA)	5
41	45	<b>PARTY LIGHTS</b> GAP BAND/Mercury 76062	5
42	49	<b>FOR THOSE WHO LIKE TO GROOVE</b> RAY PARKER, JR. & RAYDIO/Arista 0522	3
43	32	<b>I AIN'T NEVER</b> ISAAC HAYES/Polydor 2090	8
44	44	<b>SKYYZOD</b> SKYY/Salsoul 72121 (RCA)	7

## CHARTMAKER OF THE WEEK

45	—	<b>UPSIDE DOWN</b> DIANA ROSS Motown 1494	1
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46	48	<b>ROLLER SKATE</b> VAUGHAN MASON AND CREW/Brunswick 754221	5
47	47	<b>HONEY, HONEY</b> DAVID HUDSON/Alston 3450 (TK)	8
48	51	<b>LOVE JONES</b> JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	5
49	—	<b>LOVE DON'T MAKE IT RIGHT</b> ASHFORD & SIMPSON/ Warner Bros. 49269	1
50	55	<b>(BABY) I CAN'T GET OVER LOSING YOU</b> TTF/RSO/Curtom 1035	3
51	57	<b>BY YOUR SIDE</b> CON FUNK SHUN/Mercury 76006	3
52	58	<b>HEAVY ON PRIDE (LIGHT ON LOVE)</b> SMOKEY ROBINSON/ Tamla 54313 (Motown)	3
53	59	<b>LET'S GO 'ROUND AGAIN</b> AVERAGE WHITE BAND/Arista 0515	2
54	60	<b>BEYOND</b> HERB ALPERT/A&M 2246	2
55	61	<b>DO YOU REALLY LOVE ME</b> RENE & ANGELA/Capitol 4851	3
56	62	<b>I ENJOY YA 7TH WONDER</b> /Chocolate City 3207 (Casablanca)	3
57	63	<b>YEARNIN' BURNIN'</b> PLEASURE/Fantasy 893	3
58	65	<b>I JUST WANNA DANCE WITH YOU</b> STARPOINT/Chocolate City 3208 (Casablanca)	2
59	64	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621	3
60	66	<b>I'VE JUST BEGUN TO LOVE YOU</b> DYNASTY/Solar (RCA)	2
61	67	<b>SPACE RANGER (MAJIC'S IN THE AIR)</b> SUN/Capitol 4873	2
62	68	<b>I LOVE THE WAY YOU LOVE</b> PEABO BRYSON/Capitol 4887	2
63	22	<b>GIVE UP THE FUNK (LET'S DANCE)</b> B.T. EXPRESS/Columbia 1 11249	13
64	—	<b>WIDE RECEIVER (PART I)</b> MICHAEL HENDERSON/Buddah 622 (Arista)	1
65	—	<b>RESCUE ME</b> A TASTE OF HONEY/Capitol 4888	1
66	—	<b>LOOKING FOR LOVE</b> CANDI STATON/Warner Bros. 49240	1
67	—	<b>LAST NIGHT AT DANCELAND</b> RANDY CRAWFORD/ Warner Bros. 49276	1
68	—	<b>I'VE GOT MY SECOND WIND</b> AL JOHNSON/Columbia 1 11287	1
69	—	<b>PAPILLION (AKA HOT BUTTERFLY)</b> CHAKA KHAN/ Warner Bros. 49256	1
70	—	<b>HEY LOVER</b> CHOCOLATE MILK/RCA 12030	1
71	36	<b>LOVE'S SWEET SENSATION</b> CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029	8
72	33	<b>DON'T TAKE MY LOVE AWAY</b> SWITCH/Gordy 7181 (Motown)	9
73	50	<b>DO YOUR THANG</b> ONE WAY FEATURING AL HUDSON/ MCA 41238	7
74	26	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS/T-Neck 9 2290 (CBS)	20
75	34	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	18

## Black Music Report (Continued from page 32)

recently for a successful engagement. Milner is a multi-talented musician who last played bass with Roy Ayers. The group music incorporates pop, rock and R&B.

Sherry Winston, whose band has played a number of well received dates around New York in the last four weeks, will be appearing at Mikells on July 9th.

## Werchen Exits Phonogram To Form Law Firm

NEW YORK—David Werchen has left his position as vice president, business affairs and director of law for Phonogram/Mercury Records to open an office for the

practice of law at 150 East 58th Street—Suite 3000, New York, N.Y. 10155, phone: (212) 486-0535.

# Record World Jazz

By SAMUEL GRAHAM

■ **TWO GOOD DAYS:** Events like the Playboy Jazz Festival (June 21-22 at the Hollywood Bowl) can't be reviewed as a standard concert. One doesn't, or shouldn't, go to a two-day, more-than-16-hour gathering; the sheer volume (as in amount) of acts, about 21 of them this year, makes concentrating on every one of them an unlikely proposition at best. An open-air festival like this is a much more gradual affair than a two or three hour rock concert, where the only thing you can or want to do is sit in the dark and experience loud, visually impressive rock and roll. On the contrary, this was a chance to relax with some good companionship, good food, good weather and—for many, at least—a variety of preferred stimulants, all against a background of mostly first-rate music. Given that everything happens pretty much as planned, a surer formula for a great time would be hard to come by.

By those standards, this year's festival—the second for Playboy, which now plans to make it an annual event—was a rousing success, even if the musical peaks weren't quite as high as they were last year, when people like **Count Basie** and **Weather Report** really tore it up. No doubt due to Playboy's and producer **George Wein's** enormously effective promotional efforts, both shows were packed, with a capacity crowd for the second day. And as a production, per se, neither day could be faulted. Like last year, almost every set began exactly on time, usually within five minutes of the set that preceded it; and whoever was mixing the sound was able, with a few brief lapses, to make a smooth job all around—and an easy gig to enjoy.

The acts themselves showed a balance of several generations of jazz, from oldsters like the **Gentlemen of Swing** (**Benny Carter**, **Harry "Sweets" Edison**, **Teddy Wilson**, **Ray Brown** and **Shelly Manne**) and **Benny Goodman** through younger veterans like **McCoy Tyner**, **George Cables** and **Freddie Hubbard** to relative newcomers like **Ronnie Laws**, **Hiroshima** and **Angela Bofill**. Even if the sequencing was sometimes a little weird—Laws had the misfortune of following Goodman and leading into **Buddy Rich**—there was something for most tastes, and that's what jazz these days seems to be about.

For my tastes, the younger, fusion-oriented artists (also including **Herbie Hancock**) rarely hit the spot, either before or after their elders. Duty compels me to report, however, that most of them were accorded some of the biggest ovations of either day, especially Ms. Bofill.

There were lots of ovations: the **Gentlemen of Swing's** entire set; **Benny Goodman's** vocal trio, **Rare Silk**, who were a crowd favorite on Saturday and whose act was a nostalgic, if trivial, delight; **Mel Torme** and **Rich** trading improvised fours on the former's tribute to **Ella**

**Fitzgerald**; an incredibly facile and swinging performance by the great **Stephane Grappelli**, with two virtuoso guitarists in **John Etheridge** and **Martin Taylor**; a sax duel between **Lew Tabackin** and **John Gross** during a fine set by the **Tabackin/Toshiko Akiyoshi** big band; and, for the fusionists, an interesting set by **Chick Corea**.

In future years, it'd be nice to see Wein step just a little further outside, by bringing in an act or two along the lines of the **Art Ensemble of Chicago** or **Oregon**, or one of Inner City's east coast outfits (or west coast, for that matter, like **Andy Narell** or **Campbell Newton**), or an ECM artist like **Jack DeJohnette** or **Old and New Dreams**—something a little more challenging that still wouldn't send the traditional types scurrying for the restrooms. It can be done. Meanwhile, I'm already looking forward to next year, so they must be doing something right.

**NEW RELEASES:** From Inner City comes a trio of fine new piano albums, with **Roland Hanna** playing the music of **Alec Wilder**, **Al Haig** playing **Jerome Kern** and **Tommy Flanagan** playing **Harold Arlen**. Inner City also has the second album by a California fusion band called **Solar Plexus**, called "Earth Songs," as well as **Gerry Wiggins'** "Wig Is Here," on the Classic Jazz label . . . An older Inner City album that I haven't gotten around to mentioning yet (and which will appeal to fans of the acoustic guitar-cum-violin sound favored by Inner City's **Cam Newton** and **Ray Wilkes**) is guitarist **Roddy Ellias'** "A Night For Stars." It's not quite as flavorful as **Wilkes'** "Dark Blue Man" or **Newton's** "The Motive Behind the Smile," but **Ellias'** album has its moments . . . New from Soul Note: "From the Root to the Source," featuring **Martha** and **Fontella Bass** (believe it or not, the same **Fontella Bass** who had an R&B hit years ago with the great "Rescue Me"), **David Peaston**, **Amina Myers**, **Malachi Favors Maghostus** (bassist for the Art Ensemble) and **Phillip Wilson**, and **Dannie Richmond's** "Ode to Mingus." **Richmond**, of course, was **Charles Mingus'** drummer for about 20 years . . . Finally, recent releases from Storyville are a mixed bag of blues and jazz. Among the former are **Champion Jack Dupree's** "The Best of the Blues," "Sippie Wallace Sings the Blues" and **Sonny Boy Williamson's** "A Portrait in Blues" (with guitarist **Matt Murphy**, who's williamson on the bigger, if not better, things with the **Blues Brothers**); the latter include **John Stubblefield's** "Prelude," "James Spaulding Plays the Legacy of **Duke Ellington**," "George Lewis in Concert," **Louis Armstrong's** "All Stars" and **Michael Smith's** "Reflection on Progress."

## Caputo To CBS Intl.

■ **Juan A. Estevez**, director of business affairs, Latin American operations, CBS Records International, has appointed **Ralph V. Caputo** to the position of associate director of business affairs, Latin American operations.

Prior to joining CBS, Caputo was media counsel to the executive staff of the Cadacy International Corporation, an independent film and television distribution company. He was also assistant counsel for the committee of grievances of the Bar Association for the City of New York.

## Lee Forms Label

■ **LOS ANGELES** — Songwriter **Jack Lee** has announced the formation of an independent record label, Maiden America. The label's debut double album, "Jack Lee's Greatest Hits Vol. 1," will be preceded by the simultaneous release of two singles, "Good Times/Any Day Now" and "It's Hot Outside/I'm Gonna Have Fun."

Until further notice, the mailing address for the company will be: Maiden America Records, c/o Chrysalis Records, 9255 Sunset, Los Angeles, Ca. 90069.

## The Jazz LP Chart

JULY 12, 1980

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|---|---|
| <ol style="list-style-type: none"> <li>1. <b>THIS TIME</b><br/>AL JARREAU/Warner Bros. BSK 3434</li> <li>2. <b>SPLENDIDO HOTEL</b><br/>AL DI MEOLA/Columbia C2X 36270</li> <li>3. <b>ROCKS, PEBBLES AND SAND</b><br/>STANLEY CLARKE/Epic JE 36506</li> <li>4. <b>WIZARD ISLAND</b><br/>JEFF LORBER FUSION/Arista AL 9516</li> <li>5. <b>CATCHING THE SUN</b><br/>SPYRO GYRA/MCA 5108</li> <li>6. <b>YOU'LL NEVER KNOW</b><br/>RODNEY FRANKLIN/Columbia NJC 36122</li> <li>7. <b>A BRAZILIAN LOVE AFFAIR</b><br/>GEORGE DUKE/Epic FE 36483</li> <li>8. <b>MONSTER</b><br/>HERBIE HANCOCK/Columbia JC 36415</li> <li>9. <b>SKYLARKIN'</b><br/>GROVER WASHINGTON, JR./Motown M7 933R1</li> <li>10. <b>RHAPSODY AND BLUES</b><br/>CRUSADERS/MCA 5124</li> <li>11. <b>INFLATION</b><br/>STANLEY TURRENTINE/Elektra 6E 269</li> <li>12. <b>ONE BAD HABIT</b><br/>MICHAEL FRANKS/Warner Bros. BSK 3427</li> <li>13. <b>PRIME TIME</b><br/>ROY AYERS/WAYNE HENDERSON/<br/>Polydor PD 1 6276</li> <li>14. <b>"H"</b><br/>BOB JAMES/Columbia/Tappan Zee<br/>JC 36442</li> </ol> | <ol style="list-style-type: none"> <li>15. <b>HIDEAWAY</b><br/>DAVID SANBORN/Warner Bros. BSK 3379</li> <li>16. <b>DREAM COME TRUE</b><br/>EARL KLUUGH/United Artists LT 1026</li> <li>17. <b>DETENTE</b><br/>BRECKER BROTHERS/Arista AB 4272</li> <li>18. <b>HORIZON</b><br/>MCCOY TYNER/Milestone M 9094<br/>(Fantasy)</li> <li>19. <b>TAP STEP</b><br/>CHICK COREA/Warner Bros. BSK 3425</li> <li>20. <b>LIVE IN NEW YORK</b><br/>STUFF/Warner Bros. BSK 3417</li> <li>21. <b>DO THEY HURT?</b><br/>BRAND X/Passport PB 9845 (Jem)</li> <li>22. <b>EVONY GENERATION</b><br/>RONNIE LAWS/United Artists LT 1001</li> <li>23. <b>KITTYHAWK</b><br/>EMI-America SW 17029</li> <li>24. <b>BARTZ</b><br/>GARY BARTZ/Arista AB 4263</li> <li>25. <b>NATURAL INGREDIENTS</b><br/>RICHARD TEE/Columbia/Tappan Zee<br/>JC 36380</li> <li>26. <b>EMPIRE JAZZ</b><br/>VARIOUS ARTISTS/RSO RS 1 3085</li> <li>27. <b>CABLE'S VISION</b><br/>GEORGE CABLES/Contemporary 14001</li> <li>28. <b>HIROSHIMA</b><br/>Arista AB 4252</li> <li>29. <b>ANGEL OF THE NIGHT</b><br/>ANGELA BOFILL/Arista/GRP GRP 5501</li> <li>30. <b>SKAGLY</b><br/>FREDDIE HUBBARD/Columbia FC 36418</li> </ol> |
|---|---|

## Chappell Inks Michaels



Chappell president Irwin Chappell (center) is shown in the process of "signing" writer/artist Hilly Michaels (left) as Michaels' manager Jake Hooker looks on. Michaels is making his solo recording debut with his just-released Warner Bros. single, "Calling All Girls," from his new Warner Bros. album of the same title.

# Record World Classical

## Classical Retail Report

JULY 12, 1980

### CLASSIC OF THE WEEK



### PAVAROTTI'S GREATEST HITS London

#### BEST SELLERS OF THE WEEK\*

**PAVAROTTI'S GREATEST HITS**—London  
**BEETHOVEN: COMPLETE SYMPHONIES**  
 —Bernstein—DG  
**MAHLER: SONGS OF A WAYFARER,  
 RUECKERT SONGS**—Stade, Davis—  
 Columbia  
**THE SPANISH ALBUM: ITZHAK  
 PERLMAN**—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  
**SHOSTAKOVICH: SYMPHONY NO. 5**—  
 Bernstein—Columbia Digital

#### KORVETTES/EAST COAST

**BEETHOVEN: FIDELIO**—Behrens,  
 Hoffman, Solti—London Digital  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—  
 Mehta—London Digital  
**MAHLER: SONGS**—Columbia  
**MOZART: ARIAS**—Sutherland—London  
**PAVAROTTI'S GREATEST HITS**—London  
**SPANISH ALBUM**—Angel  
**PRICE: PRIMA DONNA, VOL. V**—RCA  
**STRAVINSKY: PETRUSHKA**—Mehta—  
 Columbia Digital  
**VERDI: LUISA MILLER**—Ricciarelli,  
 Domingo, Maazel—DG

#### RECORD WORLD/TSS/ NORTHEAST

**BEETHOVEN: COMPLETE SYMPHONIES**  
 —DG  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—  
 Mehta—London Digital  
**BOLLING: SUITE FOR CLASSICAL GUITAR  
 AND JAZZ PIANO**—Angel Digital  
**DVORAK: SYMPHONY NO. 8**—Serebrier  
 —RCA  
**MAHLER: SONGS**—Columbia  
**PAVAROTTI'S GREATEST HITS**—London  
**SPANISH ALBUM**—Angel  
**RCA DIGITAL SAMPLER**  
**SHOSTAKOVICH: SYMPHONY NO. 5**—  
 Columbia Digital  
**VIVALDI: OBOE CONCERTOS**—De Vries  
 —Angel

#### J&R MUSIC WORLD/NEW YORK

**BEETHOVEN: COMPLETE SYMPHONIES**  
 —DG  
**DONIZETTI: BALLET MUSIC FROM OPERAS**  
 —De Almeida—Columbia

**MARRINER: SHORT ORCHESTRA PIECES**  
 —Angel Digital  
**PAVAROTTI'S GREATEST HITS**—London  
**BRAVO PAVAROTTI**—London  
**PAVAROTTI: O SOLE MIO**—London  
**PRICE: PRIMA DONNA, VOL. V**—RCA  
**PUCCINI: LA BOHEME**—Angel  
**SHOSTAKOVICH: SYMPHONY NO. 5**—  
 Columbia Digital  
**STRAVINSKY: PETRUSHKA**—Mehta  
 Columbia Digital

#### LAURY'S/CHICAGO

**BEETHOVEN: COMPLETE SYMPHONIES**  
 —DG  
**BOITO: MEFISTOFELE**—Cheek, Shaw  
 —Telarc  
**BRUCKNER: SYMPHONY NO. 6**—Solti  
 —London  
**PACHELBEL: KANON**—Paillard—RCA  
**PAVAROTTI'S GREATEST HITS**—London  
**SPANISH ALBUM**—Angel  
**ITZHAK PERLMAN AND PINCHAS  
 ZUKERMAN IN VIOLIN DUETS**—Angel  
**PUCCINI: LA BOHEME**—Angel  
**SAINT-SAENS: SYMPHONY NO. 3**—  
 Telarc  
**STRAVINSKY: PETRUSHKA**—Mehta—  
 Columbia Digital

#### SOUND WAREHOUSE/DALLAS

**BEETHOVEN: FIDELIO**—Behrens,  
 Hofmann, Solti—London Digital  
**BRUCKNER: SYMPHONY NO. 6**—Solti  
 London  
**CHERUBINI: REQUIEM**—DG Privilege  
**ELGAR: ENIGMA VARIATIONS**—Previn  
 —Angel  
**MARRINER: SHORT ORCHESTRAL PIECES**  
 —Angel Digital  
**PAVAROTTI'S GREATEST HITS**—London  
**PROKOFIEV: ALEXANDER NEVSKY**—  
 Obraztsova, Abbado—DG  
**SHOSTAKOVICH: SYMPHONY NO. 5**—  
 Columbia Digital  
**VAUGHAN-WILLIAMS: CONCERTO  
 GROSSO**—Argo  
**VERDI: FOUR SACRED PIECES**—Supraphon

#### TOWER RECORDS/LOS ANGELES

**BEETHOVEN: COMPLETE SYMPHONIES**  
 —DG  
**BRUCKNER: SYMPHONY NO. 6**—Solti  
 —London  
**DEBUSSY: IMAGES, OTHER WORKS**—  
 Previn—Angel Digital  
**GERSHWIN: PORGY AND BESS  
 (HIGHLIGHTS)**—Price, Warfield—RCA  
**MAHLER: SONGS**—Columbia  
**MOZART: THE SALZBURG SYMPHONIES**  
 —Hogwood—L'Oiseau Lyre  
**PAVAROTTI'S GREATEST HITS**—London  
**SHOSTAKOVICH: SYMPHONY NO. 5**—  
 Columbia Digital  
**STRAUSS: TONE POEMS**—Maazel—  
 Columbia Digital  
**TCHAIKOVSKY: THE ENCHANTRESS**—  
 Columbia

\* Best Sellers are determined from retail lists of stores listed above, plus those of the following: Sam Goody/East Coast, King Karol/New York, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Record and Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Jeff's Classical/Tucson, Tower Records/San Francisco, Discount Records/San Francisco and Tower Records/Seattle.

## Two Views of the Orient

By SPEIGHT JENKINS

■ NEW YORK—Last year at about this time Philips Records came out with a record called the Pipa Concerto which celebrated the historic trip of the Boston Symphony to China. The record was quite popular and somewhat inoffensively pleasant. Two new discs have just appeared, however, that may not have a tenth the Pipa Concerto's popularity but are far more illustrative of what is really happening in the Orient.

The first is also on Philips: two symphonies of Toshiro Mayuzumi. Perhaps it is my own oversight, but I cannot remember every hearing any of Mayuzumi's music in concert in New York. On the strength of this disc, his fascinating music should be performed. The composer enthusiastically embraces the tone clusters and general sound of music that has followed Schonenberg, but adds to it a unique Japanese sense. The music in the *Nirvana* Symphony is inspired by the sound of the Japanese temple bell and is full of chanting by a male chorus. The liner notes indicate that the chants suggest the intonation and rhythms of the Buddhist priests reciting Sutra. The indication of Sprechstimme is clearly

there and the effect is mesmerizing. The orchestra, a large one, is used with a great sense of color, and the work has a striking cumulative effect: obviously Oriental, it has a heiratic aspect that makes it fascinating. The other work on the disc, the composer's *Mandala* Symphony is less obviously interesting but is clearly the work of a composer who knows how to employ large forces and make a personal statement. The musical pattern of this work is as obscure in some ways as the Buddhist philosophy it explains. The NHK Symphony Orchestra plays brilliant, and leadership by Kazuo Yamada is first class. The Japan Chorus Union supplies the chanting.

#### Nonesuch

For those who bought the Pipa Concerto another record is a must: Nonesuch's new recording of the pipa playing authentic melodies. When one hears this, one understands how Europeanized and sweet the Pipa Concerto really was. The pipa is a somewhat limited instrument, much like a xylophone in sound, but the sound is very, very Oriental and is in fact the base sound in most music that sounds authentically Chinese.

## Classical Retail Tips

■ Two discs from Angel's July release that should do very well are the Brahms Double Concerto and something called Music from Films for Piano and Orchestra. The first has the magical name of Itzhak Perlman on violin with Mstislav Rostropovich on cello and the Concertgebouw Orchestra conducted by Bernard Haitink. Though there are a good many recordings of this piece, this combination should be one to excite interest, and store play should stimulate sales. The other record falls into the category of occasional success. DG's latest Great Film release, which contained snippets of classical pieces used in films, has been quite successful; the new Angel record has Gershwin's Rhapsody in Blue, the Warsaw Concerto, Rosza's Spellbound Concerto, all with Daniel Adni at the piano and Kenneth Alwyn conducting the Bournemouth Symphony. The performers will not sell records, but maybe the idea will work.

Additionally, Karajan continues his survey of the symphonic literature with a recording of Schubert's Great C Major Symphony. The conductor, of course, is leading his orchestra, the Berlin Philharmonic. And there is a new *Carmina Burana*. The Orff work never goes long without recording and the new pressing finds Riccardo Muti leading the Philharmonia. Soloists are Arleen Auger, a light soprano whose Metropolitan Opera debut in the fall of 1978 was quite successful, Jonathan Summers and John van Kesteren.

## C/O Ent. Bows

■ LOS ANGELES—The formation of C/O Entertainment, Inc., an organization that will specialize in management, publishing and production, has been announced by Romulus Yaari.

C/O Entertainment, Inc. is located at 1100 North Alta Loma, #1, Los Angeles; phone: (213) 659-6692.

## Halsey, Conn Set Joint Venture, Sign \$2 Million Artist Pkg. Deal

By VAL FALLOON

■ LONDON — Top country promoters Mervyn Conn and Jim Halsey have signed a record two million dollar personal appearance deal, the largest ever signed for one country package outside the U.S. The deal incorporates a new co-representation venture, with Tulsa-based Halsey and London-based Conn using each others' facilities in Europe and the States. Halsey will also begin negotiating with U.S. television companies for rights to the Conn International Country Festivals, held in Europe each Easter.

The massive artist package deal which heralds the new joint venture between the former friendly rivals includes a Don Williams tour starting November at London's Festival Hall and five of

Halsey's top artists for various tours and concerts. These are Tammy Wynette, George Lindsey, Joe Sun, Hank Thompson and Williams. All will appear at Wembley 1981, as will Johnny Cash.

### Stockpiling Tapes

Conn stated that he has been stockpiling the Wembley TV tapes for possible videocassette compilations in the near future and announced that next year's European festivals will be extended. Conn will be marketing country music heavily, including his other TV presentations, and the planned September Nashville Cavalcade in Europe.

Halsey and Conn have been associated for 12 years since the inception of the Easter Festivals here.

## Germany

By JIM SAMPSON

■ MUNICH — Several German record companies have announced price increases, with other expected to follow this fall. Last week, RCA raised its wholesale prices by an average of four percent, the firm's first major adjustment since last fall. At Metronome, dealer wholesale for an international pop LP went from DM 12.95 to DM 13.95, effective July 1. Domestic full-price LPs rose DM .70 and double albums jumped DM 1.30. Cassette prices also rose. Neither of Metronome's sister companies within PolyGram, Phonogram or DG/Polydor, confirmed a similar change. But a source at DG told RW that a one mark hike in the international pop album price by October 1 was "99 percent certain." Ariola and CBS, on the other hand, are not changing their price lists. WEA MD **Siggi Loch** has indicated that there might be adjustments after final first half sales results come in. EMI Electrola expects to raise prices to meet higher costs, especially in raw materials, but no date or amount has been given. Several companies are skeptical about any announcement of a price increase, noting that through bonuses, changes of repertoire to different price codes and special conditions, a firm can easily raise or lower its prices without changing its price schedule. In any case, German recording prices, which dropped steadily through the sixties and most of the seventies, now are headed upward.

**GEMA RECORDS RECORD INCOME:** In 1979, the German mechanical and performance right society GEMA reported gross income of over RM 433 million, up 6.7 percent from the previous year. Copyright income provided DM 414 million of that total, with mechanicals representing nearly two thirds. Again, GEMA paid out more money to foreign societies (DM 53.6 million, up 11 percent) than it received in return (DM 34.1 million, up 14 percent), although performance right income was 20 percent ahead of 1978. In its 46th year, GEMA's membership grew by 817 members to 10,165. One interesting figure from the society's annual report: from the royalty levy on tape recording hardware, Germany's composers, lyricists and publishers received a total of only DM 2.48 million in 1979.

No significant surprises were reported at the GEMA annual meeting in Berlin, which was closed to the press. As expected, discussion of the mechanical royalty split brought the most intense discussion. Although GEMA last year adopted a 60/40 author/publisher split as the new norm, many contracts still give a 50/50 split, causing some composers and lyricists to complain that they still have to fight for a change they had already won. No concrete action was taken on this matter, nor on the Radio Luxemburg rule, also passed last year.

## EMI-UK, Liberty/UA Restructures Staff

By VAL FALLOON

■ LONDON — Staff restructuring at the newly integrated EMI-Liberty / UA operation was announced this week, followed by the inevitable wave of redundancies and resignations. Though EMI refuses to give exact figures on the number of personnel departing EMI or UA, original rumors that the figure may reach a hundred proved unfounded.

The new executive team, reporting to managing director of the joint operation, Cliff Busby, is as follows: Howard Berman (GM, marketing, UA U.K. and licensed labels); Peter Buckleigh (marketing director, EMI group repertoire); Martyn Cox, (GM, Capitol EMI America, Liberty/UA U.S. artists); Roger Drage (manager, business affairs); Mike Edwards (GM, sales); Bill Judd (manager, planning); Richard Lyttleton (GM, international); Terry Slater (A&R director); and Brian Southall (publicity executive).

The new operation is therefore split into three divisions: EMI U.S. roster, including classical and

MOR; UA and licensed labels; and American product.

Casualties include the commercial development division which was headed by Brian Berg. Individual divisions will now handle their own TV product. The two sales forces have been integrated with many redundancies, and the supplementary music center sales force has been disbanded.

### Other Changes

Other executives leaving include Colin Burns (UA sales chief), Clive Swann (EMI sales manager), Bob Fisher (product manager) and several London and regional promotion and press people. Altogether, redundancies number between 30 and 50 and this is the third major wave of restructuring in 18 months, indicating the severity of the situation in the U.K. industry. More cutbacks are expected in other companies and some EMI executives have hinted that they are considering resignation in the light of the latest EMI cuts.

## England

By VAL FALLOON

■ LONDON — The BPI and the FBI have set up a link in the latest round of attempts to stem the tide of illegal records and tapes. Though no details are available yet, **Tony Hoffman**, head of the anti-piracy unit, told last week's annual general meeting that BPI chief investigator **Bill Hood** has had several meetings with the FBI to ensure close co-operation. Hoffman said that the increasing sophistication of counterfeiters was causing more problems. The latest "product" from the U.S. was counterfeit copies of promo albums which have rarity value there, and a series of adhesive labels which enabled dealers to make illegal discs look legitimate for returns purposes. And the BPI here is still battling with the government over a blank tape levy, though this is closer to reality now, according to BPI director general **John Deacon**.

Said Deacon, "The BPI will be fighting to make its case heard." And at the AGM, the appointment of **John Fruin**, WEA managing director, to BPI chairman, was formally approved. Fruin succeeds **Len Dood**. Retiring council members **Maurice Oberstein** (CBS), **Monty Lewis** (Pickwick), and **Tony Morris** (Polydor) were re-elected. The charts problem was also discussed—Morris, chairman of the charts committee, praised the existing British Market Research Bureau Chart, and gave cost as the main reason for change. Ten companies are submitting suggestions for new methods of chart compilation, including Record Business Research. Bar coding and electronic data collection via retail tills would streamline this. At the moment the main chain experimenting with this system is W.H. Smiths, in the record department of its Portsmouth store, but for internal use only.

**SUMMER SLUMP:** With EMI redundancies and potential streamlining within RCA/PRT, it is going to be a gloomy few months for the industry. PRT's parent company ACC announced in its annual report last week that record and tape losses leapt from 43,000 pounds to 1.24 million. But ACC chairman **Lord Grade** pointed optimistically to video potential, with products like "The Muppet Movie" and

(Continued on page 40)

## Dialogue (Continued from page 26)

**RW:** So now you are going back to the old adventurous Herbie Mann, doing whatever you feel like at a given moment?

**Mann:** I just have to be in control of what I do. I mean they (the audience) listen emotionally, they don't listen to what you call it. It's either believable or not. And the disco thing systematically was losing my old audience. That's why I have to go out now and play jobs with this little group, because I have to convince the people that I'm being honest with myself. I should have not done "Supermann," I should have not done "Yellow Fever," I should have let them give me my release and I should have gone then. Maybe now is a better time because I'm angry. And I don't say I'm angry with Atlantic. I'm angry with myself. I'm angry with the state of the record business as it is that would make those kind of demands on a creative performer as a means of survival in the structure of the company.

**RW:** OK, what about your new music? Who is in your current band?

**Mann:** Last October I saw that the economy was going down the toilet, so I would have to figure out a new way to make a living. So I started doing solo flute concerts. Those were very successful musically. So once I figured out I could do that, then I expanded it and started doing dates with just a percussionist. First Nana Vasconcellos and then Armen Halburian. We did a bunch of those kind of dates, we did a small tour with Glenn Moore of Oregon doing solo bass. Then I realized I needed a chord instrument but I didn't want a piano and I didn't think a guitar would handle it. So I spoke to Frank Gravis my guitarist, and I said I want not only bass but I want guitar concept at the same time. We did some trio jobs together and it opened up everybody. Nobody had any restrictions anymore. I did not have to just play melody, sometimes I played rhythm. And then I wanted to add another element so I added Badal Roy on tabla. The music now is more impressionistic, we don't know what we're going to play when we go onstage. The first note, whether it is to try out my chorus echo machine or my Frapp to see that it's working, the volume is loud, the first note starts the set. We have a bunch of tunes we play, but how we play and in what key and tempo depends upon the development of the set.

**RW:** You have pursued so many musical styles throughout your career. Would you seriously consider doing any electronic exploration?

**Mann:** I'm really a romanticist, I'm a lyrical kind of a player.

**RW:** Do you think it's possible to get lyrical sounds with electronics?

**Mann:** I probably could, but I still don't want to spend my thinking with a machine. I would rather spend my thinking with my own way of playing. I'll have to draw the line somewhere.

**RW:** How about a country album? Is that a possibility?

**Mann:** Yes, especially after hearing punk. Once I heard new wave and someone asked me what I thought about it, I said up until this point the only type of music I might not feel comfortable with is country music. But considering that contemporary country music has a lot of nice songs, I would love to go down to Nashville. The whole "Memphis Underground" rhythm section moved to Nashville so I could record with Mike Leech, Bobby Emmons, Reggie Young, Gene Christman and all those people—they're all in Nashville. We could do a beautiful album. My standard originally was I just never wanted anybody to tell me or dictate to me what was or wasn't music because creative music comes in many different suits and styles and colors. That's probably why Downbeat excommunicated me because I started doing pop tunes.

**RW:** You didn't fit their concept of what pure jazz was, is that it?

**Mann:** Yes, well my answer was that when Benny Goodman, Lester Young and Billy Holiday did "Lady Be Good," those were pop tunes. But it was comfortable for them because it was in 4/4. The moment you start adding conga drums, timbales, reggae and Brazilian, that kind of lost it for the purists. My simple definition of jazz is that if you improvise based on the environment and the situation of the song, is the "jazz" of that song, period.

**RW:** Do you feel that you're closer to the true feeling and idea of jazz than these critics?

**Mann:** Being that they were very dogmatic in their approach, they just decided that I wasn't valid. Of course, even though it bothers me, it doesn't stop me from doing it because I saw the reaction of the people we played for. They're the only true critics. Because they're not listening from any academic background, they're listening emotionally.

**RW:** Do you think that if you were interested, you could make a believable country record?

**Mann:** I think so because first of all I would play with musicians

who love the music. Any time I approach any ethnic form of music, I use those players that were playing their "jazz."

**RW:** You've used songs by people as diverse as Jagger/Richards, George Gershwin, Erik Satie, Fagen & Becker, Sly Stone, Lou Reed, Hoagy Carmichael, Bob Marley, Dickey Betts, Winwood/Capaldi, Ray Charles, the list goes on and on. How do you choose a song?

**Mann:** I just listen to a lot of music. It's very impulsive. I sometimes hear songs and say "I like it but I'd like to do it this way." I've got lists that have lists. I don't know if I'll ever get to all the songs I want to do.

**RW:** When you get a song that impulsively strikes you, a song that you like and you decide to go into the studio how do you take it from there?

**Mann:** First of all, I hire players whose taste will fit comfortably with the songs I'm going to do. What I occasionally have to tell people I record with is "I can't tell you how to play the song, but I hired you because I trust your judgment in playing the most honest way you can." So sometimes I'm open enough if a Ralph MacDonald or a Richard Tee thinks a song ought to go a certain way and I'm comfortable with it, I'll go with it. So everything isn't completely my idea. I respect the people I record with and respect their taste. 90 percent of the arrangements are spontaneous.

**RW:** When you are in the studio and have the songs and the right musicians, do you just tell the engineer to roll the tape?

**Mann:** I would love for them to keep it going and never stop, because sometimes the first take is it, sloppy as it may be. I don't think music should be perfect. Normally, with a lot of the studio guys I record with, the take before they thought it was the take is usually the take. Before they had the thing completely together, when they were still trying things out. Producers who want things exact will lose that freshness.

**RW:** Would you be interested in recording other acts for your label?

**Mann:** Of course. I've got a list of people I'd like to record. I would like to do an album with Joao Gilberto, who people say after they do an album with him that they'll never do another one, because he's difficult. Not being in their position, I would volunteer to do it in a minute because he is a genius.

**RW:** So you want to play more Brazilian music?

**Mann:** We play Brazilian music now. I'm always listening to new Brazilian music. The music we're playing now in the band is everything I've done in the past evolved.

**RW:** Real fusion then.

**Mann:** Pure fusion, not structured, formularized fusion but a fusing of all the elements. And sometimes in the same song.

**RW:** Do you ever find yourself getting mixed up?

**Mann:** Yeah, that's great. I don't care; if it works together it works together. Forget what you call it—it's just music. ☺

## UK Music Therapy Lunch Held



The 5th UK Music Therapy luncheon proved even more successful than the previous four. The luncheon was attended by several artists, including Sting and Andy Summers (Police), David and Thereze (Dollar), Roger Water (Pink Floyd), Boz Scaggs, Bill Nelson, Elkie Brooks, Keith Michell, Rick Wakeman, Tim Rice and Mike Oldfield. With Dave Dee presiding, the Duchess of Gloucester presented Roger Waters with the Silver Clef award for outstanding achievement (previous winners were Cliff Richard, The Who, Elton John and Genesis). This was the first award ever collected in person by a member of the publicity-shy Pink Floyd. The lunch, highlighted by a prize draw and an auction, raised £35,000 for Music Therapy—over £7,000 more than the 1979 event. Pictured are Sting, H.R.H. The Duchess of Gloucester and Roger Waters.

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Como resultado de un excelente trabajo promocional desarrollado durante varios meses por el sello Méloidy, **Iván** se afirma como la figura más sobresaliente de la temporada, superando a muchos aspirantes extranjeros que tratan afanosamente de colocarse en México. La imagen de **Iván**, ha crecido paulatinamente conforme avanzó hacia la popularidad su tema "Sin Amor," el cual ha rebasado cifras muy interesantes en ventas. Aparte de este hit, **Iván** también obtiene muy buena respuesta de parte de los consumidores con su otro lanzamiento "Soñarte," con el cual ratifica su calidad de intérprete de primera línea. Cabe destacar, que la brillante—hasta el momento — carrera discográfica de **Iván** en México, se debe por encima de todo al agresivo y completo programa de promoción que en todos los medios de difusión empleó la compañía que manejan **Nacho Morales** y **Sergio Blanchet**, ya que en todo mo-

mento, la preocupación por colocar a **Iván** desde que apareció su primera producción en el mercado fué su principal objetivo, y lo han logrado con creces. ¡Congratulaciones para todos los involucrados!

Los editores latinos de música se reunieron en México y nació la Federación Latinoamericana de Música (FLADEM), cuyo primer Consejo Directivo está presidido por **Ramón Paz** y lo completan **Romeo Nunes** de Brasil como Primer Vice-Presidente, **Guillermo Zea** de Colombia como Segundo Vice-Presidente, **Carlos Esparragosa** de Venezuela Tercer Vice-Presidente y como Secretaria General **Nélida López French** de Argentina. Entre los acuerdos con carácter prioritario, figuran el combatir con acción efectiva el problema de las copias fraudulentas llamadas "piratas," y tratar de disminuir—en beneficio de los autores los impuestos que aplican los diferentes gobiernos

(Continued on page 40)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Los grandes daños ocasionados a nuestros archivos fotográficos, solo podrán ser reparados con el concurso de las empresas discográficas, agentes de artistas y artistas, enviándonos a la brevedad posible sus fotografías. La reposición de muy viejas grabaciones, que descansaban en nuestros "archivos de grabaciones" son casi irreparables. No obstante, extendiendo una invitación a todas aquellas empresas que no han estado regularmente enviándonos sus muestras de grabaciones, resuman este

servicio a: Record World, 3120 West 8th Ave., Hialeah, Fla. 33012. Las grabaciones salidas al mercado en el proceso 1976 al 1980 son las que han sufrido mayor deterioro y que deseamos reponer como punto de referencia a nuestro servicio editores y empresas discográficas en general. Nuestro servicio a la radio será resumido en pocas semanas, una vez que todo el proceso de reacondicionamiento esté realizado . . .

El cantante **Claudio del Villar**, artista exclusivo RCA, México y Arcano en Estados Unidos, acaba de ser dado de alta en el Hospital Hialeah, después del accidente que casi le cuesta la vida, en el transcurso de nuestras vigiliass, evitando nuevos atentados contra nuestras instalaciones y residencia personal de este redactor. Claudio debía salir esta semana hacia México y Puerto Rico, para atender la promoción de su nuevo sencillo, editado por RCA, con los temas "Como quisiera Mentirte" (C. del Villar-T. Fundora) y "Vale la pena." (T. Fundora) En México también ha sido editado el número "Oye mi canto" (Juan R. Márquez) como Cara A del nuevo sencillo. Se espera que su salud permita, a Claudio, salir a su viaje promocional, dentro de las próximas



Claudio Del Villar mas semanas.

El Interventor de SADAIC, Argentina, acaba de crear un Consejo Autoral, dentro de la Sociedad, que estudiará y analizará las cuestiones referentes al mejoramiento institucional de la institución. Está compuesto este Consejo por los siguientes socios: **Machingo Avalos**, **Enrique Cadícamo**, **Néstor D'Alesandro**, **Martín Darré**, **Domingo Federico**, **Oswaldo Fresedo**, **Roberto Lambertucci**, **Mariano Mores**, **Chico Novarro**, **Palito Ortega**, **Sebastián Piana**, **Armando Pontier**, **Mike Ribas**, **Francis Smith** y **Hector Varela**. Será presidido el Consejo por el Dr. **Luis G. Suárez Herter** . . .

EMI-Odeon ha designado a **Alberto Caldeiro** como su Director Comercial en Argentina . . . Lanzó Caytronics el long playing "Es amor" por **Felito Félix**, en Estados Unidos . . .

Lanzó Arcano la grabación larga duración de **Chili con Carne Big Sound Band**, realizada en Miami, Florida, con los temas "Guadalajara," "Cielito Lindo," "Allá en el rancho Grande," "Las Mañanitas" y "Jalisco" en el ritmo Salidsco. Un nuevo sonido a brillantes y muy populares melodías mexicanas, que está recibiendo muy buena acogida en las "discotecas" . . . Brillantes las presentaciones de **Cuco Valoy** y **Fruko** en Bogotá, Colombia. **Fruko** permanecerá en la ciudad hasta mediados de Julio, donde alternará con grandes grupos musicales, entre los cuales se mencionan a los **Billos Caracas Boys**, durante la celebración de la Feria Internacional . . . Excelente el long playing "Mucho ritmo pa'Bailar" en ritmo de guaracha, cha-cha-cha, rumba y boleros en producción de **Sidney Moraes**, quien no es otro más que el conocido **Santo Morales**, que tanto éxito lograra recientemente con su producción brasileña de "Boleros de Amor." El nuevo long playing ha sido editado por RCA en Brasil . . . Los lunes en la noche se han convertido en "Noches de celebridades" en el "Village Gate" de Nueva York, por la



Fruko

(Continued on page 39)



VELVET RECORDS PRESENTA

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# LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

## Tacoma

By KTOY-FM (MARIO BRIONES)

1. RONDANDO TU ESQUINA  
LOS OMNI—OB
2. TOCAME EL TROMBON  
WILLIE UINTERO—LAD
3. DAME UN POCO DE TI  
CARLOS GUZMAN—Falcon
4. EL LADRON  
LOS 8 DE COLOMBIA—Gas
5. LA CIUDAD  
RAFAEL BUENDIA—Musart
6. SACRIFICIO  
LOS SOLITARIOS—Peerless
7. SECRETO  
NACHO ORTIZ—Falcon
8. ME RECORDARAS  
FEBRERO LOCO—Del Norte
9. LAS TRES TUMBAS  
FEDERICO VILLA—Arcano
10. EL PAJARO PRIETO  
COMPARSA UNIV. DE LA LAGUNA—Gas

## San Antonio

By KVAR-FM (JOSE RICARDO BRIONES)

1. COMO YO TE AMO  
ROCIO JURADO—Arcano  
RAPHAEL—Alhambra
2. EL AMOR ESTA EN LOS DOS  
PIJUAN—T.H.
3. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
4. CREI  
DAVID SALAZAR—Musart
5. AMOR MALDITO  
CLAUDIO DEL VILLAR—Arcano
6. TUS OJOS CASTANOS  
NELSON NED—Alhambra
7. HOY TE QUIERO TANTO  
GRUPO ALPHA—Musart
8. SOLO CON LA SOLEDAD  
IAN SIMMONS—Profono
9. QUEDITO QUEDITO  
ANGELICA MARIA—Profono
10. EL RECADO  
RIGO TOVAR—Profono

## Sao Paulo

By RADIO AMERICA  
(RONALDO C. ASSUMPCAO)

1. PALOMA  
SUNDAY
2. 20 E POUÇOS ANOS  
FABIO JUNIOR
3. DESABAFO  
ROBERTO CARLOS
4. FREAK LE BOOM BOOM  
GRETCHEN
5. GRITO DE ALERTA  
MARIA BETHANIA
6. MEU QUERIDO, MEU VELHO,  
MEU AMIGO  
ROBERTO CARLOS
7. MENINO DO RIO  
BABY CONSUELO
8. A SAUDADE QUE FICOU  
LUIZ AYRAO
9. GENGHIS KHAN  
GENGHIS KHAN
10. BANDOLINS  
OSWALD MONTENEGRO

## Chile

By RADIO COOPERATIVA  
(LUIS FLORES CRUZ)

1. ANTES DE TI  
PAUL ANKA/MARIELLE MATHIEU—Quatro
2. YO NO QUIERO CAMINAR SIN TI  
BARRY MANILOW—Quatro
3. NO VOLVERE A AMAR DE ESTA  
MANERA  
DIONNE WARWICK—Quatro
4. ANTES DE LA LLUVIA  
DANNY CHILEAN—Sol America
5. SOLO UNA NOCHE MAS  
CAT STEVENS—Quatro
6. MANANA DE SEPTIEMBRE  
GILBERT BECAUD—EMI
7. QUIEREME  
ANGELA CARRASCO—Quatro
8. ENAMORATE DE MI  
CAMILO SESTO—Quatro
9. INSOPORTABLEMENTE BELLA  
HERNALDO—Quatro
10. COMO YO TE AMO  
RAPHAEL—Quatro

## Ventas (Sales)

### Hartford

1. EL SABIO  
HECTOR LAVOE—Fania
2. NIDO DE AMOR  
EL GRAN COMBO—Combo
3. NA MERCE  
OSCAR D'LEON—T.H.
4. LA NAVE DEL OLVIDO  
JULIO IGLESIAS—CBS
5. CONTESTACION AL BARBARAZO  
JOSE ORTIZ—Tizor
6. NAILA  
RODOLFO—Fuentes
7. MALDITO AMOR  
EL SUPER TRIO—Algar
8. AHORA SI  
SONORA PONCENA—Inca
9. CONSIGUEME ESO  
JOHNNY VENTURA—Combo
10. DE CARNE Y HUESO  
LEONARDO PANIAGUA—Discolor

### Puerto Rico

1. TE QUIERO DE VERDAD  
BASILIO—Karen
2. HEY  
JULIO IGLESIAS—CBS
3. DESAHOGO  
ROBERTO CARLOS—CBS
4. CABO E' VELA  
JOHNNY VENTURA—Combo
5. AL SON DE LA LATA  
MARVIN SANTIAGO—T.H.
6. DE PATITAS  
LUIS "PERICO" ORTIZ—New Generation
7. MI MANERA DE AMAR  
NELSON NED—WS Latino
8. QUERERTE A TI  
ANGELA CARRASCO—Pronto
9. MANUEL GARCIA  
BOBBY VALENTIN—Bronco
10. SI ME DEJAS AHORA  
JOSE JOSE—Pronto

### Ecuador

By MARCELO NAJERA

1. HAS NACIDO LIBRE  
CAMILO SESTO
2. FUNKY TOWN  
LIPPS
3. SIEMPRE TE VOY A QUERER  
JERONIMO
4. ESE HOMRPE  
ROCIO JURADO
5. DESAHOGO  
ROBERTO CARLOS
6. TE AMARE DE MIL MANERAS  
BETTY MISSIEGO
7. BALADAS PARA ADELINE  
RICHARD CLAYDERMAN
8. AYUDALA  
MARI TRINI
9. OTRO LADRILLO EN LA PARED  
PINK FLOYD
10. SE BUSCA  
JOSE LUIS RODRIGUEZ

### Argentina

By AUGUSTO CONTE

1. SOMOS LOCOS DE AMOR  
VALERIA LYNCH—Phonogram
2. NOCHES CALIDAS DE VERANO  
NIGHT—Planet
3. DESDE EL ABISMO  
TORMENTA—Microfon
4. OTRO LADRILLO EN LA PARED  
PINK FLOYD—CBS
5. MOSCUI  
DSCHINGHIS KHAN—Microfon
6. GRACIAS POR LA MUSICA  
ABBA—RCA
7. SACA EL REVOLVER  
THE THREE DEGREES—Microfon
8. QUE MALO ES AMARTE  
ROBERT PALMER—Microfon
9. MONTES DE KATMANDU  
TANTRA—Phonogram
10. LA DANZA DE LOS MIRLOS  
LOS MIRLOS—Microfon

## Nuestro Rincon (Continued from page 38)

energía desplegada por el programa "Salsa meets Jazz (with Roger Dawson) at the Village Gate." Es facil encontrarse por allá a figuras del quilate de Felipe Luciano, Pete Hamill, José Cheguí Torres, Kareem Abdul Jabbar y otras personalidades, que vibran con las actuaciones de estrellas de la salsa, tales como Ray Barretto, Tito Puente, Machito, Hector La Voe, Bobby Rodriguez y la Compañía, José Mangual Jr., Fajardo y Angel Canales, al mismo tiempo con grandes jazzistas, tales como Frank Wess, Billy Harper, Jon Faddis, David "Fathead" Newman y Sonny Stitt. A Roger Dawson de la WRVR de Nueva York, que liderea el programa "Sunday Salsa Show" se le ocurrió la idea de presentar estos eventos, los lunes en la noche, en el Village Gate. El programa ha sido extendido de las 10:30 hasta las 4 de la mañana, que era como recientemente se radiaba, al nuevo horario de las 12 de la noche hasta las 6 de la mañana. Asistiré gustoso a uno de estos lunes en el Village Gate, en cuanto "mis amigos de Miami," me dejen comenzar a viajar . . . Y ahora . . . ¡Hasta la próxima! . . . Ah!, al momento del cierre de esta edición, nos acaban de informar que las oficinas Regionales y Domesticas de RCA, Miami, fueron asaltadas anoche (Junio 26) a mano armada, durante las horas de limpieza, efectuando el robo de los equipos de sonido y videotape instalados en sus facilidades.

I ask all record companies, booking agencies and artists to send me, at their earliest convenience, photographs and promotional material, since most of our photo files were destroyed by the fire at RW's Latin American offices last June 9th. The damages to our record library have been irreparable. All recordings released from 1976 through 1980 have been damaged considerably. I extend an invitation to those companies that haven't been sending us their products to send samples to: Record World, 3120 West 8th Avenue, Hialeah, Fla. 33012. Our service to radio stations will be resumed in a few weeks, as soon

as we are able to reorganize our offices . . . Claudio del Villar, exclusive artist for RCA México and Arcano in the States, has been discharged from Hialeah Hospital. Claudio had to attend dates in México and Puerto Rico this week following the release by Arcano of his latest single, containing the tunes "Como Quisiera Mentire" (C. del Villar-T. Fundora) b/w "Vale la Pena" (T. Fundora). RCA México also released his second single with the tunes "Oye mi Canto" (J. Marquez) b/w "Vale la Pena" (T. Fundora). I sincerely hope that Claudio del Villar will recover soon so he can go on his promotional tour.

I just heard that RCA's regional and domestic offices in Miami were robbed the night of June 26th while their cleaning service was on duty. All electronic and videotape equipment were stolen . . . SADAIC's interventor in Argentina has just created an author's council within the society in order to study and analyze the improvement of the

(Continued on page 40)

## Radio Action

### Most Added Latin Record

(Tema más programado)

#### (International)

"Como Yo Te Amo"\*  
(M. Alejandro-A. Magdalena)  
RAPHAEL  
(Alhambra)

\*Second Time—Segunda Vez

#### (Regional)

"Se Te Fué Viva La Paloma"\*  
(Homero Aguilar)  
MANOELLA TORRES  
(CBS)

\*Second Time—Segunda Vez

# Latin American Album Picks



## COMMITMENT

FANIA ALL STARS—Fania JM 564

Excelentes arreglos salseros respaldan las actuaciones de los Fania All Stars en este nuevo larga duración, en el cual se destacan "la Borinqueña" (D.R.), "La palabra adiós" (C. Alonso), "Dime" (M. Albert/T. Fundora) y "Ublabady" (P. Becke).

■ Excellent salsa arrangements give proper backing to this new package by the very popular Fania All Stars. Some of the heaviest tunes are "Piano Man" (Masucci-Ramirez-Alonso), "Dinamita" (G. Grimaud) and "Dime" (M. Albert-T. Fundora).



## LA MUGROSITA

PEDRITO FERNANDEZ—CBS DCS 015

Con arreglos de Pedro Ramirez y en su producción, Pedrito Fernández ofrece aquí nuevos temas de corte muy comercial y vendedores, tales como "La Mugrosita" (B. Bermudez), "La maletita" (F. Hernández), "Amor de madre" (D.P.) y "Chiquilla de mis amores" (B. Bermúdez).

■ With arrangements and production by Pedro Ramirez, Pedrito Fernandez offers a very saleable package. "La Mugrosita," "Mi Mazatlan" (J.A. Jiménez), and "Ya me voy" (C. Solis).



## EN ESPAÑOL

PERLA—RCA 103.0354

Con arreglos de Daniel Salinas, Perla del Paraguay interpreta aquí grandes e inolvidables temas latinos, interpretados a su manera. "El día que me quieras" (Cardel-Lepera), "La Bamba," "Sabrás que te quiero" (T. Fregoso), "Recuerdos de Ypacaray" (Mirkin-Ortiz) y "la Barca" (R. Cantoral).

■ With arrangements by Daniel Salinas, Perla from Paraguay performs perennial Latin songs with her personal touch. "La barca," "Cucurucupaloma" (Méndez), "India" (J.A. Florez-O. Guerrero).



## VIERAS CUANTAS GANAS TENGO

LUCHA VILLA—Musart 1783

Acompañada por el Mariachi Vargas, Lucha Villa interpreta en su peculiar estilo ranchero "Donde estás, Adelita" (Ch. Granada), "Gracias a la vida" (V. Parra), "Que me lleve el tren" (C. Lico) y otros.

■ Backed by Mariachi Vargas, Lucha Villa performs very commercial tunes with her ranchera style. Very good and commercial. "Quédate" (R. Rosas), "Para cuando regreses" (A. Manzanero) and "Amantes de medio tiempo" (Coki Navarro).

## En Mexico (Continued from page 38)

cuando las liquidaciones por concepto de regalías son transferidas de un país a otro.

Otra magnífica producción de **Lupita D'Alessio** (Orfeón) que se vislumbra como hit nacional. Se trata del tema "Inocente pobre amiga" que viene a reemplazar a su actual éxito "Si tu ya no me quieres."

### Reestructuración

Reestructuración en el área de Publicidad y Promoción en el sello RCA. Por decisión del Vice-Presidente **Guillermo Infante**, la dinámica y capacitada **Cucú Estevez** tomó la responsabilidad del

cargo de Publicidad y Prensa, mientras que **Alberto Michel** asumió el puesto de Gerente de Promoción Radial. Con estos cambios, es notorio el deseo de que el importante sello recupere la agresividad que siempre exhibieron en el área promocional y que en las últimas temporadas había disminuido considerablemente. La primera misión que se a impuesto este nuevo equipo, es la de estrechar las relaciones con todos los medios de difusión, y lo están logrando con una rapidez extraordinaria. ¡Excelente y muy atinado cambio Guillermo.

## CBS Intl. Fetes Fernandez



A part of New York City was transformed into a Latin American music festival recently when more than 10,000 fans turned out for a day of music, comedy and dancing performed by a number of artists from all over Latin America. The event took place at Madison Square Garden and was headlined by CBS Mexico artist Vicente Fernandez. Pictured at a post-concert party in honor of Fernandez are (from left): Oscar Narvez, Vicente's manager; Juan A. Estevez, Jr., eastern regional sales/promotion manager for CBS Discos International; Vicente Fernandez; Fritz Hentschel, director of marketing/A&R, Latin American operations, CBS Records International; Venezuelan recording artist Jose Luis Rodriguez; and Mexican singer La Prieta Linda.

## England (Continued from page 36)

"Jesus of Nazareth" being readied for September release. Meanwhile, RCA U.K. MD **Jack Craigo** predicts that the restructuring of the new company will take about a year. An MD cannot be appointed until the board is finalized, and at the moment names being rumored as contenders for the job are **Michael Levy** of Magnet, **John Howes** (RCA) and **Derek Green** (A&M). But Jack Craigo may be returning to post in the U.S. in the next few months. Cheering news for EMI—"Emotional Rescue" which many ex-staffers will be in need of this week, has entered the album chart at number one. Betting now heavy on whether the **Stones** will achieve 1980's first platinum LP....

**Mike "Bright Eyes" Batt** signed to April Music worldwide for another three years, extending his earlier five year deal. Batt, currently a tax exile in Holland, is planning to sail around the world for two years. **Sylvia Curd**, Arcade Records international A&R chief off to L.A. on a buying trip... Virgin Records has signed Japan to worldwide recording deal with new product ready in the autumn... **David Hockman**, assistant general manager, Chappell International, has been appointed to the new position of manager, new business development for PolyGram Leisure. Hockman will have dual responsibilities as general manager of Polytel Film Ltd., effective August 1.

## Nuestro Rincon (Continued from page 39)

institution. The council is formed by: **Machingo Avalos**, **Enrique Cadi-camo**, **Nestor D'Alessandro**, **Martin Darre**, **Domingo Federico**, **Oswaldo Fresedo**, **Roberto Lambertucci**, **Mariano Mores**, **Chico Novarro**, **Palito Ortega**, **Sebastian Piana**, **Armando Pontier**, **Mike Ribas**, **Francis Smith** and **Hector Varela**. The council will be presided over by **Dr. Luis G. Suarez Herter**... EMI Odeon in Argentina has appointed **Alberto Caldeiro** as commercial director... Caytronics has released an LP by **Felito Felix** in the States entitled "Es Amor"... Arcano released an LP by **Chili con Carne Big Sound Band**, produced in Miami, containing perennial Mexican tunes such as "Guadalajara," "cielito Lindo," "Alla en el Rancho Grande" and "Las Mañanitas" with a new "saldisco" sound. The LP has been receiving good response from the discotheques... **Cuco Valoy** and **Fruko** performed in Bogotá, Colombia, with great success. **Fruko** will remain in Bogota until mid-July where he will perform with other groups such as **Billo's Caracas Boys** during the celebration of the International Fair... RCA Brasil has released an LP entitled "Mucho Ritmo Pa'Bailar" with guaracha, cha-cha-cha, rumba and bolero tunes produced by **Sidney Moraes** (Santos Morales), who had great success in Latin America with his previous production, "Boleros de Amor"... Monday nights have become "celebrity nights" at the Village Gate in New York because of the excitement being generated by the "Salsa meets Jazz (with Roger Dawson) at the Village Gate." It is not unusual to see people like **Felipe Luciano**, **Pete Hamill**, **Jose Chequi Torres** and basketball star **Kareem Abdul-Jabbar** digging the sounds of such "salsa" bands as **Ray Barretto**, **Tito Puente**, **Machito**, **Hector Lavoe**, **Bobby Rodriguez** and **La Compañía**, **Jose Mangual Jr.**, **Fajardo** and **Angel Canales**, along with jazz greats such as **Frank Wess**, **Billy Harper**, **Jon Faddis**, **David "Fathead" Newman** and **Sonny Stitt**. **Roger Dawson** of WRVR, who heads up the "Sunday Salsa Show," came up with the idea of presenting these Monday night events. Some of the proceeds are going to the East Harlem Music School. The program has been extended from 10:30 a.m. to 4 p.m. It is now from noon to 6 p.m.



## Styx at A&M Euro Meet



In the middle of A&M's European meetings held in London in June, Styx held three sold-out shows and met with European and South American affiliates. Pictured from left: Tommy Shaw of Styx with A&M chairman Jerry Moss and John Cocknell, marketing director, A&M U.K.

## The Coast

(Continued from page 15)

**Ronin**, the new quartet formed by seasoned stage and session veterans here, translates as "lordless, wandering samurai," and the description's an apt one for **Waddy Wachtel**, **Rick Marotta**, **Dan Dugmore** and **Stanley Sheldon** in their new collective venture: individually and in combination, they've served under **Linda Ronstadt**, **Warren Zevon**, **Peter Frampton** and enough other established talent to guarantee fat session fees and tour contracts into the next millennium. For the past two years, all four members have been phasing out their once-hectic schedules playing for other acts to fulfill their own battle plan.

"It started out with Linda," guitarist Wachtel explained during a recent visit to RW. "Rick and I wanted to start a band, and then Dan got interested. And then we were stuck with a bass player," he said, nodding with mock disgust at Sheldon.

"Well, there've been arguments about it for that long," commented drummer Marotta somewhat obliquely about the group. Less fancifully, he, Wachtel and the other members all reported the goal as a classic one: "straight ahead, no frills rock'n'roll, real dance stuff," built around original songs and the basic quartet's live ensemble sound. Even as their former boss, Ronstadt, gravitated toward new wave, Ronin rejected that route as unnatural, yet they haven't opted for the slicker, west coast-mellow proclivities some observers might've expected.

With **Peter Asher** in their corner, producing his first true band project rather than a soloist, the decision was made to cut their Phonogram debut LP. Says Wachtel, "We wanted it to sound like we do as a band, so the whole record is virtually live, vocals and everything. Peter just allowed us to give great performances for us, rather than putting all the elements together."

**TALENT IN ACTION:** Over here at the COAST, we're kinda looking forward to the July 8 arrival (at the Whisky) of a band called the **Channels**—pronounced, we suppose, just like the perfume of that name. See, this is a nine-member Japanese band playing stone R&B, singing in English; they had a number one hit with CBS/Sony in Japan called "Runaway." The key may be that the four singers/frontmen come out in blackface.... Local bands making it good would have to include the **Blasters**, a rockin' rockabilly quartet whose show two weeks ago at Flipper's was attended by three members of **Queen**. The Englishmen liked them so much that the Blasters will now open Queen's concerts in San Diego and Phoenix; after "Crazy Little Thing Called Love," that shouldn't be too strange.... Another local outfit, **Bates Motel**, are backing **Sparks** on their newest LP, produced by **Giorgio Moroder**.... And speaking of rockabilly, who would have guessed that **Matchbox's** album "Rockabilly Rebel" would be the number one hit in bustling Steven's Point, Wisconsin, the only place in the country even reporting the product?.... The people of Italy, who always thought Sharon was a nice Italian girl, will get a look at the **Knack** when the band tours that country soon.... **Ted Nugent**, driving a Jeep CJ-7, was again the victor in the Celebrity Challenge portion of the Off-Road Championship Grand Prix at the L.A. Coliseum.... **War** have just returned from Mexico, where they played before 17,000 at the Arena Mexica in Mexico City. The concert was filmed for Mexican TV and will air there this summer.

**CONGRATS:** To **Ronnie Lippin**, national publicity chief for RSO Records, and husband **Dick** of Stone Public Relations Associates on the June 27 birth of their daughter **Alexandra Brook**.... To **Paul Cotton** of **Poco**, who'll marry **Freida Winkle** on July 7.... And to **Elton John**, whose tenth anniversary in the business (as a solo performer, we presume) comes on August 25.

## Blues Revival

(Continued from page 6)

black radio stations in cities like Los Angeles are now willing to play records by an artist like **Albert Collins**, in contrast to the '60s when much of the black middle class essentially rejected blues roots," notes Bruce, who feels that the past decade's swing toward an Afro-American cultural pride has been crucial to this restoration of interest.

Ironically, an old '60s ally, FM rock radio, has turned a cold shoulder for most of the decade since. Reports Bruce, "I'm in the studio with the Fabulous Thunderbirds right now, and I'm trying to help them get more radio acceptance, which is really frustrating. Programmers will tell us, 'We don't play blues records,' and then turn around and play something by Pat Travers, Eric Clapton or Z. Z. Top."

Bruce Iglauer, who founded his Alligator label in the early '70s, echoes that assessment. At the time of his company's formation, recalls Iglauer, it was decided to focus on a new, rock-influenced audience that had been introduced to the blues through '60s album rock. "In other words, the door was already open, but nobody was walking through it," he explains. "Now, it's very frustrating to hear those stations playing what sounds like the same style of music, only to find they're making distinctions based on the musician's own paint job, not the music."

"As the AOR door has closed more, we've been working very hard on print, and on moving into black radio. We're finding there are black stations out here

saying, 'Sure, we'll play blues records. We just can't seem to get enough.'"

Whatever the trade-off in black and AOR exposure, cross-over points can be seen between contemporary blues and those format's current respective programming. Bruce Kaplan, whose Flying Fish label records **Big Twist** and **The Mellow Fellows**, and whose recent pact with the blues-oriented **Blind Pig** label confirms a shift toward more blues product, sees the current blues revival as tied to the resurgence in classic rhythm & blues, noting, "A lot of people don't see much of a difference between the two." Horn-dominated blues like **Big Twist's**, for example, is a short hop away from much recent black pop product, which has witnessed a return to blues forms in both vocal readings and arrangements.

The wry lyrics, long a staple of the field, is another attraction, according to Kaplan and his peers, who point to modern blues compositions alluding to everyday hassles as particularly appropriate during current hard times.

For the potential white cross-over audience, though, the main feature remains those of a decade ago: "It's all guitar-dominated," says Takoma's Bruce, "with the exception of **The Blues Brothers**, who have the added advantage of their television and film identity to help them."

(Record World's coverage continues next week with a special emphasis on the effect of current economic conditions on the blues movement.)

## Gap Band Gets Gold



While in Chicago recently for a show at the Stadium, the Gap Band stopped by the Phonogram, Inc./Mercury Records offices to receive their gold albums for "The Gap Band II." The album was aided to gold status by the R&B singles "Steppin' (Out)" and "I Don't Believe You Want To Get Up And Dance (Oops!)." The Gap Band is currently represented on the charts with "Party Lights." Seen at the gold presentation from left, are: (standing) Bill Haywood, vice president/R&B product for Phonogram, Inc./Mercury Records; Mick Brown, vice president/sales for Phonogram/Mercury; Deke Atkins, midwest R&B promotion manager for Phonogram/Mercury; Don Alexander, manager of the Gap Band; and Bob Sherwood, president of Phonogram/Mercury. Kneeling in front are Robert Wilson (left) and Ronnie Wilson of the Gap Band.

# Record World Country

## Gilley Begins First Major Market Tour As 'Urban Cowboy' Film Boosts Visibility

By AL CUNNIFF

■ NASHVILLE—The year 1980 is turning out to be rather ordinary for Epic artist Mickey Gilley—aside from the fact that he has two singles bulleted inside the top 12 on RW's Country Singles chart, he and his Texas nightclub are featured prominently in the film "Urban Cowboy," and he has already taped virtually every major U.S. television talk show.

In addition to the above, Gilley is, for the first time in his career, denting the pop singles chart, with his Full Moon/Asylum "Urban Cowboy" track, "Stand By Me." And his Pasadena, Texas nightclub, Gilley's, already popular before "Urban Cowboy," has gone beyond commercial success to become something of a pop cultural phenomenon, complete with its mechanized bronco and bull.

### Waylon TV Set

■ NASHVILLE—RCA artist Waylon Jennings has scheduled shooting on his first-ever television special, set to air on ABC in November. The show, which will co-star Jessi Colter (Mrs. Waylon Jennings) and James Garner (of TV's "Rockford Files"), will begin shooting late this month.

Opening in Phoenix where Waylon was discovered in 1965, the filming will feature Jennings singing some of his greatest hits. The special will be shot entirely on location, with sets ranging from a deserted train depot to a recording studio. Other sequences will feature a car race between Garner and Jennings and Waylon in concert at Mr. Lucky's Club in Phoenix and the Red Rock Amphitheatre in Denver.

To top this off, Gilley embarked Thursday (3) on his first major market tour in support of an album, his new Epic release, "That's All That Matters to Me." "We're trying to play off the 'Urban Cowboy' success as much as possible," said Roy Wunsch, director of marketing for CBS Nashville. "If Mickey Gilley's sound is being promoted, we're going to benefit.

"Mickey's current success is the culmination of plans laid over the past few years. It didn't take the movie to put our marketing plans into effect—but we'd be fools not to utilize the movie." Wunsch said there are "nuances" of the film in the new CBS/Gilley poster, as well as the back cover of Gilley's new Epic album. But Wunsch stressed that there is no concentrated effort to "cross Gilley over," that instead CBS regional representatives will continue to "try to get the most exposure for Gilley and his product, as we always have."

Wunsch said that while Gilley is on his current tour, which is slated to run through September, there will be "independent merchandising efforts in each CBS region. There will be merchandising contests, a push for airplay, and displays with posters and album flats. We're encouraging the new Epic Gilley album to be marketed alongside the 'Urban Cowboy' Gilley sound.

"Mickey on his previous label (Playboy) was best known as a good honky tonk pianist and singer. But we felt he was also a great vocalist on ballads, good on dramatic, emotional songs. We were trying to pull from Mickey what we knew was there

(Continued on page 43)

## CMA Undertaking Three Major Surveys

By AL CUNNIFF

■ NASHVILLE — The Country Music Association is carrying out major survey of country music buyers, local TV shows, and radio programmers which will result in unprecedented sources of facts and figures for labels, merchandisers, advertisers, talent brokers, and virtually anyone else with a vested interest in country music.

The CMA has received over 5000 responses to several surveys it conducted among visitors to Nashville's recent Fan Fair. The information received in this survey, which relates primarily to buying habits and demographics, is being put on computer to allow complete processing.

Another CMA survey in the works relates to country music-related shows produced locally by TV stations across the U.S. A

(Continued on page 43)

## Taylor Inks Anderson

■ NASHVILLE—Joe Taylor, president of the Joe Taylor Artist Agency, has announced the signing of Warner Bros. Records artist John Anderson to an exclusive artist-agency contract.

The negotiations were finalized during Anderson's recent taping of "That Nashville Music." The artist is managed by Gene Ferguson.

## Total Concept Bows

■ NASHVILLE — Earl E. Owens has announced the opening of Total Concept Representation, a firm designed to provide public relations, management, booking, and other services "to companies that wish representation in Nashville but do not want to open an office."

Owens is former owner of Owens, Fair, and Assoc., a PR and management firm. Total Concept's office will be at 535 Murfreesboro Road in Nashville.

## 'SOB' in Nashville



Producer Billy Sherrill was surprised recently when friends Bob Beckham and Buddy Killen threw him an "SOB" (Sherrill's Our Boy) party. Shown during the party are, from left: Beckham, Combine Music; Sherrill; producer Owen Bradley; Tree International's Buddy Killen; and producer Larry Butler.

## PICKS OF THE WEEK

**SINGLE** JOHNNY LEE, "LOOKIN' FOR LOVE" (prod.: John Boylan) (writers: W. Mallette, P. Ryan, B. Morrison) (Southern Nights, AS-CAP) (3:36). Mickey Gilley's musical associate steps out front with a powerful cut of his own. Another "Urban Cowboy" track with strong pop promise. Full Moon/Asylum 47004.



**SLEEPER** JOHN ANDERSON, "IF THERE WERE NO MEMORIES" (prod.: Norro Wilson) (writer: R. McCown) (Sawgrass, BMI) (2:13). Anderson shines in this true-blue country ballad performance, highlighted by "weepin'" fiddles, steel, and piano licks. Warner Bros. 49275.



**ALBUM** JOHNNY DUNCAN, "IN MY DREAMS." Duncan's easy, intimate vocal gets the most out of quality material such as "I'm Gonna Love You Tonight (In My Dreams)," "How's the World Treating You," and "The Way You Are." Don't be surprised if there's another hit lurking in this solid package. Columbia JC 36508.



## MCA Fetes Tanya Tucker



MCA Records/Nashville recently hosted a press, radio, and accounts luncheon for Tanya Tucker at Woodland studios prior to the artist's recording session with producer Jerry Crutchfield. Pictured from left are Tom Rodden, Record World vice president and southeastern manager; Tucker; Crutchfield, VP of MCA Music publishing; and Martha Haggard, manager of press and artist development, MCA Nashville.

## Gilley Begins Major Market Tour

(Continued from page 42)  
all along."

Sandy Brokaw, who handles Gilley's public relations and assists Sherwood Cryer in managing Gilley, said, "I took Mickey on as a client in 1974, after meeting him through Loretta Lynn's manager. I flew down to Mickey's club, and my life has never been the same. I knew immediately there was something very special about Mickey and his club.

"I started getting on the horn with Dinah, Merv, Mike Douglas, and others, and they were always very receptive. Mickey's club had created a lot of news, and Mickey got top ten records—he kept giving me the ammunition to go to those shows."

Brokaw said that in the recent explosion of interest in Gilley, his records, and his nightclub, he and Cryer have begun to explore offers from merchandisers of western wear, and have concluded a deal for Westwood One Productions to syndicate a radio show from Gilley's club. Brokaw said a recent appearance by Gilley on the new "John Davidson Show" led to an offer by Davidson to have Gilley serve as cohost for a week. Those segments will air in late July—early August.

Other recent Gilley TV appearances include the "Midnight Special," the "Sha Na Na" show (to air this fall), a profile on "20/20," "Dinah and Friends," and the "Mike Douglas" show.

Gilley is also slated to appear on "Good Morning America" and "Kids Are People Too." Brokaw said there is a chance for a "network TV show" done

in Gilley's club. He said a TV series based on the club, "is being discussed," and that a special combining concert sequences with competition on the mechanized bull and on Gilley's dance floor is "being planned."

Los Angeles-based producer Jim Ed Norman, who produced Gilley's latest recordings, told *Record World*, "Mickey and I worked together on 'Stand by Me,' for the movie. Out of that relationship came the decision to work together on an album. Mickey listened to my approach and choice of material and decided it was something he wanted to do.

"The most outstanding thing to me about Mickey when I first considered working with him was his vocal ability, an ability that was above what he had previously done. The bar-room honky tonk sound is just one side of Mickey. Mickey has a real style that just hasn't been realized until now."

One of the most immediate effects of Gilley's notoriety is his placement in larger venues on his current tour. "Smaller halls have been bypassed in favor of larger venues that will put Mickey before larger numbers of people," explained Mary Ann McCready, CBS Nashville's director of artist development.

McCready cited such upcoming Gilley dates as Denver, July 11, with Crystal Gayle; Comiskey Park in Chicago, July 26, at a White Sox game; the Chicago-fest, Aug. 5, with Charlie Daniels; New York, Sept 1, with Johnny Paycheck; and Disneyland, Oct. 4 and 5.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Oak Ridge Boys — "Heart of Mine"

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



Sonny Curtis

KDJW, KRMD, WTSO, WJQS, KEBC.

Sonny Curtis tasted fame a decade ago with the theme song from "The Mary Tyler Moore Show," and now he's redone "Love Is All Around," and the familiar melody should spark instant attention! It's already added at WTSO, KEBC, WBAM, WWVA, WTOD, KTTS, KVOO, KRMD, WGTO.

Big Al Downing is moving strongly with "Bring It Home" at KSOP, KFDI, WXCL, KRMD, KEBC, KVOO, WPNX, KWKH, WMTT, WTOD, WNYN, KTTS, KDJW, WESC, WGTO. Hank Thompson's "Rollin' In Your Sweet Sunshine" added at KEBC, KRMD, KRAK, KNIX, KVOO, KSO.



Big Al Downing

Current Events Topics: J. C. Cunningham explains "The Pyramid Song" at WHK, KEBC, KVOO, KSO; Michael Brogan says "Let's Make America The Beautiful Again" at KCKC, WCXI, KSOP, WQQT, KRAK, KXLR. Super Strong: Merle Haggard, Mac Davis, Brenda Lee, Johnny Duncan & Janie Fricke.

Pam Rose is showing action on "The Book of You and Me" at KSOP, KFDI, KRMD, WCMS, WIRK, WPLO, WQIK, KVOO. The Earl Scruggs Revue has play on "Country Comfort" at WPLO, WIRE, KVOO, KRMD.

John Wesley Ryles' "May I Borrow Some Sugar From You" spinning at KEBC, KRMD, WMTT, WMZQ, KTTS, WQIK, WFWAI, KVOO. Buck Owens' "Moonlight and Magnolia" playing at KSO, KRMD, WIRK, KRAK, KNIX, KVOO, WGTO, KEBC.

## SURE SHOTS

Oak Ridge Boys — "Heart of Mine"

John Anderson — "If There Were No Memories"

Debby Boone — "Free To Be Lonely Again"

## LEFT FIELDERS

Chuck PRICE — "Crazy Old Lady" CMCM

David Friday — "We Were Meant to Be Lovers"

Paul Evans — "One Night Led to Two"

## AREA ACTION

Mike Morie — "The Last Farewell" (WDEN, KSOP, KFDI)

Crystal Gayle — "Heart Mender" (WPNX, KEEN, WYDE)

Jerri Kelly — "Fallin' For You" (KFDI, KXLR, KSOP)

## CMA Surveys (Continued from page 42)

CMA spokesperson said the organization began receiving replies from some of the 3000 TV stations surveyed "within a week of when the forms were mailed out."

An ongoing project has been an updating of the CMA's Broadcasters' Kit, which contains pro-

motion ideas, sales hints, and other information from other country radio stations. According to the CMA's latest count, there are over 1530 fulltime country music radio stations in the U.S., and more than 2400 stations that program country.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**DEBBY BOONE**—Warner Bros. 49281

**FREE TO BE LONELY AGAIN** (prod.: Larry Butler) (writer: D. Pfeifer)  
(Brightwater/Strawberry Patch, ASCAP) (2:48)

Debby's expressive vocal is especially effective when doubletracked in this sad-but-bouncy tune by singer-writer Diane Pfeifer.

**THE OAK RIDGE BOYS**—MCA 41280

**HEART OF MINE** (prod.: Ron Chancey) (writer: M. Foster) (Silverline, BMI)  
(3:26)

The Oak's trademark harmony and Chancey's slick production add to the appeal of this smooth ballad, which moves with an easy, deliberate pace.

**T. G. SHEPPARD**—Warner Bros. 49515

**DO YOU WANNA GO TO HEAVEN** (prod.: Buddy Killen) (writers: C. Putman,  
B. Jones) (Tree, BMI/Cross Keys, ASCAP) (3:08)

A revival flavor and several twists on the meaning of the title highlight this light tune, which traces a few interesting episodes in the singer's life.

**WILLIE REDDEN & D'ALICE**—Part 2 11796

**(DOWN ON TH') REDNECK RIVIERA** (prod.: Lloyd Maines & Willie Redden)  
(writers: W. Redden, J. L. Davis) (Makin' Music, ASCAP) (no time listed)

This is kind of a redneck answer to "Blue Bayou." It's a bright idea done with a humorous flair.

**RANDY CORNOR**—Cherry 796

**THE BEST MEMORY IN TOWN** (prod.: A. V. Mittelstedt) (writer: A. V.  
Mittelstedt) (Publicare, ASCAP) (1:55)

Cornor's appealing vocal lends a special touch to this upbeat ballad with a real country sound, telling us why "she's by far the best memory in town."

**DONNA FARGO**—Warner Bros. 49514

**LAND OF COTTON** (prod.: Larry Butler) (writers: J. M. Vest, D. W.  
Chamberlain) (Galleon, ASCAP) (2:50)

Donna provides a quiet vocal for this sad story put to a familiar "Dixie" melody.

**CHUCK PRICE**—Bandana 101

**CRAZY OLD LADY** (prod.: A. V. Mittelstedt) (writer: R. Willis) (War Drum,  
BMI) (2:40)

This is a poignant portrait of a "crazy" old lady who believes everyone's problems can be solved by love.

**ROGER BOWLING**—NSD 50

**I CAN'T GET OVER YOU** (prod.: Ron Oates) (writers: R. Bowling, B. E.  
Wheeler) (Roger Bowling, BMI/Sleepy Hollow, ASCAP) (2:49)

This hit songwriter offers his version of this original song, a sensitive ballad that gets its message across in a slow, even pace.

**PAUL EVANS**—Cinnamon Int. 604

**ONE NIGHT LED TO TWO** (prod.: Jimmy Wisner) (writers: P. Evans, B. Alan)  
(Port/Trajames, ASCAP) (3:21)

Also a veteran songsmith, Evans is surprised by how long a "hello" can last in this compact tune with a heartfelt message.

**RONNIE SULLIVAN**—Brandwood 0013

**HONKY TONK HOLIDAY** (prod.: Ansley Fleetwood) (writer: J. Riggs)  
(Fleetwood/McMillan, ASCAP) (2:40)

His bar stool will stay empty this weekend, 'cause he'll be home with his baby. This delightful cut has a happy twist that invites radio and jukebox play.

**JACK AND TRINK**—NSD 48

**GET BACK TO THE BASICS** (prod.: Dale McBride) (writer: J. Ruthven)  
(Blue Branch/Dale McBride, BMI) (2:31)

Backed by a plucky beat, this male/female duo asks to bring love back to the way it used to be.

**J. D. SOUTHER**—Columbia 1-11302

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

Souther adds a wry touch to his "sad" message in this track spiced with organ licks and a Spanish air.

# Country Album Picks



## JOHN ANDERSON

**JOHN ANDERSON**—Warner Bros. BSK 3459

Anderson combines a sterling voice with ballads done in contemporary classic style. His deep, melodic tones are linked with Norro Wilson's capable production on such standout tracks as "Your Lying Blue Eyes," "It Looks Like the Party Is Over" and "Something Borrowed, Something Blue."



## A SURE THING

**FREDDIE HART**—Sunbird 50100

As usual, this veteran hitmaker has a strong, clear message for us in each song. The title cut, "The Weaker Sex" and "You're Crazy Man" sound especially commercial. There's no doubt where Hart stands in each track he selects.

## Nashville Report

By AL CUNIFF

■ Chappell music publishers have wooed great young songwriter **Rafe Van Hoy** from Tree International. More details later . . . **George Jones** will have his first motion picture role in **Clint Eastwood's** next Warner Bros. film, "Any Which Way You Can." Jones is due to be on location with the film July 13-15 in Los Angeles . . . **Larry Gatlin** and his brothers helped raise over \$130,000 for the fight against muscular dystrophy by performing in concert and taking part in a recent celebrity golf tournament in Dallas. **Jimmy Dean, Janie Fricke,** and the **Texas Playboys** joined the Gatlins on stage.

April/Blackwood publishers' Nashville office is celebrating its third anniversary by citing 17 chart singles and material appearing on 24 albums on country charts in the first half of 1980. **Charlie Monk,** April/Blackwood's southern director, noted that the firm scored big with "Sexy Eyes," written by staffers **Bob Mather, Keith Stegall,** and **Chris Waters-Dunn.** These writers have also had April/Blackwood songs chart as singles in 1980: **Jerry Foster** and **Bill Rice, Jerry Fuller, Roger Murrah, Stewart Harris, Elroy Kahanek, Larry Paxton, Nelson Larkin,** and **Earl Thomas Conley.**

**Lacy J. Dalton** and her band suffered the misfortune of having their equipment stolen recently in St. Louis—but look at the media attention they're getting out of it! Seems the Dalton Gang's equipment was ripped off while Lacy was doing press interviews. The band later received a tip on the equipment's location while they were lounging around a pool, clad in bathing suits. The Daltons and St. Louis police (in that order) later closed in on people holding the stolen stuff, and within two days the band was on its way with virtually all of its equipment back in hand.

Network Ink, Inc.'s recent opening celebration drew well over 200 people who came to wish Nashville's newest public relations firm well. The event drew many from the Nashville music scene, including BMI's **Frances Preston,** Sound Seventy's **Joe Sullivan,** artist **Dobie Gray,** CMA's **Jo Walker,** House of Gold publisher **Bob Montgomery,** former Wet Willie lead vocalist **Jimmy Hall,** and Charlie Daniels Band drummer **Jim Marshall.** Entertainment was provided by the **Riders in the Sky** and pianist **Thomas Cain.**

RCA artist **John Denver** brings his show to the Municipal Auditorium Saturday (12) . . . **Bobby Bare** recently cut the title track to "Used Cars," a Columbia Pictures film set for release July 11. Bare, who will soon take his "Down and Dirty" show to Germany, is at work on his new Columbia album . . . RCA artist **Tom T. Hall,** slated

(Continued on page 45)

# Record World Country Albums

JULY 12, 1980

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

JULY 12 JULY 5

**1** **2 URBAN COWBOY**  
(ORIGINAL SOUNDTRACK)  
Full Moon/Asylum  
DP 90002



9

2	1	GIDEON KENNY ROGERS/United Artists LOO 1035	13
3	3	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	82
4	4	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	6
5	6	KENNY KENNY ROGERS/United Artists LWAK 979	43
6	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	62
7	7	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	8
8	8	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	4
9	12	STARDUST WILLIE NELSON/Columbia KC 35305	113
10	9	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	16
11	11	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	129
12	14	STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250	39
13	15	TOGETHER OAK RIDGE BOYS/MCA 3220	19
14	16	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	15
15	13	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327	26
16	17	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	15
17	10	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	10
18	19	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	19
19	22	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	7
20	23	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	5
21	25	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	84
22	36	HEART & SOUL CONWAY TWITTY/MCA 3210	19
23	18	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	66
24	21	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	11
25	20	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	36
26	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	125
27	27	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	41
28	24	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	19
29	33	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/ Mercury SRM. 1 5024	25
30	59	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	6
31	31	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	118
32	34	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	231
33	30	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	65
34	39	LACY J. DALTON/Columbia JC 36322	15
35	35	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	59
36	29	DALLAS FLOYD CRAMER/RCA AHL1 3613	8
37	38	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	39
38	45	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	3

39	37	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	34
40	48	THE WAY I AM MERLE HAGGARD/MCA 3229	12
41	32	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	8
42	42	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	6

## CHARTMAKER OF THE WEEK

43 — HORIZON

EDDIE RABBITT

Elektra 6E 276



1

44	—	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	16
45	44	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	21
46	50	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	24
47	47	A LEGEND AND HIS LADY EDDY ARNOLD/RCA AHL1 3606	5
48	66	GREATEST HITS LARRY GATLIN AND THE GATLIN BROTHERS BAND/Columbia JC 36488	68
49	53	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	19
50	49	BEST OF BARBARA MANDRELL/MCA AY 1119	74
51	43	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	143
52	46	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	61
53	41	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	36
54	54	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	2
55	52	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	61
56	40	BEST OF EDDIE RABBITT/Elektra 6E 235	35
57	55	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	59
58	67	LOVELINE EDDIE RABBITT/Elektra 6E 181	58
59	62	THE BEST OF JERRY JEFF WALKER/MCA 5728	2
60	63	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	55
61	64	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	50
62	51	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	34
63	61	LORETTA LORETTA LYNN/MCA 3217	16
64	74	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492	2
65	60	PORTRAIT DON WILLIAMS/MCA 3192	34
66	58	THE CHAMP MOE BANDY/Columbia JC 36487	3
67	71	AFTER HOURS JOE STAMPLEY/Epic JE 36484	3
68	70	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	2
69	65	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	30
70	73	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	39
71	72	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407	8
72	69	ONLY LONELY SOMETIMES TAMMY WYNETTE/Epic JE 36485	3
73	28	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	5
74	68	ONE MAN, ONE WOMAN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3562	5
75	57	NEW YORK WINE, TENNESSEE SHINE DAVE ROWLAND & SUGAR/RCA AHL1 3623	4

## Nashville Report (Continued from page 44)

to play in the Chet Atkins golf invitational in Pine Mountain, Ga. July 6-8, recently played with his original professional band, the Kentucky Travelers, at his annual homecoming celebration in Olive Hill, Ky.

Roy Clark's Celebrity Golf Classic is scheduled for Sept. 13-14 at Cedar Ridge Country Club in Tulsa. Jimmy Dean, James Garner, and others have been announced to play . . . Wendy Holcombe should have a good case of TV tube-burn, if it's possible to get such a thing. In the past month she has taped "The Porter Wagoner Show," "The Bob Braun Show," "Pop! Goes the Country," and Music City News' awards show.

Elektra recording artists Eddie Rabbitt and Hank Williams Jr. account for a total of six albums on Record World's Country Albums chart this week. Rabbitt has "Loveline," "Best of Eddie Rabbitt," and

"Horizon" (which debuts at 43 as this week's chartmaker); Hank Jr. has "Family Tradition," "Whiskey Bent and Hell Bound," and "Habits Old and New."

Members of Music Industries of Memphis recently visited ASCAP's Nashville offices to discuss closer relations between the two music centers. Included among the visitors were MIM president David Porter . . . RCA Records recently presented long-time artist Hank Snow with a plaque saluting his achievements 1938-80 . . . MCA Records has signed Connie Cato to an exclusive recording contract. Connie's first MCA single, "You Better Hurry Home," is due for release this month . . . Warner-Curb artist Stephanie Winslow has signed with the Shorty Lavender Talent Agency for exclusive representation . . . The Nashville Superpickers are newly signed to P.A.I.D. Records.



# Record World Country Singles

JULY 12, 1980

TITLE, ARTIST, Label, Number

JULY 12	JULY 5		WKS. ON CHART
1	5	<b>YOU WIN AGAIN</b> CHARLEY PRIDE RCA 12002	10
2	1	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 41233	11
3	9	<b>BAR ROOM BUDDIES</b> MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	9
4	6	<b>TRUE LOVE WAYS</b> MICKEY GILLEY/Epic 9 50876	10
5	7	<b>IT'S TRUE LOVE</b> CONWAY TWITTY & LORETTA LYNN/MCA 41232	10
6	2	<b>HE STOPPED LOVING HER TODAY</b> GEORGE JONES/Epic 9 50867	14
7	10	<b>THE BLUE SIDE</b> CRYSTAL GAYLE/Columbia 1 11270	10
8	11	<b>DANCIN' COWBOYS</b> BELLAMY BROTHERS/Warner/Curb 49241	8
9	14	<b>CLYDE WAYLON</b> JENNINGS/RCA 12007	7
10	13	<b>TENNESSEE RIVER ALABAMA</b> /RCA 12018	7
11	4	<b>MIDNIGHT RIDER</b> WILLIE NELSON/Columbia 1 11257	11
12	17	<b>STAND BY ME</b> MICKEY GILLEY/Full Moon/Asylum 46640	7
13	15	<b>KAW-LIGA</b> HANK WILLIAMS, JR./Elektra/Curb 46636	9
14	19	<b>WAYFARING STRANGER</b> EMMYLOU HARRIS/Warner Bros. 49239	7
15	18	<b>IN AMERICA</b> CHARLIE DANIELS BAND/Epic 9 50888	6
16	21	<b>SAVE YOUR HEART FOR ME</b> JACKY WARD/Mercury 57022	8
17	20	<b>IT'S OVER</b> REX ALLEN, JR./Warner Bros. 49128	8
18	23	<b>LEAVIN'S FOR UNBELIEVERS</b> DOTTIE WEST/United Artists 1352	6
19	24	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656	4
20	25	<b>COWBOYS AND CLOWNS/MISERY LOVES COMPANY</b> RONNIE MILSAP/RCA 12006	4
21	27	<b>I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS)</b> JOHNNY DUNCAN/Columbia 1 11280	6
22	26	<b>WE'RE NUMBER ONE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	5
23	34	<b>LOVE THE WORLD AWAY</b> KENNY ROGERS/United Artists 1359	3
24	28	<b>SURE THING</b> FREDDIE HART/Sunbird 110	6
25	29	<b>(YOU LIFT ME) UP TO HEAVEN</b> REBA McENTIRE/Mercury 57025	5
26	30	<b>TAKE ME, TAKE ME</b> ROSANNE CASH/Columbia 1 11268	7
27	3	<b>YOUR BODY IS AN OUTLAW</b> MEL TILLIS/Elektra 46628	12
28	32	<b>CRACKERS</b> BARBARA MANDRELL/MCA 41263	4
29	33	<b>NAKED IN THE RAIN</b> LORETTA LYNN/MCA 41250	6
30	8	<b>ONE DAY AT A TIME</b> CRISTY LANE/United Artists 1342	16
31	35	<b>OVER LEON</b> EVERETT/Orlando 107	7
32	42	<b>I'VE NEVER SEEN THE LIKES OF YOU</b> CONWAY TWITTY/MCA 41271	3
33	36	<b>HERE COMES THAT FEELING AGAIN</b> DON KING/Epic 9 50877	8
34	39	<b>WHAT GOOD IS A HEART</b> DEAN DILLON/RCA 12003	7
35	12	<b>TRYING TO LOVE TWO WOMEN</b> OAK RIDGE BOYS/MCA 41217	13
36	16	<b>LET'S PUT OUR LOVE IN MOTION</b> CHARLY McCLAIN/Epic 9 50873	11
37	45	<b>THAT LOVIN' YOU FEELIN' AGAIN</b> ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	4
38	43	<b>MAKING PLANS</b> PORTER WAGONER & DOLLY PARTON/RCA 11983	4
39	22	<b>LOSING KIND OF LOVE</b> LACY J. DALTON/Columbia 1 11253	12
40	31	<b>HONKY TONK STUFF</b> JERRY LEE LEWIS/Elektra 46642	8
41	56	<b>MISERY AND GIN</b> MERLE HAGGARD/MCA 41255	2
42	53	<b>WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL)</b> GEORGE JONES & JOHNNY PAYCHECK/Epic 9 50891	4
43	50	<b>YOU'VE GOT THOSE EYES</b> EDDY RAVEN/Dimension 1007	6
44	49	<b>TRY IT ON</b> STEPHANIE WINSLOW/Warner/Curb 49257	4
45	54	<b>A HEART'S BEEN BROKEN</b> DANNY WOOD/RCA 11968	4
46	59	<b>I'M HAPPY JUST TO DANCE WITH YOU</b> ANNE MURRAY/Capitol 4878	3
47	52	<b>SEA CRUISE</b> BILLY "CRASH" CRADDOCK/Capitol 4875	5
48	41	<b>TOO OLD TO PLAY COWBOY</b> RAZZY BAILEY/RCA 11954	13
49	63	<b>GOOD LOVIN' MAN</b> GAIL DAVIES/Warner Bros. 49263	3
50	58	<b>NATURAL ATTRACTION</b> BILLIE JO SPEARS/United Artists 1358	4

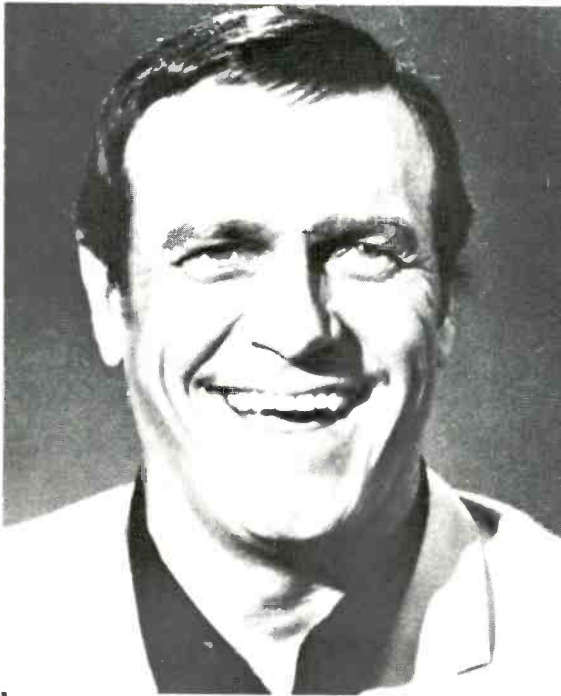


51	51	<b>SONG OF THE PATRIOT</b> JOHNNY CASH/Columbia 1 11283	6
52	62	<b>CACTUS AND A ROSE</b> GARY STEWART/RCA 11960	5
53	61	<b>IT'S TOO LATE</b> JEANNE PRUETT/IBC 00010	3
54	68	<b>THAT'S WHAT I GET FOR LOVING YOU</b> EDDY ARNOLD/RCA 12039	3
55	66	<b>SUE TOMMY</b> OVERSTREET/Elektra 46658	3
56	57	<b>GET A LITTLE DIRT ON YOUR HANDS</b> DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	5
57	67	<b>HAVEN'T I LOVED YOU SOMEWHERE BEFORE</b> JOE STAMPLEY/Epic 9 50893	3
58	65	<b>WE'RE BACK IN LOVE AGAIN</b> JOHNNY RUSSELL/Mercury 57026	4
59	69	<b>THANK YOU, EVER LOVIN'</b> KENNY DALE/Capitol 4882	3
60	73	<b>THE LAST COWBOY SONG</b> ED BRUCE/MCA 41273	2
61	38	<b>TELL OLE I AIN'T HERE HE BETTER GET ON HOME</b> MOE & JOE/Columbia 1 11244	14
62	89	<b>LET'S KEEP IT THAT WAY</b> MAC DAVIS/Casablanca 2286	2
63	40	<b>HE WAS THERE (WHEN I NEEDED YOU)</b> TAMMY WYNETTE/Epic 9 50868	13
64	64	<b>JUST GIVE ME WHAT YOU THINK IS FAIR</b> REX GOSDIN & TOMMY JENNINGS/Sabre 4520	7
65	72	<b>EVEN COWGIRLS GET THE BLUES</b> LYNN ANDERSON/Columbia 1 11296	2
66	81	<b>HELLO DADDY, GOOD MORNING DARLING</b> MEL McDANIEL/Capitol 4886	2

### CHARTMAKER OF THE WEEK

67	—	<b>DON'T PROMISE ME ANYTHING (DO IT)</b> BRENDA LEE MCA 41270	1
68	83	<b>MY GUY</b> MARGO SMITH/Warner Bros. 49250	2
69	44	<b>THE CHAMP</b> MOE BANDY/Columbia 1 11255	12
70	75	<b>LONG DROP</b> ROY HEAD/Elektra 46653	3
71	37	<b>MY HEART/SILENT NIGHT (AFTER THE FIGHT)</b> RONNIE MILSAP/RCA 11952	14
72	90	<b>THE EASY PART'S OVER</b> STEVE WARINER/RCA 12029	2
73	—	<b>HE'S OUT OF MY LIFE</b> JOHNNY DUNCAN & JANIE FRICKE/Columbia 1 11312	1
74	—	<b>THE BEDROOM</b> JIM ED BROWN & HELEN CORNELIUS/RCA 12037	1
75	—	<b>CHARLOTTE'S WEB</b> STATLER BROTHERS/Mercury 57031	1
76	46	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb 49214	15
77	80	<b>HOW FAR DO YOU WANT TO GO</b> RONNIE McDOWELL/Epic 9 50895	3
78	82	<b>ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE)</b> MARTY ROBBINS/Columbia 1 11291	2
79	87	<b>LOVE GOES TO HELL WHEN IT DIES</b> WAYNE KEMP/Mercury 55479	2
80	—	<b>COWBOYS ARE COMMON AS SIN</b> MAX D. BARNES/Ovation 1149	1
81	88	<b>BEGGIN' FOR MERCY</b> LOUISE MANDRELL/Epic 9 50896	2
82	85	<b>THE STORES ARE FULL OF ROSES</b> JACK GRAYSON/Hitbound 4503	4
83	47	<b>FUNNY HOW TIME SLIPS AWAY</b> DANNY DAVIS & WILLIE NELSON/RCA 11999	9
84	48	<b>J.R. B. J. WRIGHT</b> /Soundwaves 4604	10
85	—	<b>THE FRIENDLY FAMILY INN</b> JERRY REED/RCA 12034	1
86	86	<b>GOODBYES DON'T COME EASY</b> KEITH STEGALL/Capitol 4874	3
87	91	<b>THERE'S NOBODY LIKE YOU</b> KIN VASSY/IA 505	3
88	84	<b>YOU'RE THE PERFECT REASON</b> DAVID HOUSTON/Country International 145	6
89	—	<b>BRING IT ON HOME</b> BIG AL DOWNING/Warner Bros. 49270	1
90	60	<b>NO WAY TO DROWN A MEMORY</b> STONEY EDWARDS/Music America 107	8
91	70	<b>FALLING TOGETHER</b> NIGHTSTREETS/Epic 9 50886	6
92	74	<b>I WANNA DO IT AGAIN</b> BILL WENCE/Rustic 1009	6
93	79	<b>DO THAT TO ME ONE MORE TIME</b> STEPHANY SAMONE/MDJ 1004	6
94	55	<b>LOST IN AUSTIN</b> FREDDY WELLER/Columbia 1 11266	9
95	71	<b>TAKE ME IN YOUR ARMS AND HOLD ME</b> JIM REEVES & DEBORAH ALLEN/RCA 11946	14
96	—	<b>LET ME BE THE ONE</b> BILLY WALKER & BARBARA FAIRCHILD/Paid 102	1
97	97	<b>BAYOU LULLABY</b> PENNY DEHAVEN/Elektra 46645	3
98	98	<b>ASHES BY NOW</b> RODNEY CROWELL/Warner Bros. 49224	2
99	—	<b>WHO SHOT J.R.?</b> GARY BURBANK/Ovation 1150	1
100	—	<b>TEXAS TEA</b> ORION/Sun 1153	1





**Eddy Arnold**

**"THAT'S WHAT  
I GET FOR  
LOVING YOU"**

PB-12039

**BB 49\* CB54\* RW54\***

**Steve Wariner**

**"THE  
EASY PART'S  
OVER"**

PB-12029

**BB 79\* CB 69\* RW 72\***



**Jim Ed & Helen**

**"THE  
BEDROOM"**

PB-12037

**JUST SHIPPING**

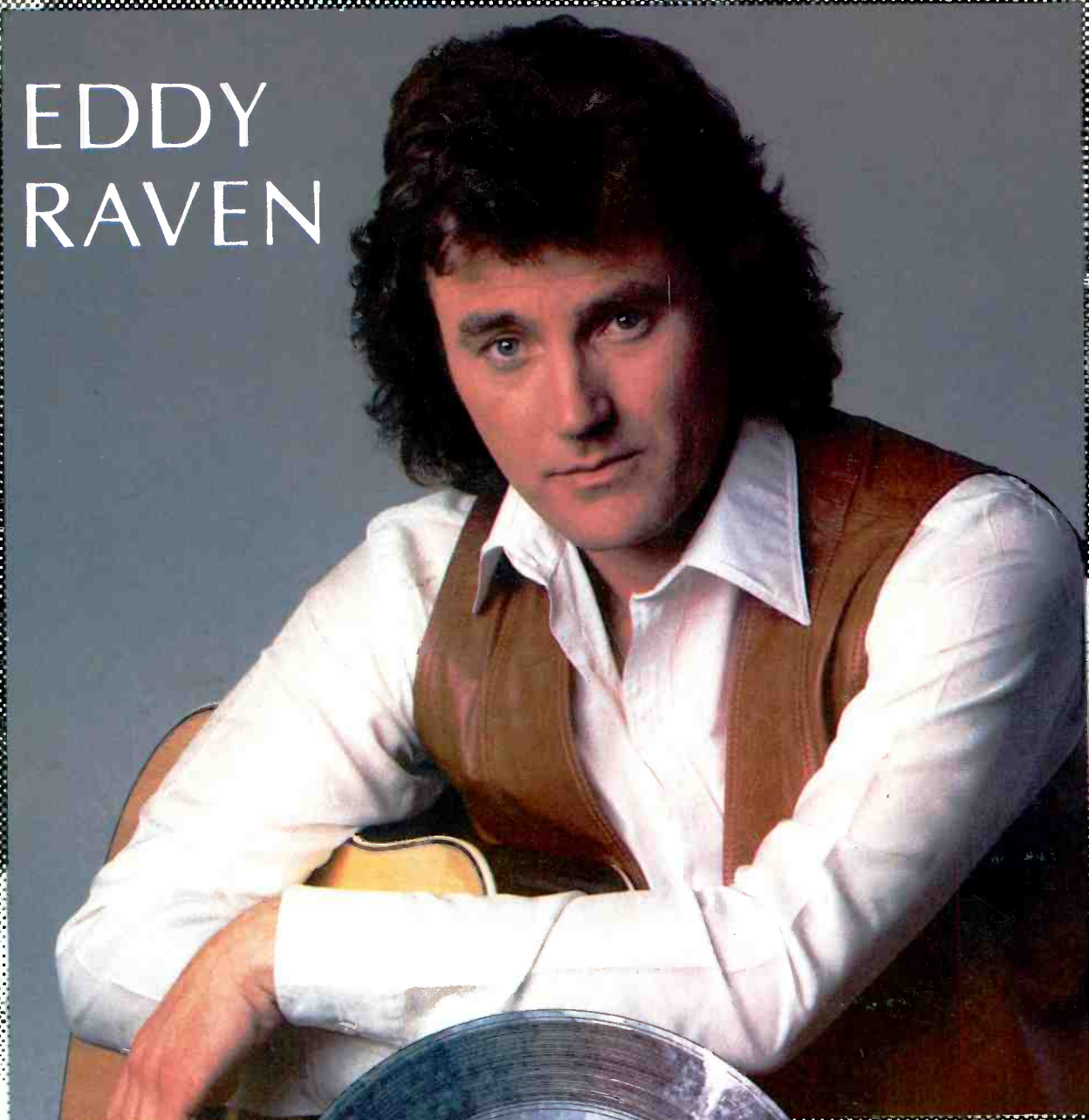
**RCA**



Give the gift  
of music.

# EYES

EDDY  
RAVEN



# A Winning Combination

**DIMENSION  
RECORDS AND  
EDDY RAVEN**

**Record World** 43  
**Cashbox** 41  
**Billboard** ★ 40

*A cuff Rose*



*Milene Music*